

The Wake of HCE in Shaun the Postman: Duality, Sameness and Universality in James Joyce's *Finnegans Wake*

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James Joyce's Finnegans Wake constitutes one of the highest artistic expressions of modernist literature in the English language. The novel's departure from realist conventions and its intricate language invite challenging interpretations, fostering an exploration of the narrative in terms of an imitation or reimagination of reality. The distinctive nature of the protagonist's family, embodying real and metaphorical elements, suggests a potential fusion among the different members. In this regard, this paper focuses on the interpretation of the main male characters – father and sons – as both diverse entities and a unified presence simultaneously, and on the potential rebirth of HCE into Shaun, revealing this fatherly-filial connection especially in the concluding chapters. Central to this exploration is the examination of the concept of "duality", shedding light on the amalgamation and reimagining of characters into these separate and unified identities. The interplay of characters, particularly the twins, is interpreted as facets of a singular entity, portraying HCE embodying both and affiliating with various characters representing Shaun. Ultimately, the paper aims to unravel the complexities of HCE's transformation into his son by dissecting the intricacies of duality, sameness and universality throughout the novel.

Keywords

Duality; *Finnegans Wake*; James Joyce; literary studies; Modernism

Introduction

As Margot Norris suggests, James Joyce's *Finnegans Wake* was explicitly designed to challenge the prevailing realist epistemology that had governed prose fiction since the eighteenth century. Joyce's narrative technique systematically questions "the primacy of subjective individual experience" through various

means and, through the recurrence of events and the volatility of characters, Norris adds, the novel illustrates a subversion of individual experience. In this context, in *Finnegans Wake*, the conventional causal connection of events in novelistic storytelling yields to associations reminiscent of psychoanalytic free associations (*The Decentered Universe* 11). Joyce's novel has also been the object of analysis in relation to the writer's technique to either imitate or imagine reality through the use of language – perhaps Joyce is engaging in both activities – and, as highlighted by Peter Mahon, the novel has transcended mere literary inquiry, becoming a subject of examination in the context of the philosophical comprehension of the process of *mimēsis* (3). Consequently, the type of narrative Joyce has formulated presents a challenging question that may arise during the course of reading the novel and will persist beyond, one for which a definitive answer may prove elusive. Nevertheless, the distinctive nature of this family – real and ethereal, tangible and metaphorical – hints at a potential fusion among the protagonists. The novel's departure from realist conventions and its reimagination of reality enables an interpretation of the principal male characters – whether between the twins or among father and sons – as both diverse entities and a unified presence simultaneously.

Thus, the correlation among these main characters is intricately tied to the representation of various personas assumed by each member of the family throughout the narrative. In the course of this paper my aim is to analyse the potential ultimate rebirth of HCE into Shaun, and to elucidate the manifestation of this filial connection between father and son in the concluding chapters of the book. The interconnections and the inquiry into HCE's identity constitute pivotal elements in comprehending the duplication of the father and sons. In this regard, the metamorphosis of HCE into Shaun is a process that unfolds through a preceding connection between him and Shem in the middle section of the book. Furthermore, it is plausible to interpret the twins as distinct facets of a singular entity, thereby characterising HCE as embodying both and eventually affiliating with a multitude of characters representing Shaun. Throughout the paper I will examine the concept of “doubling” or “duality” in order to illustrate the possibility of amalgamating and reimagining the different characters both into separate and unified identities. This exploration facilitates comprehension of the plausible scenario wherein HCE transforms into his offspring(s). It is worth noting that Joyce's “doubling” or repetition within the narrative have also attracted scholarly attention in the analysis of his other works (Levine, 1979; Pellow, 2016; Renggli, 2018; Spurr, 2021). In this regard, Pellow suggests that these repetitions of “character-type, of speeches,

of visual icons” cause readers to make comparisons between characters, which subtly lead them to draw moral conclusions (29). Additionally, as Fordham highlights, the substantial contributions of “Vico’s cycles of history’ and Giordano Bruno’s ‘coincidence of opposites’” (Introduction *xxiii*) to *Finnegans Wake* should not be disregarded, and in the concluding sections of the paper I aim to examine the potential significance and repercussions of these different projections of the characters within the narrative.

HCE’s duality

The initial depiction of HCE is of a geographic nature: the return by a “commodious vicus of recirculation” to a location named “Howth Castle and Environs” (3). These geographic connections and imageries additionally contribute to the recurring motif of doubling, which will echo throughout the whole narrative. As the introduction to our protagonist unfolds, the narrator establishes a clear association between HCE and another character, Finnegan – coupled with the incident of the fall from the wall –: “the great fall of the offwall entailed at such short notice the pftjschute of Finnegan” (3). But who is this Finnegan? Finnegan is a builder, a “man of hod, cement and edifices in Toper’s Thorp piled building supra building pon the banks for the livers by the Soangso” (4). This initial correlation between HCE and Finnegan provide insights into the duality of the characters, and these even extend beyond mere characterisations. For instance, the narrative voice humorously correlates the term “doubling” and the city of Dublin²; therefore, the novel’s setting becomes from the start a space for multiplicity. Finnegan’s fall finds its parallel in the Fall of humanity and the original sin of Adam and Eve. This theme recurs throughout the narrative, portraying HCE as Adam’s double or the original man, embodying an archetype of human existence.

Additionally, HCE is frequently cast as a Christ-like figure, analogous to Adam, burdened by the weight of his transgressions, symbolising the sins and guilt of the entire human race. Metaphorically, HCE assumes the role of a redemptive figure, undergoing a symbolic death and subsequent rebirth, metamorphosing into a renewed entity. These biblical allusions resonate within Shem and Shaun, thereby establishing a fatherly-filial parallel between them. In this regard, the twins also make reference to other biblical characters. As Fordham suggests, “Shem and Shaun have one early origin in Cain and Abel”. Nonetheless, in *Finnegans Wake*, Joyce revisits the original narrative, prompting

a reconsideration of our sympathies and suggesting a potential inversion of perspectives. Consequently, “Shaun has consistently been viewed by critics as more suspect” (*Lots of Fun* 39). On another note, the very circumstance that both siblings are twins and share a common conception contributes to the notion that their identities are, to some extent, interchangeable. Similarly, this may also be the case with HCE and his sons.

Returning to initial descriptions of HCE in the novel unveils a detailed portrayal of his ancestral roots and name etymology. He embodies diverse ancient civilisations, maintaining a connection with the archetypal figure of the original man in Paradise: “the grand old gardener was saving daylight under his redwoodtree one sultry Sabbath afternoon, Hag Chivychas Eve, in prefill paradise peace” (30). Described with dual names – Harold or Humphrey –, his name represented by the initials H.C.E., and colloquially referred to as Here Comes Everybody, the numerous designations and puns involving his name(s) throughout the book highlight the recurring idea of the family’s projection onto distinct characters. In the following section, I will point out how the twins’ identities also duplicate.

The twin’s doubling: Shem and Shaun

The replication of personalities observed in HCE is likewise evident in the characters of the twins. Donald P. Verene sees them as “the twins of Bruno’s opposites, the Irish forms of the names James and John, who take on and exchange identities throughout *Finnegans Wake*” (28). HCE, serving as the archetype of man, manifests his contrasting characteristics divided between his two sons. Both Shem and Shaun can be perceived as distinct individuals, yet simultaneously as a singular entity when fused within their father:

Man ... is the synthesis of this war in heaven, the synthesis of Shem and Shaun, who represent Lucifer and the archangel Michael respectively. ... Earwicker is their father and combines the antithetical elements of both; the sons eventually are fused into Earwicker’s figure, and that fusion may well suggest that the antithetical elements have finally been assimilated by the individual. (Benstock 168)

The first appearance of the twins entails an ambiguous analogy between them and the occurrences in the museum presented in Chapter I. Their representation

is symbolically illustrated in the description of the battle between Napoleon and Wellington. As Norris suggests, their psychological conflicts with HCE manifest as historical events, humorously portraying the Napoleon and Wellington battle as a comical tour at the Wellington Museum (*Finnegans Wake* 150). Consequently, the miscommunication between Jute and Mutt further exemplifies the conflict existing between both characters. This fraternal strife can be interpreted as the conflicting personalities of HCE fighting to supplant him at the inception of the new cycle. The distinct personalities and psychological conflicts of both Shem and Shaun are projected onto various characters and sketches throughout the entirety of the narrative. In Chapter VI, during the radio quiz, Shem says to Shaun: “You and I are in him” (130). This marks the first clear allusion to the brothers, a chapter in which an inquisitive Shem poses twelve questions to his brother Shaun regarding the characters and events within the narrative. The first question involves Shem’s description of HCE, corroborated later by Shaun’s response. Both siblings appear to share an equal perspective concerning their father throughout the narrative. However, Shem employs the eleventh question to implore a form of salvation, yet Shaun refutes this plea and initiates, according to Tindall, a “defense of space against time, eye against ear, stone against tree” (117). This pronounced conflict between the twins will persist as a recurring motif until the end of the novel. Nevertheless, Shem reaffirms at the chapter’s conclusion that he is Shem and that both brothers are the same (Tindall 126).

The following chapter centres on Shem the Penman, in which a parallel between him and Joyce becomes evident: “his usylessly unreadable Blue Book of Eccles” (179). Shem assumes the role of the writer for the *Wake* and Joyce’s other literary works. Moreover, Joyce imprints onto Shem the challenges he encountered in publishing his own works: “the pulpic dictators, on the nudgement of their legal advisers, ... boycotted him” (185). The chapter’s narrator is Shaun, who characterises his brother as the exiled writer, a forger, and repeatedly depicts him with a sense of “lowness” throughout the chapter, e.g., “Shem was a sham and a low sham and his lowness creeped out first via foodstuffs” (170) or “the lowness of him” (171). Shaun’s critique of Shem can be read as the public image that Joyce perceived he had: “he had flickered up and flinched down into a drug and drunkery addict, growing megalomane of a loose past” (179). While acknowledging the union of both twins as extensions of HCE, Shaun highlights the negative attributes of his brother to advance in his endeavour to assume his father’s position. This chapter appears to mark a turning point in the narrative, as Shaun is poised to assume a more prominent

role in subsequent episodes. Nonetheless, Shem's self-defence and invocation of his mother, ALP, suggest the battle is not definitively lost.

The second section of the book further illustrates Shem and Shaun's conflict through the proliferation of doubling into distinct personas within various sketches throughout the narrative. Chapter X is comprised of a central text with commentaries, provided by the three siblings, in the margins – those of the twins – along with additional annotations at the bottom by Isabel. However, while their conflict does not seem to manifest directly within the margins, it becomes apparent in the central text: "Soon jemmijohns will cudgel about some a rhythmatick or other over Browne and Nolan's divisional tables" (268). This reference to Bruno "the Nolan" alludes to his concept of the "coincidence of opposites" embodied in the characters of twins. Afterwards, in the sketch "How Buckley Shot the Russian General" the personalities of Shem and Shaun are projected onto the characters of Butt/Buckley and Taff: "you brother me" (343); and, consequently, HCE stands for the Russian General: "the fallener" (352). In the guise of a playwright, Taff attempts to persuade Butt to shoot the General, although Butt initially hesitates. Following the shot, both characters converge in the same dialogue. This sketch reflects the communication breakdown observed in the preceding chapter involving Jute and Mutt, characterised by numerous incomprehensible words, which renders their conversation difficult to follow. Moreover, this scene alludes to Shem's Oedipus complex,³ indicating his desire of taking HCE's position. Consequently, the twins align their efforts to overcome him. Additionally, this event is once more linked to the concept of HCE as a Christ-like figure, bearing the collective burden of humanity's sins. According to Benstock, the shooting of the general parallels the Crucifixion, symbolising the sacrifice of the Russian General "to unite the antithetical elements of mankind, the Butt and the Taff aspects of himself". However, this Christ figure, Earwicker, is not sinless; he "carries the entire burden of man's guilt" for committing all sins (173). In contrast, the third section emphasises Shaun, projecting onto different personas, sidelining Shem. Shaun holds centrality initially, with Jaun and Yawn gaining prominence later. This underscores Shaun's role in assuming the father's position in the concluding section of the book. The parable of "The Ondt and the Gracehoper", as well as the depiction of the brothers Jerry (Shem) and Kevin (Shaun), exemplify the doubling of these twins and their conflict. It is evident that the characters of Mr. and Mrs. Porter also symbolise HCE and ALP.

Part IV, comprising only one chapter, unveils the motifs that permeate the

entire narrative, with our protagonist Shaun emerging as the reincarnation of HCE. It is a chapter of rebirth: "Array! Surrection!" (593); symbolising the beginning of a new day with the sun rising after the night, and a renewed awakening after sleep: "Guld modning. ... Calling all daynes to dawn" (593). HCE, depicted as the Christ/God-like figure, emerges from the clouds: "A hand from the cloud emerges, holding a chart expanded" (593). Shaun becomes "the child, a natural child, thenown by the mnames of, (aya! aya!), wouldbewas kidnapped at an age of recent probably, ... the hundering blundering dunderfunder of plundersundered manhood; behold, he returns; renascent; fincarnate; still foretold around the hearthside; at matin a fact; hailed chimers' ersekind" (596). Even ALP highlights the union of father and son: "Yes, you're changing, sonhusband" (627). Kevin, Coemghen the fostard (Shaun the Postman), receives acclaim upon his arrival from the twenty-nine leap year girls, and later from the angels, sacraments and orders of the church. Kevin now embodies a Christ-like figure, presenting another analogy to HCE: "Of Kevin, of increate God the servant, of the Lord Creator a filial fearer" (604).

The narrator ambiguously alludes to the incomplete nature of the rebirth; a union of both Shem and Shaun is deemed necessary: "What will not arky paper, anticidingly inked with penmark, push, per sample prof, kuvertly falted, when style, stink and stigmataphoron are of one sum in the same person?" (606). The chapter is replete with allusions to the wake: "feeling aslip and wauking up" and "sleeper awakening" (597), or the clearest one that reveals the title: "Finnegan's Wake" (607). In this context, Tindall claims that "what we have here, then, is a divine *ricorso*" (305); therefore, the images of the awakening here portray the notion of divine providence: "providential divining" (599). Furthermore, ALP's monologue reveals that it is she who awakens her husband: "I waked you" (625); and she also dies to be reborn again at the beginning of the book. Her rebirth in the river connects to the "primal sacrament of baptism or the regeneration of all man by affusion of water" (606). In the following section, I will point out how these doubling symbols and analogies between the characters actually echo throughout the whole narrative.

Doubling and sameness in father and son(s)

The query arises as to how the duality of HCE contributes to the cohesion of the narrative. He and his family can be comprehended as the starting point

in a vast network of interconnected characters in the *Wake*. Tindall suggests the following: “but here and anywhere else – Dublin is anywhere – H.C.E. is a faller, like Adam; like Jesus, a riser; and like Tim Finnegan, the master builder, a waker at his wake” (3–4). Tindall adds that all the characters in the book “are members or projections of the family, aspects of H.C.E. and A.L.P., who, in a sense, are the only people of the *Wake* and in the world” (5). Consequently, HCE can be regarded as a universal symbol of human experience throughout history and language. It is evident that his parallels extend beyond fictional characters within the narrative, encompassing a diverse array of personalities in human history, including biblical figures – Adam, Noah, or Christ himself –, mythological entities, rulers and political figures, renowned literary personalities, and even geographical locations.⁴ With the multitude of diverse projections of characters into distinct temporal and spatial context, and even different names, Joyce constructs a narrative that weaves together history and language in the book. Tindall also highlights the following idea:

It may be that Adam, Noah, and Finn MacCool are Earwicker’s names now and again; but Adam, Noah and Finn MacCool are also analogies or parallels that, bringing other times, other places, other men to mind, make particulars general. So too, in their way, the hill, the giant, and the Eucharist; for H.C.E is also *Hoc corpus est*. By such analogies Joyce made his modern Dubliner a citizen if everywhere else all the time. (6)

Therefore, the function of HCE and the entire family as universal symbols of human beings implies their potential representation of any character in history at any given time. HCE embodies all of them, and conversely, all of them collectively represent a singular entity – the human in history, a universal figure.⁵ Furthermore, the family symbolises a universal family. This notion is also noted by Benstock, who claims that Joyce endeavours to merge extensive “historical and legendary material” using “a timeless concept” and “basic mythical patterns”, creating a work primarily concerned with universality (166). Additionally, Benstock highlights the connection between “the growth of the individual” and “the growth of the species”, stating that “the most minute event of creation reflects the major aspect of world creation that has already occurred” (170-1).

Time and space undergo a similar doubling in the *Wake*, as the moments and locations of its events project into different temporal and spatial

contexts in various sketches. Consequently, a universal time and space persist throughout history, perpetually recurring. This conclusion aligns with the concept of history as repetitive and circular, ensuring the constant rebirth of characters, times, and places; which Joyce drew inspiration from Vico's thinking and works.⁶ In Chapter XV, the apple tree serves as a significant example, symbolising a family tree reaching the origin of species: "ouragan of spaces" or "origin of spices" (504). This parallels the Biblical narrative of the origin of man, where Adam's temptation by Eve results in the fall of humanity. However, in this imagery, the fall suggests a subsequent rebirth, extending beyond the Biblical context into the realms of biology and science. Should we envision Darwin's theory within a family tree, it illustrates the rebirth of species into similar yet distinct forms. This vibrant tree is portrayed as a fusion of the masculine and the feminine, working in harmony to generate life: "all of their branches meeting and shaking twisty hands" (505). The family tree in *Finnegans Wake* symbolises the recurrence of ancestors in descendants, akin to the Biblical rebirth of Adam and Eve. HCE and ALP represent this cyclical history, illustrating the repetition of events after the fall. In this context, Verene suggests that "Finnegan's fall is the fall of humanity into history, with its constant repetitions, its courses and recourses of events, and their meanings, which can be expressed only in double truths. ... He wakes to find himself, whoever he is, in the dream of history" (5-6). Furthermore, this exploration of origins implies an initial phase of creation through language and literature. Joyce foreshadowed the tree image earlier in the book, describing a convoy that "wheeled encirclingly about the gigantig's lifetree" (55). This initial allusion to the tree and the subsequent rebirth of Shaun in HCE in the final chapter allude to the concept of history as a cycle: "encircle him circuly" (505). The death of ALP in the concluding lines links to her rebirth in the very first line, signifying the repetition of the narrative. As David Anton Spurr suggests, the novel lacks both meaning and ending, where "the last sentence on the last page continues on the book's first page, in cyclical fashion" (369). The *Wake* consistently revisits the same motifs throughout the entire narration, elucidating the concept of the universal element in history.

In this regard, Spurr's remarks on Deleuze's "fold"⁷ in *Finnegans Wake* also contribute to the articulation of "doubling" as well as its significant universality. In the end, what builds and connects the narrative in the *Wake* is language. According to Spurr, Joyce discovered an alternative method to convey the indescribable aspects of reality by employing linguistic diversity and an abundance of signs, resulting in a sense of uncertainty regarding

their meanings; thus, “the basic linguistic unit of *Finnegans Wake* is the portmanteau word, which consists by definition of two or more conventional words folded into one and which, like a work of origami, can often be unfolded in more than one way” (369). These remarks provide insights into potential interpretations of the language within the novel. Simultaneously, they indicate the characterisation of HCE and his family, portraying them as both distinct individuals and a unified entity. Consequently, Shaun and Shem emerge as both autonomous siblings and manifestations of their father; nonetheless, as previously mentioned, Shaun emerges victorious in the competition. Similarly, the whole narrative, as Spurr highlights, lacks differentiation between foreground and background, surface and depth, forming a unified entity; its connection to the world is characterised by continuity (370). This continuity is manifested as universality within the context of the novel.

Furthermore, Spurr claims that Joyce challenges conventional narrative elements such as plot, character, and narrative development, thereby contributing to his “detritorialisation” of the English language and tradition; making “a work like *Finnegans Wake* both Irish and global in its political content” (364). In this context, and drawing upon the concept of detritorialisation, Joyce establishes a connection between *Finnegans Wake* and other literary works, endowing it with a sense of universality. Nevertheless, within this cyclical framework of literature, Joyce also contemplates his complete body of work. Spurr considers the Circe episode in *Ulysses* “as an early experiment in what will become a prevalent mode of *Finnegans Wake*, where the constituent elements of language are endlessly unfolded and refolded in a continuous motion” (371). Similarly, Renggli also highlights that Joyce used in the *Wake* “a strategy already found in *Ulysses*” (132). In essence, the innovative ideas introduced in *Ulysses* attain full realisation in *Finnegans Wake*, manifesting as a distinctive mode of linguistic experimentation and innovation that transcends individual works and contributes to Joyce’s broader literary legacy.

On the other hand, Derrida’s essay “Two words for Joyce” delves into the potential meanings and the construction of the phrase “he war”, as well as the plea for translation within the *Wake*. Derrida’s perspective is also intertwined with the concepts of universality and particularity, and contemplates Joyce’s use of language as a declaration of war “in language and on language and by language” (146). Derrida suggests the following:

Each writing is at once the detached fragment of a software and a software more powerful than the other, a part larger than the whole of which it is a part.

This is already what *Finnegans Wake* represents with respect to all the culture, all the history and the languages it condenses, puts in fusion and fission by each of its forgeries, at the heart of each lexical or syntactic unit, according to each phrase that it forges, stamping invention there. In the simulacrum of this forgery, in the ruse of the invented word, the greatest possible memory is stamped and smelted. *Finnegans Wake* is a little, a little, what?, a little son, a little grandson of Western culture in its circular, encyclopedic, Ulyssean and more than Ulyssean totality. (148-9)

Derrida highlights the “Babelian motif” in the narrative, as Joyce’s writing “talks several languages at once, parasiting them” (149). The challenging communication, or even the frequent absence of communication that renders the language in the *Wake* quite abstract, is illustrated from the first chapter with the sketch of Jute and Mutt. Beyond the fraternal conflict between the twins, these characters embody “the babblers with their thangas vain have been” (15), representing the citizens of Babel after the fall and the breakdown in communication among languages. Consequently, the use of multiple languages in the novel mirrors HCE as the builder of the tower of Babel. Nevertheless, Derrida makes a crucial observation related to the central point of this paper, namely, HCE’s revival into one of his personalities, Shaun, and not the other one, Shem. Derrida suggests that God declares war in Babel and “punishes the Shem, those who, according to Genesis, declare their intention of building the tower in order to make a name for themselves” (154). In this context, Derrida’s discourse points once again to the notion that HCE – and his analogues, particularly Shaun – is emblematic of a creative force; he assumes the role of the narrative’s creator.

Conclusion

James Joyce’s *Finnegans Wake* emerges as a literary work that not only challenges conventional narrative structures but also serves as a testament to the transformative power of language in forging connections across diverse elements within the narrative. Despite the identification of HCE with characters like Shem and Shaun, the notions of sameness and universality coexist with the individuality and distinctiveness of various figures in the narrative; thus, the duality of the characters, including its extension to that of language, assumes a vital role in shaping the narrative. Overall, the final examination

of Spurr's insights into Deleuze's fold and Derrida's reflections on language in the *Wake* also reveals a profound interplay between linguistic innovation and narrative construction. Language can be seen as the evolutionary element, the marker of this difference in the circularity and repetition of history. The *Wake* embodies literature, and literature, in turn, repeats itself across history, albeit in different languages. The *Wake* is the narrative of HCE and ALP, and becomes the story of the human being, the account of the doubling of personalities, the tale of invention and creation, the chronicle of circularity and universality, and the narrative of history and language.

Endnotes

1. William Tindall provides a detailed explanation of Vico's thinking in the introduction of his work, and suggests that "after studying languages, myths, fables, and histories – with special attention to Homer and Livy – Vico concluded that man's history ... proceeds cyclically through three ages, the divine, heroic, and human. After a *ricorso* or period of reflux, the cycle begins again" (8).
2. As Renggli suggests, HCE "is an environment, specifically the geography of Dublin" (122).
3. The correlation between the Oedipus complex and the characters in James Joyce's *Finnegans Wake* has been highlighted by various scholars. See Adams (2018) and Sartor (2018).
4. Norris suggests that the characters embody mythical counterparts from various sources, including the Bible or Irish mythology, among others. Additionally, they are linked to the geography of Ireland, with HCE representing Dublin, ALP symbolising the river Liffey, and nature features such as Shem being a tree, Shaun a stone and Issy a cloud yet to transform into a river like her mother (*Finnegans Wake* 151–152).
5. The gender-related doubling in the book poses a question as HCE symbolises the archetype of male human history, while ALP serves as a potential feminine counterpart. Shem and Shaun, extensions of HCE, reflect the analogy with ALP and Isabel. ALP, like HCE, is represented by various names, initials and puns throughout the novel. Tindall identifies ALP as "any woman" (4).
6. As Fordham points out, Joyce "envisaged his new work as a 'universal history'. Having written the complex history of a single day, structured around the events of Homer's *Odyssey*, Joyce was moving towards his other extreme – a history of the world, ... structured around an idea of history as a cyclical pattern, an idea ascribed to the eighteenth-century Italian philosopher Vico" (Introduction viii).
7. Spurr defines Deleuze's concept as follows: "the fold of the self is not a static form but rather a process of constant *dédoublement*, a word that in this context can be translated as doubling. ... These words serve as metaphors for the process in which the self ... is constantly passed or 'doubled' by history, so that in order to survive it must 'fold' this experience into itself – into its knowledge" (367).

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