

# Dawn and Sundown of Anna Livia: A Genetic Approach

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## *Abstract*

The article offers a genetic study of Book IV and of the final section of *Finnegans Wake*. It illustrates how a goodly number of thematic strands, phrases, and words which already appear in the first chapter of the book, are repeated, each in their particular way and style, both in Book IV and in the final section of *Finnegans Wake*.

**Keywords:** *Finnegans Wake*, Book IV, Genetic studies, the dialogue between Mutt and Jute, the letter, Anna Livia's monologue.

As in the case of the endings of all of Joyce's works, that which belongs to Book IV of *Finnegans Wake* seems to cast aside experimentation, as well as technical and lexical opacity, in favour of simplicity and parataxis. Yet, this is only apparently so since, as occurs with Molly Bloom's Monologue, the chapter functions as a kind of clarificatory echo-chamber for the rest of the book, thereby modifying by accretion passages that were written and published a number of years earlier. Henceforward I hope to show that the genetic study of the ending, although inevitably modulated by the presence of a sense of loss and regeneration within the sphere of the superhuman, not to mention Joyce's state of exhaustion and

urgent need to bring to a close a work which had kept him busy for sixteen years, is not free of complex allusions which, at times, are even indecipherable.

Generally speaking, and in exclusively didactic terms, the chapter is said to be divided into five Sections which range from the awakening of the dormant giant to the last word uttered by Anna Livia Plurabelle,<sup>1</sup> while taking in Saint Kevin, Saint Patrick and the rainbow-girls. However, my claim is that the chapter rests upon three mainstays: the relationship between Earwicker and Anna Livia, the letter, and the female protagonist's epilogue or monologue. These foundational *loci* interweave with one another, while constantly making their presence felt with regard to the book's thematic areas and key protagonists. Yet, in order to follow better the trail of such connections, brief reference needs to be made to the uncommon process involving the text's composition.

Joyce began writing the first rough copy of Book IV in February 1938, scarcely a year before the appearance of *Finnegans Wake* in London and New York. This suggests that given the slow pace at which Joyce composed the rest of the work, the final chapter may be regarded as exceptional, only to be compared with "Penelope" in *Ulysses* which he brought to a close a few months prior to its final publication in February 1922. However, in *Scribbledehobble*,<sup>2</sup> which gathers together notes, in embryonic form, made during 1922 and 1923, words and expressions begin to stand out that, while having covered a long path through the book, acquire their definitive meaning in the last chapter. Likewise, what would also need to be pointed out is that the same may be said for the majority of the lexical entries and allusions which are collected in the first notebook in the series that exists. As borne out by the *Buffalo Notebooks*, Joyce undertook over time the composition of his most ambitious work on the basis of new material, together with that

which had been accumulated in rough notes and on loose sheets during the sixteen or seventeen years the process of composition lasted.

What is not in doubt is that, as occurred when he was writing “Penelope,” the ending of *Finnegans Wake* caused him, to some extent, to rewrite all that had been previously written. Thus, for example, as a result of the first chapter, which, as is well known, was not the first to be written, he was compelled to revise the remaining seven, which had already been published in different journals, while, at the same time, having to adapt the beginning to characters, references and leads which did not adhere to the chronological order of the book as he had conceived it two or three years earlier. This process of adaptation involves techniques of analepsis and prolepsis which placed enormous demands upon his memory, together with information-gathering and entry-recording on a huge scale in his notebooks so as to ensure the work’s internal coherence. In many senses, the beginning of the book is its end and the end the beginning. (It would seem unnecessary to dwell on the commonplace concerning the definite article which, according to a large majority of readers, should precede “riverrun,” although, it should be stated, not everything revolves around the possible links between the book’s opening and closing sentences, given that such interconnectivity constitutes only one more element that confirms how, in *Finnegans Wake*, beginnings and endings fuse and confuse.) There are, for example, whole scenes which, to a certain extent, are repeated in both chapters, one of the most recognizable being the dialogue between Jute and Mutt who, in Book IV, become Juva and Muta, and who could act as stand-ins for Shem and Shaun, as well as for the two faces of Earwicker-Joyce, echoes as they are of the Mutt and Jeff comic-strip characters or of Anna Livia’s sons and, at the same time, in keeping with Joyce, would come to represent Giordano Bruno’s theory concerning the identity of opposites, and, in that sense, according to Adaline Glasheen, perhaps representing a glance in the

direction of Shakespeare's characters in *The Tempest*, both Caliban and the opposition Stephano-Trinculo.<sup>3</sup> The first encounter with Jute and Mutt, as is the case of any other passage from *Finnegans Wake*, has been interpreted in many different ways and thus would make for a bulky monographic study. My sole aim here is to comment on what a reading of it suggests to me, while, on purpose, leaving to one side the views put forward by other readers. Jute and Mutt, as literary characters, remind me of Estragon and Vladimir in *Waiting for Godot*. There is no doubt in my mind that Samuel Beckett took his inspiration from the Joycean pair, although, up until now, as far as I know, no-one has fixed upon something so evident.<sup>4</sup> There is clear evidence of the lack of understanding that exists between the two characters, together with a blinkered autism which encloses each of them within his own words.

Let us take the opening:

Jute.- Yutah!

Mutt.- Mukk's pleasurad.

Jute.- Are you jeff?<sup>5</sup>

Mutt.- Somehards.

Jute.- But you are not jeffmute?

Mutt.- Noho. Only an utterer.

Jute.- Whoa? Whoat is the mutter with you?

Mutt.- I became a stun a stummer.

Jute.- What a hauhauhauhaudibble thing, to be cause! How, Mutt?

Mutt.- Aput the buttle, surd.

Jute.- Whose poddle? Wherein?

Mutt.- The Inns of Dungtarf where Used awe to he.

Jute.- You that side your voise are almost inedible to me. Become a bitskin more wiseable, as if I were you. (FW 16.10-25)

In many ways this dialogue runs parallel to the one involving Estragon and Vladimir at the start of *Waiting for Godot*. With this consideration in mind, the identification of Jute with Estragon, and of Mutt with Vladimir, also becomes clear. In the same way, what also emerges is the coincidence with Shem and Shaun and, thus, with the rivalry between two personalities or two ways of understanding life, if we wish to keep in mind that the seed of the dialogue is to be found in *Buffalo Notebook VI.B.14*, where the play on words “utter/mutter/stutter, mute/jute, jeff/deaf,” amongst others, is implicitly present in the unit “I am a Jute.” The scene recalled by Mutt immediately following the dialogue quoted above refers to the Battle of Clontarf in 1014 in which, under the leadership of Brian Boru, the Danes were expelled from Ireland. Via the subject-matter of this conflict, violence and obscurity filter through into the literary work due to the symbolic association of the Danes of those times with rapine and brutality.<sup>6</sup> It is necessary to add to all this the relationship between Anna Livia and HCE: “alp on earwig” (*FW* 17.34), the issue of equality and inequality within the silence of the graveyards / cemeteries, death and magic (*FW* 18.01-11), or Giordano Bruno’s identity of opposites, an element that hovers over the whole of chapter IV.

The dialogue employs a technique typical of the work in general, i.e., a mixture is found of common expressions within run-of-the-mill situations, while then undertaking a leap on to a historical-legendary plane embedded in the History of Ireland or, rather, using Ireland as a point of departure, universal history and literature are assembled. Once again we encounter the theme of continuous and incessant repetition where motifs that begin to stand out are developed and expanded upon little by little, contradicting themselves and complementing each another. While telling a story which, by the way, is never told, a thousand others are recounted at the same time, and yet never remain the same: one fills in the

outline of another, while also quashing it, although in terms of the evolution of the tale there is always a beginning and an end or, more in keeping with *Finnegans Wake*, it would be better to say that it is the process involving life, death, and resurrection which lends unity to the subliminal story that flows beneath the surface of the book.

In such circumstances along comes Jute and Mutt's second dialogue (*FW* 609.24-36 and 610.01-33), their names having been altered slightly to Juva and Muta or, if preferred, youth and help (Juva), and change, transformation, and modification (Muta). This part is somewhat more accessible, although words and phrases in Latin are frequently found, perhaps because Ireland has emerged out of darkness of paganism with the aid of Saint Patrick's sermons, while the light of spiritual and material truth begins to shine through. A new day dawns for Ireland, as well as for Earwicker and his family, expressed still in obscure and confused terms, yet with a greater degree of clarity and consideration, although only to a certain extent, given that the Latin used, for example, constitutes a gobbledygook version of its Vulgar form.<sup>7</sup> The paragraph lets a certain kind of optimism shine through, according to what can be gleaned from the manuscripts and galley-proofs, or at least I am unable to detect allusions which are tricky or unsettling –the opposite being true, in fact, if phrases of the following sort are taken into account: “ubideintia of the savium is our ervics fenicitas” (*FW* 610.07-08), or ambiguous ones such as “paridicycynical” (*FW* 610.14-15), or exultantly sardonic ones such as “Muta: Ad Piabelle et Plurabelle? /Juva: At Winne, Woermann og Sengs” (*FW* 610.21-22). It would seem that the tone of *Finnegans Wake* is beginning to change, although not in favour of superficial heady abandon, as the final part of this discussion will underline towards a point at which Joyce aims to drill down

into the bottomless bore-hole where the truth about his book is hidden.

As occurs in the rest of Joyce's works, the final chapter almost always constitutes a compendium or synthesized commentary on the narrative that has lead up to it. Thus, we should not be surprised to find here a new version of the famous missive that makes its presence felt in a large proportion of *Finnegans Wake*. In the case of the final version, which is the one being dealt with here, it is Anna Livia who writes it, and who signs it even, although its origin harks back to 1923, when fifteen years still remained before Joyce would write the definitive version of Book IV. Again it is the case that the first reference to the postal message is to be found in the manuscript *Scribbledehobble*, on page 271 of which the following paragraph can be found: "On the N. E. Slope of the dunghill the slanteyed heno of the Grogans scrutinised a clayed p. c. From Boston (Mass) of the 12th of the 4th to dearest Elly from her loving sister with 4/1/2 kisses."<sup>8</sup> A few pages later in the manuscript, the paragraph, although basically the same, has widened its scope as well as the range of its references: "Boston (Mass), 1st last, Dear Maggy, many asleeps between onworld and the new, someathomes & more in ausland huts turns MilkMike general born gent present of cakes, waiting Kate, think you, funeral, into life's dinna forget, hopes soon to hear close, fondest to the twin underlings."<sup>9</sup> When we reach the version by Anna Livia, the simplicity of the manuscript has become complex, given that the letter from certain relatives, friends or immigrants in Boston has become saturated with allusions and has evolved along with the rest of the book: in the letter, or fragments of the letter, found in I.i., by the time I.v. is reached, to the anecdote concerning the humble countryfolk of Massachusetts has been added the hazy encounter of HCE with the rainbow-girls in the park or, at least this is how the final lines of the letter may be interpreted. The most relevant aspect of I.v. would seem to be Anna Livia's explanations and comments concerning the sin committed by her husband,

which she attempts to excuse by appealing to the story of Tristan and Isolde which already appears very early on in the Book, in the fourth line of 1.i. in fact.

As I have already pointed out, it is possible that Anna Livia could have written the letter; yet, an affirmation of this kind is not in keeping with the nature of *Finnegans Wake*, given that the different versions of it scattered throughout the text<sup>10</sup> lead one to the conclusion that the letter is in fact the book. The following quotation is enough to persuade us that anybody could be the sender of the letter including, of course, the reader: “. . . whether it be thumbprint, mademark or just a poor trait of the artless, its importance in establishing the identities in the writer complexus (for if the hand was one, the minds of active and agitated were more than so) will be best appreciated by never forgetting that both before and after the battle of the Boyne<sup>11</sup> it was a habit not to sign letters always.” (*FW* 114.29-36)

As found in Book IV, the letter contrasts in more ways than one with earlier versions of itself. Formally speaking, for example, in terms of its commencement and the way of signing off, and of the signing as such, it is seen to be conventional: the opening could not be more regular, “Dear,” although no indication is given of who the addressee might be,<sup>12</sup> the context seeming to suggest perhaps that it could be HCE or Earwicker. As far as the signature is concerned, a mixture of Latin, Italian, and perhaps Spanish, is weaved into the root name, Anna Livia Plurabelle, so as to enhance the limits of meaning through overtones of complex diversity. While the final text gives us “Alma Luvia Pollabella,” the original manuscript has “Alma Livia Poolabella,” while the typewritten copy, undertaken a few days later, introduces the definitive signature.



As far as storyline is concerned, the version in Book IV has little to do with the first version of 1923, the only coincidence being found in the identity of the styles: both tend to be direct, colloquial, and with a hint of the feminine, as exemplified by the uses of “well” which mark the voice of Anna Livia each time she appears, even though, in this case, the colloquial adjective has nothing to do with simplicity. The story interweaves with other stories that have already been told a number of times: HCE’s gigantism; fragments concerning the origins of Ireland; the cave in which Earwicker hides; his resurrection and absolution. Yet, what seems to stand out most perhaps is the re-writing and inclusion within the language of *Finnegans Wake* of notes made at an earlier stage in the manuscripts, such as the “Boston letter” which is transformed into the “Boston transcribed” (FW 617.23). Between 1923 and 1938 the letter underwent changes due to the new material incorporated into Book I, of which IV represents a distorted echo. Thus, for example, the phrase “About that original hen” (FW 111.22), which is used in 1.5 as an introduction to the text of the letter, forms an essential part of it in IV: “About that coerogenal hun” (FW 116.20). This, as well as other passages, were adapted, then, to the new style of *Finnegans Wake*. In *Scribbledehobble* the following appears: “forbidden by the 10 commandments thou shalt not bear false witness against thy neighbour’s wife,” while in the final version it becomes: “Stringstly is it forbidden by the honorary tenth commendmant to shall not bare full sweetness against a nighboor’s wiles” (FW 615.32-33).<sup>13</sup> In other cases, Joyce redefines and adapts definitive passages taken from earlier chapters to the phase of the final farewell. The version found in II.i (FW 247.01-36), cold and depersonalized, is transmuted into the expression of snug sentiment, while underlining the wish for survival and immortality through the offspring of one: “Hence we’ve lived in two worlds. He is another he what stays under the himp of holt. The herewaker of our hamefame is his real namesame who will gethimself up and erect, confident and heroic when

but, young as of old, for my daily comfreshenall, a wee one woos.” (FW 619.11-16)

Complexity not only affects the distortion of words and syntax, but also, from the standpoint of many commentators, the allusions leap far beyond what is insinuated by the notebooks and the manuscripts. The followers of Lacan especially interpret part of the text in erotic terms, and thus Anna Livia would tell of love adventures with Magrath, with Soldier Rollo, as well as with a series of anonymous lovers.<sup>14</sup> Not only do followers of Lacan and other psychoanalysts dredge up sex in the work as a whole, and more especially in the letter, but so do traditionally-minded critics such as Margot Norris. She considers that, in the letter in Book IV of *Finnegans Wake*, Stephen Dedalus’s deceased mother replies to the telegram by which the young Dedalus reacts to the news that his mother is in her last throes, although, perhaps in dreams, what Stephen receives is not a telegram containing errors, but a letter from his mother announcing the death of some other person. Thus it is revealed in the letter in Book IV, according to Margaret Norris: “Don’t forget! The grand fooneal will now shortly occur. Remember. The remains must be removed before eaght hours shorp” (FW 617.25-27). The start of the letter is more appropriately linked with Stephen: “Dear....Reverend,” given that, at last, his son has become a Jesuit priest, has become a good son, while it is the father, rather than the mother, who has died. At the same time, Stephen will again recall the meditations that accompanied him on the beach in episode 3 of *Ulysses*, while the moment of his conception will become the focal point: “Well, we have frankly enjoyed more than anything these secret workings of natures (thanks ever for it, we humbly pray) and, well, was really so denighted of this lights time” (FW 615.13-15). Here the moment of sexual conception would be taken up and he would refer to the aura of secrecy that surrounds it, given that this

same instant in which conception takes place constitutes a moment of pleasure within the lubricated darkness of the night.<sup>15</sup> Once this has been said, how could doubts be cast upon the versatility of the text of *Finnegans Wake*?

The dialogue between Mutt and Jute, as well as the letter, have been used in this discussion to illustrate how a goodly number of thematic strands, phrases, and words which already appear in the first chapter of the book, are repeated, each in their particular way and style, both in Book IV and in the final section of *Finnegans Wake*. In a number of senses, as occurs with regard to the “Penelope” chapter in *Ulysses*, the wife, Molly or Anna Livia, revises what their men, as well as the author, have said about her. She possesses her own language, her own experience, her own nature, which is why things have to pass through another sort of filter, so different from that of their men and that of the author that, on occasions, a real effort has to be made to discover that it is the same events, the same characters, and the same context which are being dealt with. However, the final part or section, known as “Anna Livia’s Soliloquy,” as well as “Anna Livia’s Swan Song,” “Soft morning, city!,” or “Anna Livia’s Farewell,” touches the senses, that is to say, it reaches us directly, there being no secrets to uncover. The only thing needing to be clarified, indecipherable in any case, is the significance that the end of a person’s existence might have.

This section is a poetic and emotive farewell to those persons who have formed part of Anna Livia’s life and, at first sight, should not enclose major complications of a genetic kind. Yet, as in the rest of *Finnegans Wake*, Joyce, right up to the end of the book, recorded notes in his notebooks and made use of earlier pointers he had written down.

The section entitled “Soft morning, city!” initially appears mid-way through the manuscript of Book IV, in pen-written form, in Joyce’s unmistakable, yet difficult,

handwriting, and takes up just two pages which later were to become nine. In this first rough draft the final “the” is included, together with the date and place of composition, “Paris 1922-1938,” and “JJ” included in the right margin. In the final version not even the date and the signature remained unchanged, given that the publication took place in 1939, while the initials “JJ” disappeared. The facing page jumps to what is now *FW* 623.25-31, including still interspersed references to the letter, to the sexual experience of the previous night, and to the immense potency of HEC. Following on from this, the typewritten version is offered, in which corrections and the additional odd word are included, apparently of little importance: thus “naked sky” becomes “naked universe” (*FW* 624.19), “The Gowans for Medem me” moves to *FW* 624.08, while “heathery benn” is now found on the previous page, *FW* 623.25. Thus, during this final phase, hardly any words are discarded, some changes of place occurring only, while, above all, new material is incorporated which, without going into detail, is taken mainly from VI.B.47, together with one or two entries from VI.B.3.

Any report on the sifting of rough versions, typewritten copies, and gallery proofs so as to fix upon the slight variants that Joyce continued to set down in his final text would take up more space than a short discussion allows for, or a journal would have space available for in an article.

My next step is to provide a selective and cursory translation of the work’s last ten pages with regard to its storyline. Moreover, despite what has been affirmed here about the rest of the book, it has to be said that a coherent thread of story is distinguishable in terms of a psychological-sentimental monologue which, given its nostalgic tone, recalls Molly Bloom’s at certain moments. Lastly, I will deal further with the 10 lines that bring *Finnegans Wake* to a close.

“Anna Livia Swan Song” begins with the word “Soft” which dominates the whole of the introduction to her speech:

mejores miradas para verte a través de esta luz de bahía. Cierra los ojos para no ver. Suave y silencioso como la voz del río Leafy, hasta sus cabellos han crecido en el silencio de las noches: no hay ruidos, ni voces, sólo una hoja, otra hoja y después más hojas, los bosques siempre murmuran, como cuando éramos niños, petirrojos en bandada. Es por mí por mi boda de oro. ¿Si no? Un camino. Levántate hombre de los acantilados, has dormido tanto! Levántate, alto, erguido. Quiero verte galano. . . . pero mis labios se pusieron lívidos. Cómo? Cómo dijiste que me darías las llaves de mi corazón? Me gustaría tener O para ver sólo a un joven radiante, un niño en su inocencia, descortezando un varizo, un niño al lado de un potrillo blanco. El niño en el que todos queremos poner nuestras esperanzas por siempre. . . . Mi habitación grande y azul, el viento calmado, ni una nube. En paz y en silencio. Podría haberme quedado para siempre. Algo siempre sale mal. Primero sentimos. Luego caemos. Déjala llover si quiere. Blandamente o con fuerza si así lo prefiere. De todos modos déjala llover porque ha llegado mi hora. Cientos de desvelos, una pizca de congoja, pero, ¿queda uno que me entienda? ¿Uno en miles de años de noches? (*Translation mine*)

The voice that can be perceived in the final ten pages of *Finnegans Wake* is that of Anna Livia, within which a distant echo of Molly Bloom’s may be heard, although the difference between them remains great. Anna Livia makes no concrete references either to events or to people; behind her voice lies intense emotion, yet specific places are not mentioned and,

above all, the intention to live the day which is about to dawn is not manifested. It is as if this were a final farewell. There is no sign of hope or, in any case, the vague hint, let us say, of an imprecise resurrection and of a childhood which we are not sure whether to place in the past or in the future. Molly Bloom's "Yes" points to a commitment to life, while Anna Livia's "the" implies wariness, a sense of completeness and, at the same time, secretiveness, furtive and stealthy, just as Joyce himself hinted at.<sup>16</sup> Oddly enough, both in the manuscript and in the *Notebook*, in VI.B.47f, "the" is always present. We have the impression that it was the word around which Joyce meant to build the ending, even more so if we consider that only on one occasion is "the" crossed out and replaced by "Zee" within a paragraph that augurs the final stage of the long journey: "There'll be bluebells blowing in salty sepulchres the night she signs her final tear. Zee End. But that's a World of ways away" (BL 47476<sup>a</sup> f. 17) ("Habr  campanillas soplando sobre los sepulcros la noche que ella firme su  ltima l grima. 'Zee End.' Pero eso es un mundo de caminos lejanos" [*Translation mine*]). "Zee" carries the same pronunciation as "sea," as a result of which no-one would miss the coincidence here with the third stanza of the *Coplas por la muerte de su padre*, by Jorge Manrique:

*Nuestras vidas son los r os  
que van a dar en la mar,  
que es el morir;*

What becomes evident is that Anna Livia's farewell does not return us to the beginning of the novel, as is maintained by the immense majority of commentators, in keeping with Vico's cycles, but rather to "Zee End."

The well-known final sentence, "A way a lone a loved a long the," does not appear in *Scribbledehobble*, nor in any *Notebook* prior to VI.B.47, the truth being that both the

handwritten copies and the typewritten copies literally follow the order in which the book was finally published. This is not to say that throughout its composition a thousand and one corrections were not made and as many *adendas* introduced, only that practically there are no interpolations. Thus, the five sections to which Dirk Van Hulle<sup>17</sup> makes reference follow on from one another in the order in which a few months later they came out in the first edition, i.e., Saint Kevin, Berkeley, Saint Patrick, the dialogue between Muta and Juva, the Letter, and “Soft morning, city!,” or the Anna Livia monologue. The first time the final sentence appears in manuscript form, in Joyce’s own hand, in a reduced version of the Monologue that takes up a page and a half, it is expressed in the following terms: “and then a walk along the.” Two lines further down “Paris 1922-1938” can be seen. The typewritten copy shows no alterations. Five copies later, what finally appears is: “A way a lone a lost a last a loved a long the.” In the copy that follows “a lost” has disappeared, what remains being the definitive text, with the exception of the space that separates it from the indication of the date and place of composition. Thus things stand until the penultimate galley-proof in which, in his own hand once more, Joyce adjusts the size of the space with a vertical line in ink, at the bottom of which “Paris” appears and below it, underlined, “1922-1939” and, in brackets, handwritten, “(small).” Clearly, then, the final galley-proof was corrected in 1939, until which moment Joyce had assumed that his book would come out in November or December of 1938. However, his penchant for correcting up until the last moment, together with his technique based on accretions, prevented it. (I leave aside here the clutch of anecdotes that has come to revolve around the issue of space set between the references to place and year/s, something akin to the final point reached in “Ithaca,” chapter 17 of *Ulysses*.) Both “and then a walk along the” (first version), together with the inclusion and the elimination of “a lost,” carry a great deal of significance, given that adjectives are replaced by nouns.

Translation:

Yes. Carry me me along, taddy, like you done through the toy fair! If I seen him bearing down on me now under whitespread wings like he'd come from Arkangels, I sink I'd die down over his feet, humbly dumbly, ony to washup. Yes, tid. There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlehee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long the (*FW 628.08-16*)

Sí. Llévame contigo, pady, como hacías por la feria de juguetes. Si le viera que se acerca a mí ahora bajo las alas blancoabiertas como si viniera de Arkangels, sumerjo que me apagaría a sus pies, humilde en silencio, sólo para baldear. Sí, pad. Ahí es donde. Primero. Pasamos por la hierba atañe el tojo a. Zumbido. Una gaviota. Gaviotas. Llamadas lejanas. Llegan, de lejos. El fin aquí. Para nosotros luego. Finn, otra vez. Coge. Mas suavesuavedeti, memecordaré. Hastamilesdefinesdeti. Lps. Las llaves para. Dadas. Un camino uno solo un último un amado un largo el

París

1922-1939.

(*Translation mine*)



In the manuscripts and notebooks, as far as the final paragraph is concerned, the same number of corrections and additions, as in the case of similar passages within the work, are not found. A number of explanations could be given for this, none of which would go beyond the limits of interpretation, and thus are to be conserved as one more piece of data within the subjective-objective repertory which every reader of *Finnegans Wake* carries with him/her. Nevertheless, I have come to the conclusion that the direct and relatively straightforward style of the ending leads us to think that it had been in the mind of the author for some length of time, probably years, to such an extent that the closing part of the book becomes a mere summary of the 628 preceding pages.

### Notes

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<sup>1</sup> Dirk van Hulle, "The Lost Word," in *How Joyce Wrote Finnegans Wake*, eds. Luca Crispi and Sam Slote (Madison: The University of Wisconsin Press, 2007) 436. The same number of sections, coincidental almost in terms of page numbers, is to be found in Danis Rose and John O'Halon, *Understanding Finnegans Wake* (New York & London: Garland Publishing, Inc., 1982).

<sup>2</sup> James Joyce, *Scribbledehobble*, ed. Thomas E. Connolly. (Evanston, Ill.: Northwestern University Press, 1961).

<sup>3</sup> Adaline Glasheen, *The Third Census of Finnegans Wake* (Berkeley: University of California Press, 1977) 202.

<sup>4</sup> It is somewhat surprising that in books such as *In Principle, Beckett is Joyce*, ed. Friedhelm Rathjen (Edinburgh: Split Pea Press, 1994), no reference is made to the two scenes involving Jute and Mutt or Juva and Muta.

<sup>5</sup> That Jeff is Mutt's companion in the American comic-strip needs to be kept in mind.

<sup>6</sup> As may be deduced from the next entry in VI.b.15 205, "b Clontarf / of night v day," "Night" becomes the equivalent of Danish and "day" the equivalent of Irish. See Danis Rose and John O'Halon, *Understanding Finnegans Wake* 17.

<sup>7</sup> Muta's first contribution is as follows: "Quadestnunc fumusiste volhvuns ex Domoyno? [...] He odda be thorly well ashamed of himself for smoking before the high host [...] Dies is Dorminus master and commandant illy tonobrass." (*FW* 609.24-29). Worthy of note is not only the allusion to the fire lit by Saint Patrick on the Hill of Slane as a deliberate challenge to the royal decree prohibiting the lighting of any fire until a flame were to be seen burning in Tara, but also what should not be ignored is the synonymity present in "Domoyno" ("demon-dominus") and "Dorminus" ("Dominus-dormitus").

<sup>8</sup> *Scribbledehobble* 271.

<sup>9</sup> *Id.* 754.

<sup>10</sup> Commentators do not agree on the number of versions of the letter that are to be found. In my readings of *Finnegans Wake* I have counted between nine and twelve, influenced, needless to say, by states of mind, books consulted, conversations held, etc. At the same time, there are those critics who, whenever the word "letter" appears (some twenty-four times approximately) understand that the context is that of a fragment of the letter.

<sup>11</sup> The Battle took place alongside the river Boyne on July 1<sup>st</sup> 1690, between William III and James II, the former being the victor. From this date on England gained complete control over Ireland.

<sup>12</sup> The formula "Dear M" is also to be found in *Notebook VI.11.22*.

<sup>13</sup> Cf. Dirk Van Hulle, *How Joyce Wrote Finnegans Wake* 451.

<sup>14</sup> Sheldon Brivic, "The Terror and Pity of Love: ALP's Soliloquy," *James Joyce Quarterly* 29.1 (Fall 1991): 145-171.

<sup>15</sup> Margot Norris, "The Last Chapter of 'Finnegans Wake': Stephen finds his Mother," *James Joyce Quarterly* 25.1 (Fall 1987): 11-30. See especially pages 23-24.

<sup>16</sup> Cf. Richard Ellman, *James Joyce* (Oxford, New York: Oxford University Press, 1983) 711.

<sup>17</sup> Dirk Van Hulle, *How Joyce Wrote Finnegans Wake* 436.