NARRATIVE THEORY AND JAMES JOYCE'S FINNEGANS WAKE: VOICE AND SELF-NARRATION IN "NIGHT LESSONS"

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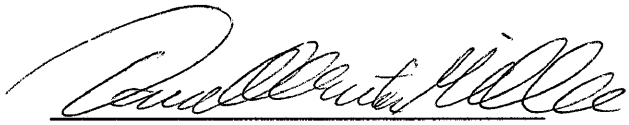

Daniel Quentin Miller

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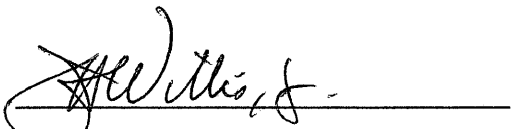

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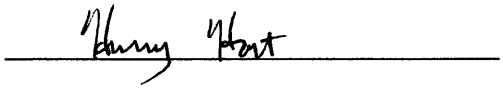

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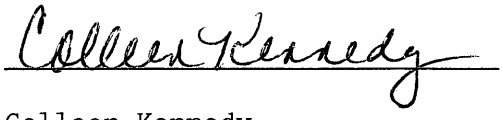

Colleen Kennedy

ABSTRACT

The complexity of voice and the role of the narrator in Joyce's Finnegans Wake present fundamental problems to the reader. To a certain extent, the problems of this unique and difficult narrative can be approached using narrative theory as the basis for a critical method. To use a single, comprehensive narrative theory would be tedious, limiting, and tautological; an eclectic approach, however, can be helpful in undertaking such a study. I will demonstrate how using a concept from each of three narratologies -- focalization from Genette's, aphanisis from Lacan's (as well as related notions of absence in Todorov), and embedding from Todorov's -- can lead to the conclusion that Joyce's recondite masterpiece may be regarded most effectively as a narrative about its own narration. In doing so, I will arrive not at a "reading" of the Wake, but rather at a method of reading it.

"Wipe your glosses with what you know."
-Finnegans Wake (304.F3)

After studying the many lexicons, concordances, censuses, listings of images or elements, and explications of individual passages in Joyce's Finnegans Wake, we are still confronted with the formidable task of approaching it as a narrative work. Narrative theory, used selectively, can produce an effective complement to the existing corpus of Wake scholarship because of its ability to clarify the entangled voices of narrator and character which typify the Wake. I am interested specifically in that area of narrative theory concerned with the related notions of voice, point of view, and focalization. The last of these, a concept from Gerard Genette's narrative theory, helps to clear up the problems inherent in a text in which the existence of a narrator is at issue and the voices of characters are not clearly defined. An examination of gaps (i.e. missing elements or unstated words) in the narrative, related to Lacanian aphanisis, accounts for some of the difficulties in synthesizing the voices or moods. Finally, through an analysis of embedding, (a concept from Todorov which I will supplement by using other concepts from his narratology), I will bring the narrative method together so that voices can be extracted and freely

associated with contexts outside the narrative context.

These three methods taken together lead the reader to the conclusion that the Wake can best be thought of as a narrative about its own narrative, a "continuous poetics of itself."[1] It is hardly practical to attempt to sustain such a study over the entire work, and it is somewhat limiting to focus on a small passage. I will use a chapter as my fundamental unit of study -- specifically chapter II.ii, also referred to critically as "Triv and Quad," "Night Lessons," and chapter 10.[1*] Joyce declared this section the "most difficult of acceptance"[2] in the Wake, and critic William York Tindall calls it central to "the densest part of the Wake"[3]. Yet it is a chapter on study which, in a narrative about itself, can be helpful to the reader in indicating how to study the work as a whole.

"Night Lessons" presents a unique stylistic case within the novel. There are four distinct subdivisions of the narrative -- the main body of the text (which I will refer to as the "inner text"), the left-hand marginal gloss, the right-hand marginal gloss, and the footnotes. Analyzing the narrative of the Wake as a whole involves deciphering origins of voices and

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[1*] I will refer to the chapter hereafter as "Lessons" or "Night Lessons."

determining how they interact in the narrative structure. Frequently in the novel there is confusion as to subtle shifts constituting changes in voice and character; in the "Washerwomen" chapter (I.viii), for instance, there are two distinct voices engaged in a dialogue, but they blend and undergo changes and reversals so that isolating them becomes difficult at times, if not impossible. Critic Margot Norris says, "Characters [in the Wake] are fluid and interchangeable, melting easily into their landscapes to become river and land, tree and stone, Howth Castle and Environs, or HCE. We find in the Wake not characters as such but ciphers, in formal relationship to one another."[4] In "Lessons," character voices have apparently already been separated for the reader; but problems arise as voices in the left margin and right margin suddenly switch positions, or the voice from the footnotes surfaces in the "inner text," or inconsistencies are revealed within the voices to indicate that voices are blurred, and cannot be attributed with certitude to any one entity. Gerard Genette's concept of focalization is thus useful to analyze the narrative of this chapter. The theory leads the reader to the realization that the four voices can together be ascribed to one entity -- an omniscient narrator -- and that the primary concern of this

narrator is his own unorthodox narrative method. The question of the existence of an omniscient narrator is perhaps the Wake's most controversial issue. The entire work has been explicated as, among other things, a dream of H.C.E., a metaphor for the world, and as a manifestation of the thoughts of Joyce himself. We cannot attribute the narrator's identity with conviction to any one entity, such as Finn MacCool or H.C.E., because he is a composite of the Wake's voices as well as a collective mythteller and chronicler of the human psyche. In this sense, identifying him as "the narrator" is more productive than assigning him a name.

Genette's theory,[5] which elucidates the structure and motion of narrative, deals largely with distinctions between mood and voice. He calls the phenomenon of a narration by a narrator told from the point of view of a character "focalization," or mood, and distinguishes it from a detached narrator's orientation, or "voice." To distinguish a narrator's voice from a character's perspective through which the narrative is filtered (mood) helps the reader determine who controls the narrative at any given point in the Wake.

If we regard the "Night Lessons" chapter as it is structured on the page, we immediately call into

question where authority lies in these four subdivisions or moods. The chapter presents at least four viewpoints, none of which is invested with priveleged authority in terms of voice. As in schoolbooks, the chapter cannot be read straight through in a traditional mimetic order. The reader is inclined, because of the convention of scholarly glosses, to interrupt himself mid-sentence in order to incorporate the four sections of voices. The footnotes voice, for instance, assessed as the voice of Isabel by Tindall in the Reader's Guide and Campbell and Robinson in the Skeleton Key, and the marginal voices, similarly assessed as Shem and Shaun, frequently interrupt the voice of the main body; we are compelled to pause and read Issy's, Shem's, and Shaun's commentaries which generally add extraneous information to the "inner text" rather than illuminate it. That is, the marginalia, written in a language closer to traditional English than Wakean, do not explain the inner text *per se;* they rather add the viewpoint and self-narrative of other characters. We are also inclined to break our rhythm of reading the inner text to consider the marginal voices at the moment they occur. The specific problems can be phrased as questions: are these "outer" voices placed where they are to supplement the inner text, to distract the reader, or to help the

reader? Are they independent of the inner text, or do they take precedence over it? Because they are not integrated, we cannot read these four voices at once, although we are entreated to do so by their layout and traditional ways of reading glosses. They are in fact a part of the entire narrative, and cannot be overlooked as such.

Because of their unconventional occurence in the Wake, the narrative substructures, or outer voices, cannot be taken at face value. They can be recognized as consistent examples of the internal focalizations of a narrator in addition to distinct voices of characters; the problem lies in discerning the nature of the narrator whose voices or moods they represent. As Dolph says, "I begins to see we're only all telescopes" (295.11-12). Examining the chapter's structure is helpful in approaching this problem. As writer Samuel Beckett says, "[Finnegans Wake] is not about something; it is that something itself...When the sense is sleep the words go to sleep."[6] Thus in a chapter on studies, the writing is set up in a scholarly format, with conventions like footnotes, glosses, and a diagram. The narrative has within it various manifestations of scholarship; the following passage contains, in directions through Dublin, a list of scholars from history indicating the seven divisions

of study (trivium and quadrivium) which serve as motifs through the chapter: "Long Livius Lane, mid Mezzofanti Mall, diagonising Lavatery Square, up Tycho Brache Crescent, shouldering Berkeley Alley, querfixing Gainsborough Carfax, under Guido d'Arezzo's Gadeway, by New Livius Lane till where we whiled while we whithered" (260.9-14). The form and content do not, however, necessitate a reading of the chapter simply as we would read a lesson; it is still part of the larger narrative of the Wake. The chapter's form as a scholarly work will be useful in showing how it points to a way of studying the Wake as a whole. We should initially consider the less problematic subdivisions, those voices in the margins and footnotes.

The left-hand marginal gloss is ascribed by critics to a character known primarily as Shem, although he is named Dolph in this chapter. The right-hand margin is similarly ascribed to Shem's brother Shaun, Kevin in this chapter, the apparent heir to H.C.E., the supposed protagonist. But this accepted assessment presents a problem; the two "characters" Shem and Shaun are never named as such in this chapter, and they are referred to as Dolph and Kev only twice each. This is not to say with conviction that there are no characters in the Wake, but it is rather limiting to think of voices strictly in terms of

characters who are largely pieced together from voices. In an interview with journalist Ole Vinding, Joyce said of the Wake (Work in Progress, at the time), "There are in a way no characters...If one had to name a character, it would be just an old man."[7] We can see Shem and Shaun as Dolph and Kev, and we can see this set of twins in perpetual opposition, but we can see with equal validity these characters as part of the psyche of one central character, the narrator, and in fact all of the characters in the Wake as part of the collective psyche of this single character. For the function of the narrator is not merely to narrate *per se*, but to piece together dialogues in a unique context and to place them in a narrative order.

There is a tendency by critics, albeit one informed by Joyce's own indications through correspondence, to unify characters within the novel, to reduce them from thousands to a handful even though there is no specific textual evidence which permits such a reduction. There are obvious consistencies in the separate voices within the book which make such assessments plausible, such as obsessively recurring topics, unique syntax, or the recurrence of names or initials in different forms; but reading every voice strictly as a manifestation of one of the members of the "Earwicker" family is limiting. Characters, we

shall see, overlap to such a degree that their attributes connect, all with one, to form a complex network rather than a group of separate entities. This phenomenon manifests itself most dramatically in "Lessons" when the voices in the margins switch positions and typesettings, but remain the same in terms of voice. To see any one "character" as strictly separate from the others is to ignore their mythical importance as well as their manifold associations with other voices, objects, and events within the Wake's structure. Each voice is unique, even though it may be related to other voices; the reader should not attempt to simplify this situation by equating each voice with a related character.

In "Lessons," the voices of Dolph and Kev oppose one another on the page just as the characters they represent (as assessed by many critics) are in perpetual opposition.[8] Dolph's language, in italics for the first half of the chapter, is characterized by puns (like the Wake in general) and blunt, often cutting remarks: "*Old Gavelkind the Gamper and he's as daff as you're erse*" (268.L4). Kev's language, on the other hand, is in stately print and characterized by multisyllabic latinate prose, more analytical than poetic: "IMAGINABLE ITINERARY THROUGH THE PARTICULAR UNIVERSAL" (260.R2). As mentioned, these voices switch

positions (and type-face style) after a six-page interruption in the inner text beginning on page 287. Issy's footnotes are characterized by alliterative, assonantal speech, child-like, though by no means insignificant: "Mater Mary Mercerycordial of the Dripping Nipples, milk's a queer arrangement" (260.F2). Critic Michael Begnal is somehow able to make a comparative judgment between her voice and her brothers' voices: "The speech of the daughter, Isobel, [sic] or Issy, is one of the most recognizable in the novel, yet it is probably also the voice of least importance among the major characters."[9] Against this assessment is Tindall's assessment that "her footnotes are the most instructive part of the chapter -- and the funniest."[10]

Despite their different judgments, the two critics make use of consistencies in voice as the types of characteristics which enable readers to identify and compare the voices as those of Shem, Shaun, and Issy. But to say that these three entities are merely character voices is somewhat reductive, as is calling them simple internal focalizations of a narrator through three characters, for voices in Joyce represent multitudes rather than individuals, just as the initials H.C.E. notably stand for "Here Comes Everybody" in addition to all their other

significations. Biographer Richard Ellmann writes, "The accumulation of identities [in *Finnegans Wake*] is intended. For Joyce no individual is so unusual and no situation so distinct as not to echo other individuals and situations."[11] Genette's distinction between voice and focalization is significant in that these three entities are distinct, separable, and literally separate voices despite the pluralistic nature of the so-called characters, yet they are part of a larger structure of narrative. Recognizing them as such helps the reader separate and analyze the conglomeration of voices and ideas in the "inner text" subsection of "Night Lessons." However, Genette's concept of focalization does not help us synthesize the peripatetic nature of the narrative as it is presented on the page; that is, we are unsure how to transpose the marginalia into a recognizable mimetic order. In a defense against an attack on his theory by Mieke Bal, Genette says, "I do see that a narrative may mention a glance that perceives another glance, and so on, but I do not believe that <u>focus</u> of the narrative can be at two points <u>simultaneously</u>."[12] "Night Lessons" is an extraordinary example of such a situation; the focus is on the three outer voices at the same time as on the text, and we cannot read or ascribe authority to one without attending to the others concurrently.

What results, even though Joyce has separated voices for us, is polyphony. We cannot read more than one voice at the same time, nor can we read the Wake's voices in a logical predetermined order as we would read a play. We can, however, hear and record more than one voice (albeit imperfectly) as they fall upon our ears in speech. Thus reading "Night Lessons" simulates a type of "cocktail-party effect," (to borrow a term from psychology), where we must sort out voices that occur at or around the same time in the margins of our minds. As Joyce wrote in a letter to his wife, Nora, "the sense of hearing...is always awake, since you can't close your ears."[13] In the Wake the relationship between these voices is by no means random, and we should investigate it further.

The marginal voices combine with each other, and possibly with other voices, to form the inner text of "Night Lessons." All three of the marginal voices as described above can be heard at various times in the inner text. The following sentence demonstrates Issy's alliterative, child-like rhythm, Kev's polysyllabic prose, and Dolph's relentless punning: "The tasks above are as the flasks below, saith the emerald canticle of Hermes and all's loth and pleasestir [Issy's footnotes voice], are we told, on excellent inkbottle authority, solarsystemised, seriolcosmically,

in a more and more almightily expanding universe under one [Kev's right margin voice], there is rhymeless reason to believe, original sun [Dolph's left margin voice]" (263.21-27). Though the voices seem easy to isolate because of their position on the page, they are complicated by the existence of the central section. Furthermore, even when voices can be isolated in this section and ascribed to one of the three outer voices, the outer voices continue; they are not absorbed by the inner text, but serve as complements to it. Certain questions arise as a result of this section; do we assume, because of the marginalia, that a voice speaks at the same time as itself, or is there a single omniscient narrator at work monitoring or even creating these voices? If the voices are taken to be strictly voices of characters, we cannot justify their simultaneous occurence in both the inner text and margin, for characters cannot technically speak in two places at the same time. If we regard them at least partially as moods of an omniscient narrator, the style of "Lessons" is easier to understand.

Genette's narrative theory serves to identify the difference between voices or focalized narratives; it is more difficult to use this theory to determine the existence and/or function of a narrator. Begnal identifies a specific narrator who provides the novel

with its unity; he says, "The narrator does not really allow a plot to develop; rather, he presents a series of tableaux, which he embellishes by allowing the figures speech and movement."[14] He maintains that this narrator, whom he defines, in contrast with H.C.E., as being "calm and collected...does not appear at all in the "Lessons" chapter."[15] We can then assume that this chapter is narrated entirely by the voices without a governing, organizing entity.

But a narrator cannot merely drop out of existence. If the narrator does in fact exist, he must exist throughout the novel. Even if the narrator allows for the dialogue of the voices in the "Lessons" chapter to become the dominant means of narration, he is still present; Begnal's assertion that he "does not appear at all" is not as accurate as "the narrator appears not as he did in earlier chapters but rather as filtered through the voices of the children at study." Joyce makes it clear that the narrator does exist in this chapter initially through visual devices and the ordering of the voices on the page. For instance, it must be the narrator who italicizes Dolph, capitalizes Kev, and footnotes Issy. Other evidence is Dolph's diagram on page 293 of the geometry example which connotes his mother's genitalia, Issy's drawings in the margin on page 308, or the curious typesetting of the

words "greater THaN or less THaN" (298.13). These elements are not functions of a character's voice; therefore they cannot be attributed to one of the three voices alone. They are narrative devices based on the reader's ability to understand conventions outside language, just as the Wake incorporates puns based on the reader's ability to think beyond mimesis. Both puns and extralinguistic narrative are proof of the existence of a narrator who does more than just record voices; he controls and presents the novel, and his focalized narrative is incorporated in the marginalia.

Consider the musical notation in Dolph's margin on page 272. Critics are quick to identify the notes as "B, C, A, D" respectively, and write off the bizarre means of narration as a clever way of expressing the historical transition from "B.C." to "A.D." being discussed simultaneously in the inner text. The reader can then continue without puzzling over the notation. But the notes are music; are we then to assume that Dolph, in narrating, is singing at this point? The corresponding passage in the text reads, "Please stop if you're a B.C. minding missy, please do. But should you prefer A.D. stepplease. And if you miss with a venture it serves you girly well glad" (272.12-15). Kev's words at the same point read, "PANOPTICAL PURVIEW OF POLITICAL PROGRESS AND THE FUTURE PRESENTATION OF

THE PAST" (272.R1). The sense of Dolph's marginalia is of song; we can give more weight to the passage then as just a clever representation of "B.C.A.D." because of the presence of the narrator. If there is a sense of progress in ascension from the musical B.C. to A.D., there is also a sense of balance, a sense of give and take, for the notes are all quarter notes and they do not rise steadily from the beginning to the end. The third note, "A," is lower than the first two and the final note "D" is a step higher. The first two serve as the two middle notes to the first and the last, and there is harmony in the C-scale between the first and the third and the second and the fourth notes. Thus the "panoptical purview of political progress" in Kev's commentary is disparate with Dolph's musical commentary, yet the two demonstrate the balance of the Wake. The point about this musical commentary is that it cannot merely be a function of voice; a narrator must be present to transpose the music onto the written page. Whether the music is in Dolph's mind, or whether he hums or sings it, must be decided by the reader; the presence of the narrator in this chapter has been established through the notion of focalization and voice. The narrative can best be seen as a combination of the two.

The next question raised by this conclusion is

whether the narrator is omnipresent as well as omniscient. The same principles which allow us to establish the presence of an organizing narrator of the "Lessons" chapter may be applied to the rest of the Wake. It may seem that a large part of the book is based on the four viewpoints of an entity known critically as "Mamalujo" based on the perspectives of four old men corresponding loosely to the four provinces of Ireland and the four gospelers, Matthew, Mark, Luke and John. It is perhaps possible to draw a correspondence or at least an analogy between those four voices and the four voices in the "Lessons" chapter (the three outer voices plus the inner text). These four narrators, as connoted by their collective name, are as one, just as the inclusion of the four points of view in "Lessons" in a single chapter reveals an omnipresent organizing principle. Yet this principle is a collective entity, not necessarily superior to its voices as a God, but the sum total of its constituent parts as well.

Dialogue as we realize it embodies more than one voice; when these voices are used in fiction, they are narrated voices, hence controlled, altered, and put into a new context by a narrator. When the narrator does not use his "own" voice to narrate, in the case of a detached third person narrative as Begnal asserts is

the case in "Lessons," he is using the voices he has created, sometimes in the form of characters, sometimes, as in Joyce, in collective voices and moods. Even drama cannot employ pure dialogue, as the character's voices are created and controlled by the dramatist; the notion that the narrator is absent in "Night Lessons" is a fallacy. The narrator can rather be viewed as fragmented and embodied in other voices with individual points of view all stemming from the main narrator.

We can thus see the Wake as the continous narrative of one omniscient narrator with a multiplicity of focalizations; the traditional notion of "character" is not useful in such an analysis. Joyce further subverts this notion of character by either never naming the characters or perpetually renaming them. Take for instance the thousands of possibilities presented throughout the work for the signification of the initials H.C.E. and A.L.P., or the fact that the characters we have come to know as Shem and Shaun are Dolph and Kev in this chapter and are identified by critics with many other pairs in the book, such as Mookse and Gripes, Burrus and Caseous, and Ondt and Gracehoper. Joyce realizes the danger of allowing us to think of fiction in such easy terms as character, so while he enables us to draw comparisons

between what we identify as characters through consistency of voice and thus reduce them to an archetypal family unit, he provides no concrete evidence to necessitate such a reading.

Thinking of the Wake in terms beyond character helps us to explain the multilingual punning and shifting of points of view of characters who never possess the same name for very long. This is a rethinking of the logic Begnal uses to arrive at the following conclusion:

> Once one is able to separate one voice from another and to identify it, what at first seemed incomprehensible changes in the style and tone of Earwicker's monologue may now be revealed as quite logical shifts in point of view from one character to another. Such a reevaluation of the narrative structure frees one from the Herculean task of justifying Earwicker's mind as some kind of Jungian unconscious, for the more productive exploration of the themes of the novel as a whole. In practice, a narrative technique that employs shifts in speaker or point of view is accepted as conventional in the twentieth century novel, and, once acknowledging these kinds of shifts, the reader should be able to approach more closely to the narrative line and to a deeper understanding of the individual characters.[16]

This quotation represents the critical urge to order and categorize aspects of voice into pigeonholes marked with characters' names. Begnal's analysis might seem easier in a cursory organization of the Wake, but it assumes that the "themes of the novel as a whole" do not include the important theme of narrative. The

mythical substructures governing the Wake depend upon the narrator's ability to narrate through the point of view of just such a collective unconscious, and this narration exclusively by the Wake's narrator is a theme of the "novel as a whole." The fact that this approach is not as "conventional" as Begnal's suggestion proves nothing, for the Wake is by no means a conventional narrative. Shifts in point of view in fact signify a mood change, not necessarily a character change. We see from Adaline Glasheen's A Census of Finnegans Wake that there are thousands present at the Wake. Critics have reordered these thousands into a handful of central characters each possessing certain facets of the thousands. This reordering is a step in the direction of attributing all the characters to moods of one character, the narrator. This narrator need not be equated with Earwicker (for this "character" is never actually called Humphrey Chimpden Earwicker in the Wake!) or even with H.C.E.'s "Jungian unconscious" in Begnal's words. He is rather a narrator whose existence depends on all he narrates, the entirety of the "book of Doublends Jined." (p 20). The recurring motifs, such as the central one involving fall and rebirth, are those which have occured throughout history and myth and are merely the substance for narration, which constitutes the major theme. As

Elliot Paul says, "The 'elements' of the plot, which are not strung out, one after the other, but are organized in such a way that any phrase may serve as a part of more than one of them, are taken from stories which are familiar to almost any one."[17] A fundamental theme is how the book views, interprets, and narrates its own stories or myths to create itself: "They are tales all tolled...Traduced into jinglish janglage for the nusances [new senses] of dolphins born" (275.24, F6).

The relationship of narrator to character is problematic until we realize that the characters are in fact subsumed by the narrator. J. Mitchell Morse says, "the narrator is always somebody who could be the narrator of the particular passage in question."[18] In other words, each voice constitutes a narrator, which accretively constitute the Wake's narrator. This assertion explains why the language can be as baffling to the reader as it is. If characters were to speak Wakean to each other and were unable to communicate as a result, then the language could be viewed as problematic or indecipherable. The only lack of communication comes from misinterpretation, as with the proliferation of H.C.E.'s "crime" in Phoenix Park. Voices are presented not to give accounts of different events, but rather to demonstrate the way in which

different points of view combine with context to change the way we think about events traditionally viewed as static, in the same way the pun revitalizes language. The omnipresence of a narrator eliminates the problem of characters misunderstanding each other. The origin of the narrator is not the question at hand; Wake scholar Clive Hart writes, "Like the anonymous narrator of more conventional 'third person' novels, the Dreamer is omniscient; we are involved in his dream as we are involved in any narrative; in each case the narrator's identity is almost entirely irrelevant."[19] Understanding the function of the narrator is more important than naming him, just as understanding the workings of the voices is more important than naming them as characters.

Hart's assertion "we are involved in his dream" implicates the reader in the narrative process. Critic John Paul Riquelme states, "in the Wake, the only definitive answer to the question 'Who is speaking?' is the pragmatic one: the reader speaks by taking on the role of the artist as a teller." He goes on to say, "The 'multiplicity of personalities' refers not only to the text's numerous characters. It includes the author's changing personae and the multitude of readers, whose minds may be as multiple and divisible as the author's seems to be."[20] This position allows

for the fact that no two readings of the Wake, or of any novel, can be exactly the same. More importantly, it brings the reader into the realm of the self-bounded tale so that the voices which narrate the Wake are perpetually recreated.

The involvement of the reader also eliminates the question of authority with regard to voice. At the ninth Joyce symposium, Jean-Michel Rabate says:

> Finnegans Wake is a unique book in that anyone who wishes to penetrate it must, by a long and almost tedious process of reciprocal interpenetration or biological anastomosis, arrive at the point when a reader's authority is established.[21]

While I do not agree that this trait makes the Wake unique, it certainly lends insight into the establishment of authority. In "Lessons" we cannot read the marginalia or footnotes simply as a gloss on the text, nor can we read the text as the sole narrative authority, even when the "professor" voice interrupts Dolph and Kev with his extended passage (287-293). We should rather take these separate voices as typical functions of Wakean narrative. Though we are still faced with the problem of not being able to read more than one of these voices at the same time, we understand that the voices represent polyphony, not cacophony. The way to read them is as we are inclined to read other fragmented narrations such as William Faulkner's 1930 novel As I Lay Dying. As in "Lessons,"

voices in this novel are separated for the reader; but in Faulkner they are given definite names. Faulkner makes things easier for the reader than does Joyce because the voices do not intrude on each other's monologues. The final effect in both novels is to make us aware that voices only make sense when placed in the context of other voices as ordered by the narrator and taken collectively as a narrative. Thus "Lessons" represents a rather complicated montage of voices (to borrow a filmic term from Eisenstein) but a montage made rich in significations by its structure. We read it as it appears, interrupting the diegetic inner text as necessary to incorporate the marginalia or the footnotes, and in so doing we strive for a sense of association rather than an understanding of plot based on conventional notions of such things as characterization.

Voices, like words, are most effectively regarded as products of both their former contexts and their immediate context. The voice attributed to "Shem" in "Lessons" functions differently than it does in any other chapter because it reacts to the presence of other voices. It is complicated by the content of what the voices say, but more importantly by how it is said. Shem is not the subject, nor is the narrator, nor is any other "character" in the Wake. The subject is more

productively viewed as the operations of language, or more specifically, as narration. Derek Attridge gives an astute summary of this concept in this somewhat lengthy quotation:

> The disappearance of the word as a self-bounded, consistent, and unique entity marks the disappearance of language as the communicator of clear and distinct meanings; or rather, it puts in question the model of the subject as consistent, undivided, unique, and immediately knowable and self-knowable. And it is by breaking down the boundaries and structures of the word, by denying the absolute distinctions between words, by acknowledging and delighting in the multiplicity and uncertainty of meaning normally held at bay by those boundaries, structures and distinctions, that the Wake is able to break down so effectively the notion of character as a way of conceptualizing the subject, and to reveal its multiplicity and uncertainty as a culturally produced, historically-determined, signifying practice.[22]

To link Joyce's treatment of words and character as Attridge does here is enlightening with regards to narrative, as narrative is comprised of words and used to create character.

The reader can further understand the voices of the "Lessons" chapter when regarding other concepts from Genette's theory -- specifically those dealing with narrative temporality -- in terms of narrative point of view. Genette's analysis of varying modes of time, (such as iterative narrative and inconsistent duration), reveals certain significant gaps in narrative. That is to say, narrative which cannot by its very nature be constant in terms of time generates

inconsistencies which create gaps as significant as the time described, and must be considered as part of the narrative. Similarly the spaces between voices, or the gaps resulting from a multiplicity of voices subsumed under one narrator, are as much a part of the narration as the words of the voices and are worthy of investigation.

Narratologies other than Genette's have addressed the issue of space, or absence, as it pertains to narration. Todorov writes, "The absence of the cause (or of the truth) is present in the text; still more, it is its logical origin, its raison d'etre; the cause is that which, by its absence, gives rise to the text. The essential element is absent; absence is an essential element."[23] Narration is often the result of an untold cause; there is something unstated under the surface of the narrated text that sets it in motion. The perpetual search for it is the act of reading. The words before us in a text are but the tip of an iceberg; the inferences and significations that give narrative its capability for "freeplay" reside partially in the gaps it creates. Theorist Jacques Lacan also attends to absence, or *aphanisis*, a concept Regis Durand describes as "Lacan's major contribution to narrative theory."[24] Lacan writes, "There is no subject without, somewhere, aphanisis [loss or

disappearance] of the subject, and it is in this alienation, in this fundamental division, that the dialectic of the subject is established."[25] Lacanian aphanisis refers to the status of the subject; as the subject emerges, there is a simultaneous "fading," which initiates a search on the part of the subject for an absent "other." The subject thus becomes "the mere effect of the sliding of the signifier ('which represents a subject for another signifier').[26] This concept of aphanisis, as well as other narratologists' concerns with absence (such as Todorov's), are useful to the reader's understanding of the voices in "Lessons," voices which perpetually reach for "others" due to their apparent alienation. Taking Lacan's lead, an analysis of the gaps in the Wake provides the reader with a useful method of analyzing the work. Its conclusions serve as an effective complement to the conclusions reached from the application of Genette's concept of focalization in thinking of the Wake as a narrative about itself.

Instances of aphanisis occur on many levels in the Wake, most fundamentally in words. The proliferation of the pun, particularly the Joycean multilingual pun, emphasizes the space between sound and sense; as a pun emerges, meaning disappears, and thus the search for the "other" is set into motion. An altered word is put

into a familiar sounding phrase such as "puny wars" (270.30-31) meaning, on the superficial level, small or tiny wars, but connoting through sound the Punic wars (and containing the word "pun" as well). Thus the entire phrase "in their memoiries of Hireling's puny wars," links Ireland with Carthage and signifies that the repeated historical situation, the capture of a smaller country by a "Jealyous Seizer" (271.03), is an event controlled by fate with a punning allusion to the Greek Goddess of Fate (memoiries - Moira).[27] Combinations of these, and doubtless other puns inherent in this small phrase, create a space; there is a gulf between what we hear and the lexical "meaning" of a word, what we expect it to say. There is another gap between the sound-meaning and its significations. This gulf exists throughout the Wake; where meaning is expected to be present, there is an absence.

The voices and moods in the Wake, using puns as paradigms, operate in the same manner as the language. In "Lessons," voices undergo disappearances and are marked by gaps. Between the first three statements of the left-hand marginalia of "Lessons," for instance, there is empty space: "With his broad and hairy face, to Ireland a disgrace...Menly about peebles...Dont retch meat fat salt lard sinks down (and out)" (260.L1, L2, L3). These statements, taken in the order they

appear in the left margin with ellipses representing empty space, do not follow a continuous, logical thought process unless they are realized as contextual responses to the inner text and the other two outer voices. This is the nature of dialogue, and narrative in general; for everything said there are thousands of thoughts which remain unsaid -- hence the gap.

To underscore the existence of such gaps, Joyce makes them literally visible in the "Lessons" chapter. There is a physical gap between the words of the inner text and those of the marginal voices. The separation between the text and marginalia is emphasized by differences in font and size of typesetting; for instance, the left margin is always italicized, but when Dolph's voice surfaces in the inner text it is in standard font. Additionally there are, as seen above, gaps between each statement ascribed to a single voice. The left margin voice and the right margin voice occupy altogether more empty space than words, and the footnotes voice is similarly punctuated by numbers, connoting a break which constitutes a gap recognizable as silence in speech. Joyce, like his friend Samuel Beckett, was "addicted to silences;" the two are said to have "engaged in conversations which consisted often of silences directed towards each other."[28] The silences or spaces within voices in the "Lessons"

chapter, the thoughts unexpressed, are present (in their absence), and we should attend to them to realize the text's potential for multiple signification.

Loss or disappearance of voice in "Lessons" is especially noticeable when a marginal voice is absent, occasionally for pages at a time. The nature of Kev's voice (initially in the right-margin) involves more instances of disappearance than the others. On the first page of the chapter (260) each voice speaks three times. After this page of general introduction, the voices are never again equal in frequency. Kev's voice generally occurs only once or twice per page; Dolph's and Issy's voice typically exhibit fewer gaps. The disappearance of Kev's voice may reflect his character's reserve and tendency to judge others. His narration is more aloof than the others, and involves careful selection of speech. His gaps in speech reflect contemplation, reserve, and restraint. We become used to full pages with only one right-margin comment or with none at all. Another related point is that the professor's interruption marks the disappearance of both marginal voices, though the footnotes continue. The nature of Issy's narrative voice thus does not undergo the same disappearance as that of Dolph and Kev. Issy's character, while less a part of the action, is more a part of the narrative.

However, the most confusion with regards to disappearance of voice occurs when Dolph's voice disappears.

After the professor's interruption and the marginal reversal, there is no right-margin voice for over six pages. This disappearance is atypical of Dolph, whose commentary before the switchover is fairly consistent. The corresponding inner text during this right-margin disappearance is Dolph's geometry lesson. What appears to be an absence is actually a heightened presence; his commentary dominates the central part of the chapter -- the inner text -- thus giving him greater narrative authority. The gap in the right-margin is thus offset by Dolph's dominance of the narrative elsewhere. The geometry lesson is Dolph's major victory over Kev; his intellect and wit frustrate Kev and move him to violence. The lesson ends and Kev attacks Dolph; Dolph's voice resumes in the margin, but matters are not normalized. Kev's voice becomes more prevalent and finally reaches a crescendo on the last three pages of the chapter with his list of names from the Bible and antiquity. There are relatively few gaps in his voice here, but Dolph's voice has again disappeared. This time Kev, consistent with his associated characters, has ultimately gained the upper hand and is given the final word in the battle.

Dolph's gap now represents resignation rather than vindication. In this way, gaps in voice reveal the nature of the characters and replicate the novel's motifs.

Spaces between the voices as well as within each voice accentuate disparity of viewpoint, which leads back to the assertion that the novel foregrounds narration. For instance, the second paragraph of the inner text reads, "Whom will comes over. Who to caps ever. And howelse do we hook our hike to find that pint of porter place? Am shot, says the bigguard" (260). The corresponding passage in the left-hand margin reads, "*With his broad and hairy face, to Ireland a disgrace;*" the right-hand margin reads "SIC." and the footnote reads, "Rawmeash, quoshe with her girlic teangue. If old Herod with the Cormwell's eczema was to go for me like he does Snuffler whatever about his blue canaries I'd do nine months for his beaver beard." Differences between these voices exist in a disparity of typescript style or font, in physical space between them and position on the page, and in style of grammar and syntax. The sum total of all these differences plus the resulting gaps results in Wakean narrative. If these voices are taken to describe the same thing, presumably H.C.E., then it is through the interrelation of the words of the voices,

both said and unsaid, that the written word results. From such montages of voices and spaces the reader can gain a slight sense of an event, object, or person being described, but more importantly, he can examine the workings of narration and the nature of the narrators. The Wake's unorthodox structure calls attention to this facet of narrative. The right-margin voice, for instance, says merely "SIC," implying that its interpretation of the inner text is "thus," or "as it is stated." But "SIC" is surrounded by no other words; this space indicates a disappearance of words, of an unstated interpretation. As we become familiar with the voice that says "SIC" (Kev's), we can fill in the space with other words which might reflect its interpretation of H.C.E. The "character" is thus defined and realized through its narrative technique.

The spaces in "Lessons" are in a constant state of flux, as one reinterprets them in terms of the different contexts of voice and puns, so that, as critic Stephen Heath phrases it, "Where criticism *ex*plicates, opening out the folds of the writing in order to arrive at the meaning, Finnegans Wake is offered as a permanent *inter*plication, a work of folding and unfolding in which every element becomes always the fold of another in a series that knows no point of rest."[29] This statement emphasizes the fact

that the gaps, created by such a process of unfolding, are incorporated in the text, which underscores the Wake's concern with itself. The loss or disappearance is of the conflict; the presence is narration. Events are subjugated to the narration of events; Ellmann writes that Joyce "was particularly drawn to [Vico's] use of etymology and mythology to uncover the significance of events, as if events were the most superficial manifestations of underlying energies."[30]

Character voices are perpetual antipodes in the Wake; the voice-clusters critically known as Shem and Shaun are the most tangible example of this assertion. The knowledge that there is an absent element equalizes the authority ascribed to all voices because of opposition. For example, on page 265, the left margin voice speaks twice, the right-hand does not speak at all. Its first speech reads, "*The snowdrop, trou-de-dentelle, flash and heliotrope*" (265.L1). Since there are no words in the right-hand margin, the immediate assumption tends to be that no response is made there. But aphanisis and opposition are perpetual in the Wake; for every word said there are more that are inferred by puns. Joyce writes the following of Bruno's philosophy, a recognized governing pattern for the Wake: "[Bruno's] philosophy is a kind of dualism -- every power in nature must evolve an opposition in

order to realise itself and opposition brings reunion, etc. etc."[31] Hence the words in the left-hand margin have their counterpart -- a gap left open. If the voices from this chapter are recognized to be consistent with those of chapter 9 (II.i), the word "*heliotrope*" in the above example provokes an immediate series of associations with another gap -- the unanswered answer to a question put by one voice to another. This gap, the reason Glugg (a Shem-type) cannot guess "heliotrope" as the answer to his playmates' question, is then open to further signification. It is a word redolent with signification in the Wake's overall network of association and fraternal opposition. The reader expects a response to the word heliotrope in the right margin because of the opposition between the two voices, but is left with an absence which provides room for the unstated significations of the notion of heliotrope in its various contexts throughout the work. The narrative refers to other parts of itself to indicate the types of associations the gap can hold.

Another point about the relationship between opposition and aphanisis in the Wake is that two voices are not only in opposition to one another. Rather than being analogous to two mirrors in opposition, we can envision voices as a hall of mirrors, reflecting and

opposing in any number of ways, including the deceptive reflection that creates the illusion of absence. Thus when the left margin voice (formerly the right margin voice, or "Kev") lists names from the Bible and Antiquity, the opposition is expressed indirectly in the inner text next to it, "Tell a Friend in a Chatty Letter the Fable of the Grasshopper and the Ant," and the corresponding footnote, "Mich for his pain, Nick in his past [Mich: German - me, Gaelic - I am, also short for Michael, archangel. Nick: Nicholas, Satan]" (307.F6). These two passages indicate a relationship between the names to their unstated associated pairs. The opposition of Grasshopper and Ant, or Mick and Nick, are emblematic throughout the Wake (the "Chatty Letter") of the same opposition demonstrated in "Lessons" by Dolph and Kev. This absence of opposition to the statement of Kev's voice creates space for signification regarding the list of names; a list of associated names could correspond in the right margin, as "Delilah" to go with "Samson," or "Cain, Abel" to go with "Adam, Eve" to reflect the opposition as indicated by the inner text and footnotes. These or any number of other significations have disappeared in voice, but nonetheless exist in the self-referential network of the Wake.

Gaps that can be noticed within and between voices

and styles occur on a thematic level in the Wake as well. There is no grammatic gap or punctuation mark at the beginning or end of the novel because it is self-contained and because it follows a cyclical pattern -- Vico's -- rather than a linear one of traditional mimesis. The narrative does not take the form of cause-and-effect, but is rather a perpetual renarrating of similar events. Norris writes of the force that sets this narration in motion: "There is ample reason to consider the possibility that the repetition of events is generated by the pressure of an unresolved conflict, a mysterious trauma whose pain has never been relieved."[32] This unresolved conflict or conflicts, a partial thematic absence, constitutes major gaps in the events; it includes the crime of H.C.E. in the park which is never named, or the ongoing battle between opposing forces (the Dolph and Kev voices in the "Lessons" chapter), or various other gaps which cause turmoil and debate but are never defined. Many references are made to H.C.E.'s "crime" in Phoenix Park, and though some of these references contain common elements, none of the explanations is definitive. Whether or not the event even takes place is problematic, as the crime is brought about largely through the proliferation of rumour, another form of creation through narration. Similarly, the "fraternal"

conflict which puts Dolph and Kev in opposition in "Lessons" runs far deeper than failure to comprehend a geometry lesson. These are examples of an absent cause, the effect of which creates motifs in the stated narration.

Lacanian aphanisis indirectly instructs us to search actively for an "Other." The voices in "Lessons" are not part of an undivided narrative, just as the words they use are not recognizable, unified, self-bounded entities. Both puns and voices are the subjects of their own narration, and they act out a quest for meaning which can never be completed because of the constant sense of disappearance. When we apply this concept to voice in the Wake, we realize that the existing gaps within and between voices, as well as gaps in words, sentences, and theme, should be attended to. Todorov draws the following conclusion regarding narrative absence as it occurs in the Arabian Nights: "The speech-act receives...an interpretation which leaves no further doubt as to its importance. If all the characters incessantly tell stories, it is because this action has received a supreme consecration... narrative equals life; absence of narrative, death."[33] This statement is also pertinent to the Wake, which significantly contains frequent allusions to the Arabian Nights. The act of narration by the Wake's

characters and/or narrator equals self-perpetuation; the gaps inherent within the narration are merely gaps until the character is reborn under the guise of a new voice. If they were not gaps but terminations, the narrative and its narrator would cease to exist. Rebirth allows the voices of the two margins to switch positions after an absence, described this way in the inner text: "as a poor soul is between shift and shift ere the death he has lived through becomes the life he is to die into, he or he had albut...lost himself or himself some somnione sciupiones, sowhitchoverswetch had he" (293.2-9). Rebirth also emphasizes the Wake's recurrent narrative opposition, as absence and presence continually displace each other and so continually coexist.

Todorov's narratology, as collected in The Poetics of Prose, lends itself well to a study of the Wake's narrative, and to the conclusion that the Wake's primary subject is its own narration. One particularly useful concept is *embedding*, defined by Todorov in the following way:

> A character is a potential story that is the story of his life. Every new character signifies a new plot. We are in the realm of narrative-men...This phenomenon profoundly affects the structure of interruption of the preceding story, so that a new story, the one which explains the "now I am here" of the new character, may be told to us. A second story is enclosed within the first; this device is called *embedding*...The formal structure of embedding coincides (nor is such a coincidence an

> accident) with that of a syntactic form, a particular embedding...Even if the embedded story is not directly linked to the embedding story (by identity of characters), characters can pass from one story to the other.[34]

The way in which embedding can be applied to voices in "Lessons" can be realized in the same way Todorov approaches narrative -- by examining language.

Todorov writes, "...the structure of narrative becomes intelligible through the structure of language. But of which language?"[35] Joyce, conscious that a metalanguage as such does not exist, wrote Finnegans Wake in its own language, extracted from English and at least "more than a dozen"[36] others, which defines its own pattern. Eco writes, "If Finnegans Wake reflects the structure of the world through natural language, then it embodies the structure of natural language."[37] The unorthodoxy of Wakean language is reflected in the work's unorthodox characters, logic, notion of time, and narrative structure. According to Todorov's theory, to realize these workings in the Wake, its own language should be examined.

Puns in the Wake represent an elaborate series of embedding. That is to say, the Joycean pun corresponds formally to the embedding exemplified by the narrative. Just as there is sense subordinate to sound in the pun, there are embedded narratives subordinate to what Todorov calls "that great abstract narrative of which

all others are merely "infinitesmal parts."[38] These embedded narratives point to other layers of narrative, which simultaneously achieve their own theme and signify countless others, thus functioning in the same way as do the puns which comprise them. Riquelme states, "As Joyce employs the technique, punning reveals an essential operation in language that results in narrative."[39] Additionally, Buckalew asserts, "With the language foregrounded through distortion and wordplay as it is in Finnegans Wake, it becomes at once both subject and object, both means and end."[40] A word's sound-association, its initial signification, contains within it words or fragments of words whose associations can be analyzed to reveal the embedded sense. According to Ellmann, Joyce "astonished" his translators of the Wake "by caring more for sound and rhythm than sense."[41] Sense can be found underneath sound; the following passage from the inner text of "Lessons" serves as an example of this embedding: "And what the decans is there about him anyway, the decemt man? Easy, calm your haste! Approach to lead our passage!" (261-262). The first four words connote a common expression ("What the dickens") through sound association. This expression is not stated as such in the passage the word "decans" merely sounds like Dickens, and has embedded in it more than one sense of

a subject. The Classical Lexicon lists three associations for the Latin "decanus": "one in charge of ten; a dean; the chief of ten parts in a zodiacal sign." The German Lexicon associates "decans" with Dekan, also signifying dean. Critics have noted frequent allusions to Dean [Jonathan] Swift in the Wake, notably pertaining to his "Tale of a Tub" (another narrative about narrative) and an association between facets of Swift and the three major male "characters" in the Wake -- Shem as writer, Shaun as dean, and H.C.E. as being in a situation parallel to Swift's ambiguous relationship to Stella and Vanessa.[42] The other two embedded associations for "decans" listed in the Classical Lexicon can also be related to other motifs in the Wake. The number "ten" in both of these associations is the number at the end of a cycle just before the number of rebirth, 11. It is also the number of the "Lessons" chapter, exhibiting its self-referential quality. The zodiacal allusion, similar in meaning to the English word "decans," is alluded to earlier in the same paragraph ("horrorscup"). In terms of narrative content, the passage represents the children describing H.C.E. and his relation to A.L.P. This relationship is expressed in the same paragraph as the above passage as "this upright one with that noughty besighed him zeroine"

(emphasis mine). The number ten is embedded again here, one beside nought, or "zeroine" as zero-one (German "ein"), as is an image of the phallus ("upright one") of H.C.E. as he lies beside A.L.P. whose genitalia ("noughty besighed him") is also alluded to. The ten is embedded again later in the sentence in another word, "decemt" (Latin: decem - 10), as are the initials of H.C.E. and A.L.P., as happens throughout the novel: Easy, calm your haste! Approach to lead our passage!" The reader has presumably become used to detecting these embedded initials by this point in the novel, and is able to detect embedded names through sound association as well, as "Shaun" in "Yawn." Clark emphasizes that these embeddings are associations which help fill in the gaps, as discussed above, but their sense is not wholly dependent on these associations: "Words draw from past associations and are infused with the meaning given them in former contexts, yet are bound by nothing other than the context under which they reemerge in the instant they are evoked. And even that is momentary."[43]

Analysis of this kind demonstrates how sense is contained, or embedded, in words and phrases which refer to other similar Wake motifs, also potentially embedded or embedding. Taking this linguistic structure as a paradigm for narrative structure allows

us to recognize that voices in the Wake are similarly embedded in other voices. In "Lessons" this system becomes apparent as the inner text, though perhaps dominated at any point by one of the outer voices, exhibits fragments of all three. Another example of this assertion can be shown in the following sentence: "And old Whiteman self, the blighty blotchy, beyond the bays, [left-margin "Shem" voice] hope of ostrogothic and ottomanic faith converters, [right-margin "Shaun" voice] despair of Pandemia's post-wartem plastic surgeons? [footnotes "Issy" voice]" (263.8-12). These voices blur and overlap but are all recognizable as embedded in the inner text. The other chapters in the Wake demonstrate the same principle -- that voices are embedded in other voices -- without clearly defining the distinction between them as the extracted marginalia of "Lessons" does. Thus in what we discern as H.C.E.'s voice, for instance, we can possibly detect elements of other characters' voices, such as Shaun's piousness, Shem's wit, the cad's confusion, or the Russian General's persecution. H.C.E.'s voice can similarly be detected in that of Mamalujo, which, like any voice in the book, can be seen as an embedded mood of the omniscient narrator rather than strictly a character voice. We can apply the embedding we detect in voice to narrative in the Wake; the tale of the

Mookse and the Gripes (152-159) or of Burrus and Caseous (160-165) are both narratives embedded in a narrative by the professor, a Shaun-type character. The embedding of these tales pertains to the relationship between Shem and Shaun, which defines the embedding superstructure. The same is true in "Lessons" as the subject of the parents (H.C.E. and A.L.P.) is embedded in the sense of a geometry lesson, and in "Lessons" as a whole.

Through recognizing embedding, we are able to begin to overcome the problem of synthesizing the narrative and voices as they occur in "Lessons." The narrator has extracted voices, to a degree, and displaced them in the margins. As the left margin states, "*The peripatetic periphery. It's Allothesis* [Greek - a putting somewhere else]" (298.L3). In so doing, he has begun the process of identification and interrelation among the network of voices. An extraction of embedded voices from the Wake's narrative is possible in chapters outside of "Lessons;" although the inner text includes these voices, we can recognize them and relate them to each other as we define relationships between voices in "Lessons." We can continue the process of unearthing embedded voices (as we unearth embedded sense from a pun) in order to realize the voice relations within the Wake and the

relation of its narrative to itself. For the narrative as a whole embeds all the voices which embed each other, and through its prevalence draws attention to its subject. Todorov writes,

> But what is the internal significance of embedding, why are all these means assembled to give it so much emphasis? The structure of narrative provides the answer: embedding is an articulation of the most essential property of all narrative. For the embedding narrative is the *narrative of a narrative*. By telling the story of another narrative, the first narrative achieves its fundamental theme and at the same time is reflected in this image of itself. The embedded narrative is the image of that great abstract narrative of which all the others are merely infinitesimal parts as well as the image of the embedding narrative which directly precedes it. To be the narrative of a narrative is the fate of all narrative which realizes itself through embedding...repetition has a specific function which is unknown: it serves not only to reiterate the same adventure but also to introduce the narrative which a character makes of it.[44]

Finnegans Wake can be recognized as a multilayered example of just such a "narrative which realizes itself through embedding." Its words, voices, characters, and narratives are all embedded in each other. Ultimately, the text embeds itself, referring its end to its beginning in the final fulfillment of Vico's cyclical pattern. Todorov writes of the Odyssey, "The narrative which deals with its own creation can never break off, except arbitrarily, for there still remains a narrative-to-be-spoken."[45] Self-perpetuation on all levels of the Wake exemplifies this maxim, particularly the reference of the end to the beginning, and the

resurfacing of voices embedded in new characters. These voices are embedded too in the voice of the omnipresent narrator. Embedding of voices represents a narrative contraction, aphanisis denotes an expansion. The two concepts are united by the conclusion that voices are not only voices of characters but are also moods of an omniscient narrator whose subject is the Wake. The three concepts point to the work's self-referentiality; selected narrative theory has thus allowed for three methods of reading voice in Finnegans Wake which all demonstrate its importance as a self-narrative. The glosses in the "Lessons" chapter are, through their form as much as their content, most instructive in revealing how voice functions in the Wake. By reading them in terms of embedding, as moods of a narrator as well as character voices, and by realizing and attending to the spaces they create and contain, we can better understand how Joyce's final work explains, interprets, and ultimately narrates itself.

NOTES

1.Umberto Eco, The Aesthetics of Chaosmos (Cambridge: Harvard UP, 1989) 62.

2.Letters I, 406.

3.William York Tindall, A Reader's Guide to Finnegans Wake (New York: Farrar, Straus and Giroux, 1969) 171.

4.Margot Norris, The Decentered Universe of Finnegans Wake (Baltimore: Johns Hopkins UP, 1974) 4.

5.Gerard Genette, Narrative Discourse: An Essay in Method (Ithaca: Cornell UP, 1972).

6.Samuel Beckett et. al. Our Exagmination Round His Factification for Incamination of Work in Progress (Norfolk, CT: New Directions, 1939) 14.

7.Richard Ellmann, James Joyce (1959; New York: Oxford UP, 1982) 698.

8.It is useful at this point to acknowledge Richard Beckman's comment that "opposites in the Wake, though always rivals in their own minds, have complementary functions." (Richard Beckman, "Them boys is so contrairy: FW 620.12," James Joyce Quarterly (vol. 26) 515.

9.Michael H. Begnal, "The Dreamers at the Wake: A view of Narration and Point of View" Narrator and Character (Cranbury, NJ: Associated University Presses, Inc., 1975) 60.

10.Tindall 172.

11.Ellmann 550.

12.Gerard Genette, Narrative Discourse Revisited (Ithaca: Cornell UP, 1983) 76.

13.Ellmann 547.

14.Begnal 77.

15.ibid 76, 78.

16.Begnal 65.

17.Elliot Paul, from the Exagmination (note 6) 134.

18.J. Mitchell Morse, "On Teaching *Finnegans Wake*" Twelve and a Tilly Jack P. Dalton and clive Hart, ed. (Evanston, Ill: Northwestern UP, 1965) 69.

19.Clive Hart, Structure and Motif in Finnegans Wake (Evanston: Northwestern UP, 1962) 82-83.

20.John Paul Riquelme, Teller and Tale in Joyce's Fiction (Baltimore: Johns Hopkins UP, 1983) 8.

21.Jean-Michel Rabate, "A Portrait of the Artist as a Bogeyman," James Joyce: The Augmented Ninth, 131.

22.Derek Attridge, "Joyce and the Ideology of Character," James Joyce: The Augmented Ninth, 156.

23.Tzvetan Todorov, The Poetics of Prose trans. Richard Howard (Ithaca: Cornell UP, 1977) 145.

24.Regis Durand, "On Aphanisis: A Note on the Dramaturgy of the Subject in Narrative Analysis," Lacan and Narration: The Psychoanalytic Difference in Narrative Theory Robert Con Davis, ed. (Baltimore: Johns Hopkins UP, 1983) 860.

25.ibid 865.

26.ibid 863.

27.Brendan O'Hehir and John M. Dillon, A Classical Lexicon for Finnegans Wake (Berkeley: UCal Press, 1977) 234.

28.Ellmann 648.

29.Stephen Heath, "Ambiviolences: Notes for Reading Joyce" Post-structuralist Joyce (ed. Derek Attridge and Daniel Ferrer) (Cambridge: Cambridge UP, 1984) 32.

30.Ellmann 554.

31.Norris 4.

32.Norris 26.

33.Todorov 74.

34.Todorov 72-73.

35.ibid 190.

36.Eugene Jolas, Exaqmination (see note 5) 90.

37.Eco 67.

38.Todorov 72.

39.Riquelme 33.

40.Buckalew 94.

41.Ellmann 633.

42.These and a more thorough list of associations and references within the Wake can be found in Atherton, Chapter 4: "Swift: A Paradigm of God."

43.Clark 191.

44.Todorov, 72-73.

45.ibid 61.

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VITA

Daniel Quentin Miller

Born in Hartford, Connecticut, April 3, 1967. Graduated from Killingly High School in Danielson, Connecticut, May 1985, B.A. Boston College, 1989. Junior Year at Boston College was spent abroad at University College in Cork, Ireland. In September 1990, the author will begin work toward a Ph.D. in English and American Literature at New York University.

In September 1989, the author entered the College of William and Mary as an M.A. candidate in English and American Literature, and as a graduate assistant working for VERSE magazine. He has published an article in The Hemingway Review, Spring, 1991.