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| **F Finnegans Wake** | **Pale Fire** |
| **>FW:** Finnegan (HCE) is a sort of “Everyman”  (ego): stands for the whole person of which other ccharacters are archetypes  >HCE, who is asleep, dreams himself on trial for an embarrassing ‘sin’ involving two young girls (the 2 Iseults).  All the characters are archetypes within his unconscious dream. HCE is on trial for his ‘sin.’ ‘Waking up’ means coming into consciousness of one’s ‘sins’ – a ‘resurrection’ of the *self*. | **>>PF:** Botkin is the main character; stands for the  wwhole person of which other characters are arche-  tytypes  a  >>Botkin seems to be having a psycho-metaphysical crisis and is crisis and is delusional (unconscious/’asleep’). He  d dissociates into sub-personalities (archetypes);  Shade may have been discovered in an affair with a co-ed. Kinbote disintegrates after being spurned by his hoped-for homosexual lover. The attraction to taboo young flesh is the precipitating crisis. |
| Sons Shem (Shame) and Shaun (Shone) (Shadow & Persona) HCE (ego)  (The tri-part man: “There were three men in him” [113.14]); Shadow-Ego-Persona are also the 3 witnesses in the bushes; “Three men looking at you through one pair of eyes” J. Campbell | Gradus (Shadow), Kinbote (Ego) and Shade (Persona) make up the Tri-Part Man.  Index: “*The capital letters G, K, S (whidh see) stand for the three main characters in this work.”* |
| >Shem is a rejected *shadow*, but he also has elements of the *trickster* as artist. One of his personifications is “Jerry,” the bad-boy smart-aleck son. | >G. Emerald is *trickster* figure, called “Jerry”  The trickster is a shadow, but not dark and degraded like Gradus. The trickster is sometimes even an ally, like Odin is for K. |
| >Daughter Isabel (Iseult) (alluring *anima* split into two with mirror image antagonistic *anima*)  >Kate as Mother Time | >Hazel and Fleur represent two opposite *animae*, repulsive and alluring. Fleur looks at her mirror images.  >Hazel is portrayed as old Mother Time (like Kate in FW). |
| >3 Judges = “Wise Old Man” archetypes | >Judge Goldsworth & Dr. Sutton are “Wise Old Man” archetypes |
| >Wife ALP, Anna Plurabelle Liffey (She is the many-sided anima, sometimes young and alluring, but mostly *mother anima* (‘Anna-ma)*,* sometimes as Mother Nature, sometimes as Mother Time, “Kate” the charwoman, who cleans up Time’s messes like the river Liffey) (HCE loves her, remembers her as desirable bride, but desires now young flesh (including his daughter). This is what causes him to ‘fall.’)  >>FW ends with ALP’s *mamafesta;* like Molly Bloom, she gets the last word. In Jungian terms, the mythical ‘Hero’s Journey’ is a union with the *anima* is the ultimate trial and triumph of the soul. This is the ‘annyma’ as Life-itself and the woman as Sapientia, wisdom guide to the unconscious. | >Sybil and Disa are aspects of the *anima* as woman (matron & maid) and muse in its fickle form. Also formidable witch (sibyl). Shade (Botkin) loves Sybil as his remembered young ‘Disa,’ but now she is a stern matron. Kinbote (Botkin’s ego) loves Disa as his neglected soul.  >At PF’s end, all the character-archetypes are dead except Sybil/Disa. What does this mean for Botkin? Neither Shade nor Kinbote resolve their anima issues. What does this mean about Sybil? Did VN intend to subvert the paradigm? |
| MOTIFS AND THEMES  **>**Viconian Recorso (eternal return) (mandala)  Last sentence returns to first sentence.  River returns to sea, life goes on in cycles, etc.  >Spiritual regeneration  >author/reader relationship  >Homosexuality and pederasty  >Mirrors | MOTIFS AND THEMES:  >Last sentence of poem returns to first  >question of the ‘Hereafter’  >author/reader relationship  >Homosexuality & pederasty  >Mirrors |
| >4-part cycle of Seasons  >4-part structure of novel | >Kinbote arrives in New Wye in Winter and dies in late fall. All the Seasons are represented.  >Poem has 4 parts and Novel as a whole has 4 parts (F,P,C, I) |
| >Finnegan dies and is resurrected. (Finn-again)  >Man points pipe at HCE.  HCE “dies” of shame; will he be “resurrected”? | >Shade has cosmic ‘swoons’. Shade dies – will he be resurrected?  >Shade ‘falls’ into a swoon when a stranger asks a question and point his pipe at him. He is ambivalent shame from his cosmic swoons |
| Freud & Jung; Joyce corresponded with Jung; daughter Lucia treated by Jung; Jung wrote essay on *Ulysses*; Jung was asked to write intro for German *Ulysses*, but Joyce decided against it.  'Yung and easily freudened' (lIS.22); 'his freudzay' (337.7); 'lungf'raud's Messongebook' (460.20). | Freud (explicit) Jung (implicit: archetypes, alchemy, collective unconscious)  Freud & Jung were both members of the SPR (Society for Psychic Research), template for PF’s IPH. |
| >Swift and Pope:  *Vanessa & Cadenus* references  *Rape of the Lock* references (*Ombre* card game) | >Swift and Pope:  >Vanessa *atalanta* theme  >Playing card images (possible *Ombre* game) |
| >La Fontaine *Grasshoper & Ondt*  *>*Lewis Carrol/Alice  >Hill and fountain  >Conan Doyle  >Society for Psychical Research  >Eliot & Pound | > Cicada and ant theme  > Lewis Carrol/Alice  >mountain/fountain as spiritual symbols  >Conan Doyle  >SPR = IPH  >Eliot & Pound |
| >Astrology & Occult & Spiritualism, Numerology, Kaballah, Tarot  (<http://fwannotated.blogspot.com/2014/09/astrology.html>)  Sally Beauchamp (medium) | >John Shade’s “Saturn return” + fatidic dates + Starover Blue, constellations etc. Seances, poltergeists, Cards, Tarot, Numerology  Sally Beauchamp (medium) |
| >Alchemy: (<https://www.jstor.org/stable/25476064?read-now=1&seq=4#page_scan_tab_contents> | > numerous alchemic references, Union of opposites, transmutation, treasure within, Balthasar as magus etc. |
| >Multi-lingual conflations and neologisms  English, Russian, French, German, Slavic, Italian | >Multi-lingual conflations and neologisms  English, Russian, French, German, Slavic |
| >History of Joyce’s descent (esp. Irish) | >History of Nabokov’s descent (esp. Russian & English) |
| >FW according to Frye’s ALC:  Ironic Encyclopedic. (Irony, Return to myth, parody, allegory,archetypal, paronomasia, cyclic, author/reader engagement, return to poetry, etc.); Written *after* FW (1957) | PF:  > Ironic Encyclopedic. (Irony, Return to myth, parody, allegory,archetypal, paronomasia, cyclic, author/reader engagement, return to poetry, etc.); Written *before* PF (1957) |

SOME COMPARISONS OF *FINNEGANS WAKE* AND *PALE FIRE*