

## 'SIGMUND FREUD ... ANALYZE THIS': THE JOYS OF FREUD AND THE "CYCLOANNALISM" OF *FINNEGANS WAKE*

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It is a truth universally acknowledged that James Joyce displayed a "manifest hostility to Freud" (Thurston, "Scotographia" 407). According to a number of first-hand sources and Joyce's surviving written correspondence, the author also had a somewhat troubled relationship with Carl Gustav Jung, who treated his daughter, Lucia, and reviewed Joyce's *Ulysses* in not exactly favourable terms. In one of his inimitable letters, the Irish author casts Jung as "the Swiss Tweedledum who is not to be confused with the Viennese Tweedledee, Freud":

People in Zurich persuaded themselves that I was going mad and actually endeavoured to induce me to enter a sanatorium where a certain Doctor Jung (the Swiss Tweedledum who is not to be confused with the Viennese Tweedledee, Freud) amuses himself at the expense (in every sense of the word) or ladies and gentlemen who are troubled with bees in their bonnets. (*Letters I* 167)

Joyce biographer Richard Ellmann notes that the ambivalent feelings between the author and the Swiss psychoanalyst might have been mutual:

When [Joyce] met Brody he asked, 'Why is Jung so rude to me? He doesn't even know me. [...] I have nothing to do with psychoanalysis.' Brody replied, 'There can be only one explanation. Translate your name into German.' (628)

However, archival research into Joyce's libraries has unearthed evidence which proves that Joyce was in possession of a number of books on psychoanalysis, including Freud's *Eine Kindheitserinnerung des Leonardo da Vinci* and Jung's *Die Bedeutung des Vaters für das Schicksal des Einzelnen* (see Beck and Simpson, eds.). The author verifiably took notes from these and other texts on psychoanalysis (including *The Collected Papers of Sigmund Freud*) that were later incorporated into *Finnegans Wake*.<sup>1</sup> Sheldon Brivic notes that "*Finnegans Wake* is loaded with references to Freud and Jung" (10). In a recent article for *The Guardian*, Edna O'Brien in turn posits that the "tumble of language" in *Finnegans Wake*, "this transubstantiation of words, these heavenly and unheavenly vocables, poured out from him [...] they came directly from the unconscious mind" (n.p.).

One of the concepts that Joyce seemed particularly fascinated by in these writings is human error. Daniel Ferrer, commenting on Joyce's notes on Freud in the notebooks, remarks that Joyce jotted down "several elements connected with phonetics, stutter-

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1 See Ferrer and van Mierlo for detailed accounts of Joyce's notetaking from these particular sources. Explicit references to psychoanalysis are also documented in Joyce's Buffalo notebooks, in particular VI.B.3, VI.B.5, VI.B.6, VI.B.9, VI.B.10, and VI.B.19; see Deane, Ferrer, Lernout (eds.).

ing, misspelling" (379) as part of his extensive notes on "The Wolf Man," one of Freud's best-known cases. Forgetting ("Vergessen"), mispronunciation ("Versprechen"), misreading ("Verlesen") and "combined blunders" ("kombinierte Fehlleistungen") also feature prominently in another book which Joyce owned, Freud's *Zur Psychopathologie des Alltagslebens* (*Psychopathology of Everyday Life*). A well-known quotation from Joyce's *Ulysses* suggests that "errors" can be seen as "portals of discovery" (U 156) and indeed, "errears and erroriboose" (FW 140.32-33) abound in the "Errorland" (FW 62.25) of *Finnegans Wake*.<sup>2</sup>

As Wim van Mierlo argues, contextualising Joyce's notes on the New Psychology in terms of genetic criticism and manuscript studies, "on a rhetorical as well as narrative level Joyce [drew] on psychological writings without necessarily subscribing to a psychoanalytic agenda" (116). Ferrer and van Mierlo concur in their assessment that "Joyce treated the Freudian text in the same way he treated his other sources, [...] as a quarry for unusual or foreign words and phrases which he sometimes used later and sometimes left forgotten in his notebook" (Ferrer 379). Luke Thurston similarly argues that

the real 'link' between Joyce and psychoanalysis lay not so much in Freudian theory [...] as in the recalcitrant anamorphic *objects* that inhabit that theory, that simultaneously provoke and challenge it: dreams, fantasmic scenes, misrememberings, primal symptoms" ("Psychoanalysis" 95)

Commenting on John Bishop's *Joyce's Book of the Dark*, Thurston highlights the "anti-hermeneutic importance of psychoanalysis" in Joyce's work, arguing that the discipline is important primarily as "an equivocal site of 'dark language' rather than a source of theoretical enlightenment" ("Psychoanalysis" 96) in *Finnegans Wake*. Allusions to Freudian and Jungian concepts include "dablinganger" (FW 490), "intrepidation of our dreams" (FW 338), "eatopus Complex" (FW 128), "A cataleptic mithyphallic! Was this *Totem Fulcrum Est*" (FW 481) and "*totam in tutu*" (FW 397). Such cases, of course, primarily serve as comic release; however, their function in the text is not limited to parodic reworking.

While I do not want to suggest that Joyce was an uncritical admirer of psychoanalysis or posit a Bloomian anxiety of influence, as previous critics have occasionally done,<sup>3</sup> the frequency with which the author evokes certain psychoanalytic "buzzwords", techniques and concepts in *Finnegans Wake* is indeed noteworthy. Although it would

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2 For comprehensive investigations of this topic, see Conley; Creasy.

3 For a detailed summary of previous approaches on this topic, some of which seem to be "bent on demonstrating that Joyce was the most Freudian of authors" (van Mierlo 116), see Thurston, who himself conducts a Lacanian reading of Joyce's writing ("Psychoanalysis"), and van Mierlo 116-120. Tony Thwaites gives an exhaustive list of Joycean criticism that deals with psychoanalysis in one way or another (692, note 1). As Thurston rightly notes, "the problem of psychoanalysis in Joyce cannot be confined to an investigation of the writer's 'sources', much as critics have laboured to bring such an investigation to a definitive conclusion" (*Joyce and Psychoanalysis* 11).

only seem fitting to attribute any potentially unintended parallels to unconscious interference, especially considering the deliberately elusive linguistic mannerisms of *Finnegans Wake*, in which polysemy, homophones and portmanteaus abound, I want to argue that Joyce's employment of certain ideas from this discipline is far from arbitrary. In this essay, I will investigate passages from *Finnegans Wake* which feature thematically clustered references to psychoanalysis, arguing that such occurrences have a significance beyond parodic intertextual acknowledgement within the poetics of Joyce's multifarious text. Although Joyce's relationship to psychoanalysis may have been ambivalent at best,<sup>4</sup> the concept as such forms part of a larger debate concerned with the interplay between chaos and order and the questioning of unified systems of interpretation in *Finnegans Wake*.

In the following, I will show two possibilities of exploring the theme of psychoanalysis in this text beyond mere ascriptions of influence. The first part will consist of a close reading that takes Breuer's case history of his patient "Anna O." as a starting point, arguing that a number of parallels can be drawn between her quite specific brand of "hysteria" and the poetics of *Finnegans Wake*. Despite a number of articles that shed light on Joyce's personal attitude towards psychoanalysis and/or apply contemporary or recent psychoanalytic approaches to his work, few scholars have, in fact, conducted in-depth analyses of references to psychoanalysis in *Finnegans Wake* beyond acknowledging (or refuting) the author's indebtedness to its prominent thinkers.<sup>5</sup> In the second part of this essay, I will therefore conduct a reading of II.2 ("night lessons"), a particularly dense chapter as regards references to psychoanalytic concepts and furthermore noteworthy for being the most experimental chapter of the text in terms of layout. By way of conclusion, I will investigate to what extent the concept of psychoanalysis can be seen as a metaphor for the reading process(es) of *Finnegans Wake*.

### The Strange Case of Anna O.

Book I.8 of *Finnegans Wake*, titled the "washerwomen" chapter, begins with an exchange of gossip, with one washerwoman asking the other to "tell me all", "tell me now" about Anna Livia Plurabelle ("ALP"), one of the 'protagonists' of *Finnegans Wake* (if, indeed, such a term can be applied). ALP is the wife of HCE (an acronym of, among other things, "Here Comes Everybody", FW 32), with whom she has three children: a daughter, Issy, and the twin brothers Shem and Shaun:

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- 4 Van Mierlo, recurring to Levin and Bishop, rightly notes that "Joyce's aversion was primarily directed towards psychoanalysts, and perhaps not towards psychoanalysis" (118).
  - 5 A number of critics (see in particular Shelton, Benstock, Herr) have discussed the "night lessons" chapter and/or psychoanalysis and *Finnegans Wake*; however, even despite occasionally using psychoanalytic vocabulary for their analysis (see e.g. Shelton, Thurston), these critics do not engage with the wider significance of the clustered references to psychoanalysis in this part of the text.

## O

tell me all about

Anna Livia! I want to hear all

About Anna Livia. ... We all know Anna Livia.

Tell me all. Tell me now. (FW 196)

The imperative to “tell me all”, “tell me now”, however, also recalls the typical practice in psychoanalysis of free association that not only the character of Anna Livia, but also the text as a whole seems to practice. This opening may furthermore contain a possible, as yet unexplored, allusion to “Anna O.,” the pseudonym given to Breuer’s patient Bertha Pappenheim (1859-1936) in *Studies on Hysteria*. Freud was very familiar with this case through his collaboration with Breuer on the publication of this volume and referenced “Anna O.” in a number of his own studies. He also called Pappenheim’s case the “founding case of psychoanalysis” (see Gay 63) – indeed, both the practice of the “talking cure”, which the patient developed together with Breuer, and the term itself, which she coined (in English) are still relevant today.

While archival material on Joyce that would prove a direct connection with this case has – to my knowledge – not been found (yet), it can be inferred that Joyce had perhaps heard about the case at some point given his general interest in Freudian ideas (despite his personal misgivings) and the fact that Anna O. was “Breuer’s most famous patient” (Schwarze 100). Regardless of the question whether Joyce was aware of the case of Anna O. in particular, there is evidence in his notebooks that he had read the third volume of Freud’s *Collected Papers*, which opens with a case of hysteria.<sup>6</sup> Given both this evidence and the real-life occurrence of Lucia Joyce’s mental illness, it is safe to assume that Joyce was aware of the concepts of hysteria and schizophrenia, even though he may not have displayed in-depth knowledge of the specific case at hand.

Some of Anna O.’s symptoms will immediately sound familiar to readers of Joyce’s almost hermetically obscure final work, which, even more so than *Ulysses*, pushed the novelistic form to extremes and displays textbook cases of what Deleuze and Guattari would much later call “schizoid” literature in *Anti-Oedipus* (1972).<sup>7</sup> Although Anna O.’s case forms part of Breuer’s and Freud’s investigations of hysteria, recent accounts argue that “Bertha Pappenheim was schizoid” (Hunter 475).

Bertha Pappenheim started treatment with Breuer in 1880, after her father had fallen terminally ill and she had started displaying “hysterical phenomena” (Breuer and Freud 34). In his case history of “Fräulein Anna O.,” Breuer notes that the patient was “markedly intelligent, with an astonishingly quick grasp of things and penetrating in-

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6 See van Mierlo.

7 The first part of the 1993 *James Joyce Quarterly* issue was devoted to a “Deleuze-Guattari Cluster,” with essays by Vicki Mahaffey, Nicholas A. Miller, Marilyn Reizbaum, and Joseph Valente.

tuition. [...] She had great poetic and imaginative gifts” (21). Amongst other symptoms, the account suggests that the patient indulged in “systematic day-dreaming, which she described as her ‘private theatre,’ [...] living through fairy tales in her imagination” (Breuer and Freud 22). The wording of the patient’s symptoms in terms of “theatre” and “fairy tales” shows an awareness of literary forms and conventions and an interplay between medical and literary discourses typical of Freud’s and Breuer’s time. The mentioning of “theatre” furthermore aligns hysterical symptoms with a peculiar, quasi-Butlerian discourse of forced enactment, which is particularly noteworthy considering the fact that, prior to Breuer’s and Freud’s ground-breaking work on hysteria, hysterics (including Bertha Pappenheim herself) were sometimes accused of simulating their symptoms. Patients diagnosed with hysteria were thus seen as ‘acting out’ in more than one sense: As Tracey Teets Schwarze notes, “[p]erceived as rebels and suspected of fakery, these patients were frequently accused [...] of ‘moral perversion’” (99), with early treatises suggesting “that hysteria was, at best, a rebellion of the conscious mind that could be simply ‘willed’ away” (Schwarze 100). Hunter notes that “Pappenheim [later] told [Breuer] that ‘the whole business had been simulated’” (475). This statement must not necessarily be taken at face value but could rather betray a wish on Pappenheim’s side to shed the stigma of mental illness after her recovery. As Robert Kaplan notes, Pappenheim was reluctant ever to revisit her treatment and was allegedly “scathing about psychoanalysis” (67) in later years. Dan Gilhooley similarly suggests that “Anna’s theatrical symptoms become the model for a “theatre of cure” created by Breuer and Freud” (75).

Breuer further notes that Anna O. suffered from “somnambulism” (22), “sleep-like state[s]” (23) and “*tussis nervosa*” (23), a nervous cough. Apart from the fact that *Finnegans Wake* as a whole has often been linked to the idea of “dream language” (Norris 8) or believed to be the dream narrative of HCE or Finnegan (see e.g. Frye), ALP’s soliloquy towards the end of the text includes the word “sublumbunate” (FW 607). This neologism connects the words “somnambulate” and the psychoanalytic term “sublimate” (Slepon n.p.) frequently used by both Freud and Jung. A further possible reference to hysteria can be found in “wringing and coughing, like brodar and histher” (FW 22), especially in combination with “husstehasstencaffincoffintussemtosem-damandamnacosaghcusaghhobixhatouxpeswchbechoscashlcarcaract” (FW 414). This passage thus connects the “wringing” for words (echoed in II.2 in “wringrowdy” (FW 266)), a typical symptom exhibited by Anna O., whose “language failed her” (Breuer and Freud 39) with “coughing” (*tussis nervosa*) and “histher” (hysteria).<sup>8</sup> At the same time, it introduces the quarrelsome (or “corralsome”, FW 254) dynamics of the siblings Issy, Shem and Shaun, who are here “wrestling” like “brother and sister”

8 A more speculative addition to this reading is the fact that the tale of the “prankquean” (FW 22), of which the cited passage forms part, is structured according to a children’s story and it was only after Anna O. “thought of some children’s verses in English” and recited them that she “found herself able to think and pray” (Breuer and Freud 39) again after a prolonged inability to do so.

(Slepon n.p.). This dynamic becomes particularly relevant in II.2, the “night lessons” section of *Finnegans Wake*.

One of the most remarkable things about Anna O.’s case in connection with the present context is the patient’s “timemissing” (Hirschmueller qtd. in Gilhooley 78). Commenting on his patient’s “*absences*,” Breuer notes: “she used then to stop in the middle of a sentence, repeat her last words and after a short pause go on talking. These interruptions gradually increased” (23). Later, “she would complain of having ‘lost time’” (Breuer 23). At a later point, Anna O.’s personality was split between a self that lived in the present and a “*condition seconde*” (Breuer 31), in which she experienced events that had taken place at the same time in the previous year, oscillating in her mind between these different selves. The archaeological, palimpsestic layering of time in *Finnegans Wake*, in which “ancients link with presents” (FW 254) and “Time: the pressant” and “footure” (FW 123) are intermingled quite liberally in a “FUTURE PRE-SENSATION OF THE PAST,” is certainly comparable to such disorientation in time and space. Furthermore, “lost time” (FW 149) is evoked *verbatim* in Joyce’s text. Although this can primarily be read as a reference to Marcel Proust’s *À la recherche du temps perdu* (invoked in “*recherché*” on the same page), the sentence also forms part of a question and answer section that is littered with pseudo-scientific language and literal translations from German (“blinkpoint,” Ger. “Blickpunkt” (Engl. “point of view”); “naturalistically,” Ger. “natürlich” (Engl. “of course”); “Bitchson,” Ger. “Hurensohn”; “Schott,” Ger. “Schotte”):

So you think I have impulsivism? Did they tell you I am one of the fortysixths? [...] And I suppose they told you too that my roll of life is not natural? [...] it would be far fitter for you, if you dare! To hesitate to consult with and consequentially attempt at my disposal of the same dime-cash problem elsewhere naturalistically of course, from the blinkpoint of so eminent a spatialist. (FW 149)

Such noteworthy accumulations of recognisable idioms and grammatical constructions taken from a certain language, in this case the German of the “Swiss Tweedledum” or the “Viennese Tweedledee,” often correspond to a certain thematic preoccupation on the level of plot. The lofty jargon of the passage (including diagnoses of “impulsivism” and references to “surrogate[s]” and “alternativomentally”) and the cluster of German references, combined with the advice to “consult with” an “eminent” specialist, suggest yet another possible connection to psychoanalysis.

Finally, one of Anna O.’s symptoms corresponds directly to the multivocal Tower of Babel that is *Finnegans Wake* and its ‘language hysteria’ (“languishing hysteria” [FW 528]): occasionally, the patient “became almost completely deprived of words,” at least in the conventional sense of creating sentences from one language only: “She put them together laboriously out of four or five languages and became almost unintelligible” (Breuer and Freud 25). The notion of (supposed) unintelligibility provides yet another point of comparison between the medical discourse surrounding patients with mental disorders in Freud and Breuer’s time and Joyce’s *Finnegans Wake*. Joyce’s contemporaries and especially his early reviewers and critics occasionally

suggested that “*Finnegans Wake* is, in an important sense, unreadable” (Deane vii). Arguing that the “*Schizophrenesis*” (FW 123) of *Finnegans Wake* and its “frenetic style” (118) should be seen as “an ironic commentary on the colonial stereotyping of Irishness,” Cheryl Herr proposes to investigate the text’s “linguistic fractures – traits so often compared to the speech characteristics of schizophrenic” as an expression of “colonial experience of indigenous Irish cultural losses” (118). However, while such (in Joyce’s case deliberate, in Anna O.’s case unintentional) “linguistic fractures” do not conform to normative notions of what constitutes intelligibility, they establish an alternative set of rules and can act as a wellspring of “endless creativity” (McBride). They create a space outside the normative discourse that allows them to “subvert the reigning cultural order by exploding its linguistic conventions and decomposing its façade of orderly conduct” (Hunter 486).

### “The law of the jungerl”

II.2 (commonly labelled “night lessons”) is one of the sections that most explicitly challenges traditional novelistic form; the layout of the chapter already signals a departure from linearity, foregrounding the text’s status as a constructed artefact and drawing attention to its materiality. The running text of this section mimics a straight-forward schoolbook. However, unlike a schoolbook, this chapter features marginalia and footnotes throughout. Critics generally agree that HCE’s and ALP’s daughter Issy is providing the footnotes in this section, while her brothers Shem and Shaun “place chapter headings and glosses similar to medieval ones in the left and right markings respectively, switching places halfway through” (Shelton 208-209). This chapter embodies the idea of *Finnegans Wake* as a text made up of split and multiple personalities,<sup>9</sup> with a narrative that is focalised through more than one consciousness. In this chapter, the multiple personalities in the text manifest themselves visually through the spatial splitting up of the characters’ narratives.

Issy’s footnotes, told from a position of “quasi-authorial knowledge” (Shelton 203) despite their ostensibly marginal status, enhance the alienation of the reader by commenting on the textual genesis of *Finnegans Wake* and laying bare the structural fabric of Joyce’s text as well as the incestuous nature of HCE’s crime. As Jen Shelton notes,

Issy disrupts readers’ expectations of what comprises proper knowledge for a character. [...] [She] reverses the usual hierarchy between text and footnote [...], confirming her special narrative powers when she predicts in footnote three the presence of ‘Baa Baa Blacksheep’ on the succeeding page. (203)

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9 Jung also classified *Finnegans Wake* as a “schizophrenic” text in the metaphorical sense. As Loeb Shloss wryly remarks, “though [Jung] claimed that ‘the clinical picture of schizophrenia is a mere analogy,’ his lecture makes clear that he thought Joyce’s work fit the mold” (278).

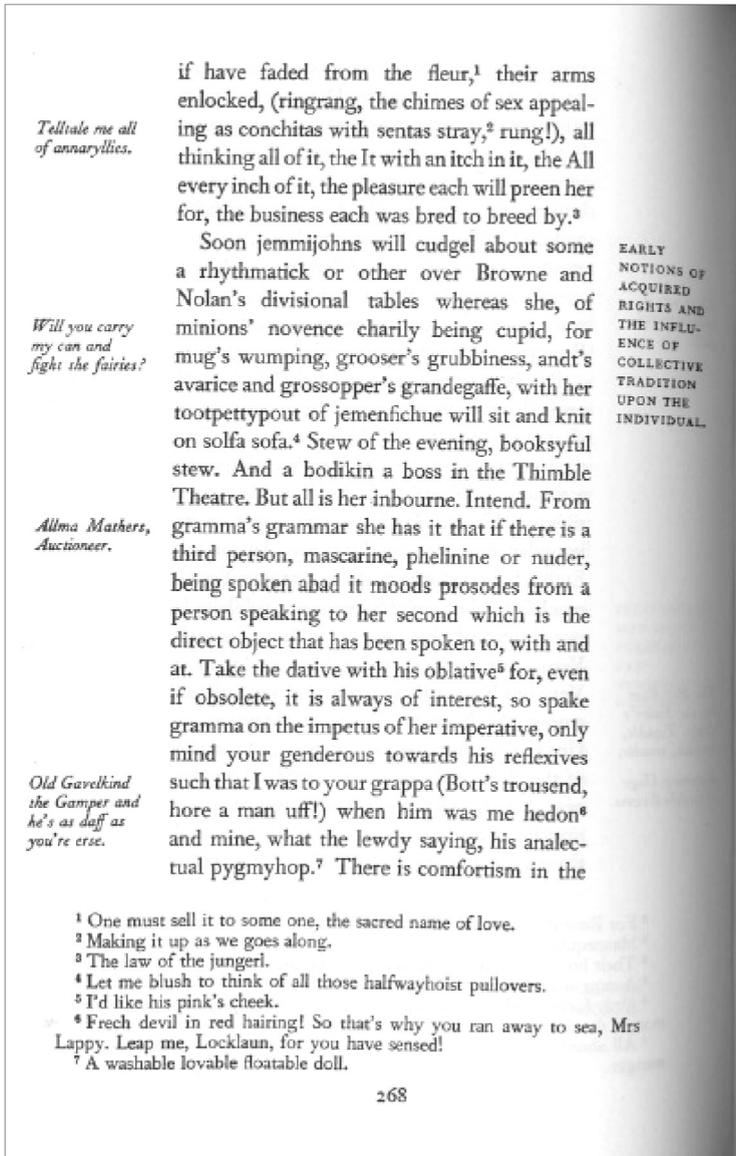
The marginalia in this section mimic rational, scholarly discourse. Especially the capitalised right-hand side notes display an air of scholarly grandeur and eminence ripe with Papal overtones (“UNDE ET UBI”, FW 260.R01), while the notes on the left-hand side and the footnotes show a more playful approach at annotating the continuous text. The whole chapter is characterised by a strong self-reflexive impetus and metafictional commentary.

Both the continuous text and the marginal notes frequently allude to psychoanalytic concepts, most notably those of “jungerl” (FW 268.F03) or “Jungfraud” (FW 460). Apart from the fact that “Jungfraud” is a combination of Jung and Freud and signals Joyce’s attitude towards both as “frauds”, the term could also refer to “Jungfrauen”, not only in the sense of virgins but also in the sense of “women who formed the inner circle around Jung – variously referred to as the Vestal Virgins, the Maenads, the Jungfrauen, and the Valkyries” (Loeb Shloss 281).<sup>10</sup> Some of these notes appear somewhat randomly chosen as they do not always seem to refer to the continuous text, but rather comment on *Finnegans Wake* as a whole by “diagonising” (FW 260) the “SIC” (FW 260) text and its “URGES AND WIDERURGES” (FW 267) from a detached and, again, mock-scientific point of view.<sup>11</sup> However, the allusions to psychoanalytic concepts scattered across the chapter do relate to each other in a dialogic way upon closer examination. Within the scope of only a few pages, we find references to Jung’s archetypes in the continuous text (“archetypt”, FW 263), a mentioning of his name (“Storiella as she is syung”, FW 267), a footnote dealing with “The law of the jungerl” (FW 268, note 3), and a right-hand margin on the same page that echoes Jung’s “collective unconscious”: “THE INFLUENCE OF THE COLLECTIVE TRADITION UPON THE INDIVIDUAL” (FW 268.R07-08):

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10 Ironically enough, the German word for “disciples” (who also form “an inner circle” around a certain person) is – “Jünger.”

11 Shelton reads Issy’s comparably “simple” language as “pok[ing] fun at her brothers’ posturing [...], showing that she understands very well the masculine world of scholarly pursuits for which she pretends to have no faculty” (206).



Page 268 of James Joyce's *Finnegans Wake*.

The mentioning of archetypes in connection with "odium teleologicum" (ARCHAIC ZELOTYPIA AND THE ODIUM TELEOLOGICUM", FW 264.R01-05) is particularly noteworthy, as HCE, short for "Here Comes Everybody" (FW 32), can itself be read as the universal everyman, and thus an archetype. Furthermore, *Finnegans Wake* as

a whole displays a strong sense of “odium teleologicum” in the sense that it refuses to end. The last line of the text famously ends mid-sentence, with the words “A way a lone a last a loved a long the” (FW 628), only to re-begin on the first page with a conclusion of the fragmented sentence: “riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs” (FW 1). The beginning and ending of the narrative are foreshadowed in the “A”, “Z”, and “O” of the marginal comment, with A/O being one of the many leitmotifs of the text.<sup>12</sup>

In the same chapter, the comment “PREAUSTERIC MAN AND HIS PURSUIT OF PAN-HYSTERIC WOMAN” (FW 266) appears in connection with the following passage:

Here (the memories framed from walls are minding) till wranglers for wringwrowdy wready are, F F ... and ere commence commencement catalaunic when Aetius check chokewill Attil’s gambit ... lead us seek, O june of eves the jenniest, thou who fleetest flickesome the fond fervid frondeur to thickly thyself attach with thine eft eased ensuer, ondrawer of our unconscionable, flickerflapper fore our unterdrugged lead us seek, lote us see, light us find, let us missnot Maidadate, Mimosa multimimetica, the may-meanning of maimoomeining! (FW 266-67)

As in the question and answer section discussed earlier, this entire passage is interspersed with terms that occasionally sounds like badly translated German (“ondrawer”, for instance, is a literal translation of German “Aufzieher”, or educator). “Catatonic” states are not only typical in patients with schizizophrenia, or *dementia praecox* (“pre-coxious”, FW 52) – as Carol Loeb Shloss informs us, Lucia was indeed herself subject to “catatonic” states: “Her behavior was called ‘catatonia’ – the refusal of gesture – which, in the case of a dancer, is an extraordinary form of eloquence” (219). The term “cataleptic” was explicitly used by Freud and Breuer to refer to a particular stage of hypnosis; “launig”/“launisch” means “moody” in German. Freud might once again be present in “frondeur,” but the passage is certainly also reminiscent of Anna O.’s physician, Josef Breuer, who not only hypnotised her and can thus be seen as an “ondrawer of [her] unconscionable,” but also administered large quantities of morphine to her and thus indeed “underdrugged” (Ger. “unterdrücken” = oppress/repress) her in order to extract ‘repressed’ thoughts.

Finally, “Telltale me all of annaryllies” (FW 268.L01-02) echoes “O tell me all about Anna Livia” from I.8. This exclamation is notably linked to “the chimes of sex appealing”, “the It with an itch in it” (a reference to Freud’s notion of the *Id*) and “the pleasure” principle (FW 268). Whether the person in question is Anna Livia or Anna O, “anna” is certainly central for the “cycloannalism” of *Finnegans Wake*.

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12 This is another reason why “Anna O.” would fit the multiverse of *Finnegans Wake* very well.

### The "twilight states" of *Finnegans Wake*

Issy is generally understood to be modelled on Lucia Joyce, who was diagnosed with schizophrenia (but also a range of other illnesses).<sup>13</sup> In spite of the genuine threat of mental illness looming over Joyce's life, *Finnegans Wake* transforms and positively reevaluates Issy's affliction by making it part of the aesthetics of the text. In some ways, the idea that this text stylises itself as certifiably "inn sane" (FW 129) relieves it from the responsibility to obey traditional notions of form, lexis or content. Its "hysterical" symptoms are therefore endowed with an ambivalent, if not even positive aspect that creates a way of queering traditional novelistic discourse. This ambivalence is best illustrated in a footnote written by Issy in II.2 that almost takes up the whole page: "I was thinking fairly killing times of ending my malody" (FW 279.F03-04). The word "malody" encapsulates both "melody" and "malady," illness and song. As McBride states, "a central theme in Issy's handiwork is that her affliction should be viewed, not as a form of insanity, but instead as a kind of endless creativity" (148). Finn Fordham similarly sees in Lucia "the positive side of unreason – the creative realm that offers so many resources for the creation and the reception of such a work as *Finnegans Wake*" (350). Although it may be most palpable in the character of Issy, the idea of a creative process that departs from pre-established norms, a sense of "creative psychosis" is certainly at play in *Finnegans Wake* as a whole. Perhaps, especially given Lucia Joyce's "loose affiliation with surrealist youth" (Loeb Shloss 113), members of which considered hysteria "a supreme mode of expression" (Chenieux-Gendron 52), Issy's affliction could be read in terms of the belief that "[a]nyone who could rid him- or herself of inhibitions would find latent talent" and as a way of "challenging received ideas about institutionalized insanity" (Loeb Shloss 112). Hunter similarly sees a radical, subversively feminist aspect in Bertha Pappenheim's inability (or refusal?) to speak:

Bertha Pappenheim's linguistic discord and conversion symptoms, her use of gibberish and gestures as means of expression, can be seen as a regression from the cultural order represented by her father as an orthodox patriarch. Bertha Pappenheim was 'unable' to speak her native language, but could be fluent in alien forms of expression. (474)

In Pappenheim's case, the "flash" (flesh) thus quite literally and subversively "becomes word" (FW 267); her act of silent rebellion parallels Issy's "break[ing] out of the main narrative frame in her footnotes, [where] she is creating literal and figurative space for a story that may not fit within the confines of even the novel's expansive narrative structure" (Shelton 210).

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13 Loeb Shloss provides a comprehensive biography of Joyce's daughter, considering Lucia an unfortunate 'child of her time', lamenting the fact "that Lucia's many doctors failed to agree with one another had as much to do with the lack of uniform diagnostic categories among physicians as with inconsistencies in her behavior" (230-31).

### “Dreyschluss” (FW 139): Conclusion

Even though Joyce refused to be “psychoanalised” (FW 522) by the “Swiss Tweedledum”, he was certainly familiar enough with his theories to exploit them for comic effect. However, psychoanalysis can also be read in a metaphorical sense: Reading the “loovely freespeech” (FW 273) of *Finnegans Wake* almost certainly involves a diagnosis of some sorts, possibly even in the form of marginal notes. The practice of reading and that of analysing the “patient” text can thus, to a certain extent, be seen in parallel. However, just as the practice of psychoanalysis is an ongoing process that can never be finished, the reader is never able to come up with one singular “diagnosis”, or one unified interpretation of the text in the case (study) of *Finnegans Wake*.

As Beckett reminds us in “Dante... Bruno. Vico... Joyce,” the application of one single theory, or, for that matter, the idea of a singular “diagnosis” is “soothing, like the contemplation of a carefully folded ham-sandwich” (19). In the same text, however, he cautions against the

temptation to treat every concept like ‘a bass dropt neck fust in till a bung crate’, and make a really tidy job of it. Unfortunately such an exactitude of application would imply distortion in one of two directions. Must we wring the neck of a certain system in order to stuff it into a contemporary pigeon-hole, or modify the dimensions of that pigeon-hole for the satisfaction of the analogymongers? (19)

The increasing obscurity of the marginal notes in II.2 is indicative of the pre-programmed failure of any kind of unified interpretation when it comes to encapsulating the complexity and elusiveness of a text like *Finnegans Wake*. The reader’s need for a sense of order is subverted and our “fictions of concord” (Kermode 59) are blatantly and mercilessly exposed as what they are – fictions.

While *Finnegans Wake* erects various forms of structural and content-related scaffoldings, creating the illusion that it is possible to reduce this limitless text to a few basic principles, such scaffoldings prove essentially unable to keep the rogue text in check, just as the reader will never be able to come up with a unified interpretation of the text. *Finnegans Wake* refuses to “get [itself] psychoanalised”, but not because it is “yung and easily freudened” – on the contrary: it confidently claims that “I can psoakoonaloose *myself* any time I want” (FW 522, my emphasis). The text is thus seemingly able to overcome its alleged psychosis or “hysteria” by analysing the deep structure of its narrative (which it frequently does, as outlined above). *Finnegans Wake* practices a never-ending process of free association, which often seems inaccessible, or indeed “unintelligible” to outsiders at first, until they become better acquainted with the inner workings and multiple layers of this text.<sup>14</sup> Both in its lack of a formal ending and in view of the reading process as a never-ending “Tobecontinued’s tale” (FW 626), the *Wake* comes close to Deleuze and Guattari’s contention that “lit-

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14 See Senn’s concept of “agnostic reading” (91).

erature is like schizophrenia: a process and not a goal, a production and not an expression” (133).

In *Finnegans Wake*, all systems of order which are devised to keep the overflowing text in check are ultimately subverted from within and must essentially fail when faced with the sheer force of the text, which at times seems to run away with itself or, in Barthes’s terms, to write itself forth. The limits of form are constantly being tested and re-negotiated in this text and eventually, even the formal categories of narrative beginning and ending are subverted. In *Finnegans Wake*, closure is endlessly postponed. The text does not end in the strict sense, or at least takes desperate measure not to end. In the words of Shelton,

[a]lthough Joyce asserts control over all his texts, organizing them with superstructures that found favour with such hierarchically minded early theorists of modernism as Pound and Eliot, his texts are constantly negotiating an uneasy balance between that control and the counternarratives that resist it. (204)

Amidst ALP’s pleas for “[o]netwo moremens more” (FW 628), the text trails off into a white space of possibilities. This, perhaps, can be read in connection with the idea that “cycloannalism” (FW 254) as both a medical and a metaphorical concept points to the “unfinalizability” of human character (Bakhtin 272) and implies that our attempts at communicating complexities through language must always remain a deliberately endless, but not entirely fruitless work in progress. *Finnegans Wake* always “URGES” – or, indeed, “WIEDERURGES” – us to read the text again, to consider more angles of its “collideorscape” (FW 143), its “kaleidoscope” of possible meanings that occasionally also “collide” or “escape” us and, importantly, to share our reading experience with others and thus prolong the moment before bidding “fforvell” (FW 626) to the text for “onetwo moremens more.”

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