

Oneiric Mappings and Wake-spaces in James Joyce's *Finnegans Wake*

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“Where are we at all? and whenabouts
in the name of space?” (Joyce 558.33)

Abstract

In the Saint-Sage debate¹ in IV.1, archdruid Balkelly likens space to “zoantholitic furniture,” suggesting an evolutionary progression “from mineral through vegetal to animal” (Joyce 611.14-15). This passage, informed by Irish philosopher George Berkeley and enacted by his intertextual counterpart – the “archdruid of islish chinchinjooss” – is multifaceted and evinces, *inter alia*, James Joyce’s intricate treatment of both real and dream spaces. For the mythical archdruid, space transcends mere physicality, becoming a “Photoreflexion and Iridals Gradationes” – a play on light and perception (Joyce 611.05). By echoing Berkeley’s *esse est percipi* philosophy, the archdruid provides a key insight into James Joyce’s construction of the dreamscape in *Finnegans Wake*. This conceptualization of space as perception is aptly applied to the dream-spaces in *Finnegans Wake*, where spatiality is fluid and ever-changing, reflecting the fragmentation of the dreaming mind. This study explores the spatial poetics of *Finnegans Wake* through the lens of spatial studies, focusing on the interplay between real and dream spaces. The Wakean dreamscape emerges as fluid, recursive and inherently tied to language, facilitating a volatile type of intertextuality, shaped by cultural memory and mythos.

Keywords: wake-space, dream-space, dreamscape, topography, oneiric intertext, heterotopia, creation myth

1.1. Wakean Topographies

The Wakean landscape is created through the juxtaposition of wake-spaces and dream-spaces, whose boundaries remain deliberately porous. Yuan Yuan, in his “Introduction: Dream and Narrative Space,” argues that a space depicted in a dream is “an archaeological site that harbours the cultural unconscious and mythology . . . , or a nightmarish labyrinth that signifies the horror of darkness” (1). The characters of *The Wake* inhabit these textual spaces, constructing and deconstructing their architecture in a process of oneiric becoming, or what Maurice Blanchot describes as a “likeness that refers eternally to likeness” (268). Mapping the oneiric landscape of the *Wake* is a rather arduous task, as James Joyce constantly blurs the distinction between real and dreamt – as Gaston Bachelard observes, dream-spaces “are rich in unalterable oneirism” and “do not readily lend themselves to description” (13).

Finnegans Wake is characterised by its dichotomous spatiality – that of the awake world and the sleeping world – and by fluidity in its textual landscape. Characters slip in and out of spaces, in and out of dreams, and sometimes intersperse their consciousness in and out of the real world; the spaces they inhabit in the dreamscape are oneiric renderings of a real, lived-in world which they sojourn in “the Strangest Dream that was ever Halfdreamt” (Joyce 307.12). The *Wake* is a grand-scale telling of subsequent falls: the fall of Man, the fall of Finnegan, HCE’s fall out of grace, and the falling asleep of the Earwicker family, each of whom is privy to his/her/their own oneiric experiment. While dreaming, HCE, ALP, Shem, Shaun and Issy move through Dublin, but return to the epicentre of the dreamscape Joyce creates, namely HCE’s pub and, implicitly, their home.

The emerging field of spatial literary studies, and its forerunners, enable new readings of *Finnegans Wake* and provide new insights into how its intertexts operate, especially in concert with oneiric sites and a dream-like linguistic output. The space of the dream – long a subject of interest for philosophers and literary theorists – is rendered in the *Wake* through hieroglyphic language and oneiric intertexts. Robert T. Tally Jr., a leading figure in the field of spatial literary studies, notes in the volume *Spatial Literary Studies* that this field engages with “the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality” (12). However, this spatial shift in literary criticism can be traced back to Bachelard’s phenomenological study, *The Poetics of Space*. In his study, Bachelard ascribes meaning to domestic textual spaces, addresses the idea of oneiric spaces and posits that “inhabited space transcends geometrical space” (47).

Michel Foucault furthers this trajectory through his concept of heterotopia, a space that can only be represented via language and understood through cognitive engagement (“Of Other Spaces”). Similarly, Henri Lefebvre puts forward that a textual space must not “only . . . be read but also . . . be constructed” (7) and that a writer “must immediately indicate what occupies that space and how it does so” (12).

It is Edward Soja, however, who prompts the spatial turn in literary theory. His ground-breaking *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* builds upon readings of Foucault and Lefebvre, while also incorporating Marxist theories. His concept of thirdspace, which he defines as a real-and-imagined place where “everything comes together” revolutionized not only the field of spatial studies, but also other fields such as postcolonial studies (56). Yi-Fu Tuan, in his study *Space and Place*, views space in a Bachelardian manner and ascribes meaning to it; for Tuan, “space is an abstract term” that depicts “a complex set of ideas” (34). Therefore, spatiality concerns itself with the lived-in or real and textual inhabited spaces and aims to provide a cartography

of a certain literary landscape. Spatial elements, such as objects or places, are imbued with meaning and significance and their deciphering is necessary for a better understanding of the text.

In the context of Joyce's spatiality, and considering the dichotomy between real and dreamt places, a prior mapping of the real places Joyce uses in the text, i.e. cityscapes, houses, bedrooms, suburbs, pubs, museums, zoos, etc, is of utmost importance for a comprehensive understanding of the text. In *Finnegans Wake*, space eschews traditional definitions and conceptualisations. One must imagine the landscape of the *Wake* as a polyphonic arrangement consisting of cultural and symbolic layers, prone to concurrent construction and deconstruction. Its complexity arises not only from intricate cultural interactions but also from its incorporation of oneiric elements.

Oneiric sites and states within the text are intimately connected with, and contingent upon language, with linguistic and phonetic shifts serving as indicators of shifts in location and mood. This observation aligns with Tuan's statement that "Languages differ in their capacity to articulate areas of experience" (148). Language is vibrant and punny, infused with the "metenergetic reglow of beaming Batt" in the pub episode, yet playful and comical in the "Night Lessons" episode (Joyce 349.07). Consequently, Joyce's exploration of the dreamscape enables further explorations on the use and incorporation of intertexts, which mirror the fluidity of the space they aim to represent. Therefore, an intertext incorporated into an oneiric episode allows for layered meanings to seep through the cracks in the dreamscape. Concurrently, the theories advanced by the burgeoning field of spatial literary studies and its predecessors contribute to a better understanding of both the awake and the dreamt worlds explored in *Finnegans Wake*.

The spatial configurations in the *Wake* are dynamic and multifaceted, encompassing both public and private locales as Joyce moves the dream from an "antediluvial zoo," to "strubbely beds" and battlegrounds (Joyce 47.04; 20.25). Notably, Joyce

frequently makes use of elliptical spatial descriptions. For instance, in “hir newbridge is her old,” the term “newbridge” references both New Bridge – believed to be the oldest bridge over the River Liffey – or the Pont Neuf in Paris (Joyce 63.14). Another example of oblique spatial referencing is found in descriptions of Howth Castle or Howth Head, a recurring and central setting. Howth Head is a “skyscape of most eyeful hoyth entowery,” a “candlelittle houthse” or, simply, “The Head” (Joyce 4.36; 10; 620.12). Such signifiers are representative of the *Wake*’s overarching style and direction, where spatial allusions and references are closely tied to the Irish cultural, literary and historical landscape.

Joyce’s penchant for targeted cultural referencing, particularly in relation to Irish landmarks, may prove challenging for readers unfamiliar with Irish or Celtic culture or with the geographic and cultural mapping of Dublin. The city appears frequently throughout the text, its identity conveyed through humorous and unflattering descriptions, particularly in relation to its malodorous reputation (“teary turty Taubling”; “The dirty dubs”; “Dear Dirty Dumpling”), a characteristic familiar to Dubliners, but not to those unaware of such cultural elements (Joyce 7.06; 60.35; 215.14). While adding cultural nuances and social critique, such descriptions may render the text even less accessible to non-Irish readers. Yet, such murky referencing plays a pivotal role in building a dreamt Dublin, not one of physical topography, but one of collective culture and mythos.

Dublin, the “Irish capitol city . . . of two syllables and six letters, with a deltic origin and a nuinous end,” lies at the centre of the dreamscape (Joyce 140.08-09). Tuan contends that the city is “a center of meaning, par excellence” due to its “many highly visible symbols” – “the city itself is a symbol” (173). In *Finnegans Wake*, Dublin is a palimpsestic site, where different timelines and cultures converge. Its architecture continually shifts to reflect the intricate relationship between societies and the spaces they inhabit, and vice versa.

Kent Ryden's notion of "invisible landscape," a symbolic topography superimposed on inhabited spaces, which holds "a world of deep and subtle meaning for the people who live there," aptly characterises Joyce's depiction of Dublin as a mythical and cultural construct (52). This setting is animated through a language that is socially coded and semantically dense, drawing from Hiberno-English. In the dreamscape, language becomes increasingly referential, borders are porous, and the cityscape transforms.

This linguistic and spatial volatility positions the Wakean dreamscape as a sort of thirdspace where linguistic and intertextual explorations abound. Its distinctive language enables the existence of spaces akin to heterotopias, whereby a dreamt space – which is *sui generis* a viscerally visual medium – is conveyed through highly allusive language, conducive to potent visual imagery.

Although *Finnegans Wake* does not recreate space in mimetic detail as in *Ulysses* and *Dubliners*, its preoccupation lies in the perception of space by the dreaming mind and how it encodes space through language, as well as how oneiric instances aid the intertextual flow. Therefore, *Finnegans Wake* is less a map of Dublin and the world than a mythopoetic reimagining of it.

1.2. Wake-spaces

Space is of central importance in *Finnegans Wake*, with spatial markers being littered throughout the text, albeit most of the time elusive to the untrained eye. Louis Mink's *A Finnegans Wake Gazetteer* is, to this end, the primary source for mapping the landscape. In the introduction," Mink argues that the "word-world of *Finnegans Wake* has its own geography" that "violates the geographical postulate of identification by fixed coordinates" (xi). Mink's introduction addresses the fact the *Wake*'s world does not align, as the world of *Ulysses*, to the lines drawn on a map, and that the world Joyce constructs is only derivative of the spaces the characters inhabit (xi). It is well documented that when writing

Finnegans Wake, Joyce did not build its world, most notably Dublin, by direct observation, but by written records on Dublin and its neighbourhood. The wake-spaces in *Finnegans Wake* are, therefore, renditions of renditions. However, the Wakean landscape maintains a sense of realism due to the invisible landscape Joyce layers atop of it.

The Wakean landscape includes Dublin and its surrounding areas. The *Wake* flows, like the river Liffey, from “Eve and Adam’s” to “Howth Castle and Environs,” engulfing the area of Dublin and its surroundings, moving into inner-city slums to the seashores of Cork and the mountains of Kerry, to the Chapelized suburb and Phoenix Park (Joyce 3.01-03). Initially, the Wakean landscape presents itself as chiefly urbanistic, characterized by labyrinthine streets, cultural institutions, and recreational spaces, all of which are the result of sociohistorical transformations.

Joyce’s continuous preoccupation with Dublin and its outskirts remains evident in the *Wake*, with the real and dream-spaces seamlessly flowing into and out of the Fair City. Although “Dublin” is explicitly mentioned 24 times in the text, the number of covert references, particularly within the dreamscape, far exceeds this count. Spatial cues for Dublin occur as early as the first page with the “offwall” enclosing Phoenix Park (Joyce 3.19).

The Dublin of the *Wake* is a city of contrasts: it boasts a “lovely park, sea is not far, importunate towns of X, Y and Z are easily over reached,” yet it is also described as “an excrescence to civilised humanity and but a wart on Europe” (Joyce 138.05-07). Joyce constructs a cityscape that oscillates between these opposing descriptions, providing a nuanced and self-deprecating portrayal of the Fair City’s socio-cultural essence. The thought-out interplay between myth, intertextuality and socio-cultural commentary anchors Dublin in reality, while the dream sequences portray a much more mythical and Homeric cityscape. As Peter Quadrino, the host of the *Finnegans Wake* Reading Group of Austin, Texas, notes:

the city is not merely the setting for *Finnegans Wake* – so much of the book is about the landscape itself, the ecology, the littoral life of the coastal zone, the street grid and its voices, the layers of historical events that shaped the place. Dublin in the *Wake* becomes the universal city, a city rendered into text with so much mythical depth and detailed density it makes you contemplate all cities. (“So This Is Dyoublong?” Living Inside the World of the *Wake*, Part 1)

As Quadrino remarks, Dublin becomes a universal city by virtue of its mythical and intertextual layering. Furthermore, due to the *Wake*’s demand for obstinate study and rereading, the landscape it describes becomes etched in the reader’s mind. A Wakean reader familiarizes themselves unknowingly and unwillingly with the Irish capital – not as it exists in reality, but in its quality as a heterotopic entity. In the *Wake*, Dublin is a point of convergence for different temporalities and cultural dimensions, an aspect which falls in line with Foucault’s concept of heterotopias as sites of multiplicity. The idea of the Wakean space as heterotopic is reinforced by the polyphonic nature of its dream-spaces, which, at times, layer one another or collide with one another, and are, concurrently, real and imagined.

Throughout the text, Joyce provides vivid descriptions of Dublin. At roughly the midpoint of the text, Joyce calls it “doubling” or “the double,” echoing the logic of spatial doubling and the text’s own recursive structure (Joyce 295.31; 297.22). At the same time, Joyce subtly shifts the focus from the urban core of Dublin to areas outlying Dublin, such as suburbs, Phoenix Park, or even Castleknock. The representation of the space Joyce creates resembles Foucault’s panopticon, where peripheral spaces are arranged around a “central tower” so that they can be observed from various vantage points (*Discipline and Punish* 201-202).

Dublin is a “cit leaking into . . . suburbiaurealis,” “where Eblinn water, leased of carr and fen, leaving amont her shoals and salmen browses, whom inshore breezes woo with freshets, windeth to her broads” in a “phantom city, phaked of philim pholk,”

inhabited by subservient people who “bowed and sould for a four of hundreds of manhood in their three and threescore fylkers for a price partitional of twenty six and six” (Joyce 332.33-34; 264.15-22). The setting is, at times, an idyllic one, Chapelizod is lodged on a “sunnybank,” boasting a “field of May, the very vale of Spring,” “Orchards” and “sainted lawrels evremberried” (Joyce 264.23-26). A bucolic and mythical rendering of Chapelizod, the “sunnybank” is rooted in history via Joyce’s postcolonial observation (“bowed and sould”), but draws from a mythical past, long preceding the colonists’ arrival, being “phaked of philim pholk” (Joyce 264.23; 264.20; 264.19-20). In this context, “phaked” / faked references an artificial construction while the “philim pholk” might be a phonetic play on film/mist folk, referencing the mythical people of Tuatha Dé Danann who descended upon the land in a cloud of mist (Squire 79). Chapelizod’s significance is both historical and mythic via its etymological association with the legend of Tristan and Iseult.

Chapelizod – or “Chapelldiseut,” as it appears in one of its many linguistic iterations – hosts HCE’s inn/home and the subsequent mythical musings in II (236.20). As the dreamscape expands, focus shifts on the outskirts of Dublin, with Chapelizod emerging as a key intertextual cue due to its mythical resonance. HCE’s inn, called the “privace of the Mullingar Inn,” is located between the river Liffey and Phoenix Park, affixed at the centre of the dreamscape, as a bridge between the awake and dreaming world (Joyce 138.19). Within, Joyce’s focus is on secretive and intimate places such as bedrooms, ludic areas, and toilets, i.e. locations that enable oneiric episodes and dream-speak. John Gordon, in his *Finnegans Wake: A Plot Summary*, offers a crucial glimpse into the spatial dynamics of HCE’s home:

The centre of the action is a building called the Mullingar House, so named because in coaching days it was the setting-out point for travellers to Mullingar. It still stands. Like the inn of *Finnegans Wake*, it is a three-storey structure, painted white . . . sharing a “party wall” with a building to the (approximate) “South” . . . with a backyard large enough to contain chickens . . .

and, in earlier times, a privy. Because the construction is irregular – there is an addition to the front whose floors, due to the slant of the ground, do not exactly match those of the older structure – and because modifications have been made since Joyce’s time, it is probably futile to look for exact correspondences between the layout of the present structure and that of the *Wake*’s inn. (10)

HCE’s inn is one of the most consistent and recurring settings *Finnegans Wake* has to offer. In II.1, the children play outside it and are later called inside by the thunder-like voice of their father/HCE. Both II.2 and II.3, respectively, take place in the inn, of which II.2 occurs in an intimate place, on the upper floor, which is home to the Porters, and depicts the children’s night lessons, while II.3 focuses on the bustling life of the pub, with HCE serving customers, and, later, drunkenly falling asleep. The bedroom scene depicted in III.2 also takes place in the inn. The spatiality grows more surreal by the end of II.3 and in II.4 but becomes more present in IV when ALP awakens her husband.

In terms of emplacement, the setting subtly shifts from urban to nature. Many of its central locations are near bodies of water or green areas, such as HCE’s home, located across river Liffey, or Phoenix Park, with Chapelizod acting like a suburban border. While Joyce is often considered an urban writer, for *Finnegans Wake*, Joyce himself admits that “Time and the river and the mountain” take central stage (qtd. in Ellman 554). In the Wakean dreamscape, nature frequently encroaches upon and even overtakes the urban. Spatial descriptions overtly draw attention to the aquatic and vegetative – “vert or venison,” “verdure’s yellowed therever,” “plantage, wattle and daub” (Joyce 34.25; 110.10; 332.11). In III.3, the focus shifts to the development of the urban and societal in relation to the environment, with the emergence of modern society being documented in Victorian manner.

Alison Lacivita’s ecocritical work *The Ecology of Finnegans Wake* brings to the fore Joyce’s ecological attentiveness, showing that, across various drafts, Joyce incorporated ecological

aspects into the text. She remarks that, in the *Wake*, “landscape is legible” via the underlying interconnectedness between society and its environment which, in turn, shape one another (42). A site such as Phoenix Park, which boasts both urban and ecological aspects, ties together the differing spatial planes. Its intertextual renderings, carefully integrated in the text, prove that Wakean spaces exert meaning beyond their status as topographic elements. Concurrently, in his rapid succession of temporalities, Joyce excavates the history and symbolism of the sites he depicts, transforming the landscape into palimpsest.

Ultimately, wake-spaces fulfil various functions within the text. On the one hand, they anchor both the narrative and the reader in the physical reality of the city, while also aiding in the mapping of the dreamt spaces, thus contributing to the text’s sense of place. Although the *Wake* is ever shifting in its setting, language and themes, Joyce is mindful to always provide a spatial marker to guide the reader, although, not always in the most overt manner.

1.3. Dream-spaces

Any subsequent analysis of the *Wake*’s dreamscape must begin by defining what constitutes an oneiric space. Whereas depictions of real spaces in fiction tend to abide by certain conventions, seeking to emulate the logic and structure of the real world, dream-spaces are inherently fluid, disjointed and often illogical – “dream settings often feature impossible architectures, doors leading to unexpected places, buildings larger inside than outside, landscapes that transform without transition. Yet, many dream elements clearly derive from waking experience” (“The Language of Dreams” 34:10-34:34).

In literary tradition, dreams typically enable character introspection, provide moral instruction or symbolic prefiguration. Rarely, however, is emplacement itself the focus of oneiric episodes in literature, as stylistic focus gravitates towards the characters and their inner lives. In *Finnegans Wake*, however, the

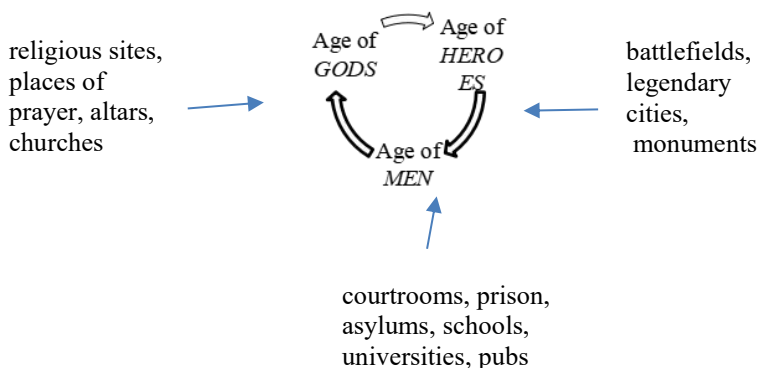
architecture of its dream-spaces distinguishes itself by its visual and sensorial dimension achieved via linguistic innovations. The Wakean dream-space is characterized by the improbable and illogical, drawing the reader into an oneiric setting unbound by the constraints of geography, time, or narrative coherence. This dream architecture contributes to the text's overall opacity, together with its diverse and diverging narrative threads. Still, this fluidity does not rule out the use of spatial anchors within the text.

As it comes, in literature, oneiric episodes take place in recognisable or significant *loci*, as is the case in the *Wake*. Although Joyce does not operate in a viscerally visual medium, he manages to represent the confusing and non-linear spatiality of dreams in linguistic form through hieroglyphic language. These dreamt places emerge and transition seamlessly, their borders are porous and indistinct, flowing unassumingly into and emerging from the wake-spaces of the text.

Wakean criticism has widely acknowledged that Joyce's dreamscape is informed by Sigmund Freud's *The Interpretation of Dreams* and Giambattista Vico's *The New Science*. John Bishop aptly notes in his *Joyce's Book of the Dark: Finnegans Wake* that what "Joyce sought to reconstruct" in the text "was equivalent to the aboriginal mind that Vico sought to comprehend in Book II of *The New Science*" and "what Freud called 'the dreamwork' and 'the unconscious'" (182). Therefore, the oneiric dreamscape is both rational and irrational, real and imagined, recognizable and unknown. It departs from an origin point affixed to the centre of a Cartesian-like plane – namely, the real world – from which extend multiple axes, each depicting a different historical timeline and its corresponding locations. These axes, unbound by Cartesian constraint, do not remain parallel but loop and, at times, converge, creating moments of cyclicity that echo Vico.

Aside from his exploration of cyclical history, in *The New Science*, Vico contemplates space philosophically and culturally. Vico remarks in the "On Poetic Geography" section that societies are moulded by landscape and not vice versa, which aligns with

Joyce's representation of the interplay between real and dreamt spaces in the *Wake* and its effect on the aspects that inhabit the text (315-328). Unlike Vico's orderly succession of historical ages, Joyce implements a nonlinear chronotope. Although in the dreamscape ages may recur haphazardly or overlap, they remain distinguishable through the institutions and places that correspond to them. In doing so, despite temporal simultaneity, the Wakean text does retain Vico's cyclical vision of history at its core.



The Wakean dreamscape, with its multi-layered temporalities and happenings, teems with references to real locations, providing geographical coherence to the text. One such example is Lough Neagh, which is vastly referenced throughout the text – “Landloughed by his neaghboormis,” “Serven Feeries of Loch Neach,” and “under loch and neagh” – contributing to a layered intertext (Joyce 023.29; 048.14; 196.20). According to legend, the lake was formed when Fionn mac Cumhaill, in pursuit of a Scottish giant, scooped up a giant chunk of earth to hurl at him, thus inadvertently creating a lake (Porter). Beyond its role in the broader Wakean topography, Lough Neagh acquires mythical and cultural significance in oneiric sequences, notably serving as a burial ground for HCE following his trial in I.4. Additional spatial

references – “a many of churches,” a “battle of Mullaferry,” “Wellington’s monument,” or “Nearapoblican asylum” – enrich the dreamscape via their cultural resonance (Joyce 605.14; 023.13; 047.07; 172.23).

The dream originates in intimate places, perhaps the Mullingar House, in bedrooms and beds, and flows to the nightmarish expanse of Phoenix Park, which includes the Dublin Zoo, and the Wellington Testimonial, called “the museyroom” in the *Wake*. At times, the dream-spills outward to foreign lands, such as the “Hispano-Carthayan-Euxine” (Joyce 008.09; 263.13). Early on, the text provides several evocative references to expansive locales, such as the “short sea” (Irish Sea), and later narrows its scope to HCE’s pub, certain representative streets and culturally significant landmarks (Joyce 003.04). The most comprehensive spatial construct in the *Wake* is Dublin itself, transubstantiated into “Novo Nilbud” by nighttime (Joyce 24.01). The city is ingested “schlook, schlice and goodridhirring” by the dreamer/s who then recreate it in “hallucination, cauchman, ectoplasm” (7.18-19; 133.24). The ingress into the dreamscape is hinted at as early as the first page by the visual image of a buried giant – likely Fionn mac Cumhaill – whose head protrudes from Howth Hill and whose feet stretch towards Phoenix Park. Such spatial configurations bear mythical and cultural symbolism, facilitating the passage into the dreamscape.

This intertextual unit, like others, serves multiple purposes. On the one hand, it marks a passage into an oneiric space by superimposing historical ages and mythical elements atop one another. On the other hand, it serves as a relevant cultural marker, underscoring Irish mythos and tradition, and the strangeness of the Wakean dreamscape. In spatial literary theory, the city itself is viewed as an organic body, for instance, Tuan posits that the city is a personification of the “feelings, images, and thoughts” (95) of city-dwellers “in tangible material” (17), therefore possessing a body of its own. Joyce makes use of the same concept, portraying

Dublin not only as a setting, but also as an entity that is one with the dreamer, or dreaming alongside them.

The body as space analogy is reiterated within the *Wake*. For instance, there is a mentioning of an “*Emp*” (Napoleon) “*from Corsica*,” whereby the island is itself likened to a corpse or body (Joyce 175.09). Tuan also touches upon the issue of the body as space in his *Space and Place* and contends that while in “deep sleep man continues to be influenced by his environment but loses his world; he is a body occupying space” (35). These observations by Tuan find resonance within the *Wake*, where Dublin is presented as a linguistic and cultural manifestation of the dreamer/s’ psyche. Simultaneously, the persona of Fionn mac Cumhaill interred underneath Dublin is potentially indicative of the dreamer/s’ identity, which could be either singular or collective in nature.

Joyce’s intricate layering of temporalities and spatial realities is indicative of the multifaceted nature of oneiric spaces. By associating dream-spaces with culturally resonant sites, such as Lough Neagh, Joyce grounds the Wakean narrative threads in a familiar, yet transformed geography. This duality of the known and uncanny mirrors the complex workings of the dreaming mind that inform the dream’s logic. Furthermore, the analogy of space as body embodies the relationship between setting and those that inhabit it, making possible a collective mythos. In sum, the Wakean dreamscape challenges conventional literary representations of place and time, offering a linguistic variation of the mind’s inner workings.

1.4. The pub Is a “stonehinged gate”

The locales in *Finnegans Wake* are, as previously stated, protean and the result of spatial overlapping. Within this dynamic landscape, the pub in the *Wake* is not only that housed by the Mullingar Inn, but all pubs, as the action of the *Wake* moves to various temporal and spatial locations. The Wakean pub emerges as

a nexus of public and social life, with its symbolic value aggrandized via intertextual means. Furthermore, Joyce's mastery of language is evinced especially in scenes of drunken revelry, such as in I.3 or I.4, where the characters' intoxication enables rich linguistic and intertextual interplays. In the *Wake*, Joyce elevates the pub from a mere patriarchal and masculine element to a vibrant microcosmos that reflects the complexities of human interaction, serving as a conduit for the oneiric.

Devoid of mythical or religious aspects, pubs should fit, as defined by Vico's taxonomy, in the age of men. In "Patriarchal Dissolution in *Finnegans Wake*: Reading Joyce's 'porterpeace'," Rodney Sharkey writes that "Joyce's work reflects a complex relationship with pubs and drinking" with such spaces being representative of the "male Irish culture" (113). Nevertheless, Joyce does not reduce the pub to a mere symbol of masculinity; rather, he uses it as a nexus between the real and the dream world, with its moments of intoxication serving as leeway for his intertextual experiments. The Joycean pub is, similar to the other locales in the *Wake*, a space of mythical construction. Of the pub scenes, the most intricate is the one presented in I.3 and, later, in I.4. In his Introduction to the Penguin edition of *Finnegans Wake*, Bishop notes that I.3 and I.4 "are both murkier and harder to read than the first two chapters of FW" as "HCE recedes even more deeply out of conscious life . . . becoming literally absent . . . and therefore only indirectly represented, in rumor, gossip, and report" (xx).

In the final section of I.3, an inebriated individual pounds on the "stonehinged gate" of a pub, hurling insults at the publican for denying him access after working hours. The "stonehinged gate," a massive structure with a mythical and intertextual undertones, represents not only Celtic culture at large but also the threshold between wake and sleep. Furthermore, the intertext produced by this space is enhanced via the etymological association between "gate" and "porter" (from the Latin *portare*, "to carry across") / Mr. Porter – one of the aspects of HCE.

Within the *Wake*, the pub emerges as a liminal space, straddling the boundary between public and private space, and the real and the dreamt. In George Cinclair Gibson's 2005 study *Wake Rites: The Ancient Irish Rituals of Finnegans Wake*, the "stonehinged gate" is likened to a "portal" that ensures resurrection via the oneiric. Gibson delves into the significance of the "banging on the door" episode, drawing parallels to cultural and mythical aspects pertaining to Irish culture. The "banging on the door" episode is a recurrent one in the *Wake*, audibly marking the passage into another Viconian cycle. Gibson posits that the actions of the individual banging at the door mirror the "precise components of the Druidic curse known as the *glam dichenn*. The most compelling of all ritual curses, the *glam dichenn* would have been directed at a disgraced leader or failed king and delivered only by a powerful Druid" (123). Narratively, the incorporation of the *glam dichenn* makes sense as the focus of I.3 is the trials and tribulations of HCE, who is the subject of everyone's scrutiny for having committed an indecent act. The narrative allows for the juxtaposition of several distinct planes of meaning: the narrative concerning the indignation of the customer who has had the door "triplepatlockt on him" and who directs his rage at the publican, HCE's nightmarish guilt regarding the incident in Pheonix Park and another one, pertaining to the mythical understanding of the "stonehinged gate," namely a ceremonial space allowing for resurrection (Joyce 69.25). In this context, the irate customer serves as an agent of reproach towards the slumbering publican, embodying his shame and guilt. He is spatially wedged between the public and the domestic, given that the pub is closed to the outside world, and between wakefulness and sleep. Both the pub and the door are liminal, transitory spaces allowing for more nuanced and overt intertextual episodes, albeit more confusing and volatile from a linguistic perspective. Such sections evince the polyphonically charged nature of the Wakean intertext and the manifold intertextual insertions operated within the text.

Accordingly, the Celtic aspect enables a likening between the door-pub binomen as a ritualistic and religious site. Gibson's reading ties into I.1, which focuses on the fall and implicitly the death of a god-like and ruler figure. Hence, both the door and pub supplant the *tomb* motif present in Celtic myths (e.g. the legend of Arthur, or that of Fionn mac Cumhaill) and act as a space enabling the resurrection of the mythical hero who has "nearvanashed himself" (Joyce 61.18). Furthermore, one must take into account that the Wakean pub also serves as domestic space for the Earwicker/Porter family, housing bedrooms and places of revery; therefore, it is also a place of sleep, not only one of death and subsequent resurrection. Such intertextual elements allow for associations between the sleep-state and death, with both receiving, in principle, a similar treatment.

The banging on the door echoes an earlier scene in 21-23 acted out by Jarl Van Hootheer and the "prankquean." Structurally, the "banging on the door" episode follows closely the earlier "prankquean" section in I.1, where the action takes place at the gate of Howth Castle. The intertextual insertions are of the historical type, namely a retelling of the abduction of Howth's heir by pirate Grace O'Malley. Reportedly, after an audience with Queen Elisabeth, Grace O'Malley sought shelter at Howth Castle during dinnertime, only to find its gates shut tight. Perceiving it as a slight against Irish hospitality, O'Malley kidnapped the Howth heir and only returned him after she was promised that henceforth the gates will remain open and a seat at the table will be reserved for unexpected visitors. The Wakean variant is set in a prelapsarian time:

It was of a night, late, lang time agoe, in an auldstane eld, when Adam was delvin and his madameen spinning watersilts, when mulk mountynotty man was everybully and the first leal ribberrobber that ever had her ainway everybuddy to his love saking eyes and everybilly lived alove with everybiddy else, and Jarl van Hootheer had his burnt head high up in his lamphouse, laying cold hands on himself. And his two little jiminies, cousins

of oun, Tristopher and Hilary, were kickaheeling their dummy on the oil cloth flure of his homerigh, castle and earthenhouse. (Joyce 21.05-21.13)

The intertextual layering of this section is manifold and sets the narrative in a pre-Fall time where “man was everybully” and giants (“mountynotty”) roamed the world freely (Joyce 21.07). As indicated, all elements and characters presented in the *Wake* existed as a collective entity; individuality was absent, and there was no fragmentation of the self as “everybilly lived alove with everybiddy else” (Joyce 21.09-10). The notion of a pre-individuality world is further supported by the motif of the twins / “jiminies” and the references to Giordano Bruno in the “Tristopher and Hilary” compound noun phrase (Joyce 21.12). The anachronical Jarl van Hooter/Earl of Howth is also mentioned, residing in the lighthouse on Howth Head, a multifaceted space that blends elements of the domestic (“homerigh”), aristocratic (“castle”) and cultural (“earthenhouse”) (Joyce 21.13):

And, be dermot, who come to the keep of his inn only the niece-of-his-inlaw, the prankquean. And the prankquean pulled a rosy one and made her wit foreninst the dour. And she lit up and fireland was ablaze. And spoke she to the dour in her petty perusienne: Mark the Wans, why do I am alook alike a poss of porterpease? And that was how the skirtmisshes began. But the dour handworded her grace in dootch nossow: Shut! So her grace o'malice kidsnapped up the jiminy Tristopher and into the shandy westerness she rain, rain, rain. And Jarl van Hooter warlessed after her with soft dovesgall: Stop deaf stop come back to my earin stop. But she swaradid to him: Unlikelihud. And there was a brannewail that same sabboath night of falling angles somewhere in Erio. And the prankquean went for her forty years' walk in Tourlemonde and she washed the blessings of the lovespots off the jiminy with soap sulliver saddles and she had her four owlers masters for to tauch him his tickles and she convorted him to the onesure allgood and he became a luderman. (Joyce 21.14-30)

The “prankquean’s” act of stealing a piece of what was earlier described as a unified identity and turning it into a “luderman”² marks a passage into a historical and societal age. Subsequently, the story repeats itself in three variations, each of which align with both the “banging on the door” episode and the Phoenix Park incident. Of note are the etymological and phonetic variants that serve several purposes:

1 st iteration	2 nd iteration	3 rd iteration	Comment
“And there was a <u>brannewail</u> that same sabboath night of <u>falling angles</u> somewhere in Erio.”	“And there was a wild old <u>grannewwail</u> that laurency night of <u>starshootings</u> somewhere in Erio.”	-	<i>the shooting star metaphor is etymologically and phonetically marked by a shift from a religious model (“falling angles”) to a scientific one (“starshootings”)</i>
“she had her four owlers masters for to tauch him his tickles and she <u>convorted</u> him to the onesure allgood and he became a luderman.” (Joyce 21.29-30)	“she had her four larksical monitrix to touch him his tears and she <u>provorted</u> him to the onecertain allsecure and he became a tristian.” (Joyce 22.15-17)	-	<i>both “convorted” and “provorted” mark a passage into a more decadent society; “luderman” is replaced by “tristian,” providing a more overt intertextual cue for both a reference to Giordano Bruno, as previously mentioned, and to the legend of Tristan and Isolde.</i>

It is noteworthy that, in the 3rd iteration, the elements presented above do not find their counterparts as the ages shift into that of men, where peace and communication are key:

And they all drank free. For one man in his armour was a fat match always for any girls under shirts. And that was the first peace of illiterative porthery in all the flamend floody flatuous world. How kirssy the tiler made a sweet uncloset to the Narwhealian captol. Saw fore shalt thou sea. Betoun ye and be. The prankquean was to hold her dummyship and the jimminies was to keep the peacewave and van Hootheer was to git the wind up. Thus the hearsomeness of the burger felicitates the whole of the polis. (Joyce 23.07-1)

In the 3rd rendition, the dreamscape is a “flamend floody flatuous world” where matter is in constant flux, characterized by linguistic and spatial chaos. Furthermore, the mention of the Norwegian capital / “Narwhealian captol” exemplifies once more Joyce’s technique of building a hybrid world that merges geographical reality with imaginary and dreamt spaces via amalgamation. The three variants of the story embody the cyclic nature of history, each version echoing the one before it with slight variations, in a similar vein to how history is prone to repetition. Here, the castle, inn and pub act as a microcosm of society as a whole, and as an artistic and cultural representation of Vico’s historical ages.

The “prankquean” episode is inherently connected with the “banging on the door” episode through its shared spatial vocabulary. Both renditions, either directly or indirectly, reference a pub-like setting, grounding the narrative in familiar Irish social spaces. Direct references such as “keep of his inn” and “bar of his bristolry” (Joyce 021.14; 021.34) explicitly bring to mind a pub setting, while subtler ones such as “they all drank free” (Joyce 023.07-08) do so by referencing its social and communal nature. Furthermore, the “prankquean’s” disruptive act – kidnapping “jiminy Tristopher” – undermines societal order and brings about chaos (Joyce 021.21). This disregard for the status quo mirrors the “banging on the door” episode, where the unruly customer

similarly challenges authority and disrupts societal norms. In both renditions, the pub emerges as a space of multiplicity and transformation, but also one of conflict. The pub-door binomen is fractured in I.1, with each serving a different purpose: the door keeps Jarl van Hooter at bay from the “prankquean,” while the pub/inn serves as a cultural and social anchor – a spatial reference for social interaction and disorder alike.

Later, in I.3, the door-pub binomen takes on a much more dream-like architecture as HCE recedes even deeper into sleep or death, with his individuality erased (“since in this scherzarde of one’s thousand one nightinesses that sword of certainty which would indentifide the body never falls”), similar to the status quo in the prelapsarian age portrayed in I.1 (Joyce 051.04-06).

1.5 A Fall “retaled early in bed”

The premise that *Finnegans Wake* is but a dream, implies the dreamer/s must be sleeping in their bed. This deduction underscores the importance of spaces such as bedrooms and the houses that contain them for the *Wake*’s thematic layering. Bachelard, in his seminal work *The Poetics of Space*, provides an extensive study of the house, delineating its constituent elements, but with a focus on its pivotal function as a conduit for the oneiric. He contends that “the house protects the dreamer” and “allows one to dream in peace” (6). The Mullingar House is, to some extent, a representation of the “dream hut,” a concept explored by both Vico and Bachelard. In the *Wake*, the house functions as an oneiric device, while, simultaneously, tethering its characters to a fixed point in space. Moreover, the Wakean house not only provides shelter for the dreamer/s but also encapsulates various other spatial instances provided for in the text, with its bedrooms as starting point. The Mullingar House is experienced in its “reality and in its virtuality, by means of thought and dreams,” often undergoing restructuring processes within the dreamscape (Bachelard 5).

Bedrooms, with their “nooks and corners of solitude,” “bear the mark of an unforgettable intimacy,” allowing for

introspection and emotional reflection (Bachelard 14; 26). Throughout the *Wake*, sleeping chambers appear in different iterations, each contributing to the text's evolving mood and atmosphere, with language mirroring these shifts. Via spaces such as bedrooms, Joyce explores the sleep/death binomen, together with language, and how it can flow in such dark and nightly places.

Beds and bedchambers permeate both waking and dream sequences, with each "fall . . . retaled early in bed" (Joyce 3). Joyce's mention of the bed at the beginning of the text is not arbitrary but reflects the meticulous attention to detail characteristic of *Finnegans Wake*; it stands as an integral component of a broader intertextual framework, serving as a conduit for narrative transmission and a gateway into the realm of dreams. Much like public spaces, intimate and domestic places undergo layering and overlapping, as evidenced by the multitude of bedchambers permeating the text. The home holds within itself a multitude of houses and bedrooms, as well as all that is dreamt and subject to oneiric mapping. The beds and bedrooms in the *Wake* serve a dual purpose. Firstly, they function as domestic and intimate places, indicating the sanctity of the home and the familial bonds shared by the Earwicker/Porter family. The private space on the second floor, which is inhabited by the Earwicker/Porter family, epitomises this domesticity, sheltering the would-be characters from the real world. Furthermore, these domestic spaces highlight the characters' sense of belonging and security within the familial unit. The haphazard layering of spaces makes it difficult to pinpoint the sleeping arrangements of the Earwicker/Porter family. From a sociohistorical point of view, it is plausible that they might share a common bedroom, which would explain the concurrent oneiric experiences of HCE, ALP, Shaun, Shem, and Issy. Historically, the prevalence of shared sleeping spaces among families is evinced by socioeconomic factors as "many families couldn't afford separate bedrooms. They lived in a one-roomed cottage or a single room in a crowded tenement" (Hunter). However, in III.4 there is a mention of "two rooms on the upstairs" "for little Porter babes," which may suggest that only the children are sleeping upstairs, while HCE and

ALP downstairs, where the pub is. Nonetheless, the reliability of these sleeping arrangements is uncertain. Noteworthy among these is the conjugal setting in III.4, characterized by a deliberate and leisure shift in scene and style. The bedroom scene resembles a *mise-en-scène*. It is the first instance where the setting is explicitly provided and meticulously described so as to establish a dream-like atmosphere:

Chamber scene. Boxed. Ordinary bedroom set. Salmonpapered walls. Back, empty Irish grate, Adam's mantel, with wilting elopement fan, soot and tinsel, condemned. North, wall with window practicable. Argentine in casement. Vamp. Pelmit above. No curtains. Blind drawn. South, party wall. Bed for two with strawberry bedspread, wickerworker clubsessel and caneseated millikinstool. Bookshrine without, facetowel upon. Chair for one. Woman's garments on chair. Man's trousers with crossbelt braces, collar on bedknob. Man's corduroy surcoat with tabrets and taces, seapan nacre buttons on nail. Woman's gown on ditto. Over mantelpiece picture of Michael, lance, slaying Satan, dragon with smoke. Small table near bed, front. Bed with bedding. Spare. Flagpatch quilt. Yverdown design. Limes. Lighted lamp without globe, scarf, gazette, tumbler, quantity of water, julepot, ticker, side props, eventuals, man's gummy article, pink. (Joyce 559.1-16)

The bedroom scene abounds in domestic and conjugal details; elements such as the salmon wallpaper, the Adam mantel, and the painting of Saint Michael slaying Lucifer evoke a sense of domesticity and traditionalism of the lived-in space, while the empty fireplace, devoid of fire or warmth, symbolizes inertness or a lack of vitality associated with the bedchamber. The Argentine window enables a controlled glimpse into the outside world, yet the drawn blind fosters an atmosphere of intimacy and seclusion, safeguarding the dreamer within. Various items within the room offer insights into the state of the marital relationship; for instance, the "wilting elopement fan," "the fan which ALP carried when eloping with young HCE," references a relationship based on

romantic feelings which stood the test of time (Gordon 25). However, it is the “bed for two with strawberry bedspread” that serves as a definitive indication of the couple’s intimate and affectionate bond (Joyce 559.6). The scattered daywear and the closed blind indicate that the couple is in bed – the man “fore” the woman “hind” (Joyce 559.20). The man’s facial expressions (“beastly expression, fishy eyes, paralleiped homoplatts, ghazometron pondus, exhibits rage”) contrast with those of the woman (“looks at ceiling, haggish expression, peaky nose, trekant mouth, fithery wight, exhibits fear”), and suggest opposing dynamics within the couple (Joyce 559.23-28). Later, it becomes clear that their sleep has been interrupted by the cries of one of their children, Jerry/Shem. The woman hurriedly leaves the room, followed by her husband, to tend to the crying child. The language used is theatrical and out of place, indicating the use of night language, reflecting the instinctual responses that come with being woken from sleep, but not being completely awake. This scene provides much needed insight into the inner workings of the Earwicker/Porter family, their connection and care for one another.

In IV, in the final section of the book, appears a mention of a different bedroom. ALP, who is one with river Liffey, longs for a “great blue bedroom, the air so quiet, scarce a cloud” (Joyce 627.9). This descriptive section highlights a sentiment of tranquillity and nostalgia, and a longing for a more serene and peaceful existence. The doubled persona of ALP acknowledges, via the mentioning of the blue bedroom, the inevitability of change and the transient nature of existence. Here, the bedroom symbolizes a return to an idyllic past; given the double persona of ALP, the blue bedroom might refer to either a real bedroom, or, in a more ecocritical reading of this passage, it could refer to the riverbed itself. ALP’s stream of consciousness section flows seamlessly into itself, circularly connecting the text.

While III and IV focus on the quiet domesticity of the bedroom and house, I.1, in concert with linguistic incursions into myth and intertextual layering, is focused on the exploration of death as sleep and its related spaces. The intertextual unit “Brékke

Kékkek Kékkek Kékkek! Kéax Koax Kéax!” (a transliteration of the chant of the frogs inhabiting Lake Acheron in Aristophanes’ *The Frogs*) introduces two concurrent deaths: that of Tim Finnegan, who “stottered from the latter,” and that of Fionn mac Cumhaill, the legendary king (Joyce 6.09-10). Moreover, “The Frogs” intertextual unit exemplifies the way the intertext behaves and manifests itself within the dreamscape. Transliteration, which entails adapting a linguistic element to another writing system, has historically seen limited application as an intertextual device. Joyce’s phonetic and multilingual explorations are bolstered by the creative insertion of said linguistic and culturally relevant instances within the text. Much like the thunderwords, “The Frogs” intertextual unit not only conforms but also portends a shift in the textual landscape. Fionn mac Cumhaill’s descent into eternal slumber mirrors Dionysus’s crossing of the Acheron to reach Hades in “The Frogs.” The funerary rites of the legendary hero are spatially delineated within the context of a domestic setting, specifically a house and its associated bed and bedroom, as Tim is laid “brawdawn alanglast” on a bed alongside a “bockalips of finisky fore his feet” and “barrowload of guenesis hoer his head” (Joyce 6.26-27). This delineation is accentuated by the prior mentioning of the mastaba (“mastabadtomm”), the Arabic term denoting a Memphite-era Egyptian tomb, which, in turn, references the house/home via its linguistic variant in ancient Egyptian – House of Eternity (𓇓𓇣) (Joyce 6). The inclusion of “house” in the noun phrase hints at the intricacy of Egyptian funeral rites – the house the body is laid into must reproduce, to some extent, a real house, and contain furnishings, household items, and a vast array of charms and inscriptions (Dodson and Ikram 11). A similar set of paraphernalia, associated with funeral rites is provided by Joyce in the first portion of the book, i.e.:

Show coffins, winding sheets, goodbuy bierchepes, cinerary urns, liealoud blasses, snuffchests, poteentubbs, lacrimal vases, hoodendoses, reekwaterbeckers, breakmiddles, zootzaks for eatlust, including upyourhealthing rookworst and

meathewersoftened forkenpootsies and for that matter, javel also, any kind of inhumationary bric au brac for the adornment of his glasstone honophreum. (Joyce 77.28-34)

Incidentally, the aforementioned sequence contains elements pertaining to different funerary cultures and traditions such as the “lacrimal vases” in Roman tombs, or the biers (“biercheps”) used by the English to place a corpse or a coffin, together with an assortment of dishes such as “rookworst” and “meathewersoftened forkenpootsies” (butcher’s pig trotters). Consequently, the mastaba, similar to a dwelling, must act as a private space and protect the body laid in it, an aspect which underscores Joyce’s thematic preoccupation with domestic spaces and how they are inhabited; moreover, it serves as a conduit for the evocation of the heroic age through references to Fionn mac Cumhaill and tombs – traditionally associated with the commemoration of heroic deeds. Via the mastaba’s architectural and spatial signification, Joyce probes the duality of dream and death, emblematic for the aforementioned myths where death is but a prolonged slumber, culminating in reawakening or resurrection.

The rites episode abounds with spatial and intertextual intricacies, with much of its symbolism being intertwined with the Egyptian myth of Osiris. Within this episode, Fionn mac Cumhaill, akin to Osiris, undergoes a process of fragmentation and doubling, further exemplified by the character of Tim Finnegan, the hod-carrier who “stottered from the latter” and met his demise (Joyce 6.09-10). Consequently, the rites episode not only integrates the myth of Osiris as intertextual unit, but also the “Finnegan’s Wake” ballad as intertextual frame, thereby enriching its thematic and symbolic resonance. As Tuan observes in *Space and Place*, the human body undergoes a transformation when lying down, becoming an object and losing its control over the space it inhabits (35). Such is the case with the body of Fionn/Tim whose bodily fragmentation is inferred from the very first page. The bodily fragmentation of Fionn/Tim is twofold; firstly, it provides essential spatial cues for the oneiric, and secondly, it accommodates multiple

intertexts, with particular emphasis on the mythological narrative of Osiris, which contributes to the spatial and intertextual stratification. Consequently, Joyce's depiction of Fionn/Tim's body within the urban landscape of the *Wake* mirrors the mythological account of Osiris' dismemberment by Seth.

According to legend, at a feast, Seth tells that, whoever fits a beautifully ornated chest can gain possession of it. Upon Osiris's turn, Seth and his conspirators force him into the chest, custom-fitted to perfectly accommodate him. The chest is nailed down, sealed, and subsequently thrown into the river Nile. Isis, Osiris' spouse, eventually finds the chest and attempts to revive her husband. However, Seth locates Osiris' remains and inflicts a second violent death upon him, dismembering his body into fourteen parts (the number of parts changes throughout the dynasties) and hides each of them in disparate regions of Egypt (Pinch 79).

Another spatial element that permeates the Osirian myth is the river which Joyce explores as binary opposition; in the Osirian myth, the river Nile is the harbinger of death, leading Osiris to the Netherworld, while its counterpart, the river Liffey, represents life, renewal and rebirth via its Irish name "Life," and through the feminine attributes Joyce endows it with.

Osiris' violent dismemberment is integrated as early as the first page via an intertextual doubling, as Fionn mac Cumhaill "sends an unquiring one well to the west in quest of his trumptytumptoes," or through the recurring mentioning of body parts ("penisolate," "buttended," "Hoodie Head," "Arms") (Joyce 3.06; 4.05-06; 4.07). The body finds respite in the vegetative, the soil and becomes one with the scenery and language used to describe it. Later, this scattering of bodily parts is visually and directly presented:

The whole bag of kits, falconplumes and jackboots incloted, is where you flung them that time. Your heart is in the system of the Shewolf and your crested head is in the tropic of Copricapron.

Your feet are in the cloister of Virgo. Your olala is in the region of sahuls. And that's ashore as you were born. (Joyce 26.10-14)

The integration of concurrent funerary rites within both the language and landscape highlights Joyce's underlying preoccupation with spaces associated with rest, sleep and death. Like mac Cumhaill's / Osiris' death and revival, Tim Finnegan undergoes a similar process, albeit his is much more anchored in Irish tradition. Tim Finnegan, a "dacent gaylabouring youth," fell from a ladder to his death (6.23). During his wake, he is ceremoniously laid down on a bed ("brawdawn alanglast bed") (Joyce 6.26). Positioned at his feet lies the Book of Revelation ("bockalips"), and a keg of Guinness ("barrowload of guenesis") at his head (Joyce 6.26-27). The intertextual insertion of religious symbols, such as the Book of Revelation, not only signifies the end of the current social and historical cycle but also hints at the prospect of renewal and revival. This idea garners additional weight via the phonetic variant for "guenesis" (genesis), indicative of underlying themes of creation. Similarly, the term "barrowload," with its implications of a weighty burden or solemn responsibility, takes on profound spatial significance when positioned at the deceased's head. The association of genesis with the head hints at the cognitive dimension of creation myths, particularly those involving creation *ex nihilo*, wherein the world is the creation of a dream-state. In *Finnegans Wake*, the genesis of the world is also framed as an oneiric process, suggested by Tim Finnegan's placement in a bed and his unconscious state.

The creation *ex nihilo* is not the only one intertextually implied in the text, as acts of creation are culturally and intertextually layered. For instance, while Joyce's use of the bed in the Tim Finnegan section hints at a world created in dream, the later insertion and fragmentation of the body within the Wakean landscape suggests that the body of the originator deity, which in the *Wake* is one with the urban expanse of Dublin, engenders life (Van Over 10). The idea of the Wakean world originating in a

dream is supported by the subsequent scene, which shifts into a description of the landscape that Fionn/Tim has become integrated into, and which subsequently becomes the setting for a large part of the Wakean narratives. The body that births the Wakean world into existence is fitted into a panopticon structure, with mourners mapping it from various angles (6.29-7.19). The mourners liken this “being” to an “overgrown babeling” lying on its back and address it as “Him.” Linguistically, its god-like status is reinforced via reverential capitalization. Moreover, unlike other creation myths where the world is created by a fertility god who is attributed, most of the times, a feminine principle, the Wakean world is brought into being by the male principle. Based on Vico’s structure, this section of the *Wake* belongs to the age of gods, with the focus falling on the re-/creation of society and the mythical aspects attributed to inchoate societies. Furthermore, Joyce manufacturing a creation myth has cultural resonance, particularly given that Ireland lacks a distinct creation myth, unlike other cultures.

Ultimately, the symbolic beds presented in I.1. largely foster the mythical intertext underscoring the *Wake*, together with the spatial cues permeating the text. The bed as spatial and domestic element becomes not only a channel for the oneiric, but aids in the inditement of the world. The concept of body as space accommodates both mythical and ecocritical interpretations. The originator body, which is oftentimes feminine in most creation myths, is here superimposed onto a series of overlapping masculine identities. The language and the primary intertexts employed by Joyce draw heavily from the age of gods, focusing on themes of creation and societal order. While divine and mythical forces dominate the narrative in I.1 and beyond, the inclusion of Tim Finnegan, a mortal figure, provides a human dimension to the theogonic narrative in the said section.

In sum, the spatial dynamics of Joyce’s *Finnegans Wake* operate in a way that defies traditional mapping or mimetic representation in literature, favouring instead a mythopoetic and intertextual approach, best suited to mirror the logic of dreams. Through the lens of spatial literary studies, the oneiric mapping of

the *Wake* emerges as a fluid, socially and culturally coded landscape which exists within a perpetual cycle of transformance, shaped by cultural memory and collective mythos. These dream-spaces are not merely the backdrop for Joyce's linguistic dream-play but play an active role in the construction of meaning through their cultural and mythical relevance, as is the case with Chapelizod. By associating the landscape with a sleeping body, Joyce enables the insertion of creation myths, suggesting that the world of the *Wake* is created by virtue of a dream, or emerging from the body of a dying deity. At the same time, the oneiric architecture of the *Wake* blurs the binary distinction between waking and sleeping states, rendering the meanings in the text even more elusive. Liminal spaces that straddle between sleep and wakefulness, such as doors, act as thresholds marking the passage from real to oneiric. The "prankquean" and "banging on the door" episodes only reinforce the symbolism of the door as a vehicle for the oneiric and cyclicity. Similarly, bedrooms and resting places serve as conduits for symbolic death and rebirth, enabling intertextual insertions.

Notes:

¹ Dialectical exchange between two allegorical figures, archdruid Balkelly, the Sage, representative of old Irish beliefs, and Saint Patrick, who has arrived on the island to Christianise it.

² Either of Latin or German origin, meaning "to play."

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