

James Joyce's Rhetoric of Recirculation in *Finnegans Wake* and Rumi's Philosophy

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Abstract

*Throughout the process of interpreting a text, the reader does not throw significations over the body of the text which is present-at-hand, he does not stick a value on it; but when such a tissue of quotations is encountered, the tissue in question already has an involvement which is disclosed in the reader's understanding of the world, and this involvement is one which gets laid out by interpretation. My argument is focused on James Joyce's *Finnegans Wake* (1939) not as a unique text or hermetically sealed space; but rather, as a text which is perpetually open to being seen in the light of new contexts, having the potential to be different each time it is read. Having recirculating "gygantogyres" (FW 596. 23) and a circular, 'gygantogyroscopic' structure, it provides multiple receptions for the reader through a phenomenological reading to expand his horizon of expectations which results in his metamorphosis. De facto, Joyce's rhetoric metamorphoses the reader's cognition through reading, interpreting and reinterpreting his novel. Moreover, my objective is to shed more light on the recirculating and polyphonic features of *Finnegans Wake* which create a galaxy of significations for the reader to move upward through the winding labyrinths and rhetorical topoi. Finally, this paper traces the affinities between Joyce's rhetoric of recirculation and Rumi's philosophy of circular character of life.*

Key Words: Rhetoric, Recirculation, Gygantogyroscopic, Horizon of Expectations, Polyphonic

1. Introduction

The history of a text's reception and the addressee's active participation play an integral role in the text's aesthetic status and significance, and determine its historical life. The aesthetic judgment one might have regarding an artistic work is determined by his gaze. What one might find, regarding the artistic work and the artist, is that, in Martin Heidegger's words, "[n]either is without the other," which in turn are on account of the third term, art (2002: 1). On the one hand, one might question the nature of art by examining the artistic work; and on the other hand, he/she might question the origin of artistic work by examining the nature of art. The argument is moving in a circle! The core of art lies not in mere craftsmanship but in the disclosure of a world, an event in which being shows itself, since a work of art opens up an aesthetic world, a truth. Moreover, every work of art is a thing that is made and represents something other than the mere thing itself is; hence, it has a thingly character. In this regard, James Joyce's *Finnegans Wake* (1939, *Wake*, *FW*) is an intuited unity of a series of perceptions of an object. It is a text preoccupied with cyclical storytelling and transcription, constructing itself by subsidiary narratives of all sorts. The *Wake*, as a multi-voiced and multi-levelled artistic creation having a dialogic significance, indicates how the terms and assumptions of the dialogue are modified as one might pass from one generation of readers to the next.

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My understanding is that the gigantic-circulatory structure of the *Wake*, Rumi's philosophy of circular character of life and the reader's birth-death-rebirth circular reading has something in common with each other. One might trace such a gygantogyroscopic recirculation in the movement of the river, the beginning and end of the *Wake*, the shape of 'O' in the last chapter of the first part (A. L. P.), the first and last sentences and their relation to the river's movement and in turn to Rumi's philosophy of recirculation of life and the progressive repetition of history. Moreover, my objective is to examine the ways in which the *Wake* appears to the reader and his subjective contribution to this process of appearing. The argument is focused on the ways the reader constructs the world of the *Wake*, and the ways in which such a world appears to his subjective apparatuses. The reader's consciousness determines, classifies and arranges the world of the *Wake*, which appears to his consciousness as a multi-dimensional phenomenon. One dimension out of 1001 is that the text appears as both an object and the process of interpreting, philosophising history and personality as gyres "Gyre O, gyre O, gyrotundo" (FW 295. 23-4), a journey upward in a spiral staircase. As the reader is involved in the act of reading he covers the ground he has covered before, only higher up; as he looks down the winding stair below him he measures his progress by the number of places where he was but no longer is. The journey is both repetitious and progressive; he goes both round and upward. Consequently, the reader of the *Wake* passes through a series of deaths and rebirths which results in rising and developing to a higher stage of perception, in Joyce's words, "[f]inest view from horizon" (FW 590. 23). The movement is from perceiving the text as reality to perceiving it as a phenomenon.

2. Method: Reader's Gygantogyroscopic Horizon

According to Hans-Georg Gadamer, "to say what one means, on the other hand—to make oneself understood—means to hold what is said together with an infinity of what is not said in one unified meaning and to ensure that it is understood in this way"; therefore, someone "who speaks in this way may well use only the most ordinary and common words and still be able to express what is unsaid and is to be said" (464). There is the influence of personality and personal identity on literary interpretation. Individual readers are seen to re-create works of literature according to their personality traits or desire for self-knowledge. Each reader considers his own language and culture as the axis around which other languages and cultures circulate. During such a circulation the languages and cultures intersect each other, which might be the point of affinities among the languages and cultures. In this regard, the reader reaches a kind of epiphany which transforms and expands his point of view and horizon of expectation.

The act of reading the *Wake*, like the circular movement of the gyroscope (it comes from the Greek word *gyros*, circle or ring, and *skopein*, *skopeo*, to view), is a body exhibiting gyration. In the gyroscopic way of reading the readers' gazes rotate at high angular velocity about an instantaneous axis. The movement creates a harmonious circling regarding the process of reading. The reader's attempt to harmonize his interpretations with the *Wake* and other interpretations is similar to the harmonizing movements in a gyroscope which shows the parallelism. In this regard, the gygantogyroscopic reading reconstructs an "infinite self-refashioning in Joyce's writing," and invites the talented readers to participate in the various "act of reading and comprehension" (Attridge 3). The reader, through a gyratory dynamic process of recreation and recirculation, goes forward and backward, he changes his understanding, forms new expectations, questions, muses, accepts, rejects, creates, and then recreates a new understanding. Reading will reflect the structure of experience; and in this way, it will expand the reader's horizon of understanding, it will change and enrich his perception. While reading, he, unconsciously, operates on different levels or moves on various axes.

Joyce's language by naming beings brings beings to word and to appearance. His language creates and reveals the true being that is already there, bringing this being to the light of expression. His artistic language lays the groundwork for his reader's understanding of himself, his self-image and his entrance into world history.

Moreover, Joyce's world moves in cycles that are very indeterminate in that the readers have no way of predicting specifically what may happen or when, and indeed determinate in that the readers know certain events may recur. In spite of the *Wake's* unpredictability or instability, every reader tries to "move towards that impossible goal of total understanding" (Attridge 3). The *Wake*, with its complicated structure and thematic patterns, has the capability to enrich every reader's experience and to activate different strategies of interpretation. The reader should consider "the *Wake's* notorious complexity, density, and length"; simultaneously, the text offers every reader "*some* familiar ground to walk on, precisely because it incorporates so much of the world's linguistic, cultural, and historical knowledge" (Attridge 10). This "reader-friendliness! Text" (Attridge 11), or as Joyce writes, "rolywholyover" or "streamsbecoming" (*FW* 597. 3, 8) novel, yields up its mysteries to various readers. The *Wake* with its singing rhythm hypnotizes every reader to participate in the act of reading celebrated by the words and to join in their "singing exercise," as much as to contribute his own particular knowledge or "insights" in a very complicated process and as a result to create "a growing network of meanings and patterns" (Attridge 17, 11). Every page of the text bombards the readers with "a constantly proliferating evocation of sounds and sights" as well as features and cultures (Attridge 18).

The-will-to-read suggests the belief to "the historicity of meaning and to the possibility of its becoming," but it does not necessarily mean that meaning is fixed (Derrida 155). In fact, there are profound layers of meanings, appearing as never-ending cycles, complexes, dynamic configurations, diverse net-webs and "the regenerations of the incarnations of the emanations of the apparentations of Funn and Nin" (*FW* 600. 8-10), which can be considered as significant and shocking. According to Wolfgang Iser, the "convergence of text and reader brings the literary work into existence" (2000: 189). The reader's circuitous reading gives rise to its dynamic nature; indeed, the act of reading causes this polyphonic text to unfold parts of its inherently dynamic character. Joyce's "ideal reader suffering from an ideal insomnia" (*FW* 120. 13-14) "experiences what is addressed to him and what he understands in all its validity" (Gadamer 396), "over a full trillion times for ever" (*FW* 120. 12).

3. *Finnegans Wake: A Festival in 1001 "Gyantogyres"*

The artistic written dimension of the *Wake* gives us a level of *a priori* knowledge or truth, however, the aesthetic unwritten dimension of it gives us an extraordinary opportunity to visualize *a posteriori* knowledge or experiential truth. Joyce's intertextuality and intercultural references imply that life is a system of recirculation or repetitious, progressive gyres with the cyclical history of man in the world at the opening of the creation: "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs" (*FW* 3.1-3). The various cultural stories cycle back and forth to the story of creation of man, and his initial uncertain position in this world. Everything in this world moves on a cycle, and cycles come in many forms. This repetitious story or narration of the history in various frameworks serves the same function in order to indicate that all things cycle back around.

Even though Joyce was doubtful about theosophy "as being a recourse for disaffected Protestants" he was truly, as Richard Ellmann states, "interested in such Theosophical themes as cycles, reincarnation, the succession of gods, and the eternal mother-faith that underlies all transitory religions. *Finnegans Wake* gathers all these up into a half-'secret doctrine'" (99). Falling/rising as the *topos* of recirculation might appear in various forms, but can all forms of falling and rising be equalized? Certainly not, there must be different ways of thinking about things; there must be undoubtedly different layers of truth within the dynamic system of life. William York Tindall puts emphasis on the idea of having circulation: "*Finnegans Wake* is about *Finnegans Wake*" (237). There are also many instances regarding the existence of Viconian cycling or recirculation in the *Wake*. From the outset of the *Wake*, the reader is confronted with circulation and recirculation.

Each language, as a mode and encyclopaedic knowledge of conceiving the world used in the *Wake*, might be considered as a polyphonic gygantogyroscope of cultural network within which the cultures in a cyclical circulation overlap and intersect each other. One might trace such a recirculation in Earwicker's family, as Tindall writes: "the father begets twin sons, who quarrel. Uniting at last against father, they replace him as he falls. The rising son (a union of the quarreling twins) becomes father in his turn and begets two sons, who quarrel, unite, and, after his fall, become father" (243), which might in turn suggest the archetypal cyclic *topos* of fall and rise of Adam and Eve, and Abel and Cain. The rhythm or cycling of falling and rising, which goes round and round, is emphasized in all parts of the *Wake*, especially at the beginning of chapter one by the ballad of "Finnegan's Wake." *Wake*, in this case, very symbolically means "celebrating death and waking up or resurrection" (Tindall 251). This renewal or rebirth of Finnegan is due to A. L. P. who picks her fallen husband up, as Joyce writes, "waked him widowt sparing and gave him keen and made him able and held adazillahs to each arche of his noes" (*FW* 102. 2-3).

In the phrase "Tap and pat and tapatagain" (*FW* 58. 23), one might trace another reversal of algorithm, "tap" and "pat" or "tapat" which is the mingling of "tap" and "pat," "ta + pat" or "tap + at," indicating the reversal of cycle but creating a new recycle, like a 'gyre'; or "the mappamund has been changing pattern" (*FW* 253. 5-6) in which Joyce repeats the reversal of "map" as "pam" by adding German "und." As Tindall states in *Ulysses*, "thirty-two is the number for falling and eleven the number for rising"; hence Joyce's numerology that is 1132 might be considered as the master sign in *Finnegans Wake* which includes both rise and fall (253). The number 1132 refers to "father and sons together: eleven for rising Shaun or Kevin (K is the eleventh letter), thirty-two for falling Earwicker, and twenty one, their difference, for Shem" (Tindall 253). This mathematical analysis proves the cycle of rising and falling, showing very meticulously that Joyce toys with the *leitmotif* of falling and rising based on his own mathematical strategy. The number 566 which is half 1132 is the number for women. It means a cycle within a cycle, or historical cycles from the time of creation *ad infinitum*. Having an eye on Tindall's argument, one might see how numbers 111 and 1001 represent "renewal and creation" (253). These two numbers include repetition of digits 1 in 111, such an algorithm is effective to show a fixed cycle but the digits 10 or 01 as the reversal of algorithms suggests an unstable cycle. Obviously the *Wake* offers an enormous amount of detailed information, repeated again and again with very small variations. It is not very much changing, as Joyce writes in *Ulysses* (*U*), "neverchanging everchanging" (*U* 550). Therefore, the history of falling, beginning with the fall of Eve and then Adam and continuing with the possibility of man's rising again in paradise, is imagined by Joyce in various forms.

The *Wake* begins *in medias res* of its unfinished last sentence to transcend the conventional linear narrative representation, to re-circulate a cycle and shape a cyclical structure, a gyre that moves round and round in never-ending "gygantogyres, with freeflawforms" (*FW* 596. 23-4), which marks the typology of man's cyclical experience. On 8 November 1926, in a letter to Harriet Shaw Weaver, Joyce writes about the *Wake* "[t]he book really has no beginning or end. [...] It ends in the middle of a sentence and begins in the middle of the same sentence" (*L1*: 246). This ever inexhaustible text can neither be controlled nor "dominated," nor "mastered," nor limited by "a single set of meanings" (Attridge 11). According to Derek Attridge, reading the *Wake* indicates that all reading is "an endless interchange: the reader is affected" by the text concurrently as it "is affected by the reader, and neither retains a secure identity upon which the other can depend" (11).

Reading a literary text as a whole, and the *Wake* in particular, is an "infinitely transmissible" discourse with no end (Derrida 12). It is a mixture of continually "repeated motifs, scenarios, and anecdotes" making the reader move in different directions like the gimbals in a gyroscope to "enrich and clarify" the act of gygantogyroscopic reading (Attridge 19). It repeats in a gyroscope of different axes and with ever-increasing nuances in the cyclical reality about the world and the means of cognizing and re-cognizing such a reality.

4. Rumi: Never-Ending Cyclical Birth-Death-Rebirth

I died as inanimate matter and arose a plant,
 I died as a plant and rose again an animal.
 I died as an animal and arose a man.
 Why then should I fear to become less by dying?
 I shall die once again as a man
 To rise an angel perfect from head to foot!
 Again when I suffer dissolution as an angel,
 I shall become what passes the conception of man!
 Let me then become non-existent, for non-existence
 Sings to me in organ tones, 'To him shall we return.'

(Rumi 233)

It is scientifically recognized that the fundamental condition of our existence is to revolve. There is no being or object which does not revolve, because all beings are comprised of revolving electrons, protons, and neutrons in atoms. Everything revolves, and human being lives by means of the revolution of these particles, by the revolution of the blood in his body, and by the revolution of the stages of his life, by his coming from the earth and his returning to it. All these revolutions are natural and unconscious. But the human being possesses a mind and an intelligence which distinguishes him from other beings. In this regard, one might refer to the revolving dome of the heavens and the celestial wheel which are common themes in Persian literature. They imply the sense of fate. Thus Omar Khayyam (?1048-?1123), the Persian poet, writes, "Since the Wheel of Heaven has never turned at the bidding of the wise, what matter if there be seven or eight heavens?" (Chevalier and Gheerbrant 199) Khayyam, as Joyce quotes from the "quatrain of rubyjets [Rubaiyat]" (FW 122. 11), is in quest of "The punch of quaram on the mug of truth," "[w]ithin the tavern's secret boot" (FW 368. 24-6).

Much in a similar way, the circulatory dance of "whirling dervish" (FW 184.6) inspired by cosmic symbolism, intentionally and consciously participates in the shared revolution of other beings. They copy the circular motion of the planets round the sun, all gyratory motion symbolizes by the sun. Their founder Jalal-al-Din Muhammad Rumi, the Persian Sufi poet, as Joyce writes, "[o]ur homerole poet [...] puts it somewhys better. [...] Littlegame rumilie" (FW 445. 31-4) or "Rumi" (Benstock 102), celebrates this circumambulation of the soul in his monumental work, the *Mathnavi*. He states that he has revolved with the nine fathers or planets in every Heaven, and he adds that year in year out he has turned with the stars. Rumi also contrasts the "material circumference of the physical world with the Circle of Absolute Being" (Chevalier and Gheerbrant 199). As Joyce shows:

Sevenheavens, O heaven! Iy waount yiou! yore ways to melittleme were wonderful so
 Ickam purseproud in sending uym loveliest pansiful thoughts touching me dash in-
 you through wee dots Hyphen, the so pretty arched godkin of beddingnights. (FW
 446. 1-5)

Regarding the important characteristic of this seven-centuries-old ritual, or as Joyce writes, "sevendialled changing charties" (FW 551. 32) of the circularity dance of Dervishes, one might mark that it unites the three fundamental components of human nature: the mind (as knowledge and thought), the heart (through the expression of feelings, poetry and music) and the body (by activating life, by the turning). These three elements are thoroughly joined both in theory and in practice as perhaps in no other ritual or system of thought. Turning towards the truth, man grows through love, transcends the ego, meets the truth, and arrives at perfection.

Then he returns from this spiritual journey as one who has reached maturity and completion, been able to love and serve the whole of creation and all creatures without discriminating in regard to belief, class, or race. Revolving from right to left around the heart, the dancers, "pfor to pfinish our pfun" in order to finish our fun, embrace all humanity with love and will "make a newman" (FW 596. 31, 36).

The human being has been created with love in order to love. Rumi argues that all loves can be considered as a bridge to Divine love; however, those who have no taste of it do not know, and Joyce states that those who have “the truest taste” (*FW* 109. 15-16) they know! Spinning one’s body in repetitive circles has been seen as a symbolic imitation of planets in the solar system orbiting the sun.

In the organic realm there are primal shapes and modes of development that nature repeatedly uses, like a theme and variations in music. The same organ is transformed manifoldly through metamorphosis. In plants the leaf is the organ that is varied to form all the parts of the plant. The study of the basic formations, morphology (*Gestalten*), would disclose the secret principles according to which nature operates. Metamorphosis is the periodic alternation of contraction and expansion. Contraction (*systole*) produces specific differentiation; expansion (*diastole*) produces a progression into the world of infinities “Finight mens midinfinite true” (*FW* 505. 245). In this regard, Rumi’s poem shows the continuous establishing and altering of horizons “moving and changing every part of the time” (*FW* 118. 22-3). Earth losing its own form becomes vegetable, vegetable again perishes to feed and be transmuted into animal, and in the like manner animal becomes man, in turn man to earth *ad infinitum*; an infinite circular metamorphosis or in a way metempsychosis; in Joyce’s words, “I wisht I had better glances to peer to you through this baylight’s growing. But you’re changing, acoolsha, you’re changing from me, I can feel. Or is it me is? I’m getting mixed. Brightening up and tightening down. Yes, you’re changing, sonhusband, and you’re turning” (*FW* 626. 34-6, 627. 1-2). This changing and turning is like the whirling dance of dervishes.

5. Rhetoric of Recirculation in *Finnegans Wake*

What might characterize the reader in reading the *Wake* is his “thrownness” into the world of “facticity”: he is already cast into a series of relationships and surroundings that constitute his or her “world” (Heidegger 1996: 82-3). He impresses on the rhetoric world of the *Wake* his own existence and potential; i.e., he uses the various elements of both the real world and the fictional world of the novel to realize himself. Similar to Finnegan, he will fall from true Being, becoming immersed instead in the distractions of day-to-day living, becoming entangled in particular beings. The authentic being, or the authentic self, is thus buried beneath the cares and distractions of life. Through reading the *Wake*, the reader becomes anew every moment, bringing something perfectly fresh into his mind. His first moment is nothing like his second, neither is his second moment like the third; in Gadamer’s words, “[a]t every moment the reader who studies a foreign language and literature retains the possibility of free movement back to himself, and thus is at once both here and there” (392).

The reader’s experience of the *Wake* being aesthetic is a mode of self-understanding; i.e., self-understanding does occur through understanding something other than the self, which includes the unity and integrity of the other. Since the reader encounters the *Wake* in the world and encounters the worlds in the *Wake*, this text is not some alien universe into which the reader is magically transported for a time. Rather, he learns to understand himself in and through it, and this means that he sublates (“*aufheben*”) the discontinuity and atomism of isolated experiences in the continuity of [his] own existence” (Gadamer 83).

Through the act of reading, the reader’s horizon of the present is continually in the process of being formed because he is recurrently having to test all his prejudices; in other words, through the continuity of self-understanding human existence moves and recirculates. An important part of this testing occurs in encountering the past and in understanding the tradition from which he comes. The reader establishes interrelationships between past, present and future; in Gadamer’s words, “his horizon of the present cannot be formed without the past” (305). Consequently, he causes “the text to reveal its potential multiplicity of connections” which “are the product of the reader’s mind working on the raw material of the text” (Iser 2000: 192). In this way, the reader’s involvement with the *Wake* extends to the understanding of the self as well; i.e., he is led to a profounder personal knowledge and greater cultural awareness. The reader’s involvement in the act of reading the *Wake* is part of the meaning he apprehends; in short, he belongs to the text he is reading.

The act of reading can be itemized as a sort of gyroscope of perspectives, or recollections; metaphorically the gyroscopic reading is a very complicated sort of reading, including a rich variety of never-ending viewpoints. The reader, in every act of reading, has the possibility of adopting one of the various views, or of developing one of his own. It enables him to work his own way freely on every axis and to choose whatever ideas he thinks the most appropriate. He has got “a host of different perspectives, and so is almost continually confronted with the problem of how to make them consistent” (Iser 2006: 775).

In each circular movement of the reading process, as the highest task of understanding, the reader reformulates his expectations. The mental processes occur as the reader moves through reading the *Wake*, which activate the meanings. In a similar vein, reading activates meaning in the reader's mind. Accordingly, the *Wake* becomes an evolving creation by a single reader through several circular interpretations at each phase of his circular progressive movement, which brings out what had formerly been sealed within him. Consequently, during the act of reading, the adventurous reader undergoes the travail of finding the unstated meanings or experiences hidden from the eyes of common readers. He desires “to diversify his vision,” to compel himself to view the world differently, and to discover an extraordinary reality (Iser 2006: 776).

The relationship between the reader and the *Wake* is a situation, an event at a particular time and place in which each element conditions the other. No two readers will work through the *Wake* in the same way or arrive at the same point of understanding; for instance, a Persian reader might bring to the *Wake* his past experiences as well as his present personality, which will be different from other readers. In each circle, the reader recreates the text anew. The experience of the first reader and his own reading becomes the horizon of his second reading as well as the other readers'. Different readers bring different expectations to the reading of the *Wake*; hence, this text is a place of intersection of different horizons, which establishes a reciprocal interaction between the readers and the *Wake*. Through his initial response, the reader, who “reads rotary” (FW 312. 31), perceives and understands. *De facto*, he can use “his imagination to synthesise [sic] the information given him”; at the same time his “perception” will be “richer and more private” (Iser 2000: 196).

As the “*rotary processus*” (FW 304. L 3) of gyroscopic reading of the rotary *Finnegans Wake*—which is “full of unexpected twists and turns, and frustration of expectations”—goes forward, each Joycean reader will fill in the gaps in his own way, and exclude “the various other possibilities” and at last, “he will make his own decision as to how the gap is to be filled” (Iser 2000: 193). A second or third reading of the *Wake* will sometimes produce a very different impression from the first. In every session of gyroscopic reading a new light of the *Wake* will appear and in different times the light will be enriched. Therefore, the novel is continually and permanently on the move, it links up different phases of reading, and constructs virtual dimensions which vary during different times of reading.

6. Conclusion

The reason that the *Wake* invites many intellectual readers, according to Attridge, is because of “inexplicability, unpredictability, [and] inexhaustibility” of this text which has brought never-ending “enjoyment” to so many readers (2). The *Wake*, in its innate nature, has “a built-in principle of openness to further investigation, further interpretation, [or] further enjoyment” (Attridge 3). Throughout the act of reading, the reader might pass through a series of gyratory deaths and rebirths, a never-ending metamorphosis which results in rising and developing to a higher stage of perception. It might either double his blindness or sharpen his insight. It might confirm the reader's pre-knowledge or prejudice concerning the *Wake*.

My understanding is that the reader's metamorphosis, similar to Rumi's argument, is a continual birth-death-rebirth of new gygantogyrotory horizons; in other words, it is a transformation, a metamorphosis which sharpens his gaze and improves his understanding. I use the term metamorphosis in this particular sense to argue that the consequences of involving in the act of reading the *Wake* instruct, improve and expand the reader's "entire horizon" (FW 502. 36) of understanding. Metaphorically, the reader acts as a mediator between various worlds. He brings what is foreign, strange, or unintelligible into the medium of one's own language. Like the god Hermes, the reader mediates between one world and another and spells out his perception of the unfamiliar text to his own people. In order to represent or change one world to another, the reader has to understand these worlds. By means of representation, as a special interpretive process of bringing something into understanding, the reader plays a crucial role in such an in-between position. His function is to familiarize the unfamiliar *Finnegans Wake* and to bring hidden meanings of what is unknown to light through revelation and disclosure. This is not a simple mechanical matter of synonym-finding; the reader is mediating between different megagyroscopic horizons, and he has to have genuine knowledge concerning these worlds.

The circular gyrotory process expands the reader's horizon of expectations and directs him towards a better self-understanding. To be more precise, the reader observes, gazes, compares, experiences, as Joyce writes, "[o]ur shades of minglings mingle them and help help horizons" (FW 594. 15-16), re-experiences, understands, and then begins to interpret and represent the *Wake* for his own people. Each of these phases occurs in a dialectical gyrotory comparison that interrogates the reader's own horizon of understanding. Such a dynamic interaction transforms the reader's insight. Hence his horizon (in terms of understanding) is changed and he is no longer the same person he was before his gyroscopic reading expeditions. This time he sees and understands the world according to his new mature and sensible insight. The changes of Joyce's and the *Wake*'s reader accept no finality; i.e., metamorphosis accepts no finality. The reader's horizons change through moving into the mega-horizons of the *Wake* in a gygantogyroscopic way.

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