The Fluid Fabric of Identity: Turkish Motifs and the Subversion of Binaries in *Finnegans Wake*

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Introduction

In the realm of literary criticism, the foundational step is often to identify the central theme or subject matter of the work in question. However, when it comes to James Joyce's magnum opus, *Finnegans Wake*, such a straightforward approach proves elusive. The text is a labyrinthine amalgamation of narratives, each layered with multiple meanings that often coexist within a single sentence. While one could argue that the work is a tale of a pub owner in Chapelizod[1], or perhaps an exploration of the reincarnation of Tim Finnegan – evidenced by the very title of the book – such interpretations only scratch the surface. Upon closer examination, one finds that *Finnegans Wake* resists any facile reading. Its idiosyncratic language, a Joycean blend

[1] A village in Dublin, Ireland.

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of various linguistic affixes, challenges even the most polyglot reader. The essence of *Finnegans Wake* is not to be found in its myriad narratives but in its language itself. In this regard, the work echoes Samuel Beckett's assertion: "His writing is not *about* something; it is *that something itself*" (10).

As one delves deeper into Joyce's linguistic intricacies, patterns emerge that connect his work with global cultures. Notably, one of these patterns is the persistent thread of Turkey and Turkish culture. Remarkably, some form of the word "Turk", "Turkey," or "Turkish" appears in all of his prose fiction. For instance, the Dubliners' short story "A Mother" features a mention of "Turkish Delight", while *A Portrait of the Artist as a Young Man* incorporates "Turk" as an example of foreign cultures: "The Greek, the Turk, the Chinese, the Copt, the Hottentot" (Joyce, *Dubliners* 134 and *A Portrait* 175). Even Joyce's play *Exiles* includes a "Turkish pipe" (286), and *Ulysses* is replete with Turkish references – from "Whores in Turkish graveyards" to "Muratti's Turkish cigarettes" (136, 861). Moreover, among Bloom's bookshelf contents, one finds "Hozier's History of the Russo-Turkish War", which is also the answer to the question "Which volume was the largest in bulk?" (833–834). The pattern extends into *Giacomo Joyce* with its mention of "the Grand Turk and his harem" (Joyce 4).

In *Finnegans Wake*, Joyce's engagement with Turkey is even more complex. Here, one finds not just a word resembling "Turk" or "Turkey", but specific references, such as to Yildiz Palace, Istanbul's imperial palace, through the term "the yldist kiosk" – a striking allusion given that "kiosk" translates to pavilion or mansion in the Turkish word *köşk*. Yet, what drives Joyce's repeated engagement with Turkish elements? One reason is certainly his centrifugal artistic philosophy, his ambition to broaden the cultural and geographical scopes of his works. But this is not a mere exercise in inclusivity. Joyce is drawn to a particular notion of the East – not as an "other" to be marginalized, but as a realm of intriguing possibilities, holding out a tantalizing something that remains just out of reach. Arguably, this idea is best demonstrated by Bloom's oriental fantasy in *Ulysses*, where he conjures images of "[t]urbaned faces going by. Dark caves of carpet shops, big man, Turko the terrible, seated crosslegged smoking a coiled pipe. Cries of sellers in the streets. Drink water scented with fennel, sherbet", only to subsequently acknowledge the constructed nature of these images: "Probably not a bit like it really. Kind of stuff you read" (Joyce 68).

It is within this complex framework of cultural dualities that *Finnegans Wake* operates. It does not just engage with East and West as static, oppositional entities; rather, it delves into the fluctuating nature of these dualities. In a world that is forever in flux, Joyce's centrifugal tendencies serve to underscore a more profound, uniting reality – that we are all part of an interconnected human tapestry, bound together in the universal, endlessly repeating cycle of myth and history that *Finnegans Wake* seeks to encapsulate.

Turkey, historically and geographically, has often been perceived as the bridge between the East and West. Straddling two continents, it embodies the confluence

of diverse cultures, traditions, and histories. This unique position has made Turkey a focal point in academic studies and cultural analyses that explore the interplay between Eastern and Western identities. In the intricate fabric of *Finnegans Wake*, Joyce's use of Turkish elements can be seen as a reflection of this bridging role. Just as Turkey navigates its dual identity, so does *Finnegans Wake* grapple with dichotomies at its very core. The text, with its layered narratives and linguistic play, constantly oscillates between dualities, be it in themes, characters, or linguistic structures. Turkey, with its East-West duality, becomes a fitting motif in this Joycean landscape, further enriching the text's exploration of cultural intersections and identities.

In *Finnegans Wake*, the duality of East and West is not a fixed binary but a fluid continuum, where the two poles morph into various forms – fight between brothers and parents, right and left, order and chaos. Within this ever-shifting landscape of dualities, Turkey's role oscillates, at times embodying the letter unearthing hen, at others the very letter that transforms into litter, or the turf that grounds the narrative. This constant flux of the above-mentioned elements underscores Joyce's exploration of cultural identities and their inherent complexities, challenging traditional notions of static East-West dichotomies.

In this thesis, I will employ a close reading methodology to identify and analyze the instances of Turkish elements in *Finnegans Wake* and their relationship to the work's overarching themes. While the text is replete with recurring motifs that manifest in various forms and contexts, scholarly attention to the role of Turkish elements has been scant. Aside from an illuminating essay by Kevin M. McCarthy, which explores the role of Turkey and Turkish history through the language associations in the book, the subject remains largely unexplored. This thesis aims to fill this scholarly gap by examining how Turkish elements in *Finnegans Wake* serve as embodiments of East-West duality, thereby offering a nuanced exploration of the fluid intersections between cultures.

Although navigating the complexities of Finnegans Wake takes time and energy, it is crucial to recognize that Joyce provides the reader with a series of clues. These clues appear in the form of motifs, which function as anchor points to facilitate a deeper understanding of the narrative. They are not merely thematic repetitions but serve a dual purpose: to guide the reader through the text's layers and also provide Joyce with a structural framework. This framework enables him to maintain thematic consistency while constructing his "monomyth", of which the East-West duality is a significant component (Joyce 581). The motifs often operate on multiple levels, both in sound and sense. For instance, the narrative frequently exploits the evocative properties of sounds that carry multiple meanings. A prime example is the motif of the "letter" which can signify both an alphabetical character and a piece of written correspondence. This motif is so central to the text that it appears throughout it and is also the focus of an entire chapter. Turkish elements contribute to these motifs in subtle yet significant ways. For example, the word "hen" evokes

not just the fowl itself but also its conceptual counterpart, "turkey". Similarly, the word "turf" resonates with "Turk", differing by only a single letter.

The interplay of sound and sense in *Finnegans Wake*, especially in motifs like the "letter" invites a deeper analysis through semantic associations. The motifs in the text are not isolated elements but function within a metonymic chain, where one term stands in for another, based on a broader associative or causal link. These metonymic shifts often involve polysemic words or phrases that act as nodes in a complex network of associations. For instance, the Turkish elements in the text, such as "hen" and occasionally "turf" participate in this metonymic play, leading the reader through various semantic pathways, from the literal to the metaphorical, and even to the geopolitical. Moreover, metalepsis, a figure that involves a leap from one metonymic term to another, further complicates these associations, making the reader question the boundaries between different layers of meaning.

Before delving deeper into the analysis of the novel, it is essential to briefly explain the concepts of metonymy and metalepsis in terms of how they will be employed in this study. Metonymy operates on the principle of contiguity, where one term replaces another based on their close association in reality or in the reader's imagination. Metalepsis, on the other hand, is a more complex figure that involves a leap from one metonymic term to another, often crossing boundaries between different narrative levels or semantic fields. To illustrate this, consider the term "bull" taken out from the word "bullocker" as used in the text to allude to the Bosphorus (Joyce 154.34[2]). The name "Bosphorus" itself means "ox ford" in Greek, and an ox is closely related to a bull (*Britannica*, "Bosporus"). This metaleptic leap does not stop at the linguistic level; it extends to geopolitical and cultural dimensions, as the Bosphorus is a significant geographical feature that links Europe to Asia, and by extension, the West to the East, if the Western perspective is accepted. Given Joyce's penchant for linguistic experimentation, such as his frequent use of portmanteau words that serve multiple purposes – including linguistic compression for dense nodes of interpretive possibilities and disruption of reader expectations – my extraction of "bull" from "bullocker" is in line with the methods of word formation and meaning-making of the text. These rhetorical figures are particularly relevant to the study of *Finnegans Wake* as they capture the text's intricate web of associations and its challenge to traditional boundaries between words and meanings.

These layers of meaning, often appearing random, are deeply rooted in the concept of semantic association – the close relationship between words that share meaning or context. For instance, the utterance of the word "paper" could naturally lead one to think of "pen" or other related terms. This associative quality is particularly relevant when considering certain interpretations of the text's structure. In

[2] Throughout this thesis, for the sake of clarity, citations from *Finnegans Wake* will follow the widely accepted norm in Joyce scholarship of providing the page and line number when necessary. For example, a citation formatted as 154.34 refers to page 154, line 34.

Finnegans Wake, one prevailing interpretation posits that the entire book is the dream of a single individual, known as HCE (Hart 78). While evidence for this claim may not be definitive, Joyce consistently framed the book within the context of dreams (Ellmann 544). Dreams are inherently associative, a quality that lends itself to the pervasive use of metalepsis in the text. In this way, the narrative of *Finnegans Wake* hovers at the periphery of comprehension, yet still remains accessible. Each word, if carefully examined, can be justified through its corresponding associations, underpinned by layers of metalepsis that tell different stories – much like the word "story" itself, which can also signify levels in a building. Joyce himself affirmed the text's resistance to meaninglessness, boldly stating, "I can justify every line of my book" (702).

In *Finnegans Wake*, the dream-like narrative structure serves as fertile ground for the intricate workings of semantic association. Within this oneiric framework, each word or phrase is not an isolated unit but a potential catalyst for multiple semantic connections. This creates a cascading effect of meanings and interpretations, much like the associative logic of dreams themselves. For instance, a term, as simple as "hen", transcends its immediate reference to the bird and prompts the reader to consider its broader semantic field, including other fowl like turkey. The association extends even further, potentially leading the reader to think of Turkey as a nation, and from there, to its historical and geopolitical complexities, such as its role as a bridge between East and West.

This multi-layered approach of semantic association and metalepsis in *Finnegans Wake* is not merely a stylistic choice but a thematic one. It serves as a testament to Joyce's technique of weaving the meaning, interconnectedness, and cyclical patterns of history and human experience. The use of semantic association and metalepsis allows for a more dynamic interaction between the text and the reader, inviting multiple interpretations and encouraging a deeper engagement with the narrative's complexities. It also provides a fertile ground for exploring the Turkish elements in the text, as the associative nature of the language creates opportunities for more refined readings that go beyond surface-level interpretations.

When a work resists comprehension at the word level – let alone the sentence level – it raises the question of whether the text possesses inherent meaning, or if the author occasionally chose words randomly to achieve a specific aesthetic effect. In my analysis of the Turkish words and their meanings in *Finnegans Wake*, I checked the available sources and found many Turkish words were unaccounted for. Unable to rely solely on existing scholarship, I adopted a contextual approach, following the unfamiliar words and tracing their associations within the immediate context, the theme of the page or paragraph, and finally the broader chapter. Though ample research details the linguistic origins of *Finnegans Wake's* vocabulary via Joyce's notebooks, numerous words, suffixes, and letters still require explanation. The precise meaning of any given word may be pinned down, yet a slight orthographic deviation can suggest an entirely different meaning in another language. Even Joyce himself

acknowledged the difficulty of following his multilayered text, stating "for the moment, there is at least one person, myself, who can understand what I am writing. I don't ever guarantee that in two or three years I'll still be able to" (Ellmann 700).

The crux of my inquiry centers on the deliberateness of Joyce's lexical choices. While his notebooks offer invaluable insights into his allusive practices, they also serve as preliminary drafts for a work that was still undergoing changes. While correlations between the notebooks and the final text often invite quick interpretations, these changes could benefit from further, more thorough examination. Despite the expansion of Joyce studies, a plethora of words in *Finnegans Wake* still require elucidation, particularly concerning their modifications. The English language, rich in synonyms derived from diverse linguistic origins, offers an abundance of choices to any writer. I found that Joyce's selections extend beyond mere lexical choices; even a seemingly simple verb like "was" could be meticulously chosen for the right context to appear, in order to resonate with the broader themes of the work. This is not a novel concept; Jacques Derrida, for instance, wrote an essay focusing solely on the two words *in Finnegans Wake*: "he war", with "war" being, in one sense, the German word for "was" (Mitchell and Slote 22–41). Such scholarly attention to minute details underscores the calculated nature of Joyce's choices, aimed at evoking specific themes relevant to the passage in question. Even a seemingly innocuous prefix can catapult the reader into the realms of medieval history or ancient Greek mythology.

Allusions to Istanbul

Joyce's technique involves establishing a semantic link between a specific word and an associated concept, a link that he subtly modifies as the text progresses. Take, for instance, his use of the word "stumble" in a passage that, on one level, engages with Turkey: "though the clonk in his stumble strikes warn" (Joyce 328.11). Here, "stumble", coupled with "his", becomes a phonetic echo of "Istanbul". This semantic resonance lingers in the text, so that when the reader encounters a word resembling "stumble" pages later, the association with Istanbul remains palpable, if not immediately obvious. In my analysis of *Finnegans Wake*, I employed this method of tracing semantic echoes. While not every occurrence of "stumble" directly alluded to Istanbul, many instances did contain contextual references that merited further exploration.

The connection between "stumble" and Istanbul in the context of *Finnegans Wake* may not immediately appear evident unless one considers their relation to the overarching themes of the novel and the historical backdrop of Istanbul. According to the *Oxford Advanced Learner's Dictionary*, stumble means "to hit your foot against something while you are walking or running and almost fall". Fall is the central theme of *Finnegans Wake*. To illustrate this point briefly, the term "fall" appears twice on the very first page of the book:

> The fall (bababadalgharaghtakamminarronnkonnbronntonnerronntuonnth unntrovarrhounawnskawntoohoohoordenenthurnuk!) of a once wallstrait oldparr is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offivall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead ofhumself promptly sends an unquiring one well to the west in quest of his tumptytumtoes (Joyce 3).

Here, the theme of fall can be traced as the following: the fall of Finnegan from the ladder, the fall of Adam and Eve from the Garden of Eden due to the "christian minstrelsy" mentioned; the book's beginning with "Eve and Adam's" also alludes to their fall. Additionally, the recurring theme of the fall of Humpty Dumpty resonates throughout the narrative, symbolized by terms such as "humptyhillhead" and "tumptytumtoes", which serve as Joyce's linguistic play on the nursery rhyme character. One of the central characters of the book, HCE not only serves as the representation of every man – identifiable through various interpretations of his initials such as "Here Comes Everybody" and "Haveth Childers Everywhere" (32, 535) – but also embodies Finnegan himself, further enriching the character's multifaceted nature. This complexity is also reflected in HCE's habit of stammering (Tindall 164). Interestingly, stumble and stammer share an etymological connection, originating from the same source ("stumble", *OALD*). With each fall of man, it is also his fall the reader reads. In a way, stumble, with its etymology of stammer and the meaning of "fall" echoes HCE. At the same time, Istanbul is a city that has experienced many falls. The period during which Joyce was writing *Finnegans Wake* (1922–1939) coincides with the aftermath of the fall of the Ottoman Empire and the establishment of modern Turkey. In a metaleptic way, this "stumble", so to speak, of a once-mighty empire, offers a compelling layer of meaning to Joyce's lexical choice. The city of Istanbul itself, formerly Byzantium, New Rome and later Constantinople, has been the stage for significant historical "falls", most notably its conquest by the Ottoman Turks in 1453. These geopolitical and historical shifts could be seen as the "stumbles" of a city and a nation navigating the complexities of change. Moreover, the Republic of Turkey's subsequent legal and cultural reforms under Atatürk can be interpreted as a recovery from this stumble, a refusal to "fall" in the face of adversity. This adds an optimistic dimension to the term, reflecting the resilience and transformation of Istanbul and, by extension, Turkey. HCE's personal "falls" or "stumbles" can, thus, be read as metaphors for the larger historical and cultural "falls" associated with Istanbul. In this web of associations, "stumble" becomes more than a mere word; it evolves into a multifaceted symbol that encapsulates the complexities of history, geopolitics, and individual experience. Moreover, the evocation of Istanbul through its cycle of "stumbles" serves as a compelling omphalos for the East-West duality that pervades *Finnegans Wake*. Istanbul's unique geopolitical history makes it a potent symbol for such duality.

Before the Ottoman conquest in 1453, the city, then known as Constantinople, was a bastion of the Byzantine Empire and, by extension, a stronghold of Western Christian civilization. With the Ottoman conquest, the city transitioned into the hands of a Middle Eastern nation, the Turks, thereby shifting its cultural and political center of gravity toward the East. This historical transformation encapsulates a metaleptic leap from West to East, mirroring the text's own fluid navigation between these dualities. In this way, the "stumble" of Istanbul becomes a microcosm of the broader East-West tensions and convergences that Joyce explores throughout the text.

I mentioned the Ottoman Empire and the other names of Istanbul because each has its place in *Finnegans Wake*. Yet, in order to make sure that "stumble" alludes to Istanbul, I looked for other words that might indicate something related to Turkey. I found that, by having been placed close to each other, these specific words started to generate their own contextual meanings. After "stumble", in the same sentence which goes on for two and a half pages, "Hullespond", a reference to Hellespond, the ancient name of the Dardanelles, appears (Joyce 328). One page before that, still in the same sentence, there is an overt allusion to hookah, with the word "Norgeyborgey" (Joyce 327.30). The part where it appears is thus: "Norgeyborgey good airish rimers, while her fresh racy turf is kindly kindling up the lovver with the flu, with a roaryboaryellas would set an Eiweddyng on fire …" (327). The term "Norgeyborgey" is a phonetic play on "Nargile", the Turkish word for hookah, an artifact originating from the East. The word "airish" serves a dual purpose: it nods to the essential airflow in the operation of a hookah, emphasizing the universal concept of breath or wind. Intriguingly, the term also contains the complete word "Irish", subtly introducing a Western element into the sentence. This interplay between "airish" and "Irish" encapsulates the fluidity of cultural identities that Joyce explores. The mention of "fresh racy turf" could be a reference to the flavored tobacco or herbs often used in a hookah. Turf, as a symbol of land and culture, could also be read as a nod to Turkey's geographical and cultural significance. Interestingly, Joyce's personal correspondence reveals his own consumption of Turkish tobacco. In one of his letters, he notes, "Nora makes my cigarettes for me by machine: 70 of good Turkish tobacco cost me about 8d" (*Letters* III 71). This not only indicates the prevalence of Turkish tobacco in Europe during Joyce's time but also lends further credibility to the inclusion of the Turkish hookah in the text. Moreover, the word "flu" phonetically resembles "flow", which could be an allusion to the airflow necessary for the hookah to function. The term "roaryboaryellas" contains the word "yel", which means wind in Turkish, further strengthening the allusion to the hookah's operation, which relies on the flow of air through its chambers. Joseph Campbell's interpretation of "flu" as "flue" adds another layer to this (209). A flue is a duct for smoke in a chimney, and its function and shape do resemble that of a hookah. In the light of Turkish and Irish elements, the act of "kindling up" not only

refers to the literal lighting of the hookah but also metaphorically suggests the sparking of cultural conversations and the blending of Eastern and Western elements, much like the smoke that blends within the hookah before being released.

More importantly, on p. 234, Joyce uses nargile in a similar form in the passage "[…] we certney like gurgles love the nargleygargley so, arrahbeejee, tell that old frankay boyuk to bellows upthe tombucky in his tumtum argan and give us a gust ofhis gushy old. Goof!" Here, there are many Turkish words: arrahbeejee is arabacı in Turkish, which means driver; boyuk is büyük, which means big; tombucky is tömbeki, a type of tobacco for hookah. When inhaled, hookah gurgles, and "bellows up" sounds like blow up, further enhancing the airflow imagery. Once the term "nargleygargley" is introduced on p. 234, its recurrence in the form of "norgeyborgey" on p. 327 becomes a natural extension of the initial concept. Joyce had the option to use the term "hookah" or a similar word that would evoke its Eastern origins and potentially serve as a nod to Turkey. However, he opted for a more elaborate approach by employing the Turkish term "nargile". Beyond that, he appears to have considered the sensory experience of using a hookah – the characteristic gurgling sound produced during inhalation. By fusing this onomatopoeic element with "nargile", he crafted the inventive term "nargleygargley".

In *Finnegans Wake*, Joyce's endeavors primarily function within the realm of language association. He wanted the speaker of those particular languages to understand the references. For a native English speaker, "nargley" or nargile would not mean anything akin to hookah. In a conversation with Jacques Mercanton, he said that "'[e]very English reader will remember that song and will know what that means.' Or else: 'There is not an Irishman on earth who won't laugh at that allusion.' Or again, at a passage full of Hebrew words, intended to introduce a solemn, religious accent, he psalmodized softly. 'I should like to hear a rabbi read that sentence.'" (Mercanton 213). That is also why the book is a "universal history" of the world in general (Ellmann 544). By using different languages, he was able to represent those countries that were available to him at the time. In his biography, Richard Ellmann writes about Thanksgiving Day for which Joyce wrote a poem containing the word Osmanli (706). The interesting side is that, again, he could have easily written Ottoman, but he chose Osmanli, the name of the Ottoman Empire in Turkish. The fact that the poem was written not for *Finnegans Wake* but for Thanksgiving Day shows his affinity for Turkish and Turkey. Moreover, the idea came to him because "the turkey had been dropped on its way from the market, and had somehow lost its liver in the process, so diverted Joyce that he wrote a 'Come-all-ye' about it" (706). This makes the linguistic association of the animal turkey and the country Turkey even more clear. Moreover, though Ellmann regards the poem as "light verse" (706), I find some subtle allusions to Turkey. After the line "I felt myself transported back among the Osmanli", he writes "I poured myself a bubbly flask and raised the golden horn" (706). Golden horn here is a reference to the waterway Golden Horn of Istanbul, the primary inlet of the Bosphorus. The last

line of the next stanza writes "After which we crowed in unison: That Turco's talking straight!" (706). The word straight is a play on the word strait, alluding to the Bosphorus Strait because the Golden Horn flows into it. This part is important to understand Joyce's interest in the history and geography of Turkey. Besides, it informs about the word choice of Joyce. For example, instead of "Turk", he chose the word "Turco", a word that appears both in *Ulysses* (as "Turko") and in *Finnegans Wake* (Joyce, *Ulysses* 10 and *Finnegans Wake* 132). His letters further underscore his interest in this terminology. Joyce confided that he had long been searching for the libretto of Turko the Terrible, a pantomime: "For years I have been trying to get any of E.H.'s libretti for pantomime. Perhaps you will find one someday. Especially *Turko the Terrible*" (Letters I 393). This personal interest suggests that Joyce's textual inclusion of Eastern elements and Turkey was, perhaps, influenced by his own inclinations. Still, the primary motivation for his choice of "Turco" seems to be its allusion to Turko the Terrible, which was the "first Xmas pantomime at Gaiety Theater, Dublin" (McHugh 132). The addition of only one letter adds layers of meaning. Now, whenever a word resembling "Turco" appears, the reader is reminded of pantomimes, Dublin, Gaiety Theater, Turks and, of course, the story of that specific pantomime.

This linguistic complexity extends to Joyce's treatment of the East-West duality. His choice of words often serves to blur traditional cultural boundaries, making the East and West, not fixed entities but fluid signifiers that gain new meanings in different contexts. For instance, his use of the term "Osmanli", instead of the more commonly known "Ottoman", serves this purpose. By opting for a term that is specific to the Turkish language and culture, Joyce invites the reader to engage with the complexities of Eastern identity, even as he writes in a predominantly Western literary tradition. This choice not only reflects his affinity for Turkey but also underscores his meticulous word selection, which is evident throughout his works.

While analyzing *Finnegans Wake*, it is possible to detect deep underlying motifs and allusions in the morphological nuances. One of the most overlooked aspects of the book is its syllable-based, even letter-based references. What I aim to locate is the reason behind those small differences in wording, those letter-level differences that remind one of another theme or culture throughout. I will exemplify that as often as possible. Even within these linguistic aspects, Joyce's approach varies; at times, he creates a motif by linking a word with a theme, as in the association between "stumble" and Istanbul. This could just as easily be "tumble" and Istanbul. In a different context, when he writes "temple", it can be inferred that one layer of meaning also alludes to Istanbul. Yet, without the tumble and Istanbul connection, it is harder to detect the Istanbul and temple connection. Once the allusion is already established, the succeeding references only add more meaning to the established connection.

In the chapter designated as "the city-maker's monologue", the very initiation of the monologue is steeped in allusions that draw the reader's attention toward Tur-

key (Tindall 275). This starting point becomes crucial for understanding the subsequent thematic depth of the text. The passage begins with the following: "But I was firm with her. And I did take the reached of my delights, my jealousy, ymashkt, beyashmakt …" (547.14-15). This introduction features the term "yashmak", a word of Turkish origin, frequently associated with Muslim cultural practices, particularly the veil worn by some Muslim women. The word itself operates as an entry point, acting as a linguistic beacon that signals the presence of additional Turkey-specific allusions.

Notably, the term "delights" serves as another key indicator. While on the surface it appears to be a commonly used English word, its deployment here holds additional resonance. Given that in *Finnegans Wake*, Turkish delight is previously identified as "Turkey's delighter" (Joyce 248.20), Joyce intentionally crafts a double entendre that enriches the text's semantic terrain. The mention of "delights" here does not merely refer to a state of pleasure or joy but rather implicates a specific cultural item – Turkish delight. Thus, Joyce engages in a form of coded language, where words assume multiple semantic roles, and the reader becomes an active participant in decoding these multi-layered meanings.

The passage in question is also rife with references to water bodies, providing a symbolic anchor that ties in the geographical and cultural importance of rivers and seas, particularly the Bosphorus and Golden Horn in Istanbul. The line "Heydays, he flung blissforhers. And I cast my tenspan joys on her, arched over-tupped, from bank of call to echobank, by dint of strongbow (Galata! Galata!)" (Joyce 547.29-32), serves as an eloquent representation of this interconnected landscape. Here, "blissforher" is an ingenious play on "Bosphorus" (McHugh 547), once again demonstrating Joyce's aptitude for phonetic manipulation that achieves dual or even multiple resonances. Moreover, the term "Galata" serves to magnify this Turkey-centric lens further. Mentioned explicitly in the text, Galata is a geographical and cultural landmark, a district in Istanbul renowned not only for its historical significance but also for its iconic structures like the Galata Tower and the Galata Bridge. In the context of the text, the word functions not just as a geographical marker but as a complex symbol that conjures the intersections of history, culture, and geography that Istanbul represents. It is not only a district but also a confluence of cultural interactions, situated on the Golden Horn and serving as a critical junction between different parts of Istanbul.

Firstly, it is intriguing to point out the resonance of "Thalatta! Thalatta!" – the famous phrase the Greeks reputedly exclaimed when they saw the Black Sea. This historical shout of joy seems to echo in Joyce's evocation of Galata, a district adjacent to the same body of water, the Black Sea, through the Bosphorus Strait. Both phrases celebrate bodies of water that have immense geopolitical and cultural significance. This historical intermingling of Greek and Turkish locales upends any facile distinctions between East and West, thereby furthering Joyce's exploration of fluid cultural and geographical categorizations. The thematic convergence here is

fitting, especially considering that *thalatta* means "sea" in ancient Greek, serving as a linguistic bridge to Galata – a district known for its famed bridge.

Secondly, the observation by Roland McHugh that "Galatians [are] supposedly Celtic" deepens the narrative's cultural palette (*Annotations* 547). Complementing this observation is the historical understanding of the Galatians as "the name applied by Greek-speaking peoples to a large inland district of Asia Minor" ("Galatia" 1911, 393). They lived in the Hellenistic period, and "by the 2nd century AD had become absorbed into the Hellenistic civilization of Anatolia" ("Galatia" *Britannica online*). The presence of the Galatians in what is now modern-day Turkey during the Hellenistic period adds a layer that transcends any single geographical or historical definition, situating the term "Galata" within a broader geocultural milieu. This scene is enriched even further by mentioning Strongblow – the Anglo-Norman leader who invaded Ireland – thereby introducing an additional range of cultural influences (McHugh 547). Together, these references work to dissolve any straightforward notion of East-West duality, offering instead a complex interplay of interconnected histories and identities. Through this collection of allusions, Joyce intensifies his critique of fixed cultural and geographical frameworks.

The chapter, in general, is the praise of a "golden river-girl", and it also foreshadows this layered representation (Tindall 275). The "golden river" could very well be a reference to the Golden Horn, a major inlet of the Bosphorus, as it was stated earlier in the paper. This is significant, given that Galata is situated on the Golden Horn. Joyce manages to weave these geographical markers intricately into his text, each contributing to a multiplicity of meanings and interpretations. This intertextuality serves to enrich the narrative, highlighting how even specific locales like Galata can serve as a symbol for the broader themes of cultural fluidity and East-West interchange that pervade *Finnegans Wake*.

Overall, the passage constructs an elaborate mosaic of Turkish and Istanbul-specific elements that do not just serve as isolated references but rather as associated nodes in a larger matrix. These nodes collectively contribute to Joyce's exploration of the ever-changing landscape of East-West relations, embodying his challenge to conventional dichotomies and enriching our understanding of the complexities of cultural identities.

Istanbul as the Convergence of East and West

In part I, chapter 6 of the book, the two brothers, Shem and Shaun engage in a quiz. Shem asks twelve questions to Shaun. "These deal with the several *Finnegans Wake* characters and characteristics, including the book itself and the dream state… The episode is basically static and does not constitute an active component in the ongoing narrative. Joyce described it as a 'picture gallery'" (Rose). According to the Chicken Guide of *James Joyce Digital Archive*, the eleventh question deals with Shaun: "What would you do, Shem asks, if you happened to meet 'on the binge' a poor exile from Ireland, a poet (clearly meaning himself, Shem) who begged you to save

his immortal soul, would you be prepared to do so?" To address the query, Shaun attempts to provide a detailed explanation; however, his efforts only serve to muddle the answer even more (Rose). Then, to make his point, he tells the story of "The Mookse and the Gripes" (Rose; Joyce 152).

> In reading through the fable, the Mookse, a Shaun know-it-all, and the Gripes, a wine-loving Shem, are carefully associated with one or the other of a string of both direct and indirect opposites. […] No particular aspect is more important than another. It is an allegory of the dynamic between time and space as well as being as a fairy-story about some articles of clothing laid out to dry by the riverbank. (Rose)

In light of Istanbul's tumultuous history, marked by a series of confrontations and disputes, the city assumes a significant role in this context. There is a remarkable allusion to Bosphorus in the cry of the Mooks in the separate words of "bull" and "-phorous" in "Rats! Bullowed the Mookse most telephorously" (Joyce 154). This prepares the reader for further allusions to Istanbul and Turkey. Even though there are few allusions before this passage, such as "Allaboy Minor" to Asia Minor (152), I argue that the aspect of Turkey comes into prominence with the following passage:

> answered the Mookse, rapidly by turning clement, urban, eugenious and celestian in the formose of good grogory humours. Quote awhore? That is quite about what I came on my missions with my intentions laudibiliter to settle with you, barbarousse. Let thor be orlog. Let Pauline be Irene. Let you be Beeton. And let me be Los Angeles. Now measure your length. Now estimate my capacity. (154)

There are some key words that surface the idea of Istanbul, Turkey and Turkish identity here. The word "urban" is one letter short of "turban". In *Finnegans Wake*, turban and its variations are used to denote Turkey as well. For example, in a passage on p. 353, the character Butt uses words that allude to secular Turkey, such as "deturbaned", "Killtork" and "bashman", meaning chief or headman, along with words that allude to Istanbul, such as "bull" and "viktaurious", with taurus being bull in Latin. Here, the more important word, I claim, is "laudibiliter". On the meaning of the word, Joseph Campbell says that "Pope Adrian, an Englishman by birth, is said to have sent to the king a bull opening with the word Laudabiliter, suggesting that the king take over Ireland and thus fulfill God's will that the Irish church should be coordinated with the Roman" (111). Thus, in this context, "*laudibiliter*" serves as a coded reference that activates a chain of associations leading to Turkey. By bringing the papal document of bull into mind, it sets the stage for other references. In the same vein, "thor" is a reference to Turk and the god of thunder which Joyce often uses to associate Turkey with Vikings. (see also 198.29, 283.1).

The term "barbarousse" holds potential significance in relation to Turks, as words resembling "barbar" are present in the same passages that engage with Turkey (see also 335.27, 241.26). It could also signify the various factions against which

the Ottoman Empire fought during World War I. In that regard, it could be used as an outcry of an Empire against the factions that are trying to take over its land. The subsequent use of the term "orlog" further enriches this context, as it is akin to the Dutch word "oorlog", which directly translates to "war" (McHugh 154). So, at one layer of meaning, it indicates a situation in which Turks are present, and it is about war. In the next sentence, "Irene" brings about the Greek word "eirênê", which means peace (154). Moreover, in the subsequent sentence, McHugh interprets "Beeton" as beaten (154). The themes of war and impending peace have been established up to this point. With the mention of "Los Angeles" in the next sentence, there appears to be a subtle allusion to Lausanne, as in the Treaty of Lausanne. In history, the treaty functions as a pivotal instrument of peace, effectively terminating the hostilities and conflict that preceded it. The likelihood of this allusion to Lausanne is further bolstered by a subtle reference made six pages earlier, where the phrase "[y]ou mean those conversation lozenges?" seems to contain a veiled nod to Lausanne (148). This reference introduces another layer of geopolitical context, potentially linking the text to a central moment in Turkish history. Furthermore, the word "capacity" echoes the "velicity" of Gripes' answer and further solidifies the allusion to a potential city, which is Istanbul in this case (Joyce 154–155).

In the subsequent passage and even more explicitly on the following page, Gripes stakes a claim to Istanbul. He remains steadfast in his attachment to the city, declaring, "I cannos give you up" (154). One should consider the following of his statements from p. 154, portions of which were addressed at the outset of the thesis: "the Gripes whimpered from nethermost of his wanhope. Ishallassoboundbewilsothoutoosezit. My tumble, loudy bullocker, is my own. My velicity is too fit in one stockend. And my special inexshellsis the belowing things ab ove. But I will never be abler to tell Your Honoriousness" (Joyce 154–155). Roland McHugh, the writer of *Annotations to Finnegans Wake*[3], interprets "Ishallassoboundbewilsothoutoosezit" as "I shall also bound be, well, so thou too sez it" (154). I offer a Turkish-oriented approach to that compound word. The term "Ishalla" appears to be a reference to the Islamic phrase *inşallah* in Turkish, which translates to "if God wills", though in Turkish contexts it is generally used for saying "I hope". In *Finnegans Wake*, references to Islam, Turkey, and its historical context often coalesce, as demonstrated in the paragraph. Turkey's centuries-long status as a Muslim-majority country significantly contributes to this thematic convergence. Moreover, this reading which focuses on the eastern words is backed by the interpretation of the Gripes as the East and the Mookse as the West by Joyce himself (*Letters* III 284–285).

After the word "Ishalla", there is "lasso", which is used for cattle. Cattle brings ox or bull to mind. On one level, ox is an allusion to Bosphorus as discussed above, but it also alludes to Osmanli, as Joyce also uses the word "Oxman" to allude to the founder of Ottoman Empire Osman (132).

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3 Hereafter, for the sake of brevity, abbreviated as *Annotations*.

The following phrase "My tumble" subtly points to Istanbul, a notion further reinforced by the appearance of the word bull in "bullocker", as previously discussed. Moreover, Gripes is still holding on to it, saying that it is his "own". The next sentence is more interesting than the others. "My velicity is too fit in one stockend" brings up the fact that Istanbul is made up of two parts and linking two continents together. When read as "two feet" for "too fit", and "stocking" for "stockend", the phrase becomes a nuanced metaphor for the city's dual nature (McHugh 154). Each "foot" symbolizes one of the continents that Istanbul straddles – Europe and Asia. The "stocking", a garment that unifies both feet, serves as a metaphor for the city's interconnected cultural, historical, and geographical elements. This interpretation suggests that Istanbul's dynamism – implied by "velicity", a play on "velocity" – cannot be fully appreciated or understood when viewed from the perspective of just one of its "feet". Rather, the city's multifaceted character is best comprehended as a unified entity, much like the "two feet" enclosed in a single "stocking". The word "velicity" is also evocative of a recurring motif called the Dublin motto, *Obedientia Civium Urbis Felicitas*, which means "the obedience of the citizens is the good of the town" (Hart 236). This motto also resurfaces with the sentence "boxomeness of the bedelias1 makes hobbyhodge happy in his hole2" where the explanation of the first footnote is "1 I believe in Dublin and the Sultan of Turkey" (Joyce 266). The footnote is a part of the fiction, and this intratextual link serves to further connect the Dublin motto with allusions to Turkey.

In the next sentence, the phrase "belowing things ab ove" can be interpreted as "abo" or "abov" – a common exclamatory interjection in Turkish. Sevan Nişanyan dates "abo" as far as 1400, making it plausible for Joyce to have been aware of it. Moreover, "belowing" is one letter away from "bellowing", lending further credence to this interpretation. The phrase echoes "bellows upthe tombucky" passage that is discussed above, thereby enriching the text's layering of references to Turkish language and culture.

The subsequent sentence is: "my corked father was bott a pseudowaiter, whose o'cloak you ware" (155). The word "cork" bears a phonetic resemblance to "Turk", a similarity that Joyce exploits frequently throughout the text. For instance, the term "curks" is found on p. 160.27, and "turfeycork" appears on p. 310.34. Therefore, "corked father" could be read as a veiled reference to Mustafa Kemal Atatürk, the founding father of modern Turkey. The word "o'cloak" is a reference to a clock, and mentioning of clocks within the context of Istanbul occurs again on "though the clonk in his stumble strikes warn" (328), which can be interpreted as "though the clock in Istanbul strikes warn". The correlation between the two further solidifies the interpretation.

Religious Significance

The corresponding answer of Mookse to Gripes on p. 155 contains arguably the most overt allusions to Turkey and Istanbul: "*Your* temple, sus in *cribro*! Semperexcommunicambiambisumers. Tugurios-in-Newrobe or Tukurias-in-Ashies. Novarome, my creature, blievend bleives" (Joyce 155.04-06). The most significant aspect of the allusions in this dialogue is that they are not confined to a single historical period. Rather, they combine periods of history with themes such as Roman and Orthodox, East and West or modern and barbarous. Muslim versus Christian becomes Orthodox versus Catholic, depending on the space and time, which are one of the central themes of the eleventh question. In the answer of Mookse's sarcastic reply, "[m]y tumble" of the Gripes becomes "*Your* temple…!" (Joyce 155). This mentioning of "temple" brings about the religious dimensions associated with Istanbul's significance. The Islamic connotation of the term "Ishalla" that was discussed above, aligns closely with the theme of the Gripes, as both Eastern Orthodox Christianity and Islam fall under the broader cultural and religious umbrella of the East. Joyce's personal interest in Eastern cultural elements is also confirmed by Richard Ellmann, who notes that "[h]e was curious also about the eastern influence [in Trieste] that showed in the Greek, Turkish, and Albanian costumes in the streets; he often went to the Greek Orthodox Church to compare its ritual, which he considered amateurish, with the Roman" (195). This curiosity about Eastern elements in his daily life could well have influenced his nuanced portrayal of Istanbul and its surrounding cultural and religious complexities in *Finnegans Wake*. Here, it is important to note the significance of Istanbul, or Constantinople in the Eastern Orthodox tradition. On this topic, Alexander Grishin writes:

> The Eastern Orthodox traditions in art and architecture may date back to earliest Christianity, but they received their initial codification only in the opening decades of the fourth century. This is particularly true of the time when Emperor Constantine the Great endorsed Christianity as an official religion of the Roman Empire and moved its capital from pagan Rome, in the West, to Byzantium, in the East, which he renamed Constantinople. The Eastern Roman Empire, or the Byzantine Empire as it became subsequently known, served as the cradle of Orthodox art and Christianity and survived for over a millennium until its capital, Constantinople, was captured by the Ottoman Turks in 1453. (368)

Grishin's historical account sets the stage for understanding the multilayered significance of Istanbul, particularly as it emerges in the Mookse and the Gripes debate. It is fitting that Istanbul, formerly known as Constantinople, should manifest within the ideological duel between the East and West as represented in the debate of the Mookse and the Gripes in *Finnegans Wake*. By the extension of the city, the debate becomes "the rivalry between the Catholic pope in Rome and the Orthodox patriarch in Constantinople" (Schork 132). This rivalry serves as a microcosm for the

broader geopolitical and religious tensions that the text engages with. Yet, even this interpretation proves to be mutable, given the book's dreamlike state, where boundaries and identities are continually shifting. In this transformative landscape, Constantinople metamorphoses into New Rome – a name bestowed upon it by Constantine the Great – with its Latin appellation being Nova Roma, alluded as "Novarome" in the text (McHugh 155; Joyce 155).

In this tangled web of historical and religious references, the geopolitical significance of Istanbuland by extension, Turkey – emerges in phrases such as "Tugurios-in-Newrobe or Tukurias-in-Ashies" (155). Roland McHugh interprets these terms as signifying "Turkey divided into Turkey-in-Europe & Turkey-in-Asia" (155), corroborating the geographic duality inherent to Turkey's identity. Intriguingly, the term "tugurio" in Italian refers to a "hut" (155), suggesting that Turkey's European segment could metaphorically be its "hut" in New Rome. The term "Newrobe" itself is a polysemous construction, evoking simultaneously New Rome, the historical moniker for Constantinople, and the clothing reforms initiated by Atatürk to westernize Turkey. It even phonetically echoes "Europe", accentuating its affiliative inclinations toward the West. This phonetic resonance dovetails aptly with Atatürk's strategic push for Turkey's closer alignment with European norms and values. Contrasting with "Newrobe", the term "Ashies" directs the attention eastward, complicating the narrative even further. It conjures images of Asia while subtly imbuing the term with a sense of post-war devastation, captured in the connotation of "ash".

The ensuing sentence, "the Mookse in a most consistorous allocution pompifically with immediate jurisdiction constantinently concludded (what a crammer for the shapewrucked Gripes!)", is equally rich in its semantic depth (155). The term "constantinently" resembles of Emperor Constantine, renowned for conquering Constantinople and thereby laying the historical groundwork for Istanbul. This allusion also resonates with Atatürk's transformative efforts, as both leaders initiated reforms that fundamentally altered the religious and cultural fabric of their realms. Notably, Constantine's conversion to Christianity parallels Atatürk's secularization of Turkey through the abolition of the Caliphate, emphasizing their transformative impacts (McHugh 155.9). The word "concludded", with its double "d", evokes "clad", drawing attention to the theme of clothing reform initiated by Atatürk. This "cladding" serves as a lesson, captured in the term "crammer", for the "shapewrucked Gripes", who represents the religious, Eastern mindset adversely affected by these reforms. These changes were particularly impactful, as they targeted traditional religious attire, replacing items like the fez with more European-style hats. The term "crammer" presents itself as a kaleidoscope of meanings, each offering distinct insights into the societal upheavals triggered by the reforms. In Middle Greek, "krima" signifies judgment and punishment, suggesting that the clothing reform was punitive for religious sections of society. Additionally, the term metaleptically evokes Archbishop Thomas Cranmer, who was burned at stake, thereby drawing a parallel to religious figures who faced persecution during Atatürk's reforms. McHugh even notes that "crammer" is slang for "lie", which lends credence

to the skepticism among the religious community that these sartorial reforms could achieve true ideological transformation (155); because ideally, changing outerwear could not possibly metamorphose one's inner convictions. It is only the appearance of things that is changing. The phrase "with immediate jurisdiction" underscores the urgency with which these reforms were implemented, capturing Atatürk's haste in modernizing Turkey. In sum, this sentence encapsulates the tensions between modernization and tradition, secularization and religiosity, that characterize the East-West continuum. It thereby enriches our understanding of the complex interplay between identities, adding further texture to the mutable landscape of cultural dualities explored in this thesis.

As with much of *Finnegans Wake*, these phrases are not constrained by linear time. They simultaneously reach back to the historical Constantinople while commenting on the contemporaneous state of Turkey, illustrating the text's characteristic anachronistic allusions. This coexistence of multiple temporalities and geographies serves to highlight the ever-changing and multifaceted nature of cultural identities.

Oxman and Osman – Vikings and Turks

The connection of ox, Oxman, and Ottoman is a grand topic for analysis in itself. Joyce uses words like "Oxman" to blend Osmanli and Irish Vikings who are called Ostmen. For "Olaph the Oxman" (Joyce 132), McHugh writes "Ostman = Viking, hence Oxmantown, part of N. D" (132). Yet, at the same time, "ost" means east in German, and it can be read as "Eastmen" as well. Consider the following passage: "Olaph the Oxman, Thorker the Tourable; you feel he is Vespasian yet you think of him as Aurelius; whugamore, tradertory, socianist, commoniser; made a summer assault on our shores and begiddy got his sands full;" (Joyce 132). Two identities of "Oxman" and "Thorker the Tourable" blend into each other as the languages used are uncovered. "Thorker the Tourable" echoes "Turko the terrible" of *Ulysses* (10). Moreover, Dounia Bunis Christiani, in the book *Scandinavian Elements of Finnegans Wake*, mentions that it is "[a] suggestion of 'the terrible Turk'" (121). Yet, at the same time, McHugh identifies "Thorker" as "Thorgil: Turgesius (051.16)" (132). Thorgils was a Danish nobleman and Turgesius was a Viking chief in Ireland. Considering a Scandinavian background due to the word "Olaph", both fit the role perfectly.

As the analysis takes into account different languages and meanings, nations and identities begin to be blurred. For example, "Olaph" resembles "aleph", which is the first letter of the Hebrew alphabet. Even the etymology of the word alphabet comes from the Hebrew aleph (Harper). By having that extra meaning, it refers to those Vikings as first settlers. Moreover, according to a theory, the letter aleph comes from the Egyptian hieroglyph for ox (BBC). This adds Egypt to the growing number of countries, and further strengthens the link between aleph and ox. The

mentioning of ox in "Oxman" also intensifies the barbaric side of Ottoman, because in the end, ox-man can also be interpreted as an insult for comparing someone to an animal.

At first, both "Oxman" and "Thorker" seemed Turkish to me. As I delved deeper, I saw that there was not a particular stance to take but a sea of possible interpretations, and nations were subtly transforming into each other. This fits Joyce's vision of showing world history as one myth which recurs unendingly. At the same time, the duality of East and West is strongly represented by having the connotation of Turkey as the East, and Ireland and Vikings as the West. Moreover, the idea of East is shown as subjective, and for the people of Ireland the invaders represented the East-man, because they came from the East.

The interplay of East-West duality in *Finnegans Wake* extends beyond nations encompassing characters and themes of the nature of duality as well. The book's principal characters, HCE and ALP, serve as archetypes for every man and every woman, respectively. These characters can also be interpreted as embodiments of broader concepts such as masculinity and femininity, or mountains and rivers, among many other things. In this way, they encapsulate the inherent dualities found in nature. As previously discussed, initials and letters play a pivotal role in deciphering the identities of characters and events in *Finnegans Wake*. In the abovementioned quote, the letters of ALP can be seen in "Olaph". Given that ALP symbolizes the world's rivers – a point emphasized in her own chapter where global river names are interwoven into the narrative – when her name is identified, the first image that comes to mind is a river. So, identifying her in "Olaph" supports the allusion of ox in "Oxman" to Bosphorus Strait.

Having explored the geographical duality, it is equally enlightening to delve into the complex figures that populate Joyce's narrative landscape, figures who themselves embody a multitude of dualities. Take, for instance, the characters evoked by the names Vespasian and Marcus Aurelius in the next sentence of the quote (McHugh 132). Vespasian was a military man who rose through the ranks to become Emperor of Rome. He was known for his military conquests, including the capture of Jerusalem, but also for initiating large-scale public works projects, such as the Colosseum. Interestingly, on the same page, this is hinted at with the phrase "a Colossus among cabbages" (Joyce 132.27). Continuing with the same culinary-minded allusion, on the next line, the phrase "Gran Turco" appears (132.29). In Spanish, this means "Sultan of Turkey", and in Italian, "granturco" translates to maize (McHugh 132). Marcus Aurelius, on the other hand, was a Stoic philosopher-emperor, celebrated not just for his rule but also for his intellectual contributions. Both figures embody the duality of being both rulers and something more – Vespasian a builder, Aurelius a thinker. This duality resonates strongly with Mustafa Kemal Atatürk, the father of modern Turkey who is alluded to as "Arthurduke" elsewhere in *Finnegans Wake* (335). Like Vespasian, Atatürk was a military leader, celebrated for his role in the Turkish War of Independence. However, his legacy is not confined to his military achievements. He was also a transformative statesman

who implemented sweeping reforms to modernize Turkey, akin to Aurelius's philosophical depth and governance. The passage "you feel he is Vespasian yet you think of him as Aurelius" encapsulates this duality perfectly. It is as if Joyce is hinting at the layers that make up leaders who have had a transformative impact on their nations and beyond. The duality becomes even more poignant when considering that all three figures had control over the similar geographical regions, including Istanbul and Asia Minor, making them inheritors of a shared historical and cultural legacy. This geographical overlap adds another layer of complexity to their dual identities, as they each navigated the challenges and opportunities presented by these culturally rich and strategically important regions.

Adding another layer of complexity, the term "vespasienne", a French word for street urinal, introduces a humorous yet pointed commentary on leadership (McHugh 132). Leaders may be revered as philosophers or builders, but they are also like "street urinals" – public figures who are sought when needed but often disliked, public figures onto whom people project both their admiration and their grievances. This term not only adds a touch of Joyce's characteristic humor but also brings France into the discussion, further blurring the East-West divide. Moreover, the phonetic resemblance of "Vespasian" to "West Asian" subtly evokes Atatürk's Westernization efforts, reinforcing the fluidity of cultural and geographical identities.

In the same sentence where the allusions to Vespasian and Marcus Aurelius are evoked, Joyce includes a string of enigmatic terms: "whugamore, tradertory, socianist, commoniser". Each of these words carries its own set of dual meanings and implications, further enriching the East-West duality. The term "tradertory" is particularly evocative, resembling "traditore", the Italian word for traitor (McHugh 132). While the adjectives maybe describing every politician or leader in general, considering the number of allusions on that page, in the context of Turkey, it brings to mind Atatürk, who, in the eyes of the Ottoman sultans, was a traitor for overthrowing the existing regime. The word "socianist" can be seen as a nod to socialism, a political ideology that Atatürk was sympathetic to. Yet, the term also evokes the Socians, a sect that denied Christ's divinity (McHugh 132). This is a striking parallel to Atatürk's secularism and his bold move to abolish the Caliphate, thereby denying the Sultan's divine authority. Finally, "commoniser" stands next to "socianist", suggesting a link to communism, another ideology that sought to redistribute power and resources. In this way, Joyce's choice of words acts as a condensed model of the complex political and religious transformations that leaders like Atatürk navigated, further blurring the lines between East and West, sacred and secular, tradition and revolution.

Exposition on Part II, Chapter I

According to Tindall, if one views Finnegans Wake as possessing a narrative structure, "[the] happy, sad little story" of Part II, Chapter I serves as its introduction (154). This perspective is echoed by Edmund Lloyd Epstein, another eminent Joyce scholar, who argues that the first book is devoid of action, and that the reader only gets a lot of information about the upcoming narration and the concept of time which begins in Part II (19). In fact, much of the initial part of Finnegans Wake reads like a cinematic trailer, parading a host of characters before the reader. It is only in Part II that the concept of time and the mechanics of the narrative truly begin to unfold. As such, it is only natural that this part is extremely challenging to navigate. Because this is the first part where there is a real narrative sequence to follow, Joyce hid that sequence with all his might. Within this complexity lies the chapter's foundational significance: I argue that it serves as a basis from which allusions, particularly those pertaining to Turkish elements, spread around and connect with the larger thematic scope of the entire book. As the reader progresses through the middle sections of the book, the text becomes increasingly dense, reflecting the deepening of the dream state that characterizes the book. This contrasts with the closing sections, which gradually emerge from this complexity. In fact, according to Tindall,

> If almost every word of the first eight chapters of [*Finnegans Wake*] carries three or four meanings, almost every word of this chapter carries 'three score and ten toptypsical' meanings (20.15-16) or more. 'Than this,' we say, scratching our heads, 'nothing is denser' […] To explain all of Chapter IX – as one could if one could – would require a book and a big book too. (153)

I find this quote quite fitting when explaining the tour de force of *Finnegans Wake*. In this chapter, children play along the Vico Road, and by doing so, "they [are] re-enacting the old story of their parents" (Campbell 143). This means that the characters, themes and motifs up to this point, which is p. 219, can reappear in different forms. Yet, I found that these forms do not have any definitive shape, and appear here and there, especially the Turkish elements underlying beneath the visible surface. For example, there are some instances where the allusion of Turkey appears, seemingly without strong context to ground the meaning. Consider the following: "ANN (Miss Corrie Corriendo, Grischun scoula, bring the babes, Pieder, Poder and Turtey, she mistributes mandamus monies, after perdunamento, hendrud aloven entrees, pulcinellis must not miss our national rooster's rag)" (Joyce 220). Because the descriptions are given in parenthesis, just as the other characters' on the same page (220), it seems that these are the epithets of Ann. For "Poder and Turtey", I could not find a single source explaining the meaning, if there is any. Yet, "Turtey" differs from "Turkey" by just a single letter. Still, in the same paragraph, "Grischun scoula" appears, which McHugh interprets as "Grecian scholar" (220). As can be

seen throughout the thesis, Greek elements often appear alongside Turkish elements, a juxtaposition that may reflect their geographical closeness. Moreover, "pulcino", the Italian word for chicken is very similar to "pulcinellis" (McHugh 220), and the word hen in "hendrud" alludes to the turkey. Additionally, "aloven" traces back to the Latin word "ovum", which means egg (220). The fact that "rooster's rag" is an allusion to "Easter egg" further intensifies this symbol (220). All of these symbols allude to turkey at one level. The picture is getting clearer. So, the children are playing their games, and possibly, Ann is playing ALP, one of the two main characters who represents every woman, as discussed before. ALP is also the mother, as HCE is the father; and the sentence following the parenthesis seems to corroborate this status of ALP-ANN: "their poor little old mother-in-lieu, who is woman of the house" (Joyce 220). ALP is associated with fertility; thus, it is natural that she has the epithets of hen or egg, or the children who are acting as them chose so. Yet, at another level, Greece and Turkey appear in the same passage, symbolizing the convergence of East and West in the epithet of ALP.

The notion that ALP embodies every river is already established before, but her relation to Turkey is further emphasized by the appearance of the Turkish word for river, "ırmak", in her chapter as "Irmak Elly" (212.13). Furthermore, "Irmak Elly" can be translated as "the hand of a river". It is capitalized and placed among the other names in the list, which means that it is a name. While "Irmak" was not a common personal name in the early 1900s, it has since gained popularity in Turkey, which is a very prophetic coincidence ("Irmak"). This detail adds to ALP's symbolism, as she also represents the Aegean Sea, which can be seen as extending "hands" to both Turkey and Greece, thereby serving as a geographical and symbolic bridge between the two nations.

On the next page, more characters with their descriptions appear (Joyce 221). "Saunderson", another character that the children play, has some Nordic allusions in his descriptions given in parentheses, such as "the Gugnir", alluding to "Gungnir: Odin's spear", or "lokistroki", alluding to Loki (McHugh 221). He is represented with the sigla "S" (McHugh 221). According to McHugh's seminal book *The Sigla of Finnegans Wake*, the sigla "S" stands for Serpent, and the corresponding passages contain "Scandinavian words" (122–123). At the same time, the word "troki" from "lokistroki" sounds like Turkey, once again justifying the connection between Turkey and Scandinavia, already mentioned in "Thorker the Tourable" and the term "lokistroki" further refines it. This coexistence of both cultures in one body further strengthens the tie between East and West and exemplifies how one culture subtly informs the other.

Two pages later, on p. 224, "Sometime towerable!" appears. *Annotations* gives "something terrible" and "Tower of Babel" as possible allusions (McHugh 224). They are all context related and credible, as "Truly deplurabel!" is also given a line above, which supports that something indeed terrible happened. However, *Turko the Terrible* is also a prominent motif in *Finnegans Wake*, appearing in various forms like "the Turk, ungreekable" (181.22-23), "turgos the turrible" (205.29), or "time

untellable" (227.36-228.1). Because the book is in its deepest dream state, which is Part II, every instance can fire up associations like neural links, or rather, metaleptic connections that resurface a related word from the mind of the "universal history" without the need for contextual relevancy (Ellmann 544).

Understanding the role of Ireland further helps to unravel the connections implied in the book. It is important to note that once Joyce envisioned his book "as the dream of the old Finn, lying in death beside the river Liffey and watching the history of Ireland and the world – past and future – flow through his mind like flotsam on the river of life" (544). Eloquent as it is, the underlying point of the sentence is the fact that Ireland plays a huge role in the book. It is reasonable to think that one of the main points of the book was to connect Ireland with the whole world, through the help of language. Therefore, allusions primarily emanate from Ireland, undergo a filtering process there, and then proceed to make references to the world at large. Such is the case of "Sometime towerable!". First, it gains prominence because of the Gaiety Theater's first Christmas pantomime *Turko the Terrible*; then, in a metaleptic way, it bounces into the allusion of Turkey and Turkish identity. The evocative property of language is crucial here. In fact, Joyce summed up for his friend how *Finnegans Wake* works, stating that he is writing it "to suit the esthetic of the dream, where forms prolong and multiply themselves, where the visions pass from the trivial to the apocalyptic, where the brain uses the roots of vocables to make others from them which will be capable of naming its phantasms, its allegories, its allusions" (qtd. in Ellmann 546). So, even in the two words of "Sometime towerable!" there is enough force to unite East and West, a point that relies on the interpretive skills of the associative reader.

Turkish Resonances in Glugg

The next passage is about a version of Shem (Glugg) who is trying to guess the colors of the girls (Tindall 158). However, beneath the surface narrative, I argue that a more profound layer of meaning emerges, inviting an interpretation related to the fall of Troy. For example, there is a sentence that goes: "Her boy fiend … cometh up as a trapadour, sinking how he must fand for himself by gazework" (Joyce 224). The term "trapadour" serves as a linguistic echo of the concept of a trapdoor, reminiscent of the Trojan Horse – the ultimate deception that led to Troy's downfall. This term positions Shem (or Glugg here) as a figure engaged in subterfuge, akin to the Greeks who deployed the Trojan Horse. The phrase "must fand for himself" further elaborates this reading. The word "fand", which can be interpreted as a form of "defend", underscores the necessity for vigilance and self-reliance. This mirrors the Trojans' own need to defend their city against the cunning Greeks. Besides, the word "gazework" encapsulates the act of guessing or discerning hidden truths, much like the Trojans had to speculate about the contents of the mysterious wooden horse. Also, in the same passage, a "wordchary is atvoiced ringsoundinly by their toots ensembled, though not meaning to be clever, but just with

a shrug of their hips to go to troy and harff a freak at himself by all that story to the ulstramarines" (225). The term "wordchary" evokes a sense of caution or restraint, perhaps akin to the caution the Trojans exercised when faced with the Greek's deceptive chariot, the Trojan Horse. The phrase "atvoiced ringsoundinly" suggests a voice that resounds, echoing the cries of war, and extends the meaning to refer to Ireland, Ringsend being a suburb of Dublin..

Much like the Trojan narrative, the linguistic intricacies extend beyond the Western canon, incorporating elements from Islamic and Arabic cultures, thereby broadening the scope of the East-West duality. Two pages before, in Glugg's description, the word "Djowl" appears as an allusion to "gavur", the Turkish term of "reproach … to non-Mussulmans" (McHugh 222.31). This creates a link between Turkish and Arabic in the context of Islam, making the term "harff" in the passage particularly intriguing. In Turkish, *harf* means "letter", and comes from Arabic in which it also signifies "the sharp edge of a spear or sword" ("mızrak veya kılıcın keskin ağzı"; my trans.; "harf"). This dual meaning resonates with the character of Shem, who is a version of Joyce himself (Tindall 21). This is further emphasized by the term "[letter] freak", when "harff" gets substituted with the translation, which portrays Shem as someone obsessed with letters, much like Joyce himself. Furthermore, according to Denis Rose's "Chicken Guide" for this chapter, at the beginning of the games, "Shem's sword (a 'clayblade') may be no more than a sprig of shamrock (German Kleeblatt), a chosen leaf". In this context, with the Arabic meaning in mind, I argue that the "letter" or "harf" becomes Shem's sword, embodying the dual role of language, as both a tool and a weapon. This also reminds one of the metonymic idiom "the pen is mightier than the sword", which is also used in *Finnegans Wake*, in: "Is the Pen Mightier than the Sword?" (Joyce 306.18-19), and yet, in the context of Turkey, it becomes "the ghazi, power of his sword" (056.11).

Adding another layer of complexity, when read out loud, "troy and harff" has a very similar rhythm to Trojan horse. Thus, it creates a parallel layer where the meaning is geographically anchored in Asia Minor, modern Turkey, thereby contributing to the overarching theme of East-West duality. Overall, this passage serves as a compelling exemplification of the fluid interrelation of East and West, in which Turkey and Turkish act as a mediator, which forms the crux of my thesis. The interplay of elements about Greece, Ireland, Turkey and Arabic world – evidenced by the inclusion of terms like "gavur" and "harf" – adds a rich layer of cultural and linguistic texture to the narrative. The term "harf" is particularly noteworthy for its metaleptic usage; it serves as both a linguistic and cultural bridge, embodying the dual role of language as both a tool and a weapon. This is further emphasized by Joyce's metacommentary on himself through the character of Shem, who is portrayed as a "letter freak", mirroring Joyce's obsession with linguistic games.

In another layer, as mentioned before, the passage deals with Glugg's trying to guess the colors of the girls. Yet, the girls are trying to tell him that he peed on his breeches (Campbell 147). The next sentence explains the situation: "Otherwised, holding their noises, they insinuate quiet private, Ni, he make peace in his preaches

and play with esteem" (Joyce 225). They are holding their noses because of the smell, or, keeping their laughter because of the embarrassing situation. According to *Annotations*, in Chinese, "ni" means to urinate (McHugh 225). This adds credibility to the act of peeing. In the next line, the girls shout at him, saying "Warewolff! Olff! Toboo!" (Joyce 225). Peeing one's pants is considered taboo, as demonstrated by "Toboo!". Then, he runs like a duck, hunkering down and pretending like he has a stomachache (Campbell 147). The sentence runs thus: "So olff for his topheetuck the ruck made raid, aslick aslegs would run; and he ankered on his hunkers with the belly belly priest" (Joyce 225). Due to the sheer ambiguity of the whole chapter, it is hard to discern the meaning. Yet, in this paragraph and the preceding one, there are allusions to water and pee. The fact that "anker" means "anchor" in Dutch facilitates understanding the reference to water (McHugh 225). Thus, an image is created and the reader can more easily conjure up water related terms. Moreover, the word "slick" in the phrase "aslick aslegs" adds the meaning of being slippery. Interestingly, in Turkish, *ıslak* means wet, and the pronunciation of "ı" is close to the "i" in "cousin" or the "u" in "syrup", exhibiting a phonetic similarity to "aslick". In Turkish, one way to intensify an adjective or adverb is to double it, and *ıslak ıslak* is a common adjective for meaning very wet, or in a state of being wet. The double occurrence of "belly belly" in the same sentence also points to that phenomenon. Besides, *belli* means obvious in Turkish. In this context, it might mean that even though he was running while wet and was trying to cover his breeches by pretending that he had a belly ache, it was obvious.

Using double adjectives for intensifiers in Turkish is connected with a motif of doubles in *Finnegans Wake*. In the next paragraph, more doubles appear: "Mitzymitzy! Though I did ate tough turf I'm not the bogdoxy" (225). These doubles occur throughout *Finnegans Wake*, and this passage closely echoes the doubles of the first page: "nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick" (3.09-10; McHugh 225). Here, "tauftauf" alludes to the German word "taufen", which means baptize (McHugh 3). While the term "tauftauf" on the first page does not obviously suggest a link, the phrase "tough turf" in the passage under discussion more clearly alludes to "tough Turk." In *Finnegans Wake*, such allusions to Turkish elements are plentiful, such as the phrase "like a tarrable Turk" (Joyce 520), or as the variations of Turko the Terrible that were discussed before. The main reason behind these negative adjectives is how Turkey is perceived through the eyes of the West, and the image Ottoman Empire created with its imperialistic policies. Besides, there is also the barbaric side that is attributed to the East, considering it everything that the West was not. However, by mixing those stereotypical assumptions and historical prejudices with grander themes, they liquefy and blend in with the grand myth in which every country plays a part. In a way, these allusions serve as cultural cornerstones, complicating the subversive interrogation of fixed identities and binary cultural constructs. They act as cultural fulcrums that deepen

the text's thematic richness, urging the reader towards a more expansive contemplation of the ever-shifting intersections of culture, identity, and fluidity.

Osman and Islam

As I delve into the next section of the text, it becomes crucial to consider the intellectual scaffolding that Joyce employs. One of the key frameworks that Joyce draws upon is the cyclical theory of history developed by the 18th-century Italian philosopher Giambattista Vico. (Tindall 8). "Vico [thought] that man's history, created by man under the laws of divine providence, proceeds cyclically through three ages, the divine, heroic, and human. After a *ricorso* or period of reflux, the cycle begins again" (8). Within this Viconian framework, the term "Osman" takes on heightened significance, especially when it appears in the context of the divine age. This lends added depth to the Islamic allusions in the text, a point that becomes particularly salient in the overt religious references found on pages 234–235, which are part of Part II, Chapter I.

After a brief passage about hymns and prayers containing words like "Nabis", which is very close to "nabi", a word that means prophet in Arabic and used in Islam, and Fateha, which is similar to "Fatihah: the 1st sura of Koran", the Islamic theme becomes firmly established in the narrative (McHugh 235). In the succeeding passage, Joyce masterfully intermingles Islamic, Ottoman, and even Hindu and Latin religious elements: "A pause. Their orison arises misquewhite as Osman glory, ebbing wasteward, leaves to the soul of light its fading silence (allahlah lahlah lah!), a turquewashed sky. Then: / – Xanthos! Xanthos! Xanthos!" (Joyce 235). The term "Osman glory" evokes the military exploits of the Ottoman Empire. In another layer, it adds humor to the text by alluding to a "slogan: 'White as Osman Towels'" (McHugh 235). Moreover, "misquewhite" subtly alludes to "masjid", the Arabic word for a mosque that is also used in Turkish as *mescit* (235[4]).

The phrase "leaves to the soul of light its fading silence" echoes T. S. Eliot's "Looking into the heart of light, the silence" from "The Waste Land" (qtd. in McHugh 235). The utterance "allahlah lahlah lah!" serves a dual purpose: it can be interpreted both as a war cry which was said by the soldiers of Ottoman Empire, and as an Islamic call to prayer, and it also resonates with "Weialala leia / Wallala leialala" from "The Waste Land" (qtd. in McHugh 235). The repetition of "Xanthos" not only recalls the Latin "Sanctus, Sanctus, Sanctus", but also the Hindu mantra "Shantih", both of which signify holiness and peace (235). The word "orison" can be read as a play on "horizon", expanding the scope of the passage to encompass not just spiritual but also spatial dimensions. "Orison" strengthens the theme of religion associated with the divine age, and "horizon" adds a mystic layer with the resemblance of "misquewhite" to white mist, further consolidating the eastern elements (235). Finally, the term "turquewashed sky" evokes a sense of

4 McHugh misquotes this as "masquid" (235).

blending or fusion, particularly of Turkish or Ottoman influence, washing over the sky. With its turquoise undertones, it combines "Turk" or "Turkish" with "washed", suggesting an overlay or coloring of the sky with Turkish hues or influences. Moreover, it ties Turkey with the broader theme of the rainbow, which is an important part of the chapter. In a letter to his friend and patron Harriet Shaw Weaver, Joyce instructed to "[n]ote specially the treatment of the double rainbow in which the iritic colours are first normal and then reversed" (qtd. in McHugh 219). Lastly, it signifies a moment of transformation or transition, only to be followed by the peaceful repetition of "Xanthos", reminiscent of Eliot's concluding "Shantih shantih shantih".

In this rich mosaic of linguistic and cultural references, Joyce crafts a narrative space where the boundaries between East and West are not just crossed but dissolved. The Islamic and Ottoman elements do not stand in isolation; they are interwoven with Latin and Hindu religious motifs, creating a complex interplay that defies simplistic categorization. The term "turquewashed sky", with its evocation of both Turkish influence and the color turquoise, serves as a metaphor for this blending of cultural hues, suggesting that the sky – often used as a symbol for the limitless or the divine – is colored by multiple cultural perspectives. The peaceful repetition of "Xanthos", echoing both Latin and Hindu invocations of the sacred, serves as a resolution to this moment of complex cultural fusion. It is as if Joyce is inviting the reader to find peace in complexity, to embrace the multifaceted nature of human history and experience.

Turkish Hazels and HCE

After the utterance of "Xanthos!" in the same passage, there is an obvious reference to Turkey and Greece, in the sentence "Luccombe oaks, Turkish hazels, Greek firs, incense palm edcedras" (Joyce 235.16-17). These are the names of trees that will be included in a piece of land that is planned to be bought (Campbell 151). Yet, at the same time, the names provide context for the immediate area that the speaker is talking about. For example, two sentences before, there is a commentary about the area: "Red bricks are all hellishly good values if you trust to the roster of ads but we'll save up ourselves and nab what's nicest and boskiest of timber trees in the nebohood" (235). "Nebo" means height in Hebrew, but the more obvious meaning is a neighborhood here (McHugh 235). The passage is clearly about trees, but the point of Turkey and Greece is underpinned, because this is one of the rare instances where Joyce writes the names of countries in plain language, without any alteration. Interestingly enough, Luccombe oak is a hybrid species, and its parents are Turkey oak and Cork oak (Cameron). Cork is phonetically similar to Turk, but also a city in Ireland. By writing three tree names, Joyce manages to blend Turkey, Ireland, and Greece in one pot.

In particular, the placement of Turkish hazels and Greek firs next to each other echoes the longstanding, often tumultuous, relationship between Turkey and

Greece. While the two countries share a history marked by conflict and territorial disputes, they are also bound by close cultural ties and similarities. Joyce, then, is not merely listing trees; he is writing a covert geopolitical narrative, highlighting the contradictory elements that hint at the relations between these nations. He masterfully elevates the tree names from mere botanical labels to complex representations of his grander themes. In the artful interplay of tree names and countries, there emerges a subtle challenge to established ideas of geography and history. By interweaving Turkey, Ireland, and Greece, Joyce not only plays with semantic resemblances but also undermines fixed notions of national boundaries. This blending and juxtaposition, a hallmark of his writing style, becomes a poignant statement on the fluidity of cultural and national borders. Through this deliberate meshing, Joyce nudges readers to rethink rigid delineations of identity and to consider the porousness of historical and cultural divisions. In such a literary landscape, countries and histories do not exist in isolation; they continuously influence, bleed into, and reshape each other, much like the intertwined roots of trees.

On another layer, the existence of Turkey and Greece within tree names hints at the bigger themes of the book, which are HCE and ALP. "Just as Earwicker [HCE] is metamorphosed into Adam, Noah, … a mountain, or a tree, so ALP becomes by subtle transposition, Eve, Isis, Iseult, a passing cloud, a flowing stream" (Campbell 9). Whereas Bosphorus or Aegean Sea can signify ALP, in Turkish hazels and Greek firs, there are hints at the symbol of HCE. Turkey, within the symbol of various trees, participates in the grand narrative of *Finnegans Wake*, at times becoming ALP, other times HCE. This constant flux of changes also reverberates the underlying principle of the thesis, which is the role of Turkey in this uncertainty of the binaries. A seemingly small reference can bring about the metaleptic leap from a tree to the realm of symbols, shifting the mode of tone from literal to metaphorical. In this light, what may appear as a simple allusion to trees takes on metonymic dimensions, catapulting the reader from the terrestrial realm of geopolitical references to a metaphysical exploration of symbolic motifs. Such a leap does not merely enrich the text; it opens a Pandora's box of interpretative possibilities, compelling the reader to rethink the very nature of dualities and the forms of their manifestation.

The City of Muş and 11th Edition of *Encyclopedia Britannica*

For the next couple of pages, contextually, not much happens in terms of Turkey. Still, in the unconsciousness of the dreamer, some Turkish phrases and places occupy a space on nearly every page. Interestingly, the city of Muş – with "ş" pronounced as "sh" – in Turkey appears to have several allusions within the chapter. The word "moush" appears on p. 228.3, two lines after "time untellable with what hung over to the Machonochie Middle from the MacSiccaries of the Breeks" (Joyce 227.36-228.2). This provides an immediate context, since, as already discussed, "time untellable" is an allusion to Turkey. Moreover, "Breeks" has a phonetic re-

semblance to "Greeks". The coexistence of Turkey and Greece is another reoccurrence in the chapter, as has already been discussed in the context of trees above. With that in mind, the word "Middle" brings to mind the Middle East or the convergence of West and East. When the immediate context for Turkey is established, it is not hard to think of "moush" as Muş. If it was the only occasion where that word appears, it might not be feasible to attribute it to Muş without further contextual meaning. Yet, ten pages later, it appears again, in "tartars. That's mus" (238.22). The use of the word "tartar" provides a Turkish context again, since Tartars, or Tatars, are Turkic-speaking people (*Britannica*, "Tatar"). Here, it is important to note that Tatars are also alluded to several times in *Finnegans Wake*, the most obvious of which is together with the Huns: "his suns the huns, his dartars the tartar" (Joyce 135.23-24).

One of the best ways to corroborate whether Joyce knew Tartars or Muş, or the relevancy of the Huns with Turks is to check the sources of Joyce. According to the prominent Joyce scholar James S. Atherton, "[a]nyone who tries to follow the allusions in the *Finnegans Wake* is bound find himself, sooner or later, consulting an encyclopaedia. There is only internal evidence as to which Joyce used, but it will be found that the eleventh edition of the *Encyclopaedia Britannica* sheds more light upon *Finnegans Wake* than do the more up-to-date editions" (87). Therefore, I consulted the corresponding entries in the 11th edition of *Encyclopaedia Britannica*. The city Muş indeed appears in that edition as "Mush", and it is described as a place located between mountains, and "the surrounding hills being covered with vineyards and some oak scrub" ("Mush" 69). Mountains are associated with HCE in *Finnegans Wake*, and "oak scrub" is a general term for oaks, which brings into mind the Turkey oak, which was also discussed in this chapter. Joyce probably took the phrases of "Turkey hazels, Greek firs, incense palm edcedras" from "Fitzpatrick's *Trees of Ireland*" as McHugh suggests (235). Yet when he saw oaks in the entry of "Mush", he probably took the chance and incorporated the city into the narrative as well. Moreover, according to the 11th edition of *Encyclopaedia Britannica*[5], "Mush is the seat of the Gregorian and Roman Catholic Armenian bishops" (69). The chapter focuses on religion, reflecting Vico's divine age, and Muş takes on significance by serving as the seat of both Gregorian and Roman Catholic Armenian bishops. Moreover, it was on the plain of Muş that the ancient Greek historian Xenophon first encountered Armenian dwellings (69). This connection of Xenophon must have captured Joyce's attention, enabling him to weave together threads of Turkish locale, Greek philosophy, and the Gregorian and Roman Catholic religious contexts. Consequently, this association also aligns with the recurring appearances of Armenians throughout the book and especially this chapter, underscoring the interplay of cultural and historical references. Because at that time, Muş was notably inhabited by both Kurds and Armenians (69).

[5] Hereafter abbreviated as 11th edition of *Britannica*.

In order to establish a certain ground on which to interpret the allusions, it is important to note the general allusions to the Turkish-Armenian problem in *Finnegans Wake*. The first instance of the allusion is in "*Armenian Atrocity*" (Joyce 72.11). The correlation between Turkey and Greece and Armenia is alluded to in "not even the Turk, ungreekable in purscent of the armenable" (181.22-24). Here, one interpretation is that Turks are more closely aligned with Armenians than with Greeks; hence they are "ungreekable", indicating a greater tendency to assimilate with Armenians. If the pun on "armenable" is taken within the context of getting armed, another meaning might be the illustration of the complex dynamics where the Ottoman Turks, distanced from the Greeks, were now confronted with the emerging militancy or resistance of the Armenians.

In Part II, Chapter I, allusions to the Armenian deportation appear on the succeeding the page where the word "mus" is located. The passage runs as follows:

> These bright elects, consentconsorted, they were waltzing up their willside with their princesome handsome angeline chiuff while in those wherebus there wont bears way (mearing unknown, a place where pigeons carry fire to seethe viands, a miry hill, beige end sore footh) oaths and screams and bawley groans with a belchybubhub and a hellabelow bedemmed and bediabbled the arimaining lucisphere. Helldsdend, whelldselse! (239.28-34)

Here, the term "arimaining" is a pun on "Armenian" and "remaining". The term "arimaining" not only encapsulates the grim notion of what remained post-atrocity, but also subtly nods to the perseverance and survival of the Armenian spirit, despite the horrors they faced.

The words like "belchybubhub", which is a pun on Beelzebub, and "bediabbled", a pun on the French word "diable", and the phrase basically meaning "bedammed & bedevilled" serve as a commentary on the situation where they walked on "sore footh" (McHugh 239). These surrounding words which evoke hellish and diabolical imagery can be interpreted as Joyce's representation of the infernal and nightmarish experience the Armenians underwent. Additionally, the phrase "sore footh" might be an allusion to the grueling death marches the Armenians were subjected to, where they trudged barefoot across rough terrains, leading to countless deaths.

The Huns and the Tartars

The Tartars

The 11th edition of *Encyclopedia Britannica* also provides a lot of information about Huns and Tartars, allusions to whom permeate *Finnegans Wake*. For Tatars or Tartars, *Britannica* gives the following definition: "[A] name given to nearly three million inhabitants of the Russian empire, chiefly Moslem and of Turkish origin" ("Tartars", 448). The most obvious reference to Tartars is in Part I, with "our awful dad,

Timour of Tartar" (Joyce 136.21). However, due to the structure of *Finnegans Wake*, once a connection is established, every occurrence of "tartar" can be associated with Timur, or Tartars in general. On p. 227, there is a sentence that ties "time untellable" with Tartars: "tel a Tartaran tastarin toothsome tarrascone tourtoun, vestimentivorous chlamydophagian, imbretellated himself for any time untellable with what hung over to the Machonochie Middle from the MacSiccaries of the Breeks. Home!" Here, the theme of Tartar, Turks and Greeks converge. Once the connection between Turks and Tartars in *Finnegans Wake* is established, it becomes more plausible to regard the occurrence of "mus" in "tartars. That's mus" (238.22).

The Huns

On the same page and in the same paragraph with "tartars. That's mus", there appears a curious coincidence: "Teomeo. Daurdour" (238.35). In Italian, "Dio mio" means "my God" (McHugh 238). If this meaning is considered, then the two words might mean "My God, Tartar". At the same time, in Latin, "timeo" means "I fear" (238), in which case it becomes "I fear the Tartars". However, I found another possible layer that can elucidate the two words. T'ou-man, also known as Tumen, is the first ruler of the Hiung-nu confederation, and Tumen is known as Teoman in Turkey (Beckwith 71–72). I traced back the first known instance where the name Teoman appeared, and found that French sinologist Joseph de Guignes latinized the name as Teo-man ("Fransız sinolog Joseph de Guignes (1757) Latin yazısına Teo-man şeklinde çevirmişti"; my trans.; "Teoman"). Though Teoman does not appear in the 11th edition of *Britannica*, in the entry for Hiung-nu, Joseph de Guignes is mentioned in the context of Turks. The entry explains the relationship between the Hiung-nu and Huns: "Some of them seem to have gone westward and settled on the Ural River. These, de Guiques suggests, were the ancestors of the Huns, and many ethnologists hold that the Hiung-nu were the ancestors of the modern Turks" (Hitzig 540). The entry also quotes a source as "de Guiques, *Histoire générale des Huns, des Turcs, des Mongoles, et des autres Tartares occidentaux* (1756–1758)" (540). Considering the interest of Joyce in the East and the recurrence of the Eastern elements in all of his prose works, it is possible that Joyce was familiar with the book, and he coupled the name Teoman with Tartars. Here, it proves fruitful to consider the preceding sentence in the same paragraph: "Will bee all buzzy one another minnies for the mere effect that you are so fuld of pollen yourself. Teomeo. Daurdour". (238.34-35). With Teoman – the ruler of a precursor confederation to the Huns and Turks – and the Tartars in mind, the passage seems to suggest that the Eastern region is abuzz with the formation of new, smaller ("minnies") empires. This interpretation furthers the notion that the frequent rise and fall of these small empires contributes to a dynamic of self-sabotage or internal destabilization, as suggested by the phrase "fuld of pollen yourself", which could serve as a homophonic allusion to "full of pulling yourself", implying a tendency toward internal upheaval.

Further compounding the linguistic tapestry Joyce weaves in this section, there is an intriguing phonetic resemblance between "Daurdour" and the Turkish words *dur* and *durdur*. In Turkish, *dur* is an imperative verb that means "stop", while *durdur* translates to "make it stop". This could symbolize the fleeting nature of dominance and power, a possible reflection on the transient reigns of groups like the Huns, Tartars, or even the Hiung-nu under Teoman. It is as if Joyce is drawing attention to the cyclical nature of history, where empires rise and fall, and power dynamics shift over time. In this framework, the term *durdur* may hint at the inevitable pauses or shifts in these historical trajectories, further emphasizing the fluidity and interconnectedness of cultures and histories in Joyce's narrative.

Additional instances further corroborate the likelihood of deliberate Turkish allusions. One sentence prior to the sentence in focus, Joyce incorporates a glaring reference to the Hellespont – the ancient name of the Dardanelles Strait that separates Europe and Asia Minor. The phrase "Honey swarns where mellisponds" (238.33-34) serves as an indicator, suggesting that the text's immediate context pertains more to the distant historical associations with Turkey, as opposed to its more recent history involving the Ottoman Empire and modern Turkey. Here, in "mellisponds", the phrase itself is a trove of semantic riches: "mel" recalls the Latin term for honey, and "spondere" is the Latin verb meaning "to pledge" (McHugh 238). This duality potentially signifies the exchange of cultural and material sweetness in the form of alliances or trade, as honey has been a historical symbol of wealth and prosperity. Therefore, it also highlights the importance of Hellespont as a prosperous geographical location. The word "swarns" adds another layer, suggesting bustling, lively movement, often associated with bees – a possible nod to the nomadic Turkish tribes that are moving all the time, such as a portion of Tartars, allusions to which occur two times on the page, as mentioned before.

Alternatively, the reference to Hellespont summons not only a geological but also a literary and mythological Western context. The allusion here to the Greek myth of Hero and Leander further enriches the text's complexity (Tindall 161). In this myth, Hero resides on the European side of the Hellespont strait, while Leander lives on the Asian side. Leander's nightly swim across the strait to be with Hero serves as a poignant metaphor for the inextricable yet fraught relationship between East and West. Thus, within this concise textual expanse, the simultaneous presence of allusions to Turkey and the Hellespont in ancient Greek lore serves to create a complex exploration of East and West as a fluid continuum, rather than as rigidly demarcated cultural or geographical spheres.

Building on this theme of complexity and diversity, Joyce deepens his exploration by bringing in references to the Huns just a few pages later. In the ensuing lines, his use of language serves to create an entangled web of cultural references, evoking both East and West. "For poor Glugger was dazed and late in his crave, ay he, laid in his grave. But low, boys low, he rises, shrivering, with his spittyful eyes and his whoozebecome woice. Ephthah! Cisamis!" (240.3-6). In this passage, Glugg becomes an analog of HCE. Throughout the chapter, up until this point, he was

Shem, but here "the son, becomes Earwicker, the father, and rules" (Tindall 162). He emerges from his cave or grave, a description that shares a primal, even barbaric, quality with the aforementioned Turkish elements about barbarity (Joyce 240.3-4). The word "hoozebecome" phonetically resonates with the words "booze" and "ooze", suggesting that the voice of Glugg is laden with a sense of inebriation and sluggish, viscous quality, reminiscent of a waking stupor or emergence from a primordial state. This archaic imagery is further accentuated by his "spittyful eyes", suggesting a gaze both penetrating anond unsettling. Here, the term "Ephthah" plays a multifaceted role. It alludes to the Hebrew word "ephphatha", signifying "be opened", meaning that his eyes and the entrance of the cave is opened (McHugh 240). Moreover, "Cisamis" is also a reference to "Open Sesame!" from "*Ali Baba & the 40 Thieves* (pantomime)" (240). This Eastern allusion brings Turks into mind on two levels. First, because it is an Eastern allusion that recalls oriental themes, second, it is an allusion to a pantomime, reminiscent of *Turko the Terrible* pantomime of Gaiety Theatre (132). The word "Cisamis" also phonetically aligns with the Turkish word *susamış*, meaning "thirsty", and it adds another layer of complexity. McHugh also gives the same Turkish word, but as "susamis[6]", which looks similar but is not correct. Moreover, the word "Ephthah" alludes to Ephthalites, also known as the White Huns. For the connection of Ephthalites with Turks, in Joyce's source 11th edition of *Britannica*, it is said that "[t]he Chinese writers say that their customs were like those of the Turks [… and] some scholars explain the names Toramana and Jauvla as Turkish. [… T]he Ephthalites appear as raw barbarians, and were annihilated as a nation in little more than a hundred years" (Eliot 680). For the annihilation of Ephthalites, commentary comes from Joyce again. In Italian, "scemato" means lessened (McHugh 240). Thus, "Ephthah! Cisamis!" can also mean "The White Huns are lessened".

Allusions to Turkish *susamış* and the White Huns as Ephthalites act as keywords for each other. Spotting one increases the likelihood of the other allusion. Besides, this barbaric side of Ephthalites aligns with the overarching motif of a primal, shifting duality that characterizes not just HCE, but the East-West duality that is the focus of this study. In these mere two lines, Joyce orchestrates a veritable polyphony of linguistic and cultural referents. With astonishing concision, he draws upon Italian lexis, biblical Hebrew, and historical touchstones that reach as far as the White Huns, and thus Turks. Again, with astonishing concision, he knits together these divergent threads into a coherent intellectual and emotional fabric without losing the subtlety of each individual strand. More importantly, this syntactic and semantic richness serves a purpose that transcends mere linguistic showmanship. By integrating such a complex array of references, Joyce subverts any easy readings of an East-West binary, reflecting instead a mutually entwined world of fluid identities. It is as if he is testing the tensile strength of language itself, pushing to see how many layers

[6] Though elsewhere McHugh uses non-latinized variants from other languages when necessary, in this particular allusion he chose not to.

of meaning and how many cultural cross-references it can bear before traditional sentence structures and nominal categorizations give way. And it is here that the multifaceted character of HCE emerges as a fitting focal point. Mirroring the passage's complexity, HCE embodies a similar mélange of qualities – barbaric, enigmatic, transcultural – that challenges our preconceptions about character as a fixed point around which a narrative orbits. Instead, both HCE and the passage serve as nexuses of ever-changing relationships, identities, and meanings. Just as HCE cannot be confined to a singular interpretation, neither can the cultures and languages that Joyce incorporates into his narrative. Each serves to challenge and enrich the other, reflecting a world where the complexities of identity and history are not neatly sorted or stratified but are continually interacting, blending, and reconstituting in surprising and revealing ways.

The City of Erzurum

After the initial elaboration of the waking up of Glugg, Joyce dedicates three pages to elaborate on the transformation through which Shem evolves into HCE, an exploration that delves into thematic and symbolic layers (Joyce 240–243; Tindall 162). In this description, Joyce specifically alludes to the city of Erzurum: "He, through wolkenic connection, relation belong this remarklable moliman, Anaks Andrum, parleyglutton pure blood Jebusite, centy procent Erserum spoking" (Joyce 240.26-28).

The appearance of "Erserum" is fraught with implications, an etymological kaleidoscope of meanings that reflects Erzurum's multiethnic past. McHugh annotates "Erserum" as "Erzerum: town, Armenia" (240). Though Erzurum is a city in Turkey and not in Armenia, the history of Erzurum, and the general allusions to Armenians indeed bring Armenian into the scene, because the population was largely Armenian and Kurds in the past (Wilson and Maunsell 759). However, the choice of "Erserum" instead of the historical Armenian name "Garin" suggests that Joyce is intentionally steering the reader's attention toward the city's Turkish identity, thereby inviting contemplation on the flexible boundaries between Armenian and Turkish cultures (758). Additionally, the word "Erse" brings Irish Gaelic into the context, further complicating the cultural and linguistic landscape. In this manner, the city of Erzurum acts as a metaphorical crucible where Ireland, Armenia, and Turkey converge, each contributing its own unique linguistic and cultural markers.

Joyce's linguistic choices in this sentence present a veritable cornucopia of cultural references. The sentence includes words derived from Greek, German, and French, among others (McHugh 240). For example, "anax andrôn" means "lord of men" in Greek, which adds grandeur and authority to HCE (240). The term "moliman" alone encapsulates a broad range of semantic fields, resonating phonetically with the Turkish word *müslüman*, meaning Moslem, and "holy man" (240). Yet, it

also holds Latin origins where it means "effort" (240). Even the Jewish-Irish connotation cannot be ignored, as "Molly", the wife of Leopold Bloom, adds an additional layer of meaning to "moliman", hinting at Leopold Bloom and the Jewish diaspora in Ireland. To add to this complexity, the term "Jebusite" evokes a Canaanite tribe, bringing Semitic languages into the arena (240). Therefore, it is not merely a collection of words but a carefully constructed mosaic of cultures and languages.

The term "parleyglutton" warrants special attention. The allusion to the French word "parler" along with its resemblance to "polyglot" signal the multilingualism encapsulated within the sentence (240), mirroring the fluid, adaptable nature of cultural identity explored throughout the text. Far from being an arbitrary assemblage, this linguistic variety serves as an illustrative microcosm for the broader themes of cultural fusion and identity fluidity that Joyce tackles in his narrative. The multiple languages and cultural references in this brief excerpt from Joyce's work do not merely demonstrate his characters' linguistic prowess; they serve as semiotic conduits to probe the fluidity and dynamism of cultural identities. By constructing a sentence with such elaborate linguistic and cultural references, Joyce furthers his exploration into the liminal spaces between East and West, order and chaos, past and present. This single sentence acts as a distillation of Joyce's thematic concerns, rendering the complexities and multiplicities of cultural identity in a world increasingly unmoored from rigid categorizations.

Continuing his thematic preoccupation with multi-layered cultural identities, Joyce once again refers to Erzurum, this time in Part II, Chapter III: "Arram of Eirzerum, as I love our Deer Dirouchy" (Joyce 344.31-32). For that instance, McHugh's *Annotations* gives "Erzerum, Turkish base in Crimean War, once Armenian" (344). Here, "Arram" of the first quote alludes to "Aram", an "early Armenian king" (344). Besides, in the second quote, Erzurum is written as "Eirzerum" and *Eire* is Irish for Ireland. In inserting *Eire* into "Erzurum", Joyce presents the city as a metaphorical locus where distinct histories and cultures – Irish, Turkish, and Armenian – converge and interact. Furthermore, there is an Arabic layer to these meanings. In Arabic, "dėr [is an] expression used to address secular, i.e. not monastic, clergy" and "dirouhi [is the] female equivalent of dėr" (McHugh 344). These meanings open up a complex intertextual web that not only fuses the multiethnic history of Erzurum but also adds layers to Joyce's exploration of East-West relations. While "dėr" refers to secular clergy in Arabic, "dirouhi" could be read as a portrayal of secularism and femininity within the Middle Eastern context, particularly that of Turkey. In choosing this term, Joyce seems to be making a subtle yet insightful reference to the transformative policies implemented by Mustafa Kemal Atatürk, the founder of modern Turkey. Atatürk's sweeping secular reforms dismantled the Ottoman theocratic system, a metamorphosis that Erzurum itself witnessed given its hosting of the Erzurum Congress in 1919, which preceded the establishment of the Turkish Republic.

However, "dirouhi" also serves as an intriguing lens through which to analyze the role of women in this seismic cultural shift. Atatürk's secularism was deeply entangled with women's emancipation; he abolished practices that kept women subjugated and provided them with unprecedented access to education and political participation. Within this progressive environment, "dirouhi" stands as a potent symbol for the modern, secular Turkish woman, who, much like Erzurum, becomes a confluence of multiple cultural currents – Armenian, Turkish, and Arabic. By invoking Erzurum alongside "dirouhi", Joyce accomplishes a feat of narrative virtuosity, tying in the disparate strands of Turkish identity – be it the complex Armenian past, the Islamic influence, or the modern, secular present – into a cohesive yet dynamic understanding.

Captain Barbarossa

The geographical convergence of eastern Turkey's landscape and the western sea becomes evident on the ensuing page. In the characterization of HCE, references to various ethnic groups – namely "Kurds, Copts, Berbers, and Bedouins" (McHugh 241) – emerge in the subsequent passage:

> [H]e is as good as a mountain and everybody what is found of his gients he knew Meistral Wikingson, furframed Noordwogen's kampften, with complexion of blushing dolomite fanned by ozeone brisees, what naver saw his bedshead farrer and nuver met his swigamore … Other accuse him as lochkneeghed forsunkener, dope in stockknob, all ameltingmoult after rhomatism, purely simply tammy ratkins. The kurds of Copt on the berberutters and their bedaweens! (Joyce 241.17-26)

I argue that this passage also has another allusion to Captain Hayreddin Barbarossa. While conventional interpretations frequently associate the name Barbarossa with "the German emperor who opposed Adrian IV" (McHugh 241) – a reading that is not without merit, as evidenced by the text (see also 154.23) – the mention of various ethnic groups in close proximity opens the door to interpreting this allusion as having a Turkish dimension as well.

In the passage and across the entire page, maritime references abound, commencing with the familiar motif of a Norwegian Captain encapsulated in the phrase "Noordwogen's kampften". The German term "wogen", meaning "waves", serves as a leitmotif (McHugh 241). Likewise, "ozeone brisees" invites a phonetic comparison to "ocean breezes", adding another layer to the watery imagery that pervades this section (241).

Critically, the phrase "Copt on the berberutters" bears a phonetic resemblance to Captain Barbarossa, a notorious Ottoman pirate and naval commander. The very etymology of Barbarossa can be traced back to Italian words for "red beard", cementing his maritime infamy ("Barbarossa" 382). This reference appears within a

context that also alludes to the Kurds in Turkey (McCarthy 252), thereby intersecting with the larger thematic networks that include Turkey within the text. By weaving together diverse languages and ethnic identities, this paragraph succinctly reflects a recurring theme of *Finnegans Wake* – the fusion of Eastern and Western dichotomies, illustrated through a Turkish commander in one of its layers.

Besides, the name of Barbarossa appears in the 11th edition of *Britannica*, which increases the likelihood that Joyce was familiar with him. It is described as a family, "Arouj and Khizr (alias Khair-ed-Din) and Hassan the son of Khair-ed-Din" ("Barbarossa" 382). Importantly, Rhodes emerges as a recurring motif on the same page, a location where Barbarossa's family was notably active. In fact, "In an action with a galley of the Knights of Saint John, then established at Rhodes, Elias was killed and Arouj taken prisoner; the latter was ransomed by a Turkish pasha and returned to the sea" (382). Rhodes is a recurring allusion as it is where the association between Barbarossa and the Turks begins. In fact, there are two distinct allusions to Rhodes on the page. The first of these allusions can be identified in the words "forsunkener" and "rhomatism", which, together imply the sinking of a ship near Rhodes. The second occurrence is "Collosul rhodomantic", an oblique nod to the Colossus of Rhodes (Joyce 241.8). Moreover, occurring in the passage, "tammy ratkins" is a slang for British soldier, which suggests military undertones and aligns with the broader theme of armed conflict. Additionally, in the same context but a few lines later, the word "askor" is a possible allusion to the Turkish word *asker*, which means soldier. Considering Joyce's known possession of the 11th edition of *Britannica*, coupled with the density of these maritime and historical references, it becomes increasingly persuasive to argue that he intentionally put Captain Hayreddin Barbarossa in the passage.

Further allusions can be found in the same chapter. In another passage, "Arranked in their array and flocking for the fray on that old orangeray, Dolly Brae. For these are not on terms, they twain, bartrossers, since their baffle of Whatalose" Joyce artfully weaves a fabric of linguistic hints that intertwine history and narrative (Joyce 246.25-27). The term "bartrossers", resonating with "bertrosar", the Bog Latin word for "brother" (McHugh 246), recalls the familial bond of the Barbarossa brothers, Arouj and Khizr. The phrase "baffle of Whatalose", while bearing a clear resemblance to the historical Waterloo, is doubly significant when considering the sea battle near Rhodes where the brothers suffered a dire loss, emphasizing their maritime ordeal. Lastly, the intriguing "orangeray" may offer a chromatic allusion to the brothers' distinct tawny beards, the very origin of their famed surname. Joyce's astute linguistic layering in this passage captures the multifaceted narrative of the Barbarossa brothers, offering a subtle yet profound exploration of their maritime exploits and fraternal bond.

The association of Captain Hayreddin Barbarossa, a figure emblematic of naval prowess and Eastern maritime history, further solidifies Joyce's intent to meld Eastern and Western historical narratives. By juxtaposing Barbarossa – a figure who straddles both the realms of piracy and official naval command – with the fluid

landscape of seas and waves, Joyce underscores the blending of official histories with popular mythologies.

Furthermore, Barbarossa's historical significance stretches beyond his personal exploits. Under his leadership, the Ottoman Empire embarked on its rule in Africa, marking a pivotal shift in the geopolitical dynamics of the time ("Barbarossa" 382). Concurrently, under Barbarossa's leadership, the Ottoman Empire exerted unparalleled dominance across the Mediterranean Sea. I mentioned the allusions to the Aegean Sea and Black Sea earlier in the thesis. By incorporating this figure into the book Joyce does more than just allude to a notable historical character; he seamlessly integrates the vast maritime landscape surrounding Turkey, thereby enveloping the reader in a Mediterranean context. The Aegean, Mediterranean, and Black Sea, all of significant relevance in the Turkish context, are subtly but surely ushered into the vast topographical palette of *Finnegans Wake*.

Considering the background of Barbarossa and the Mediterranean Sea which binds the Middle East, Africa and Europe together, Joyce crafted a narrative where Eastern and Western histories do not stand in juxtaposition but rather flow together, much like the very waters that Barbarossa once navigated. In doing so, he creates a narrative space where established historical accounts intertwine effortlessly with the imaginative realm of fiction, offering readers a multi-dimensional exploration of time, place, and memory.

Barbarossa, as a pirate and as the commander of the seas, also offers a mythical layer of interpretation. In *Finnegans Wake*, myths and reality intertwine through the representations of HCE and ALP. Captain, in this mythical layer, presents an intriguing parallel to the dual attributes of HCE and ALP. His dominion over the seas immediately evokes images of ALP, who, throughout the text, symbolizes the fluidity and encompassing nature of water. This connection becomes even more potent when one considers the intricate relationship between ALP and the seas, rivers, and waterways, reinforcing her as a maternal, life-giving force.

Conversely, Barbarossa's role as a man and leader, a figure of authority and power, resonates with the multifaceted character of HCE. HCE, in his various manifestations throughout the text, often embodies the paternal, authoritative figure, much like a captain or leader. The allusion to the Norwegian Captain on the same page further intertwines Barbarossa with HCE, suggesting a shared space of leadership, masculinity, and dominance.

Thus, in a single figure – Barbarossa – Joyce captures the inherent dichotomy at the heart of his text. Barbarossa stands as a testament to the intricate dance between the masculine and feminine, the terrestrial and aquatic, authority and fluidity. Through this masterful incorporation, Joyce showcases his ability to fuse historical figures with his characters, underscoring the complex interplay of dualities that define *Finnegans Wake*. This layering, in turn, allows readers to delve deeper into the text's rich thematic undercurrents, revealing the intersections of history, culture, and narrative.

Further Allusions to Turkish Elements

Religious and Mythical Instances

On the subsequent page following the allusion to Barbarossa, the Islamic sacred book, the Koran, emerges in its Turkish orthographic variant as "Kuran" (242.32). This lends gravity to Turkey's role in the cultural exchange, given the Koran's centrality to Islamic theology and philosophy.

Immediately on the succeeding page, the Turkish word *elma*, which means apple, appears in the sentence that is concerned with eating and meal: "Mealwhile she nutre him jacent from her elmer's almsdish" (243.14-15). Here, the indicator of the possible Turkish allusions is the keyword "checkenbrooth" which occurs two lines above the preceding quote. This is due to the association of "checkenbrooth" with chicken, which in turn is linked to a hen, a symbol representing ALP. So, "[t]he domestic hen returns in support, not of the letter this time, but of A.L.P., worried about her chicks and her marriage to a cock" (Tindall 156). Though not imminently evident in the context, the allusion to apple provides a thematic unity for *Finnegans Wake*. On this strange quality of polyglot puns in the book, Hart notes that:

> Joyce does not always write harmonically, and just as the harmonic relationships in a musical fugue may very well be irrelevant, so the vertical relationships of the two or more meanings within a Joycean pun are often unimportant, which can never be true of the everyday pun of humorous intent. What always matters most is that in each case the pun assure [sic] the horizontal continuity of the various 'voices' in the passage. (33)

So here, though the apple is not important in the immediate context, beyond being an edible fruit, it operates on the thematic layer of the entire book. Each time it is alluded to, regardless of the context, it exerts its influence on the biblical level, alluding to the fall of Adam and Eve, thereby creating its own meaning in a single word. Still, in addition to the biblical references that permeate the book, the allusion to the apple with *elma* underscores the shifting characterizations of Turkey's role within this dialectic, oscillating between symbolic and literal layers.

In addition to the apple featured in the dish consumed by HCE, Glugg, Shem – or, perhaps, a confluence of them – the text also highlights another term that serves as a thematic touchstone throughout the entire scope of *Finnegans Wake*. In the same sentence that starts with "Mealwhile", the text incorporates *hayal*, a Turkish word which means both imagination and dreaming: "like a skittering kitty skattering hayels, when his favourites were all beruffled on him and her own undesirables justickulating, it was such a blowick day" (243.17-20). McHugh, in his *Annotations*, gives "hayel", which is archaic for "hail" (243). Yet, I argue that dream means more plausible here, since Glugg or Shem woke up and got out of his cave or grave, and now his dreams are scattered around.

On the same page, there are also allusions to "*Ali Baba & the Forty Thieves* (pantomime)" (McHugh 243), in "Ulo Bubo selling foulty treepes" and "Ani Mama and her fiertey bustles" (Joyce 243.24, 243.4-5). Here, in these two instances, Joyce shows how binary roles oscillate on one page. While "Mama" is a maternal word, "Bubo" is a paternal one. Yet, they both at one level embody and allude to *Ali Baba & the Forty Thieves*. This interplay of roles is not an isolated incident but forms part of a more extensive tapestry of cultural dialogue on the same page. For example, the term "Ostmannstown" signifies a confluence of cultural identities. On one level, it is an allusion to the Ottoman Empire, using the term Osmanli. Yet simultaneously, as previously discussed, it also connotes "Viking" (McHugh 243). This dual representation in a single term reinforces the theme of varying cultural identities. Further strengthening the connection to the Ottoman Empire, the subsequent line introduces the word "moslemans" (243.28), which phonetically echoes the Turkish word *müslüman*, sharing the same meaning.

From the prominence of the Koran to subtle nods to Turkish vocabulary, Joyce creates a dynamic interaction of symbols that both concretizes and destabilizes East-West dualities. The intertextual references, be they biblical, Turkish, or otherwise, contribute to the book's larger project of interrogating and reimagining cultural identities. The juxtaposition of maternal and paternal figures, the duality, present in terms like "Ostmannstown", and the linguistic games at play all underscore Joyce's endeavor to create a text that resists fixed interpretations and instead invites readers into a continuous dialogue with the complexities of culture, language, and history.

Language and Sound in One Word

Only two pages after, Turkish appears again in the following sentence: "wextward warnerfroth's hooker crookers. And now with robby brerfox's fishy fable lissaned out, the threads simwhat toran and knots in its antargumends" (Joyce 245.8-10)

Here, the first part implies the smoke of hookah, going westward. The incorporation of the letter "x" in "wextward" subtly evokes the notion of "exit". This choice is significant. In the larger context of *Finnegans Wake*, where transition, journey, and movement are recurring motifs, the idea of an "exit" serves as a metaphorical representation of transition – from one state or realm to another, from one cultural or linguistic territory to its adjacent. Moreover, smoke, by its very nature, is ephemeral and transient. Similarly, the act of "exiting" implies a fleeting transition, emphasizing the impermanence and constant state of flux that characterizes both language and cultural identity in Joyce's work. Therefore, the allusion to hookah, a Turkish element, enriches the meaning in the narrative.

Here, I argue that the association of "hooker" with "hookah" gives the clue for the Turkish word of the next sentence, which is *lisan*, meaning language[7]. This extra meaning creates a connection between language and sound, because "lissaned out" is phonetically similar to "listened out". Here, Joyce blends language with the sense of sound, harmonizing the two in a way that echoes the fluidity of cultural intersections he so vividly captures throughout *Finnegans Wake*. The alignment of *lisan* with "lissaned out", audibly reminiscent of "listened out", accomplishes a union that reflects the very essence of the text's nature. This union of English and Turkish becomes a symphonic resonance between the worlds of language and sound, which in turn symbolizes the multi-layered interactions between cultures, ideologies, and polarities – themes that occupy the central stage of Joyce's magnum opus.

If language serves as the architecture of thought, sound functions as the harmonic resonance that fills those structures with experiential richness. The text demands not just a "reading", but also a "hearing", a "sounding" – an involvement with the text that acknowledges the complexities inherent in language and sound as intersecting planes of human experience. By weaving these two elements together in the phrase "lissaned out", Joyce gestures toward a paradigm where these two faculties are not merely complementary but constitutive of each other. Language becomes sound; sound becomes language. Each is transmuted into the other in a ceaseless, dynamic interchange, the same way East morphs into West, and vice versa.

This transmutation opens up spaces for transcultural dialogues within the text. The sounds of words and the words for sounds become interchangeable currencies in Joyce's narrative economy, traded across diverse semantic and phonetic landscapes. Take, for instance, the presence of "hooker crookers" alongside "lissaned out". The former evokes the visual and sensory aspects of the hookah – a quintessential object in Turkish and Middle Eastern cultures – while the latter engages the aural faculties through its auditory semblance to "listened out". In this brief sequence, Joyce constructs an acoustic image that unites the two diverse elements, much like a musical chord that is made up of different yet harmonious notes.

The layers of meaning do not stop with the Turkish undertones. In Russian, "lisa" means "she-fox" (McHugh 245). This meaning is reinforced by the word "brerfox" in the same sentence. This brings Russian to the potpourri of languages in the tentative East-West duality.

Moreover, the sentence is teeming with religious connotations. For example, there is a Jewish feast, *Simchat Torah* in "simwhat toran" (Tindall 156). The presence of it marks the religious and spiritual aspect of the chapter. The feast serves as a marker of time and tradition, embodying the cycle of history, destruction, and renewal of Vico – a motif that permeates the text. It is as though Joyce is suggesting

[7] Hookah is used in Ottoman Empire extensively, and associated with Eastern imagery in the eyes of the West. "Hooker" evokes the word "Hookah", and "Hookah" evokes Ottoman Empire and thus the Turkish (editor's footnote).

that these various cultural elements are not merely external accouterments but integral components that inform the internal rhythms of the narrative.

The word "toran" is loaded with more religious allusions. On one level, "toran" alludes to the sacred Buddhist gateway (McHugh 245), a decorative, symbolic arch that often adorns the entrances to temples or homes. This adds an additional layer of meaning that further extends the East-West dialogue into the realm of the sacred. On another level, "toran" phonetically resonates with the Islamic holy book, the Koran. While the linguistic root is different, the phonetic resemblance offers yet another religious dimension, bringing Islam into the complex tableau of cultural and religious references. What is striking is that within the confined space of a single word, Joyce manages to invoke multiple religious traditions – Buddhism and Islam – in addition to the already noted Jewish references. This word becomes a crucible where different faiths are melted into a unified whole. Joyce's use of "toran" is emblematic of the one-word "monomyth" Joyce weaves throughout, an encapsulation of the human need for meaning and spirituality that transcends specific cultural or religious boundaries. Such condensation of diverse religious elements into a single term further underscores the way Joyce exploits language as a tool to transcend rigid dichotomies, whether they are East-West, sacred-profane, or even among various faith traditions. Each term, each reference, acts as a metalepsis for larger networks of meaning and understanding. In the case of "toran", the term becomes a microcosmic representation of a universal quest for spiritual meaning, channeling multiple religious avenues into a singular, shared narrative space.

At the same time, the word "simwhat" is akin to Sinbad, bringing Arabic cultural elements into this intricate intertextual mosaic. This addition of Arabic enriches the texture of Joyce's exploration of East-West dynamics, offering yet another dimension to his complex narrative schema. By weaving Jewish feasts and Arabic figures into a sentence already abundant with Turkish and Russian undertones, he crafts an intricate cross-cultural framework within which these various elements resonate with and amplify one another. The invocation of Sinbad, an iconic figure in Arabic folklore, suggests a layer of adventure and exploration. Sinbad's voyages across uncharted waters and unknown lands parallel the reader's journey through *Finnegans Wake*, a narrative that continually pushes the boundaries of language, culture, and meaning.

Amidst these Arabic, Russian, and Hebrew allusions, Turkey finds itself repositioned as the "West" in this particular constellation. However, the real profundity of the Turkish element here lies in the fact that by using the Turkish word *lisan* for language, Turkey becomes not merely a character on the ever-shifting East-West stage, but the stage itself – essentially, it becomes *Finnegans Wake* itself. The verb "lisaned" occupies a commanding position in the sentence, effectively becoming the lens through which the meaning of the sentence is crafted. In this context, the meaning-making process of the entire sentence, at least at one layer, is contingent on its Turkish component. When the action that propels the sentence forward is anchored in a Turkish word, this filters the meaning-making process through a

Turkish perspective. Turkey, therefore, isn't merely a participant in the narrative but takes on the role of the narrative mechanism itself.

East Meets East: Japan, China, and Turkey

As already demonstrated, Joyce's web of allusions often extends beyond singular cultural contexts to touch upon multiple interconnected ones, and the nexus of Chinese, Japanese, and Turkish allusions serves as an illustrative example. Earlier in the chapter, there is a passage that alludes to Japanese, Chinese, and Turkish. "His mouthfull of ecstasy (for Shing-Yung-Thing in Shina from Yoruyume across the Timor Sea), herepong (maladventure!) shot pinging up through the errorooth of his wisdom (who thought him a Fonar all, feastking of shellies by googling Lovvey…" (231.9-12). Delving into this, "Shina" turns out to be a nod to the Japanese word signifying China, as elucidated by McHugh (231). Moreover, "yung" means "eternal" in Chinese (231). While the "Timor Sea" primarily references the body of water delineating Indonesia from Australia (231), an astute reading unveils an allusion to the formidable Turco-Mongol leader, Timur. It is thus tempting to posit that Timur's mention sets the stage for potential Turkish or Turkey-affiliated allusions that might be interspersed throughout the passage. The same happens with "yorunoyume", meaning "night dream" in Japanese (231), which in conjunction with the earlier mentioned "Shina" enhances the likelihood of a concerted thematic effort in Japanese.

In the same vein, "errorooth" is an allusion to Mount Ararat, the highest mountain in Turkey. Beyond its geographical significance, Ararat is of significant importance to Armenian people and holds a spiritual meaning for them. This possible connotation is further amplified by Joyce's allusion to the Armenians, encapsulated in the term "Armentieres" found just a page earlier (230.15). The juxtaposition of Armenian and Turkish allusions within such close textual proximity suggests Joyce's intent to weave a richer picture of interconnected allusions, revealing the complex dynamics of regional histories and their interaction. Still, there's another layer. Given that Mount Ararat is, fundamentally, a mountain, it harkens back to HCE, thereby infusing the passage with a plethora of interrelated meanings and associations. Even in this one word, the role of Turkey resonates in historical and mythical layers.

In the passage, the words "errorooth" and "Timor" can be seen as anchor points that allow the possibility of more Turkish allusions, and it is within this purview that I propose an intriguing reading of the term "Yoruyume". At one level, this term might bear resemblance to the Turkish verb for walking, *yürümek*, with "-mek" acting as the infinitive suffix. The term *yürüyüm*, a conjugated iteration of the verb, translates to the optative mood of the first person as "I wish to walk". Notably, the phonetic similarity between "Yoruyume" and *yürüyüm* is striking. Given the recurring Turkish allusions and considering Joyce's meticulous attention to linguistic

modulation, it seems reasonable to contend that this similarity was not merely accidental but deliberate. If Joyce had intended a singular Japanese reference, the exact term "yorunoyume" would have sufficed (McHugh 231). Instead, Joyce's choice to morphologically alter the term suggests a desire to embed layered meanings, consistent with the novel's multilingual resonance. In the vast sea of *Finnegans Wake*, it is rare for words to inhabit a single linguistic or semantic space. Hence, with this Turkish allusion in the mix, the sentence intriguingly hints at the idea of "[walking] across the Timor Sea".

In light of the consistent Turkish allusions woven throughout this chapter, the term "Fonar" invites an interpretation aligned with the Turkish word *fener*, signifying "lantern", "light", or "lighthouse". This linguistic association gains further credence when considered alongside the phrase "googling Lovvey", which evokes the oscillating light characteristic of a lighthouse. Tindall also mentions the lighting up of lighthouses in this chapter, thereby reinforcing the Turkish linguistic association of *fener* and "Fonar" (156). Intriguingly, "Lovvey" is likely an allusion to the River Liffey, thereby implicating ALP in the textual fabric. The act of "googling", or casting oscillating light toward the River Liffey, subtly mirrors the cyclical, searching nature of HCE. Consequently, "Fonar", as a term potentially rooted in Turkish etymology, assumes a mythical dimension. It becomes yet another facet of HCE, a persona whose identity is as fluid as the River Liffey and as steadfast as Mount Ararat – captured in the earlier allusion to "errorooth".

Hence, Turkish allusions in this passage not only function on a semantic or historical plane but also resonate on a mythical level. They metamorphose into embodiments of HCE, participating in the larger, ever-shifting dialogue between Eastern and Western identities. This subtle interaction deepens our understanding of how *Finnegans Wake* engages with the fluid intersections between cultures, as discussed in the thesis. The allusion to "Fonar", therefore, serves as a compelling example of how Joyce's intricate language crafts a multilayered landscape where Turkish elements find both literal and symbolic resonance.

Merely fifteen pages after the "Timor Sea" reference on p. 231, there emerges another suggestive allusion to Timur in the phrase, "Clap your lingua to your pallet, drop your jowl with a joit, tambourine until your breath slides …" (248.8-9). The term "lingua" evokes notions of language, closely following a Turkish allusion just three pages prior, featuring the word *lisan*, which translates to "language". While this connection might have eluded other annotators, its relevance seems undeniable to me. The phrasing is not only phonetically reminiscent of "Tamerlane" or even "Timur", but it also marks the reemergence of Timur, who had been alluded to earlier in the same chapter.

Moreover, on the same page, there is an overt allusion to Turkey and language in the sentence "Would you like that lump of a tongue for lungeon, or this Turkey's delighter, hys hyphen mys?" (248.19-21). The word "tongue" in this sentence is linked to the earlier "lingua", given that *lingua* means tongue in Italian. However,

beneath the surface, there exists a deeper historical commentary. The term "Turkey's delighter" can have at least two interpretations. Firstly, it might refer to someone who pleases or gratifies the Turkish populace. Conversely, the phrase "hys hyphen mys" suggests a need for a hyphen in the word "delighter", though it is missing. In that case, it would be "de-lighter", someone who introduces darkness or obscurity. This meaning combines two sides in one word, and showcases how one person, with only a small alteration, can be seen in opposite ways, similar to the other pun in the sentence, which is dungeon for "lungeon".

Moreover, according to McHugh, "hys" means "pig", and "mys" means "mouse" in Greek (248). It is no coincidence that Joyce chose Greek words to make those puns, as one of the Turkish leaders, perhaps commanders, could possibly be associated with those animals[8]. Historically, the Greco-Turkish relationship has been a complex one, marked by conflicts and exchanges, as already discussed in this thesis. By invoking the Greek language in the context of Turkish allusions, Joyce seems to be pointing to this relationship, juxtaposing the two cultures, and highlighting the shared, yet contentious, heritage.

Delving into the symbolism of the chosen animals, pigs and mice hold distinct cultural and historical connotations. In various cultures and literatures, the pig often symbolizes gluttony, greed, or stubbornness. However, in an Islamic context, which includes Turkey, pigs are considered unclean. In using the term "hys" to possibly refer to a Turkish leader or commander, Joyce might be hinting at the complexities and contradictions inherent in leadership roles, especially in the fraught context of East-West relations during his time. On the other hand, the mouse can be seen as symbolic of meekness, timidity, or insignificance. When associated with a Turkish leader, it might suggest an underlying joke on how the Turks were seen by the Greek at that time.

Expanding upon this play of words and associations, the term "hyphen" further deepens the narrative layers Joyce crafts. I claim that it is an allusion to the Turkish term *hayvan*, which translates to "animal". When pronounced, there's a striking auditory resemblance between "hyphen" and *hayvan*. Such an interpretation gains credence when one observes the positioning of the word "hyphen" amidst references to animals. This linguistic design is not arbitrary; it forms a strategic alignment, connecting the two animals that are mentioned just before and after the word.

In addition to this lexical interplay, Joyce's narrative methodology presents a confluence of cultures – specifically, the Turkish and the Greek. As discussed throughout the thesis, by juxtaposing terms associated with these two nations and their languages, he forges a bridge between two historically adversarial cultures. Yet, the association is not merely a harmonious one. Joyce introduces a layer of humor,

[8] Joyce chose Greek words for animals to describe a "Turkish delighter". Because of the relationship between Greece and Turkey at the time, this connection brings about a wealth of possible interpretations (editor's footnote).

which can be seen as a playful commentary on cultural perceptions and misconceptions. By intertwining these references, Joyce upends the conventional binary dynamics. Instead of perpetuating age-old rivalries or stereotypical perceptions, he offers a more fluid, unified portrayal of these cultures. The juxtaposition underscores the intertwined histories and shared experiences of these nations, while also highlighting the often-comedic lens through which one culture might view another. Through these linguistic maneuvers, Joyce illustrates that cultural identities, rather than being rigid and insular, are porous and subject to playful reinterpretation.

The role of Turkey is further given importance with two more meanings. In the sentence, Joyce makes a palpable foray into the realm of edibles, providing a taste of his linguistic genius. At a cursory glance, one might simply interpret this as a playful gesture towards food. However, Joyce's artistry always demands a closer reading. The "lump of a tongue" for "lungeon" – a playful rendition of the word "luncheon" – conjures images of a meal, but also plays on the dual meaning of "tongue", which can refer to both the organ (and language) and the meat derived from it. This duality is further underscored by "Turkey's delighter", a clever conflation of the country Turkey and the bird turkey, as well as a nod to the confection, Turkish delight. In this one phrase, Joyce manages to juxtapose the nation, the bird, and a beloved sweet treat, showcasing his penchant for multidimensional wordplay.

In the same paragraph with "Turkey's delighter", there is another sentence that I argue has Turkish allusions. "Awabeg is my callby, Magnus here's my Max, Wonder One's my cipher and Seven Sisters is my nighbrood" (Joyce 248.33-35). Two sentences prior to this phrase, Joyce introduces the sentence "Look how they're browthered", which strongly suggests a theme of brotherhood (248.31). This context strengthens the interpretation of "Awabeg" as being phonetically and semantically linked to the Turkish word *ağabey*, which translates to "brother". Notably, the Turkish letter "ğ", represented here, is a voiced velar fricative often used to extend vowel sounds, which aligns well with the pronunciation of "Awabeg". This linguistic nuance further solidifies the parallel between "Awabeg" and *ağabey*, deepening the link between the text and Turkish vernacular.

Adding another layer of complexity, the term "cipher" in the sentence deserves special attention. While "cipher" can be traced back to its ultimate Arabic roots, which serves as the etymological root of the English term, Turkish also borrowed this word as *sıfır*, which also means "zero". This lexical adoption implies that the word itself carries a medley of Eastern and Western influences. Furthermore, "cipher" embodies a cryptic or coded quality, serving as a subtle allusion to the complex, often enigmatic nature of *Finnegans Wake* itself. Yet, it also represents the mathematical and philosophical notion of "zero", a concept undeniably binary when coupled with "one". In stating "Wonder One's my cipher", Joyce orchestrates a blend of binary dichotomies between one and zero. This simultaneous nullification and validation of binary constructs elevates the text's exploration of fluid dichotomies, thereby pushing the reader to reconsider static notions of identity and opposition.

Moreover, the word "callby" evokes the Turkish word *kalp* which signifies "heart". In Turkish, the suffix "-i" often denotes possession. Therefore, when these elements are combined, "callby" resonates as "his or her heart", making the sentence "Awabeg is my callby" interpretable as "Brother is my heart". This insightful interpretation adds yet another layer to the text's intricate fabric of cultural references, reinforcing the intersections between Turkish and other cultures.

In a very interesting passage on p. 233, there is a medley of languages including Japanese, Greek, Basque, Arabic and Turkish that complement each other. Languages, seemingly disparate, find a harmonious intersection, thereby reinforcing the fluidity and malleability of linguistic boundaries and cultural identities. The passage is especially striking with its mastery of inclusion of many languages in a couple of lines. It tells about how Glugg shakes "the storm out of his hiccups" (Campbell 150):

> And he did a get, their anayance, and slink his hook away, aleguere come alaguerre, like a chimista inchamisas, whom the harricana hurries and hots foots, zingo, zango, segur. To hoots of utskut, urqurd, jamal, qum, yallah, yawash, yak! For he could ciappacioppachew upon a skarp snakk of pure undefallen engelsk, melanmoon or tartatortoise, tsukisaki or soppisuppon, as raskly and as baskly as your cheesechalk cow cudd spanich. (Joyce 233.29-32)

Here, a mixture of words is juxtaposed with each other. For example, here, "anayance" is an altered version of "annoyance". At the same time, "anaya" means "in an instant" in Japanese (McHugh 233). The word "harricana" is an amalgamation of three languages. Firstly, in English, it is a hurricane that "hurries". Secondly, in Basque, "harrika" means "a blow from a stone" (233). Here, it is important to note that this passage includes many allusions to Basque, including "zingo, zango, segur", which may mean "miserly, leg, true" respectively (233). However, at the same time, I suggest that "harricana" is also an allusion to the Turkish word *harika*. In Turkish, *harika* is an adjective often used to describe something that is wonderful, magnificent, or extraordinary in a manner that elicits admiration or awe. It is often deployed to express strong positive emotions toward objects, experiences, or even concepts that are considered to be impressive or outstanding. Moreover, it aligns closely with the English concept of the "sublime", which signifies greatness or grandeur to such an extent that it provokes feelings of awe or reverence. Here, *harika* could be read as an adjective for hurricane and an implicit characterization of Glugg's own ostentatious behavior: it is both marvelous and slightly vainglorious, evoking admiration but also inviting scrutiny. This interpretation makes the presence of *harika* in the passage not merely ornamental but integral to both thematic and character-oriented discourses within the text. Therefore, this Turkish allusion fits convincingly here, since in this paragraph Glugg also "like[s] to be showing off a bit" (Campbell 150).

In the subsequent sentences of the passage, Joyce's linguistic virtuosity is manifest in a torrent of words, notably imbued with Arabic etymologies. Take, for instance, the sequence "urqurd", "jamal", and "qum", which respectively mean "run", "camel", and "stand up" in Arabic (McHugh 233). The particular arrangement of these words in the text prompts a dynamic shift in action: first, the urgency of "running", followed by the appearance of a "camel", and finally culminating in the directive to "stand up". This series captures the reader's attention through its abrupt transitions, further mirroring the chaotic energy that often permeates Joyce's work. Moreover, the insertion of "jamal", the Arabic word for "camel", echoes the term "yak", which adds up to the animal allusions. This correspondence serves not only to broaden the thematic range but also to supplement the symbolic weight of "yak", as both animals are historically burden-bearing and symbolize endurance. It is worth highlighting that the term "yallah" also appears in the series, an Arabic expression for "go away" that has permeated Turkish vernacular owing to shared Islamic cultural touchstones.

However, the term "yawash" interrupts the Arabic lexical trend. This word is phonetically identical to the Turkish term *yavaş*, which means "slow" or "slowly", with the final "ş" pronounced as "sh", as I previously explored in the thesis. The integration of a term meaning "slow" in the midst of a rapid sequence disrupts the flow. It serves to emphasize the text's polymorphic nature, and considering that it is done by using a different language than Arabic, it is consistent with Joyce's desire to challenge traditional dichotomies and explore cultural fluidity.

The term "yak" follows, resonating with multiple semantic layers. Given the prior discussions in this thesis regarding the symbolic connotations of oxen and their relation to the Bosphorus, "yak" serves as an additional emblematic entity. Yaks, often referred to as Tartary oxen, are renowned for their endurance and resilience in harsh climatic conditions, adding further depth to the symbolic landscape. In light of their alternative name, this characteristic of endurance correlates with the cultural ethos of the Tatars, a Turkic ethnic group previously discussed in this thesis. By doing so, the term "yak" subtly yet powerfully amplifies the Turkish relevance in Joyce's layered narrative, serving as another example of how seemingly discrete cultural elements can be woven into a unified thematic whole.

Additionally, in the same paragraph, the subsequent sequence of "melanmoon or tartatortoise, tsukisaki" is significant (Joyce 233.34). "Melanos" is a Greek word for "black" (McHugh 233), thus setting up another juxtaposition with Turkish elements, consistent with the thematic weave that highlights the coexistence of Turkish and Greek very close to one another. The term "tartatortoise" deserves special attention; it offers an allusion to the Tatars, further solidifying the "yak" connection. Moreover, the term "tortoise" in "tartatortoise", symbolizing slowness and longevity, intriguingly resonates with the abovementioned Turkish word *yavaş*, meaning "slow". This adds another dimension to the text, tying the tortoise's renowned sluggishness to the deliberate tempo implied by *yavaş*. This strengthens the Turkish relevance within the larger scheme of linguistic allusions. Besides, it is noteworthy that

"tsukisaki" serves as an evocation of "sukiyaki", a "cooked beef dish" in Japanese cuisine (McHugh 233). This reinforces the interpretation of "yak" as an animal while simultaneously widening the cultural weave to include a Japanese culinary reference.

In conclusion, the passage on p. 233 of *Finnegans Wake* serves as a condensed exemplification of Joyce's broader linguistic and thematic ambitions, artfully blending a multiplicity of languages and cultural references into a concentrated narrative moment. While ostensibly disparate, these languages coalesce to deepen the text's thematic richness, defying the rigidity of linguistic boundaries and accentuating the instability of cultural identities. The specific inclusion of Turkish terms, such as *harika* and *yavaş*, showcases Joyce's commitment to problematizing traditional East-West dichotomies, aligning these elements with the overarching motifs of flux and metamorphosis. This multilingual tableau, which includes Arabic, Greek, Japanese, Basque, and more, stretches beyond mere linguistic exhibitionism; it serves as a resonant metaphor for the interconnectedness of cultures. Even within the space of a single paragraph, Joyce crafts a dynamic, shifting environment where Turkish elements can be variously aligned with concepts as diverse as endurance, pace, and cultural heritage, thereby underscoring the very cultural fluidity that this thesis aims to spotlight. Therefore, this passage does not merely accommodate the Turkish elements; it requires them for its full semantic and thematic realization.

Convergence of the Allusions Around Marmara

Whether depending on metaleptic puns, or literal references, mentions to Turkey can be found on nearly every page in *Finnegans Wake*. Yet, some passages are particularly rich in thematic, linguistic, and symbolic dimensions that resonate with the central arguments of this thesis. On p. 254, one encounters a half-page passage densely packed with such allusions. To maintain conciseness, I quote only the most salient references to Turkey here.

The passage begins with a conspicuous allusion to the Sea of Marmara, a small inland sea that links the Black Sea and the Aegean Sea through the channels of the Bosphorus and Dardanelles: "The mar of murmury *mermers* to the mind's ear, uncharted rock, evasive weed" (254.18-19). Here, the mention of the Sea of Marmara in "murmury" is supported by the preceding word "mar" which means sea in Latin. By beginning with a clear allusion to Turkey – given that the Sea of Marmara is completely surrounded by Istanbul – , the passage invites a more Turkey-oriented reading.

Right after the allusion to Marmara, the word "mermers" appears. I claim that it is a reference to *mermer*, the Turkish word for marble. This invocation of marble – or "mermer" – serves as a complex metaleptic gesture, linking not just phonetic similarities but also evoking the textural and sensory realms that connect the sea and stone. Marble is conventionally viewed as a substance of milky whiteness, a characteristic that intriguingly parallels the color of seafoam under the glare of a

sunlit day. The metalepsis here is skillfully crafted: through "mermer" and "murmury", Joyce engineers an intricate play on the whiteness of the sea. This textual maneuver not only complements the phonetic architecture but also subtly reflects the visual and auditory experiences that both the sea and marble can elicit.
The term "murmury" is worth considering in greater detail for its auditory implications. Seas murmur; they produce a gentle, constant sound. This sound, particularly in the context of the Sea of Marmara, can be imagined as the result of waves breaking against the "uncharted rock[s]" mentioned in the text. This rhythmic collision creates a soft rustle – a murmur – that evokes the ivory-like sheen of marble, thereby deepening the connection between the sea and the stone while adding another sensory layer to our understanding of the text. Hence, the "murmury" serves as a phonetic as well as sensory bridge between the marble and the Sea of Marmara. Furthermore, it is worth noting the deliberate choice of words Joyce makes in sensory emphasis. He does not appeal to the "mind's eye" – a more commonly invoked metaphor for imagination or mental visualization – but rather to the "mind's ear". This divergence is significant, because by foregrounding auditory perception, Joyce extends an invitation to the reader to "listen" to the text, not just to "see" it. This prioritization of aural over visual sensory experience suggests a confluence of interpretations that are not just seen but heard, echoing the multi-sensory landscape of *Finnegans Wake* and contributing to its ongoing dialogue with the fluid interaction between dualities.

In delving deeper into the mythical dimensions of the sentence the scope of the interpretation expands considerably with the exploration of ALP and HCE. The rock in the sentence can be seen as a symbolic representation of HCE, known for his sturdiness but also his immobility. He is often depicted as a monolith around which the fluidity of life – embodied by ALP – flows. In this specific reference, the "uncharted rock" can be viewed as HCE in his inscrutable and enigmatic nature, around whom much of the narrative revolves.

Just as HCE is represented by the "uncharted rock", ALP, the archetypal female figure, is symbolized by the waters of the Marmara Sea. As discussed before, ALP embodies all rivers and waters, and by extending this representation to the Sea of Marmara, I find an interesting geographical turn. The Sea of Marmara is nearly surrounded by land, which in itself contradicts the usual depiction of bodies of water as surrounding landmasses. This inversion enables a reimagining of the dynamic between HCE and ALP. In the realm of *Finnegans Wake* where traditional roles and identities are persistently questioned and reconfigured, the Sea of Marmara stands as a space where this interchange becomes possible. Notably, the sea's unique geographical configuration – almost enveloped by land – serves as a metaphor for how ALP's fluidity interacts with HCE's solidity. In this case, Turkey's geographical feature allows for this interpretation, underlining the essential role the country plays in understanding these mythical dimensions within the text.

The term "mermers" brings yet another mythical layer into the discussion, as it refers not only to the Turkish word *mermer*, but also recalls "Mermer: [the] Sumerian

god of storm & wind" (McHugh 254). This connection lends the word a dual meaning, uniting the tangible (marble) with the intangible (wind). In doing so, the text forms a metaleptic chain, linking the whiteness of seafoam – evoked through the word "murmury" – to the turbulent winds of the Sumerian deity, thus deepening the mythic landscape. This layered allusion enriches the sentence with an aura of divine power, accentuating the frothy waves that both arise from and are accentuated by the god's winds.

Furthermore, this nod to a Sumerian deity introduces another layer of multicultural references, reinforcing the text's dialogue with cultures extending beyond the Western canon. In tying the mythical god of wind and storm to the Marmara Sea, the text effectively brings Sumerian myth into contact with Istanbul and Turkey. This connection serves as an elegant manifestation of how *Finnegans Wake* is a crucible for various cultures, time periods, and myths. Overall, this single line offers a rich portrayal of mythical and cultural references, which converge in the symbol of the Marmara Sea, reinforcing its importance as a hub for different cultures and traditions within the text.

In a remarkable turn, just a few lines after the vivid allusions to the Sea of Marmara, the text presents another reference that offers intriguing cultural dimensions: "Sourdanapplous the Lollapaloosa" (Joyce 254.23). This phrase is especially tantalizing because, rhythmically and contextually, it points toward Captain Barbarossa, a figure I have already discussed as a significant Turkish element in *Finnegans Wake*. Given that Barbarossa was introduced earlier in the same chapter, Joyce's choice of this phrase can be seen as a strategic decision to play upon an established theme, thereby making the reference even more resonant. The phrase's proximity to the previous allusions to the Sea of Marmara suggests a thematic convergence. With the Sea of Marmara acting as a linchpin in this chapter, the inclusion of a Barbarossa-like figure supports the argument that multiple allusions to Turkey are not merely incidental but deliberately interwoven. "Lollapaloosa" carries its own weight in this richly-layered construct. In U. S. slang, the term signifies something or someone attractive or excellent. While this may at first seem like a detour, Joyce was not one to employ words with a single layer of meaning. The term can be seen as a nod to the excellence or prowess of Captain Barbarossa, who was renowned for his naval capabilities and strategic brilliance. Thus, the usage of "Lollapaloosa" likely serves to amplify and complexify the allusion to Barbarossa.

Beyond the Turkish allusions, Joyce masterfully folds in additional layers of historical and mythical significance. The term "Sourdanapplous" evokes "Sardanapalus: [the] last king of Assyria" (McHugh 254), effectively amalgamating the histories of Assyria and Turkey through the lens of the Barbarossa allusion. Moreover, the geographical location of Assyria closely coincides with the territories of the Ottoman Empire circa 1500, the time of Barbarossa. Additionally, both empires shared a Mediterranean coastline, which was also the naval territory commanded by Barbarossa. In this way, the passage becomes a nexus of transhistorical references.

Furthermore, on a mythical layer, "Sourdanapplous", with its phonetic similarity to "sour apples" (McHugh 254), together with "Lollapaloosa", given its connotation of attractiveness, resonate with the story of the Fall in Genesis. The juxtaposition of "sour apples" and "attractiveness" invites a more complex reading that resonates with the story of the Fall. In the biblical narrative, the fruit of the Tree of Knowledge is enticing or "attractive", yet its consumption leads to the "sour" consequence of humanity's expulsion from Eden. This dichotomy of allure and consequence reflects the dual nature of desire and its outcomes, reinforcing *Finnegans Wake*'s broader thematic interests in the interplay of opposites – whether they be good and evil, knowledge and ignorance, or attraction and repulsion.

This thematic unity furthers the claim that "Sourdanapplous the Lollapaloosa" is an intricate layering of meanings that include not just historical references to Barbarossa and the Assyrian king Sardanapalus but also a symbolic layer steeped in Judeo-Christian mythology. Here, the seductive allure of forbidden fruit – deemed "attractive" but leading to "sour" ramifications – amplifies the multifaceted quality of *Finnegans Wake*, enabling a rich cross-referencing of cultural, historical, and mythical interpretations Joyce extends the thematic unity of *Finnegans Wake* which continually revisits themes of falls and risings, to incorporate into this particular passage. Consequently, "Sourdanapplous the Lollapaloosa" functions not only as an echo of previous Turkish references but also as an embodiment of the text's overarching thematic concerns.

The Gist of Finnegans Wake in Hisarlık

In the wake of the Barbarossa allusion, *Finnegans Wake* gives some clues about its own nature through the following sentence: "we are recurrently meeting em … in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture" (254.25-28). This enigmatic line offers multiple lenses through which to interpret the very nature of *Finnegans Wake.*

The term "cycloannalism" stands out prominently, encapsulating much of *Finnegans Wake*'s structure and themes. On the surface, the portmanteau implies cyclicality and annals, reinforcing the book's fascination with historical cycles. It suggests a compendium of events, but unlike traditional annals, these are not confined to a single year but span across ages and realms. The term audaciously stretches to echo "psychoanalysis", as annotated by Roland McHugh (254). Here, Joyce seems to imply that the text not only functions as a record of events but also as an exploration into the psyche, possibly both individual and collective.

The phrase "meeting em" lends itself to the notion that within *Finnegans Wake's* pages, the reader will encounter a plethora of historical and mythical figures, each appearing in an assortment of shapes and forms, continuously transfigured. This line invites one to ponder the malleable nature of identity in history, a realm where figures are not static but continuously reborn in new contexts and interpretations.

The word "scripture" directs attention toward the book's intense engagement with religious themes. While *Finnegans Wake* is vast and sprawling in its references, the recurring theme of the Fall aligns it with a religious discourse that intersects with the folklore, history, and myth that populate its pages. It is as much a "scripture" in its religious undertones as it is a palimpsest of various cultural and historical narratives.

Finally, the term "sepulture" serves as a grim reminder of the book's preoccupation with death and rebirth, underscored by the folk ballad of Tim Finnegan who falls, dies, and is reborn. The notion of "falling" serves as a potent metaphor not just for moral or existential decline, but also for death itself. Considering that *Finnegans Wake* acts as a chronicle of various epochs, the majority of the individuals it mentions or alludes to are, in fact, deceased. In this way, "sepulture" stands as an inevitable counterpoint to the idea of "scripture", marking *Finnegans Wake* as a text that holds within its labyrinthine structure the complex interaction of life, death, and the historical cycles that encompass them both.

The eloquence and depth of *Finnegans Wake* are often evinced in how one sentence can serve as a cipher for interpreting the succeeding lines. The sentence I explored above offers a heuristic lens through which to interpret the next sentence. Here, Joyce seems to exemplify the abovementioned properties of *Finnegans Wake* through HCE: "Greets Godd, Groceries! Merodach! Defend the King! Hoet of the rough throat attack but whose say is soft but whose ee has a cute angle, he whose hut is a hissarlik even as her hennin's aspire" (254.28-31). The introductory words "Greets Godd" plunge the reader into the realm of ancient Greece, invoking the deities and myths foundational to Western civilization. Greek thought and mythology bear immense weight within the pages of *Finnegans Wake*, echoing Joyce's broader oeuvre, particularly the monumental *Ulysses*, named after *Odyssey* from Greek mythology. The invocation of Greek gods situates the text within a long lineage of intellectual and cultural traditions stemming from the Hellenic world, upon which much of Western thought is built.

While Greek culture forms one pillar of the narrative, its intersection with Turkish elements – embodied in the term "hissarlik" – offers a compelling commentary on the fluidity of geographical and cultural identities. Located in modern-day Turkey, Hisarlık is widely recognized as the historical site of ancient Troy, immortalized in Homer's *Illiad*. In this context, Joyce's choice to employ the name "hissarlik" rather than "Troy" is telling. By doing so, he acknowledges the manifold layers of history and identity that converge at this geographical point. Besides, *hisar*, which translates to a small fortress in Turkish, serves to underscore why the term was favored over Troy. Because it is his "hut", the meaning of a small fortress adds another layer as a fortified house for HCE. Moreover, in German, "Hut" means a hat (McHugh 254). Hence, it becomes another connection between HCE and Turkey, due to "hissarlık" being his hat. Also, by making a fortress his hat, Joyce underlines the gigantic properties of HCE. Moreover, a fortress is made of stones, and

as previously discussed in the thesis, HCE is symbolized through rocks and stones[9]. So here, Hisarlık not only points to the fortifications that would have been essential in the legendary city, but also bridges linguistic and cultural divides.

In the sentence, both geographically and symbolically, Hisarlık serves as a key point of confluence. Its geographical location at the intersection of the Dardanelles Strait and the Aegean Sea situates it as a point of transit and connection, effectively linking the Black Sea to the Aegean through the Sea of Marmara. This particular positioning is imbued with layers of metaphorical significance, especially when examined in conjunction with the symbolic roles of the Sea of Marmara and the "uncharted rocks" in the same paragraph, which I have previously identified as representing ALP and HCE respectively.

Hisarlık, a fortress mound made of stone, becomes a concrete metaphor for HCE, the "uncharted rocks" that ALP, symbolized by the Sea of Marmara, encounters. It is as if the sea of ALP merges and clashes with the fortified, stony structure of Hisarlık, which is synonymous with the foundational attributes of HCE. The geographical elements seem to mimic the complex relationships between characters and themes in *Finnegans Wake*, revealing the intricate architecture that Joyce crafted. The act of ALP's waters navigating through the straits and meeting the "uncharted rocks" embodies the dynamic between the fluidity of life and the stasis of death, transformation and permanence which characterizes so many relationships within the text. Furthermore, the Sea of Marmara's geographical role is not merely transitional; but also is connective. Its position between the Black Sea and the Aegean reflects its role as a symbolic mediator in *Finnegans Wake*. It channels various historical, cultural, and narrative currents, much like ALP, who serves as a unifying presence amidst the variegated facets of the text. In the same vein, Hisarlık's geographical situation allows it to embody both characters at once. Located at the juncture where significant bodies of water meet, it reinforces its role as a nexus of intersections: between seas, cultures, and, by extension, different elements of *Finnegans Wake's* convoluted narrative.

In this weave of linguistic associations, Joyce enlists the image of the "hen" as a crucial metaleptic element, linking it indelibly to the conceptual domain of Turkey – the country and the bird. The term "hennin", a head ornament traditionally associated with European high fashion in the Middle Ages, is crucial in this framework. Its insertion into the narrative not only echoes the German word "Hut", meaning hat, as found in the same sentence, but it also underscores the interconnectedness of disparate cultural artifacts and languages – from Turkey to Germany to historical Europe.

Furthermore, the etymological root of the word "hennin" lends another layer of complexity to this metaleptic landscape. According to Dictionary.com, the word traces its roots to the concept of the rooster, thereby completing a loop of avian

[9] Yet Shem could also symbolize stones. Throughout *Finnegans Wake*, at times, the role of the father is substituted with the sons.

imagery that ties back to the fowl – turkey – closely associated with the country Turkey ("hennin"). In this way, Joyce masterfully telescopes layers of meaning, blending elements from Europe's historical fashion (hennin) with linguistic references from Germany (Hut) and Turkey, to form a densely packed emblem. This emblem, in turn, serves to embody the overarching theme of intermixed languages, and the cultural amalgamation that pervades the book.

There is another layer of meaning where the gist of *Finnegans Wake* is given through Turkish allusions. One point of resonance between the two sentences lies in the thematic underpinning of burial or "sepulture", a term encountered in the preceding sentence. In the beginning of the thesis, I mentioned that the "hen" is always unearthing the letter, an essential component in the fabric of the narrative (Tindall 15). In the sentence under discussion, the word "hennin" comes right after "hissarlik", fortifying the allusion to Turkey while providing clues to unlock the mystery of "hissarlik" for those who do not know the Turkish reference. For the hen, the act of unearthing not only serves as a metaphor for the decipherment of the text but is also conceptually linked to the notion of burial and resurrection. The reference to Hisarlık, the ancient city of Troy, accentuates this theme. But Troy is merely one layer; the site is a palimpsest of several cities built upon the ruins of their predecessors. In this sedimented landscape, Hissarlık becomes a physical embodiment of cyclical existence – of birth, death, and rebirth.

The concept of cycles connects back to the term "cycloannalism" from the preceding sentence. Here, the continuous cycle of cities being built, destroyed, and resurrected at the site of Hisarlık serves as an earthly manifestation of cycloannalism's implications. The notion that everything is in a constant state of becoming and unbecoming resounds throughout the book, adding an additional layer of significance to the reference to Hisarlık. It becomes a microcosm of the world that Joyce portrays – a world of eternal cycles, where the past and the present, life and death, construction and destruction, are inseparably intertwined.

Furthermore, the side-by-side presentation of Greek and Turkish elements in the sentence underscores the complex interplay between cultures and histories. This cultural juxtaposition is not an isolated incident but is part of a broader pattern in the book.. I argue that Greek and Turkish references are deliberately placed in proximity as if to mirror their geographical and historical closeness. The juxtaposition of these cultures serves as a living testimony to the flux of identities and the mingling of historical narratives, aligning closely with the sentence's precursor, which emphasizes the ever-changing yet recurring nature of historical figures and events. By illuminating these layers of meaning within the next sentence, Joyce gives the gist of *Wake* through metalepsis in the names of cities and nations, as well as allusions, encapsulating its cyclical structure, its rich historical tapestry, and its deft interweaving of diverse cultural elements. Thus, the paragraph not only stands as a complex literary construct but also as a representational example, from Marmara

Sea to Hisarlık, embodying the very characteristics that the preceding sentence articulated as inherent to *Wake* as a whole. In this complex interrelation, we witness Joyce's mastery at giving the essence of his magnum opus through cultural allusions.

Attila and Further Turkish Resonances

Two lines following the dense matrix of Turkish allusions, the figure of Timur reappears in the narrative with the phrase "Yet stir thee, to clay, Tamor!" (Joyce 255.4). As if punctuating the Turkish references that came before it, Timur's reappearance serves multiple functions. As previously discussed, the gigantic qualities attributed to HCE are evident in this part of the text. In this specific instance, "Tamor" takes on an added layer of significance when viewed through the lens of Bog Latin, where it can be interpreted as "earth" (McHugh 255). This Bog Latin reference resonates with the word "to clay". The thread of Turkey-related allusions, thus, can still be traced through recurring motifs.

In the next paragraph, more striking Turkish allusions appear: "If one who remembered his webgoods and tealofts were to ask of a hooper for whose it was the storks were quitting Aquileyria, this trundler would not wot …" (255.8-10). McHugh tries to locate the source of the allusion to the sentence: "Gibbon: *Decline & Fall of the Roman Empire* XXXV reports that Attila, about to relinquish his siege of Aquileia, observed a stork & family about to leave her nest in a tower in the walls. He deduced the tower must be unmanned, breached the wall there & destroyed the city" (McHugh 255). Continuing from the previous analysis, the layered Turkish references in the text extend into further dimensions with the allusion to Attila. While it remains uncertain whether Joyce was aware of Attila's possible Turkish lineage, the connection between the Huns and Turkey is discussed in this thesis. Attila, the leader of the Huns, endeavored to capture Constantinople and succeeded in sacking Gallipoli – historical endeavors that encapsulate the geographical location of modern Turkey. The fact that this allusion to Attila follows closely on the heels of previous paragraphs replete with Turkish references amplifies its significance. Notably, the appearance of Timur – another prominent historical figure with a Turkish connection – in the preceding lines reinforces the intentionality behind the sequence of Turkish allusions. This pattern suggests that Joyce did not merely scatter Turkish references arbitrarily, but arranged them with deliberative focus to continue his thread of motifs. Moreover, if not immediately Turkish, the occurrence of these leaders points out an East-oriented motif, considering the Huns and Timur.

Furthermore, the word "stork" in the cited passage offers a phonetic echo of the word "Turk", an additional nuance that further bolsters the argument for Turkish associations. Considering McHugh's annotation, which involves a narrative where Attila uses a stork to inform his military strategy, this interpretation is not without support. Given the context, the stork – alongside its phonetic resemblance to "Turk" – serves a dual purpose: it reinforces the Turkish allusion while simultaneously acting as a conduit to a broader historical tableau.

The mention of "Bulljon Bossbrute" in the next paragraph introduces another layer of geo-cultural specificity (Joyce 255.13). As previously discussed, the term "bull" has etymological links to the Bosphorus, a strategic waterway that connects the Black Sea with the Sea of Marmara, and consequently, Istanbul. In Joyce's lexicon, the term serves as an encrypted nod to this significant geographical and cultural landmark. The inclusion of "Bulljon Bossbrute" in this paragraph not only strengthens the Turkish allusions but also provides a thematic bridge to the preceding paragraph, where the Marmara Sea – which encompasses the Bosphorus – figures prominently. Here, Joyce employs a narrative strategy that invites the reader to perceive these allusions as interconnected facets in his schema of cultural cross-references. Just as the Bosphorus acts as a bridge between two continents, this term functions as a literary bond that unifies various strands of East-West duality presented in the text.

As if an echo of this Bosphorus allusion, three pages later, there are two passages in which Turkish words appear. The following paragraph presents an array of Istanbul and Turkish-related allusions that further establish the interplay between the cultural and the lexical: "Great is him whom is over Ismael and he shall mekanek of Mak Nakulon. … For the Clearer of the Air from on high has spoken in tumbuldum tambaldam to his tembledim tombaldoom worrild and, moguphonoised by that phonemanon" (Joyce 258.17-22). Although Roland McHugh generally fills his pages with a multitude of allusions, he does not elucidate this particular passage with references to foreign languages, save for the Greek allusion for "phonemanon" (258). This indicates that there are undiscovered allusions and languages in this passage. So, I contend that the passage contains numerous Turkish allusions.

On the surface level, the sentence serves a functional narrative purpose. HCE, referred to as "the Clearer of the Air", is depicted as speaking in a tumultuous voice, reflected in the cacophonous phrase "tumbuldum tambaldam". The word "tumbuldum" itself resonates with "tumble down", suggesting a collapse or downfall, which dovetails neatly with the notion of "tombaldoom". The "doom" in "tombaldoom" lends an apocalyptic tone to the proceedings, capturing the cataclysmic implications of HCE's utterances. The narrative framework, then, effectively employs phonetic resonances and semantic associations to advance a particular emotional and thematic tenor.

In addition to serving this functional role, the passage is replete with linguistic resonances and cultural references that align closely with the recurring Turkish and Istanbul-related motifs already discussed. The term "tumbuldum", for instance, invites a compelling interpretation as an allusion to Istanbul, particularly when viewed alongside other Istanbul-specific references discussed earlier in this thesis. While phonetically mimicking the idea of "tumble down", it also corresponds with the Turkish phrase *tam buldum*, which translates to "I found it right" or "I have got it just right". Furthermore, *tüm* in Turkish means "all", and *tam* means "whole" or "complete", allowing for an interpretation that suggests a discovery of something in its totality, or "I found it as a whole".

Complementing this, the term "tembledim" manifests additional layers of meaning. At first glance, "temble" appears to reference "temple", thereby adding to the religious and cultural dimensions previously identified. However, the word also bears a striking similarity to the Turkish term *tembel*, meaning lazy, and *tembeldim*, translating to "I was lazy". In this way it could allude to Shem, who is "a lazy good-for-nothing" (Fordham 40). In a way, it could also represent the slow getting up of gigantic stature of HCE.

Adding further substance to these Turkish references is the appearance of the word "mekanek" in the sentence "he shall mekanek of Mak Nakulon". In Turkish, *mekan* means a space, place, or location, and, coupled with the pun on "make", its inclusion here can be read as a mixture of "making" and "space", in a way that could be interpreted as space-making. Notably, the term "mekanek" can be dissected into "mekan" and "ek", the latter potentially alluding to "eke", which means "also" or "in addition". In Turkish, the word ek also means in addition. Given Joyce's linguistic virtuosity, this punning quality could be intentional, melding "mekan" with "eke" to suggest the addition or expansion of space. Moreover, "mekanek" shares phonetic traits with the English word "mechanic", suggesting the mechanics of space-making, thereby tying into broader themes in *Finnegans Wake* about creation, destruction, and cyclical transformation. This is significant given Joyce's exploration of setting as an elastic concept, a fluid space where identities and cultures intersect and morph.

The term "tombaldoom" in the sentence serves as a compelling textual layer that furthers the book's exploration of thematic concerns while also offering a self-referential commentary on *Wake* itself. The word closely resembles *tombul*, a Turkish adjective that means both "round" and "fat". This term aptly captures the essence of Joyce's literary opus, which is both cyclical in structure, filled with a plethora of allusions and references, and "fat" in its voluminous length exceeding 600 pages. The pairing of "tombaldoom" with "worrild" makes the association even more striking, offering a description that could pertain not only to *Wake* but also to the world it seeks to encapsulate. The world, like *Wake*, is round, cyclical in the nature of human history and in seasons, and seems "fat" in its ellipsoid shape. For "his tembledim tombaldoom worrild and, moguphonoised by that phonemanon", renowned Joyce scholar William York Tindall astutely observes that "the Wake is our phonemanon", corroborating the idea that the sentence operates not only as an element in a web of cultural and linguistic references but also as a metacommentary on the nature of the book itself (165). This dual role serves to emphasize Joyce's masterful intertwining of narrative, linguistic play, and thematic depth, ultimately reinforcing the text's ongoing concern with the instability of binaries through the lens of Turkish.

Hundred-Letter-Long Thunder Words

In the labyrinthine narrative of *Finnegans Wake*, one of the most striking features is the presence of what has come to be known as thunder words. These are words that span one hundred letters, a remarkable length that cannot be ignored, even within a text notorious for its complex language and layered meanings. The thunder words appear ten times throughout the book and act as pivot points or markers that are as thematically resonant as they are linguistically complex. Functionally, they often signify shifts in the narrative, functioning as textual waymarkers or landmarks that guide the reader through the cyclical, spiraling structure of the novel. Their length and obscurity act as a deliberate interruption to the flow of the narrative, forcing the reader to pause and contemplate their significance. Moreover, these mammoth words act as epitome of the text itself, encapsulating multiple languages, references, and ideas. They serve as an epiphanic focus where themes converge, creating a momentary center of gravity in the otherwise fluid and sprawling landscape of Joyce's creation.

One of the most compelling aspects of these thunder words is the total count of their constituent letters, summing up to 1001. This seemingly inconspicuous detail, upon closer scrutiny, serves as an allusion to the classic collection of Middle Eastern folk tales, *One Thousand and One Nights* (McLuhan 37). Joyce's method of referencing another text, solely through the arrangement and number of letters is a remarkable feat of achievement. This is not merely morphological or phonemic; it is an intertextual thread weaved solely through the number of alphabetic constituents, stretching the boundaries of traditional semantics and syntax to the point of bypassing them. Such a method of allusion is not only technically fascinating but also rich in implications concerning Joyce's broader thematic landscapes. *One Thousand and One Nights*, originating from the East in the traditional East-West dichotomy, has its own complex narrative structures and thematic layers that span cultural and geographical boundaries. Just as *One Thousand and One Nights* consists of various stories within stories, diverse but thematically linked, so too does *Wake* reflect a similar textual architecture of interconnected yet diverse narratives. When Joyce integrates this Eastern text into *Finnegans Wake*, itself a cosmopolitan medley of languages and ideas, he blurs the lines that delineate East and West.

First and Second Thunder Words

The thunder words contain linguistic fragments from various languages around the globe, including Turkish. In doing so, Joyce disrupts the notion of fixed cultural or geographical dichotomies. He seems to assert that all languages, cultures, and stories are interrelated, participating in a continual dialogue that defies simplistic classification. For example, the first thunder word is the following: "bababadalgha raghtakamminarronnkonnbronntonnerronntuonnthunntrovarrhounawnskawntoo hoohoordenenthurnuk!" (Joyce 3.27-29). Meaning "father" in Turkish, *baba* aligns with the motif of paternity and lineage. However, it is crucial to recognize that

"baba" is also an example of an infantile sound, a linguistic utterance common in many languages to signify one's father. As such, the Turkish language joins a symphony of languages represented in this thunder word, participating the text's broader theme of the dissolution of East-West dichotomies. There are more obvious allusions to Turkish in the second thunder word: "Perkodhuskurunbarg gruauyagokgorlayorgromgremmitghundhurthrumathunaradidillifaititillibumullunu kkunun!" (23.5-7). Of particular relevance to this thesis, "gokgorlayor" stands out as an allusion to the Turkish phrase "gök görliyor", annotated by Roland McHugh as "thundering sky" (23). However, it is important to clarify that McHugh's interpretation contains a slight inaccuracy. The actual phrase should be *gök gürlüyor*, which is a sentence in itself, and the translation would be "it is thundering" or "the sky is thundering". The phrase is comprised of *gök*, which means sky, and *gürlemek*, which means to roar. Considering each and individual element of the phrase, this correction not only solidifies the Turkish presence within this complex word but also allows for a deeper understanding of the intricate multilingualism Joyce employs.

Interestingly, the thunder word also accommodates other languages conveying the same thematic concept of thunder. For instance, the Breton word "kurun", and the Russian phrase "grom gremit", both meaning "thunder", appear in the same compound term (McHugh 23). Joyce's fusion of these diverse linguistic elements, all pointing to the concept of thunder both foregrounds the elemental significance of thunder in the work and simultaneously functions as a linguistic melting pot that undermines any facile East-West dichotomy. By saturating a single term with a multiplicity of languages that all describe the same natural phenomenon, Joyce reveals his vision of a world where linguistic and cultural divisions are not merely transcended but actively dissolved.

Fifth and Sixth Thunder Words

The fifth thunder word, while not containing a direct Turkish reference within the word itself, alludes to Turkey in the subsequent sentence. The phrase following the thunder word states, "tell the cock's trootabout him. Kapak kapuk" (Joyce 113.12). The mention of the "cock" not only imbues the text with poultry imagery but also metaleptically resonates with the concept of a turkey, thus evoking a connection to Turkish culture. Roland McHugh annotates "Trut" as being German for "turkey", which in its proper term is likely *Truthahn*. Considering the association of the animal and the country Turkey, these annotations function as signposts leading the reader to the succeeding phrase "Kapak kapuk", a term echoing the Turkish phrase *kapıyı kapat*, meaning "close the door".

The appearance of "Kapak kapuk" within this context is fascinating for a variety of reasons. Firstly, it intensifies the already existing layer of sexual connotation in the paragraph, established by "tutus milking fores and the rereres on the outerrand asikin the tutus to be forrader" alluding to "titties" in *Ulysses* as shown by McHugh

(Joyce 113; McHugh 113). Here, the linguistic elements in the passage offer additional insights into its sexual undertones, both overt and coded. The phrase "outerrand asikin", for instance, reads as a probable allusion to "foreskin", an interpretation further substantiated by the occurrence of "sik" within the term "asikin". In Turkish, *sik* is an unequivocal reference to the male genitalia, specifically the penis. Additionally, "tutus" is another term within the context that intrigues with its etymological roots. In addition to meaning "secure" in Latin (McHugh 113), in Turkish, *tutuş* means "holding" or "grip", introducing yet another layer of meaning that ties into the sentence's thematic complexity. This sexual layer echoes the undercurrents of eroticism that are pervasive throughout the work. Yet, more importantly, as ALP represents woman genitalia, HCE represents male genitalia. Therefore, symbolically, a conversation revolving around those terms inevitably gives clues about HCE and ALP. Secondly, here, ALP wishes to reveal the truth about HCE, so it is not only an injunction to close the door (either literally or metaphorically) but also an admonition to be discreet in what will be revealed.

Furthermore, the same phrase of "kapak kapuk", in nearly exact form, resurfaces in the sixth thunder word: "Lukkedoerendunandurraskewdylooshoofermoyporter tooryzooysphalnabortansporthaokansakroidverjkapakkapuk" (Joyce 257.26-27). The occurrence of the phrase "kapakkapuk" at the end of the sixth thunder word carries multifaceted implications. Its concluding position within the word, for example, imbues it with a certain gravity, serving as a kind of linguistic and thematic coda that accentuates the preceding complex array of languages and meanings. As with many of the preceding phrases in the thunder word, the core sentiment is essentially the same: to shut the door. The sentiment resonates in a variety of languages: Italian with "chuidi l'uscio", French with "fermez la porte", and German with "Türe zu", each coalescing into a polyglot statement about barriers, be they physical or metaphorical (McHugh 257). Yet the Turkish phrase, situated as it is at the close of this logorrheic utterance, uniquely interacts with other languages in the formation of meaning. For example, in Finnish, "kapakka" denotes a tavern, an establishment often associated with both communal gathering and, at times, a certain level of seclusion or barrier from the outside world (McHugh 257). Here, the situational context of this particular thunder word also merits attention. It is found in Part II (Chapter 1), which includes various childhood games and activities, such as Glugg's attempt to guess the colors of the girls around him and Issy's singing. This scenario of youthful curiosity and exploration provides a backdrop against which the thunder word, laden with directives to shut doors and maintain boundaries, gains additional interpretive weight. Through the end of the chapter, children should come home. Issy, one of the girls, resists.

> ALP, furious at Issy for disregarding her orders to come into the house, is also angry at the disrespectful tendency of Issy's song. When authority is threatened, it responds with violence, and here ALP seizes her daughter […] and gives her a spanking (Epstein 123).

Epstein convincingly ties the spanking of ALP, the shouting of HCE from the tavern, and the reason why thunder word is given at that moment. He further elucidates:

> Note that one reason for ALP's anger and fear is that Issy is creating a song […] and [is] accused of creating a 'panto[mime].' Since creation is a sure sign of rebellion in the children of the archetypal family, Issy richly deserves her spanking, as her mother, and God thundering overhead. As we have seen, creation is the original sin in the Wake. [… W]hen human beings create, God flies into a jealous rage and thunders furiously at his turbulent and imitative offspring (123–124).

The thunder word that is heard by everyone is actually "the sound of ALP spanking and Issy combined with HCE shouting: 'Shut the door!'" in different languages (124). After the shout, the audience at the tavern claps and this is mixed with the sound of the spanking (124). Yet, this clapping, in one interpretation, comes from the onomatopoeic property of "kapakkapuk" (McLuhan 151). Moreover, "caput" means "head, leader" in Latin (151), which are the symbols of HCE, helping the reader identify him. Besides, in German, "Kaput" means "over, finished" (151), which indicates the end of the thunder word as a meta-commentary. With this, the multilinguistic nature of "kapakkapuk" gains not only syntactic, but also thematic dimensions. The act of shutting the door, in a metaphorical sense, becomes an emblematic gesture for sealing off the events and emotional currents of the chapter, which ends one and a half pages later. The symbolism of closing the door, therefore, not only acts as a powerful narrative device but also as a metaphor for the closure of the chapter itself, inviting the reader to pause and reflect on the kaleidoscopic narrative arcs that have just unfolded. Moreover, the intricate layering of words from Turkish, Finnish, German, and Latin speaks to the sophisticated nature of Joyce's linguistic cosmopolitanism, in which no single language or culture holds the monopoly on meaning.

In the context of Part II, Chapter I, the thematic undercurrents set the stage for a narrative crescendo, both validating and subverting traditional familial and linguistic norms. The clashing domestic energies between ALP and Issy, culminating in an eruption of disciplinary action and vocal uproar, find their narrative echo in this resonant thunder word. Consequently, "kapakkapuk", while acting as a directive to shut the door, also symbolizes the multi-dimensional narrative that gates Joyce swings wide open – allowing a flood of interpretive possibilities to gush in, just as the children are beckoned to come home. Thus, as the chapter draws near its end, the concluding Turkish word serves as a linchpin that locks together the manifold cultural and thematic strands, showcasing Joyce's exceptional ability to subvert yet embrace the maelstrom of linguistic diversity.

Seventh Thunder Word

The kaleidoscopic range of languages and cultural references in *Wake* is emblematic of the text's complexity and its refusal to adhere to conventional narrative frameworks. Of particular interest is the inclusion of another thunder word in Part II, Chapter 3, also known as Chapter XI, a section identified by William York Tindall as among the most enigmatic and inscrutable passages in the entire work (171). Tindall's observation about the density of these chapters points to their critical significance, observing that "If chapter IX is denser than what preceded it, Chapter X should be densest; but Chapter XI is even denser. A more elaborate comparison of adjectives is called for. Lacking it, we must content ourselves with calling Chapters IX, X, and XI the densest part of *Wake*" (171). Such dense passages function as multivalent sites of semantic potential, accommodating a plethora of interpretations and critical inquiries.

The complexity is magnified by the story within Chapter 3, which recounts the initial meeting between HCE, represented by a Norwegian captain, and ALP, portrayed as a tailor's daughter (Epstein 140). This narrative context, already imbued with layers of symbolism, is punctuated by the resonant thunder word. As Epstein notes, this thunder word is triggered by the act of creation – the tailor crafting a suit of clothes – resonating thematically with the idea of creation as a taboo, a divine prerogative that incurs the wrath of God when emulated by mortal beings (140).

Considering the importance of tailor in this chapter, Turkish language is not skipped by Joyce. Remarkably, the Turkish word for tailor, *terzi,* appears twice in *Wake*, once as "Terziis" on p. 111.6 and again as "Tersse" on p. 322.18. McHugh has noted these occurrences, but what adds layer of interpretive richness is that the second appearance, "Tersse", is in Part II, Chapter 3, which is precisely the chapter under discussion. The sentence runs thus: "Serge Mee, suit! sazd he, tersey kersey. And when Tersse had sazd this Kersse stood them the whole koursse of training" (322.17-18). It's worth emphasizing that *terzi* acts as a catalytic element in this context, a linguistic touchstone that suggests the likelihood of other Turkish words or allusions. One such term is "kerse", embedded within "kersey". First, McHugh's glossing of "kersey" as "coarse cloth for trousers" provides an additional layer of linguistic richness within the tailoring theme. Yet, the word "kersey" appears in close proximity to "tersey kersey" within the same sentence, increasing the potential for Turkish allusions. In Turkish, the word kes means "cut" in the imperative mood. This term is particularly apt given that cutting is a tailor's principal task, reinforcing the vocational implications of *terzi* in the text. Thus, "tersey kersey" would mean that *terzi keser* or *terzi kes*, meaning "tailor cuts", or "tailor, cut". Besides, the co-occurrence of *terzi* twice within the same sentence, appearing as "tersey" and "Tersse", only fortifies the argument for recognizing Turkish allusions within this segment. Moreover, the word ters, meaning "opposite" or "reverse" in Turkish, could contribute to both the chapter's and the book's broader thematic focus on polarities and oppositions. The word *terzi* in this context, therefore, does not merely

stand as an isolated cultural or linguistic reference; it becomes an integrated element of the text's thematic architecture.

Intriguingly, even the term "Serge", which may at first appear as merely a proper name – potentially an allusion to "Sergei" or a rank like "sergeant" – bears relevance to tailoring as it also denotes a type of fabric (McHugh 322). In this way, the term is not merely a placeholder for a name or title, but it serves as another meaning that harmonizes with the textile and tailoring themes set by *terzi* and "kersey". The sentence thus becomes a linguistic and thematic palimpsest. Within its compact form, it encapsulates layers of meaning and contributes to broader motifs of creation, polarities, and identity. The presence of Turkish elements, therefore, integrates seamlessly into the text's dense fabric of ideas and representations.

The seventh thunder word "Bothallchoractorschumminaroundgansumuminar umdrumstrumtruminahumptadumpwaultopoofoolooderamaunsturnup!" is replete with complexities that invite a multifaceted analysis (Joyce 314.08-09). The term "minar" appears almost twice in this thunder word, hinting at either *minare* or *mimar*. *Minare* in Turkish refers to the minaret, from which a muezzin calls the faithful to prayer. Moreover, the presence of the minaret, a place associated with the call to prayer upon a person's death, offers a provocative confluence of Turkish culture and Viconian cyclic history within this chapter. The allusion to the minaret is especially significant in the context of Part II, Chapter 3, which corresponds to the third cycle in Giambattista Vico's *Scienza Nuova* – the age of democracy, characterized by the practices of interment and burial (Hart 48). Besides, the word *mimar* signifies a builder or architect in Turkish. Joyce's preoccupation with the theme of the master builder is multifarious and can be substantiated by multiple references in the text (see also 4.18, 58.16).

Another salient point arises from the term "sumum", which appears to echo the Turkish words *hamam* and *su*. Joyce had a distinct familiarity with the concept of the Turkish bath or hammam, evident from the character Dr. Achmed Borumborad, who opened Dublin's first Turkish bath and also appears in *Wake* (Joyce 492.22; Glasheen 150). Moreover, the text includes other allusions like "hamman" (205.30), and "Mr Humhum" (173.22-23), attesting to Joyce's conscious engagement with the motif. I believe that Joyce also knew the word *su* in Turkish and combined both words. For this, there is a more overt allusion to *su* in *Wake* that can elucidate Joyce's intentions. The sentence "the timoneer? That marchantman he suivied their scutties right over the wash" offers a compelling case for Joyce's cognizance of the Turkish word *su*, meaning water. The entire sentence is permeated by nautical themes and terminologies, allowing for a layered understanding that echoes multiple languages and cultures, and crucially, sustains my claim regarding Joyce's awareness of the Turkish lexeme *su*.

To begin with, the term "timoneer" denotes a steersman, as annotated by McHugh (197). This role is inherently linked to the control and navigation of a vessel on water. Furthermore, the term "marchantman" carries the component "mar", the Spanish word for sea, thus bringing another aqueous element into the

scene. This lexical choice manifests Joyce's deliberate intertextual weaving of terms related to water, enhancing the richness of the sentence's thematic scope. The term "scutties", signifying "small boats", further consolidates the maritime context of the sentence (197).

The word "suivied" is particularly compelling for the argument at hand. While McHugh notes its resemblance to the French word "suivre", meaning to "follow" (197), the phonetic and semantic proximity to the Turkish word *su* cannot be dismissed as coincidental. Given the already water-saturated context of the sentence, the term "suivied" gains a dual role. On one level, it performs its French etymological function of indicating "following", aligning with the steersman's action of trailing the "scutties" and at the same time evoking the name of the book, "wake", in the sense of a trail appearing on the surface of the water. On another layer, it covertly alludes to the Turkish word *su*, serving as a linguistic nudge towards the omnipresent theme of water. Therefore, the sentence not only carries enough contextual cues to speak to maritime themes but also seems to be meticulously crafted to accommodate a subtle yet deliberate reference to the Turkish word for water. In doing so, Joyce adds a complex polysemous layer to the text, integrating Turkish elements as part of his broader thematic arsenal. Such integration adds a level of conceptual depth to Joyce's sprawling narrative, affirming the text's ongoing engagement with the East-West dichotomies and the fluid intersections of language, culture, and meaning.

Combined with hammam, the term *su* adds another layer to the word "sumum" from the thunder word. This interpretation gains further credence from the term "waultopoofool", which McHugh annotates as a reference to Waterloo, a term that contains "water" (314). Furthermore, the phonetic resemblance to "waterproof" amplifies the thematic association with water. Immediately succeeding the thunder word is the line, "–Did do a dive, aped one" (Joyce 314.10); the notion of a "dive" enhances the thematic focus on water, thus fortifying the grounds for a water-centric interpretation of the Turkish allusions in this thunder word.

The unique feature of this thunder word in Chapter 3 is not only its phonetic power but also its intricate involvement in the chapter's theme of creation and taboo. The inclusion of the Turkish word *terzi* can be read as another nod toward the interwoven nature of East-West relations. This is especially intriguing given that tailoring, as an act of creation, evokes not only divine ire but also a complex network of cultural and personal identities, echoing the initial meeting between HCE and ALP. Moreover, Turkish words interlace seamlessly with the text's broader thematic concerns – ranging from the master builder to Viconian cycles, from Turkish baths to the significance of water. These elements create a resonant dialogue between Turkish culture and the multiplicity of references Joyce draws upon, reinforcing the fluidity of cultural and thematic intersections in *Finnegans Wake*.

Conclusion

In this thesis, I have set out to explore an overlooked yet important dimension of James Joyce's enigmatic masterwork *Finnegans Wake*, which is the incorporation and significance of Turkish cultural elements in the fluid East-West duality throughout the multilayered narrative. Despite the expansive body of scholarly analysis devoted to unpacking the numerous allusions and linguistic complexities that define *Wake*, academic attention specifically focused on Turkish resonances has remained scant. Yet, as this study demonstrates through close reading and contextual examination, Turkish references permeate the text in subtle yet meaningful ways that deserve closer scrutiny. Tracing these references – from overt nods to Istanbul and the Turkish language to more covert evocations of Turkish history and culture – reveals compelling insights into Joyce's literary and philosophical ambitions. More broadly, analyzing the role of Turkish elements sheds light on *Wake*'s fundamental desire to subvert conventional notions of identity and undermine the possibility of simplistic cultural or geographical categories.

One of the central arguments forwarded is that Joyce's inclusion of Turkish references aligns with and furthers the text's ambition to challenge traditional East-West dichotomies. As explored throughout the thesis, Turkey's unique position as a nation straddling Europe and Asia renders it a fitting embodiment of the cultural liminality and fluidity Joyce seeks to represent. By suffusing his narrative with Turkish names, places, words, and historical figures, Joyce problematizes the bifurcation of Europe versus Asia, Christianity versus Islam, and West versus East. The fact of Turkey's mixed heritage, both geographically and culturally, resists its relegation to any single categorical slot. Likewise, Joyce's studied interweaving of Turkish elements amidst other copious cultural traditions – from Gaelic Irish to the Greek and Latin underpinnings of Western thought – upends the possibility of neatly delineated identities or experiences.

Istanbul's multifaceted history, captured in Joyce's allusions to its layers of names and rulers, offers a microcosmic representation of the East-West fluidity that the text repeatedly invokes. Tracing these references throughout the convoluted landscape of *Wake* reveals how deftly Joyce inscribes Turkey's complex position into the very framework of his narrative. Allusions that span Turkey's Byzantine, Ottoman, and modern epochs foreground how the country acts as a nexus where histories and cultures perpetually intersect and transform. The motifs of "the hen" and "the letter", exemplified through Turkish words, further this dissolution of boundaries by shuttling between literal and metaphorical dimensions. Ultimately, the Turkish elements spotlighted in the thesis provide a window into the texts' constant preoccupation with the instability and permeability of cross-cultural encounters. Far from representing an ossified dichotomy, East and West emerge as contingent and interwoven constructs, an interpretation creatively actualized through Joyce's engagement with Turkey.

This study's specific focus on elucidating Turkish resonances also illuminates Joyce's remarkable linguistic pluralism. As analyzed throughout the readings, Joyce adeptly draws upon words and phrases from Turkish, seamlessly embedding them within the polyglot fabric of his prose. Furthermore, he infuses terms with multiple cultural connotations, often challenging surface meanings to activate deeper networks of symbolic association. Granular analysis of passages containing Turkish words or names dispels any notions of Joyce's multilingualism as random or whimsical. Instead, it reveals meticulous word choices calibrated to enrich thematic depth. Even conventional Turkish vocabulary becomes imbued with layered significance in the Joycean lexicon. Moreover, examining the context surrounding Turkish-language deployments, as with the term *lisan* and its interplay with sound, provides insights into Joyce's techniques of harnessing linguistics on both sensory and conceptual planes. Ultimately, the role of Turkish vocabulary and phonetics spotlights Joyce's hallmark of linguistic recalibration, where no language or word is neutral but ripe for critical reexamination.

Building on these close readings, the thesis also argues for a stronger recognition of Turkey's mythical and symbolic resonance in *Finnegan's Wake*. As discussed over the course of multiple analyses, Turkish references often function on both literal and metaphorical levels simultaneously, granting them a multidimensional significance. Whether it is the city of Erzurum or the concept of Hisarlık, these allusions frequently channel both geographical specificities and expansive mythic undertones. Names, places and words refract into different semiotic frequencies, serendipitously activating new networks of cultural meaning. This mythic potency of Turkish motifs, alongside their grounding in precise locales or linguistic terms, attests to the density of signification Joyce manages to condense into singular words or phrases. Consequently, appreciation of the Turkish dimension significantly enhances understanding of the text's attempted encapsulation of broad existential, metaphysical and historical questions within its kaleidoscopic narrative.

Of course, this thesis represents just one limited foray into the expansive and complex terrain of *Finnegans Wake*. Much work remains to fully map the implications of Turkish cultural and linguistic elements across the entire fabric of the text. Broader historical and archival research could uncover invaluable insights into the geneses and specific motivations behind Joyce's decisions to incorporate certain Turkish references. Comparative analysis of his other works could also illuminate larger patterns in his engagement with Turkey and Eastern cultures. Critically examining the gaps and limits in Joyce's representation of Turkey – an undertaking precluded within the scope of this project – may reveal meaningful insights about Eurocentrism and Orientalism during his intellectual milieu. Ultimately, the Turkish dimensions explored here constitute promising strands that future scholarly investigation could productively expand upon.

In closing, by highlighting the significance of oft-overlooked Turkish resonances, this thesis aims to spur wider recognition of *Finnegans Wake*'s remarkable cultural heterogeneity. Locating where and how Turkish words, names and motifs

assume prominence offers fresh perspectives on Joyce's literary philosophy and technique. These revelations in turn enrich appreciation of the text's density and dismantling of boundaries between languages, between seemingly distinct geographical or religious inheritances, and ultimately between what appears to be stable categories of identity and experience. If *Finnegans Wake* constitutes a "universal history", then Turkey's multifaceted presence in the narrative testifies to its diverse cultural components that defy any attempt at a monolithic historical account. By bringing Turkish elements to the fore and examining their implications, this thesis represents a modest yet meaningful step in expanding insight into Joyce's expansive literary project of reimagining the fluidity and complexity of culture.

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