

』 4 “ricorso”

*_____

•

(“the Other”)

[illegible]

4

가

『

』

‘Sandhyas! Sandhyas! Sandhyas!’(‘Sanctus!

Sanctus! Sanctus!’(‘Holy! Holy! Holy!’))(593.1)

4

. ‘Array! Surrection! Eireweeker to the
wohld bludyn world’(593.2-3), 가 , ‘

가

’(‘A hand from the cloud
emerges, holding a chart expanded. The eversower of the seeds of light to the
cowld owld sowls that are in the domnatory of Defmut’)(593.19-21),

‘A shaft of shivery in the act’(597.24),

‘it is our hour of risings’(598.13)

, , , (‘Prayfulness!
Prayfulness!’), 가 .

‘Eatster’(623.8), ‘a newera's day’(623.7)

, ‘Array!

Surrection. Eireweeker. . . . O rally’(593.2-3)

. ‘Eireweeker’

‘Earwicker’

1916

. ‘O rally’

Persse O'Reilly

of this lights time')(615.15) '('denighted
 '('snakes, sneakers')(615.28) '('Muckrats')(615.16)
 , '('honorary tenth commendmant')(615.32)
 '('slimes')
 () 『
 』
 가 가
 ('hampty damp') ('the himp of holth')(619.12)
 HCE('erect,confident and
 heroic')(619.14) ('Earwicker')
 ' , '('herewaker')(619.12)가
 (619.28-628.16)
 . 『 』 1 7
 8 4
 가 가
 가,
 ,
 가
 『 가 『 』

가

가

가

‘yes’

'I am highly sheshe sherious'(570.25)

가

‘Soft morning, city! Lsp! I am leafy speafing. Lpf!’

$$(169.20)$$

. 'Leafy' (Liffey) ,

(‘river of life’)

가

. ‘Lsp’ ‘Lpf’ ‘Liffey’ 가

. 가

‘soft

morning'

가 ()('goolden wending')(619.24),

가

‘Folty and folty all the nights

have fall'd on to long my hair.'(619.20-21) 1 8

()

‘ , ‘ , ‘ , ‘

가

‘Not a sound, falling. Lispen! No wind no word. Only a leaf, just a leaf and then leaves. The woods are fond always. As were we their babes in.’(619.21-24)

가

가

HCE

‘Wordherfhull

Ohldhbhoy’(624.23)

‘Cooloosus’(625.22)

‘bumpkin’(627.23)

HCE

가

가

(‘bored

me to slump’)(619.31-33)

(‘contrairy’ 620.12)

HCE

(‘Two bredder as doffered as nors in soun. When one of him sighs or one of him cries ’tis you all over.’)(620.16-17)

HCE

가

(‘No peace at

all’)(620.17-18),

(‘twinngling of an aye’)(620.15)

HCE

‘(‘wonderdecker’),

(620.6-9)

HCE

가

‘Your wish

was mewill’(620.27)

가

(‘matcher’s wit’)(620.29)

가

(‘If

you spun your yarns to him on the swishbarque waves I was spelling my years to her over cottage cake.’)(620.34-36).

가

(‘Sft! It is the softest morning that

ever I can ever remember me. But she won't rain showerly, our Ilma. Yet.
Until it's the time')(62.18-10). 가 가

가 가

가

가

가 .

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가 .

가

가 .

Or see only a youth in his florizel, a boy in innocence, peeling a twig, a child beside a weenywhite steed. The child we all love to place our hope in for ever. . . . Be the time they've come to the weight of old fletch. We'll lave it. So. We will take our walk before in the timpul they ring the earthy bells. (621.29-34)

가.

•

가

('weight of old fletch') 가

• ,

•

가

A hundred cares, a tithe of troubles and is there one who understands me? One in a thousand of years of the nights? All me life I have been lived among them but now they are becoming lothed to me. And I am lothing their little warm tricks. And lothing their mean cosy turns. And all the greedy gushes out through their small souls. (627.14-19)

가

I thought you were all glittering with the noblest of carriage. You re only a bumpkin. I thought you the great in all things, in guilt and in glory. You're but a puny. (627.21-24)

가

가

(‘Cooloosus’)

(가)

()

(‘darkly roaring’)

‘I thought you’

‘You’re only’ ‘You’re but’

. HCE

HCE

가

가

Yes, you’re changing, sonhusband, and you’re turning, I can feel you, for a daughterwife from the hills again. Imlamaya. And she is coming. Swimming

in my hindmoist. Diveltaking on me tail. Just a whisk brisk sly spry spink
spank sprint of a thing theresomere, saultering. . . And let her rain now if
she likes. Gently or strongly as she likes. Anyway let her rain for my time is
come. (627.1-13)

(‘rain’)

(‘reign’)

가

가

(‘daughterwife’)

(‘sly spry spink spank sprint’)

1 8

('sonhusband') HCE

(‘a daughterwife’)

(‘Nuvoletta’)

가

가

'(Let her rain now if she likes for my time is come')

'('Tobecontinued's tale')(626.18)

가

가

But I'm looting them that's here and all I lothe. Loonly in me loneness.
For all their faults. I am passing out. O bitter ending! I'll slip away before
they're up. They'll never see. Nor know. Nor miss me. (627.33-627.36)

(pun) 'loathing' . 'loathing'
 '('loathing') '('loosing') 가
 가
 .
 .
 .
 가
 , 가
 . 가
 가
 가
 가
 '('cold mad feary father')
 ('moyles and moyles')

And it's old and old it's sad and old it's sad and weary I go back to you,
 my cold father, my cold mad father, my cold mad feary father, till the near
 sight of the mere size of him, the moyles and moyles of it, moananoaning,
 makes me seasilt saltsick and I rush, my only, into your arms. (627.36-628.2)

Carry me along, taddy, like you done through the toy fair! If I seen him
 bearing down on me now under whitespread wings like he'd come from
 Arkangels, I sink I'd die down over his feet, humbly dumbly, only to washup.
 (628.8-11)

'washup'

가 가

, ' ' (worship) . 『 』

Finn, again! Take. Bussoftlhee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long the. (628.14-16)

(‘The keys to’)

. ‘Lps’

.

(pun)

. ‘The keys to’ ‘

, 가 가 (‘Given’) , 가

, 가 가

가 『 가 ‘the’ 』

가

“ 가 , 가 , 가 ”

가 17

. 『 』

‘yes’가 ‘the’

가 .

again!)(628.14) , (‘Finn,

6

‘(the book of the depth), 『 가 ‘the’

‘I’ll begin again in a jiffey’(625.32-33)

가

가

가.

(‘newera’s day’)

가

(‘humbly dumbly’)(628.11)

‘yes’

‘no’

‘the’

가

HCE

4 가 1

‘the’

‘riverrun’

가

가

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III

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HCE

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Item, we never were chained to a chair, and, bitem, no widower whother soever followed us about with a fork on Yankskilling Day. Meet a great civilian (proud lives to him!) who is gentle as a mushroom and a very affectable when he always sits forenenst us for his wet. (618.24-28)

. 가

(pun) . 가 가

가 .

가 , , , .

Soft morning, city! Lsp! I am leafy speafing. Lpf! Foly and folty all the nights have falled on to long my hair. Not a sound, falling. Lispn! No wind no word. Only a leaf, just a leaf and then leaves. The woods are fond always. As were we their babes in. (619.20-24)

. “L” 가 , .

(‘Lsp’) 가 ‘f’ ‘s’ .

가 , .

『

』

(syntax)

‘sintalks’(269)

『

』

가

HCE

HCE

가

가

‘Lps’

『

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‘the’

가

가

가 .

『 』 ,

(pun)

‘ ’ ,

‘ ’ ,

Writing Degree Zero ‘ ’ ‘ ’ ,

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‘ ’ ,

“ 가

”(“empty signs”)가

『 』 ‘ ’ ‘ ’ ,

가

(pun)

(音)

“ ”

(無) (多) 가 .

1 8 4

가 Writing Degree Zero ‘ ’ ,

가 .

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Abstract

The River Speech of Anna Livia Plurabelle: An Analysis of Female Monologue in "ricorso", Book 4 of *Finnegans Wake*

Eun-Kyung Chun

The language of *Finnegans Wake* is anti-patriarchal. Especially the female narrative in this text challenges patriarchal authority and mastery through her “natural” language. This essay examines the peculiar use of language in Anna Livia Plurabelle’s monologue in Book 4 of *Finnegans Wake*, so-called ‘ricorso’ which is the last section of the work as well as the last stage of human history in Vico’s theory that provides the fundamental structure of the *Wake*. The final speech of the work is spoken by Anna Livia Plurabelle who embodies the archetypal female while her husband HCE embodies the masculine. As a river Anna Livia speaks fluid flowing around the dormant husband or the mountain lying near the river. She is old now and her voice is that of all-enduring and self-yielding woman. She recognizes her time has gone and she is ready to accept everything that life has given to her. Her final epilogue is sad but it also hints regeneration. As the sound of river Liffey her speech is lyrical and poetic and it is also soft and rhythmical like that of maternal voice. The flowing slipperiness of her words tends to elude patriarchal control and fixity.

Two peculiar characteristics of her language as those of the female narrative are: one is the materiality of language which gives an emphasis on the sound of words rather than their meaning; the other is the strong lyricism. The verbal flexibility implied from these linguistic qualities of female words threatens the laws of language and thus the phallocentric authority. The female Eros, the chaotic and natural maternal feeling counterparts the male Logos, the aggressive

and mastering masculine impulse. The spirit of liberation in her “material” and lyrical words becomes a life-force for the living. Here liberation means giving energy to the living, in other words, the liberation of the potential energy of the living.

The language of the *Finnegans Wake* in general transgresses linguistic rules and goes beyond rationality. The chaotic mind of this text undermines the logocentrism. But it is a productive and energizing force for the living and it is suggested obviously by the female language.