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ЛИТЕРАТУРОЗНАНИЕ И КУЛТУРОЛОГИЯ

L I T E R A R Y A N D C U L T U R A L W O R K S

QUADRUPEDAL METAMORPHOSIS IN "A MISS SOMER'S NICE DREAM": A COMPARATIVE "DREAM LOGIC" STUDY OF *A MIDSUMMER NIGHT'S DREAM* AND *FINNEGANS WAKE*

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ABSTRACT: This text is a comparative study of William Shakespeare's *A Midsummer Night's Dream* and James Joyce's *Finnegans Wake* in connection with historically evolving academic traditions of dream analysis. The aim is to study how both writers employ similar methods to represent "dream logic" and to note comparisons. This complex and multifaceted "logic" determines the structure of the dream and makes it possible for all those "inside" it to make sense of its strange and illogical nature. This study demonstrates that while dream interpretations have evolved, certain concepts have remained fixed over time. These concerns especially pertain to how "dream logic" functions. Despite their literary works and narratives being written centuries apart, there are still connections between Shakespeare and Joyce in this respect. This finding presents a new scholarly perspective and contributes to the field of "dream studies" from both authors. This study will primarily focus on two characters in the respective works and analyse their dual transformation into bizarre, horse-like creatures. They are specifically Bottom from *A Midsummer Night's Dream* and the monstrous "Willingdone" figure from *Finnegans Wake*. I will use "dream logic" as an analytical tool to decode the multi-layered reasons behind each man's transformation. I also investigate the deeper reasons and hypotheses behind the disturbing presence of horses in dreams.

KEYWORDS: Shakespeare, Joyce, A Midsummer Night's Dream, Finnegans Wake, Freud, Dream Studies.

The following is a comparative study of *A Midsummer Night's Dream* and Joyce's "dream" novel, *Finnegans Wake*. Primarily, I study the construction of "metaphorical" images in both texts according to "dream logic" (Garner, 2013, p. 353), a term used by Margorie Garner, the author of *Dream in Shakespeare*. I focus on how metamorphosis is often a "process"—noting well that dreams inhabit a fantastical "in-between" world wherein mythical figures live alongside humans. I subsequently examine how Shakespeare and Joyce, respectively, layer physical and "metaphorical" characteristics onto two shape-shifting figures (both of whom transform into quadrupeds). They are, respectively, Bottom (the ass-headed "wise fool") and "Willingdone"—the grotesque, strutting half-man half-horse of chapter 1's "Museyroom" section. Garner's pioneering solitary study on dreams in Shakespeare's drama argues that, since Freudian dream interpretation chronologically succeeds Shakespeare by many centuries, the author instead composed in keeping with the intellectual and literary tradition of the time, with regard to dreaming (326). These were specifically interpretive theories, primarily by Artemidorus of Daldis, a 2nd-century dream theorist and author of Oneirocritica (185), and by Cicero's The Dream of Scipio—both referenced by Chauntecleer in *The Nun's Priest's Tale*. Derived from Virgilian and Ovidian classical influences, metamorphosis frequently occurs in Shakespeare's dream writings. Garner states that in works such as *A Midsummer Night's Dream,* "the dreamer [is] momentarily [taken] out of time and [led] towards a moment of supernatural enlightenment" (231), adding that this primarily concerns "self-knowledge" (231). However, to cite a classic modern critique on *Finnegans Wake*, John Bishop in *The Book of the Dark* insists that Joyce's dream literature is targeted towards a 20th-century audience; namely, one well versed with Freudian texts, including *The Interpretation of Dreams* (1900), *The Wolf Man and Other Case Studies* (1918), and *Totem and Taboo* (1913). These works, among others, insisted upon a new approach to interpreting dreams, namely one rooted in psychoanalytic theory and concerned with the treatment and study of neurosis. Freudian interpretations are not used verbatim in modelling a

schema or rationale for *Finnegans Wake*'s dream structure. However, certain minor characters in the novel are Freudian case-subjects, and records of their treatment build and construct certain happenings in the plot and the linguistic content of certain passages. Alison Armstrong states: "Joyce knew psychoanalytic literature and [...] used the suggestions of Freud's *Interpretation of Dreams* in *Finnegans Wake*" (56), citing Eugene Jolas's words to Fredrick J.Hoffman.[1] Joyce by no means leaned exclusively on Freud's iconic dream research. However, as Ferrer indicates: "[He] always claimed that poets and philosophers had discovered the truth about dreams and the unconscious a long time before psychoanalysis" (381n.5). Like Shakespeare before him, the intellectual scientific thought of his time impacted Joyce's work. Freud appears throughout *Finnegans Wake* in lines such as "they were yung and easily freudened" (FW 115.22-23).[2] Furthermore, two other references exist to Macrobius, the Roman philosopher who wrote a commentary on *The Dream of Scipio* (see FW 85.32 and FW 255.20). The dream structures in Shakespeare's early- to mid-period drama are premonitory (Garner 189). For instance, the ghostly visitations in *Richard III* and the grim prophesies by soothsayers in *Julius Caesar.* However, in his later works—in a shift forward from the Homeric tradition—dreaming is no longer associated with prophesying, in keeping with the writings of Aristotle and later Macrobius. For instance, in *A Midsummer Night's Dream*, Garner states that "sleep [becomes] the gateway, not to folly, but to revelation and reordering" (1121). In other words, it brings about "personal illumination". The visions gained are, as Bottom says, "most rare" (MND IV.1.208) and the "shadows' substantial" (Garner, 2013, p. 1121). However, that is not to say that *A Midsummer Night's Dream* contains nothing but illuminative and beautiful dream experiences. In his function as the play's "dream-weaver" (Bishop, 1986, p. 129) or Freudian "dream-work" (Garner, 1233), Puck creates a nightmarish manifest dream state for the Mechanicals by surprising them with the sight of Bottom's grotesque transformation. Quite understandably, Quine is terrified upon seeing the dream image: "O monstrous! O strange! We are haunted! Pray, master! Fly, master! - Help!" (MND III.1.101-102). In general, however, in terms of its structural execution, positive "illuminative" thoughts are alien to *Finnegans Wake*. Aggression, revenge, teasing, and a composite of trivial irritations comprise much of its narrative; all of which are interpretive components of nightmares, or night terrors (*pavor nocturnus*) as Freud calls them. For instance, in Book III, Chapter 4 of Finnegans Wake, this is a focal issue in the plot. Jerry's crying in Book III.4 is no less than a psychoanalytic case study, of sorts (FW 558). This passage contains much creative transference and allusion to Freud's psychoanalytic "Wolf-man" dream analysis, which was a well-known text in the late 1910's and read by Joyce as a source for said scene.[3] The "Wolf-Man" is Freud's psychoanalytic case study of Sergei Pankejeff, a disturbed patient of his who had been tormented by recurring nightmares since childhood. Primarily, they involved groups of white wolves sitting in a tree, which he could see from outside his bedroom window. Book III book 3 *also* "swarm[s] with [Freudian] wolves" (Ferrer 1985: 374); emblems of the Wolf Man's reverberating sleep traumas. Furthermore, Alison Armstrong argues that in Book II, Chapter 2, the character Shem assumes the role of the "Wolf-man", with his case study being "retold" within the plot of *Finnegans Wake* in fragments between pages 224 and 225. Here, in addition to werewolves (FW 225.8), there are also references to chopping up caterpillars, Freudian images of parental *in tergo* congress, and involuntary underwear soiling (56-57). The dream-world of *Finnegans Wake* is a condensed area of disturbed emotions, and many of its narratives are undercut by neurotic symptoms. Most dream scenarios concern frustration in general—an overall uncomfortable experience which Oberon calls 'The fierce vexation of a dream' (MND IV.i.70). Threatening and humiliating situations fill the *Wake*'s specifically within the multiple Phoenix Park scenes involving the themes of lust, murder, and scandal. Fundamentally, Freudian case subjects feel shame of sexual misbehaviours and often act out violent impulses (Freud, 2002, p. 150); in keeping with the volatile acts and sexual behaviours perpetrated by Willingdone in *Finnegans Wake.*

I have chosen to emphasise the importance of quadrupeds (four-legged animals) and metamorphosis within dreaming; one reason being the sheer iconicity of Bottom's transformation in *A Midsummer Night's Dream*.[4] This is Shakespeare's most firmly rooted play, written in the medieval and Renaissance intellectual and literary dream tradition. Here, Bottom is "translated" (III.1.115-116) into an ass—rather than another quadruped—since the creature is a metaphor for a fool (Garner, 2013, p. 1291).[5] This corroborates with his character type and personality (although he is closer to being a Touchstone-like Shakespearean "wise fool" in truth). *Finnegans Wake* features a major equine figure, "Willingdone," the protagonist of the novel's first vignette (FW 8.9-10.23). Scholars call this part of the text the "Museyroom" section on account of its being set in a *museum room*, positioned on a sodden

woodland plain. Willingdone is a grotesque half-man, half-horse figure, but he is essentially an avatar of Arthur Wellesley, the Duke of Wellington (1769-1852). Wellesley was a legendary British war leader during the Napoleonic Wars, the Battle of Waterloo, and subsequently the Prime Minister. His biography forms the complete structure of the narrative for pages 8 to 11 of *Finnegans Wake*, which examines his Irish birth and his alleged dismissal of its importance. Its main narrative revolves around a blackmail plot, engineered by a courtesan called Harriet Wilson. Wilson threatened to publish scandalous material about Wellington in her memoirs unless he paid her a hush-money settlement. Not surprisingly, the Museyroom section is not home to any pleasant thoughts of love. It is nightmarish and packed full of fantastical elements, absurdity, and craziness, which manifest themselves within a hellish retelling of a war narrative. The manifest level of the dream, full of violence, is prompted by "internal stimuli" (Freud, 1991b, p. 124), and is associated with sexual excitement, specifically "dreams of emission" (166) There may also be a desire to urinate (124), bearing in mind that the Museyroom's setting is defined as a "Waterloose country" (FW 8.2-3) since the landscape a recreation of the Battle of *Waterloo's* waterlogged plain — as it rained uninterrupted during the entire three day conflict. In terms of dream interpretation, this could concern bedwetting. Freud writes that the dream "protects" (Freud, 1991b, p. 165) the dreamer from arising and using the bathroom by integrating water imagery as a manifest element. However, the release of liquid and the need for emission can also be interpreted as a stimulus that is sexually motivated and driven by libidinal desires.

Our unquestioned acceptance of metamorphosis within dreams demonstrates how we believe in dreams once we are in them (Freud, 1991b, p. 118). This is both within our own dreams and within artistic representations. That Titania, and *we* as audience members, do not question the impossible combination of Bottom's human and quadruped features shows how—whilst sleeping—we completely *understand* "the processes of dream logic" (Garner, 2013, p. 720). This includes their inherent lack of sense (Freud, 1991b, p. 117) and absurd or crazy scenarios (p. 119). In *A Midsummer Night's Dream*, the love scene between Bottom and Titania is bizarrely comedic. The fantastical, absurd, and crazy qualities of dreaming play themselves out within the confines of a hilarious feminine seduction scenario. No time framework exists in any conventional sense. It demonstrates that dream wish fulfilment is often a "hallucinatory experience" (160), where a hallucination is merely a passing, impossible vision. It *may* be questioned, but its illogical nature will inevitably be dismissed owing to the dreamer's acceptance of dream logic. Regardless, it creates a lasting emotional impact. Both Titania and Bottom are convinced upon waking that their dreams had no "physical attributes" (118). However, Shakespeare stages their dreams in the corporeal world. For Bottom, "the dream [...] not only *portends* reality, but becomes reality" (Garner 165-170). Strictly speaking, Titania "wakes" from *within* her dream, making it a dream-within-a-dream, so to speak (MND III.1.126). Bottom's dream fluidly links to the real-life occurrence of a rehearsal in the forest (III.1.100). Concerning Bottom's beast form in *A Midsummer Night's Dream*, the fantasy is created by Puck, the mischievous sprite who is the "dream weaver" or sewer together of dreams (Bishop, 1986, p. 129). In Freudian terms, he is the psychoanalytic "dream-work" in physical animated form. To reiterate Freud's definition of the "dream work": 'It is the] process which transforms the latent thoughts behind the dream into its manifest form' (Freud 1991b: 125 n.1). The dream work's transformative abilities—making dreams "strange and unintelligible" (168) and artificial—is attributed to Puck's usage of floral based hallucinatory substances. However, the dream work's construction is identical, with layered, interconnected manifest and latent dream levels. Puck's transforms Bottom into a beast because, as Garner states, in Shakespeare's works metamorphosis constitutes the "heart of dream[ing]" (286) in Shakespeare. She further adds that it is an "essential fabric of the dream state" (ibid.). Together with bulls and fierce dogs (Freud, 1991a, p. 158), wolves and lions (597-8), horses are the most common animal in Freudian dream interpretation. All of which, together, are symbols of "painful stimuli" (158). In *Finnegans Wake*, there is an absence of a Puck/"dream work" comparative figure. Nor is the dream's construction explicitly presented as "artificial" by preceding scenes, such as framing or creating it. The identity of the dreamer is always indeterminable. Freudian interpretation concerns itself with the "associations in the mind of the dreamer" (Garner, 2013, p. 261). Therefore, without said identity, we do not have a solid footing as to whom the protagonist Willingdone represents. This is an inescapable conundrum. There has been a longstanding tradition of *Wake* scholarship devoted to researching and unveiling the identity of the dreamer since the publication of the novel in 1939.

Metamorphosis is shown as a "process" in both *A Midsummer Night's Dream* and *Finnegans Wake*. In the former, Bottom's head is transformed instantaneously, but in Joyce's text, Willingdone's

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horse characteristics are gradually layered and constructed. Bottom enters unbeknownst to himself with an "ass's head" (MND III.1.99) in act III scene 1. Puck transforms him whilst he was in the background, awaiting his entrance as Pyramus in the Mechanicals' play. Upon awakening in Act IV, Scene 2, he is returned immediately to human form (IV.1.200). The cessation of his dream state removes his metamorphosis. In the *Wake*, Willingdone's metamorphosis is arguably fluid and *constant*. However, it is impossible to know when it begins or ends. It cannot be called staggered or immediate. The concentration of his human and bestial physical traits alternates according to no discernible frequency. Sometimes he is more horse than man, other times vice-versa, but mostly it is not possible to precisely ascertain his physical identity owing to Joyce's steady employment of thick and knotty portmanteau. Within a dream, this would be more straightforward to comprehend due to its image-based format. For precisely this reason, it is notoriously difficult to relate dream content to words, which is a task that Freud likens to translation (Freud, 1991b, p. 118). However, if dream logic is captured in words and not images, the text will be intrinsically challenging, as Joyce proves. It is unavoidable, in part, justifying the often frustrating difficulty of *Finnegans Wake*. Additionally, the greater and denser the dream state, the more intense its level of counter-intuitive dream-logic manipulation.[6] One such dream-logic paradox concerns Willingdone's carrying of an item called the "wounderworker" (*FW* 8.35) onto the battlefield. Its seemingly "trivial" identity (a blurring together of two pharmaceutical products) constitutes a wider paradoxical image whereupon he is indivisibly both man and beast. Indeed, Freud places great interpretive import on "trivialities", the reason being that "nothing in a dream [is] accidental or indifferent" (Freud, 1991b, p. 150).

Willingdon's outward appearance imitates that of the Duke of Wellington, making him a Freudian "composite person" (1516). His costume imitation and physical form are accurate to paintings of the Duke circa. The time of the Battle of Waterloo. He wears a pair of "goloshes" (*FW* 8.20), and he rides on a steed called Copenhagen, or "the Cokenhape" (FW 8.17). He also carries a telescope with a sliding mechanism, which is called "[a] marmorial *tallowscoop*" (FW 8.35) [My emphasis]. Multiple iconic biographical events from the Duke's life are acted out in swift succession; the dream-work representing them simultaneously despite their occurrence decades apart. This includes the Battle of Waterloo and his showdown with Napoleon, which is outlined in lines including: "This is the prettiest of the *lipoleums*, Toffeethief, that spy on the Willingdone from his big white harse, the Copeinhape" (FW 9.36-10.2) [My emphasis]. There is, as previously stated, the "Harriet Smith scandal", named after a notorious courtesan who blackmailed Wellington with a letter. Specifically, Smith threatened Willingdone that she would publish scurrilous information about him in her autobiography, unless she paid her money. His famous reply to her was "Publish [it] and be damned!", which is represented in *Finnegans Wake* as "Damn fairy ann, Voutre. Willingdone" (FW 9.14).[7] His equine physical form, in the manifest dream, is largely attributable to the infamy of an apocryphal quote. Despite its likely falsehood, it has nevertheless become part of Wellington's legend. Allegedly, upon being asked if he was "Irish"—because he was born in Dublin—Wellington stated: "If a man is born in a stable, that does not make him a horse". In the Museyroom, Willingdone is therefore a "*bornstable* ghentleman" (10.17-18) [My emphasis] and a hideous combination of horse and man, rather than a beautiful centaur. The contemptible anti-Irish statement is attributed to his vile imperialistic figure Willingdone, and ironically, "in an act of metaphor-making" (Gerber 2013: 1420), the dream-work portrays him as a horse. Willingdone's bestial imagery—present as a manifest element within the dream—indicates a standard "dream-work" construction. Phallic imagery is subsequently thematically rife and is sourced to the inherent largeness of horse genitalia. Willingdone is a thoroughbred stallion, and a distorted image of the Duke of Wellington's famous steed Copenhagen ("Cokenhape"). His phallus is uniformly fearsome and unsettling in its presentation. His "mormorial tallowscoop" (like a conventional "telescope") is extendable by means of a sliding mechanism. Tallow is a wax-like type of fat and a malleable product often moulded into phallic shapes and used as candles. Referring to Ferrer once more, within Joyce's notebooks, there are multiple entries that provide information concerning the fearful representation of horse genitalia. Specifically, those which were collected from Freud's 1909 case study on Herbert Graf—nicknamed "Little Hans", a young man who possessed a phallophobia - or fear of penises - since childhood.[8] Ferrer states that this collected material chimed with Joyce's own personal phobia of horses (369), albeit one that was undiagnosed. Horses appear specifically in Joyce during the collection of materials for Buffalo notebook VI.B.19 - between pages 17 and 19.[9] Also found in Willingdone's possession is an object called a "wounderworker" (FW 8.35). This was not an

accoutrement worn by the Duke of Wellington in real life. It is rather a dream-facilitated amalgamation of two objects that could be found in chemists ' shops in early 20th-century Dublin, made by Dr. A.C. Daniels. Dream logic combines *two* physically different products into a single image, resulting in a paradox. One is human medication, and the other is for horses. Its application is an impossibility. This idea can be explicated by the dream theorist Artemidorus, who writes that there is a strong emphasis placed on the relationships of puns and word play to dream interpretation (Garner 2013: 720). Freud concurs. adding that the "pun is a kind of dream condensation containing at once a literal and a metaphorical or hidden meaning" (280). On close inspection, "Wounderworker" is the word "Wonderworker" with an inserted "u". One such "Wonderworker" product was a curved device that one inserted into the rectum to relieve pain from piles. It is repeatedly mentioned by Leopold Bloom in *Ulysses* (Joyce, 1986, p. 593), who is suffering from the complaint. Another Dr. A.C. Daniel's "Wonderworker" product (available in lotion or liniment form) was more successful commercially and part of a well-known range of encyclopaedic healing products.[10] At its most basic level, it was a veterinary product for the home treatment of horse injuries and ailments. Tts instructions stated "[It] heals all kinds of sores or wounds, either new or old. Nature's cure for Burns, Scalds, Piles, Chafing, Ingrowing nails, Sores, Cuts, Salt, Rheum, Sore-shoulders and Harness Galls" (Daniels 37). Indeed, as part of its marketing strategy, Dr. Daniel attributed almost pseudo-divine qualities to it. Willingdone's possession of the bottled "Wonderworker" lotion is to self-medicate his accumulated "wounds", in lieu of a medic on the field.[11]

In conclusion, dream-logic can be said to be a constructive element in both *A Midsummer Night's Dream* and *Finnegans Wake*. However, owing to the differing traditions concerning dream logic during their respective compositions, the works demonstrate differing representations of how dreaming impacts the dreamer. Shakespeare's characters receive enlightenment, whereas in *Finnegans Wake*, Freudian night terrors are experienced. However, the works are inherently connected on all matters concerning "dream-logic", despite the differences highlighted above. A potential new approach to analysis could concern intertextual evidence; *A Midsummer Night's Dream* and *Finnegan Wake* have a rich series of basic textual similarities, being both, by and large, heavily set in woodland areas—specifically, the "Athenian" wood and Phoenix Park in Dublin. They are set at night, or times approaching dawn or dusk, and furthermore, they share sets of character models and plot structure. For instance, the story of two young men as rivals in love for two maidens is invoked within both plotlines. In addition, key traits and characteristic themes include ambiguity—on the general textual level, in riddles and songs—and their comic "trivialisation" of dreams. This includes Puck's Act V "apologia" and Joyce's light comic treatment of sleep-related topics, regardless of their harrowing natures. Finally, the presentation of darkness greatly obscures the action within both. With a full analysis of all of the above topics, it will then be clearer as to how dream-logic functions—separately as well as together.

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[1] This helps corroborate Ferrer's claim that information from the first quarter of *The Interpretation of Dreams* is contained in notebook VI.B.18 (Ferrer 1985: 381).

[2] Every edition of *Finnegans Wake* on the market has the same page and line number layout. This is because only one typeset configuration exists for the bok. For the sake of uniformity, I shall adopt the convention used in Joyce studies '(FW, [page number]: [line number])' to indicate the location of quotations throughout this article.

[3] See Notebook VI.B.19. Joyce took notes within upon reading through the *Wolf-Man* case study. Entries, or "units" were then transference into Book III chapter 4 in fragments. Note that in *Finnegans Wake* criticism Joyce's notebooks are referred to in the following form: VI.B.[number of notebook] – [page in notebook]. The notebooks themselves are available as photocopied facsimiles within the *James Joyce Archive*—a multi-volumed collection of Joyce's draft and note work.

[4] Needless to say, only Bottom's head is transformed in an ass. However, for the purposes of simplicity, a definition that he is a quadruped will be assumed.

[5] In *Finnegans Wake*, there is also an "ass". Specifically, he is one who accompanies the age-old "Mamalujo" characters on their weary travels. A braying leitmotif always indicates its presence. Its role is primarily that of a load-carrier to the Mamalujo. Therefore, it has little involvement to the plot of the book. As such, it cannot be afforded extensive individual study, which impedes Freudian psychoanalytical interpretation.

[6] For instance, in Book II of *Finnegans Wake*; the novel's deepest dream-state or Freudian "navel", which Bishop defines as a location which 'reaches down into the unknown' (Bishop 1986: 9).

[7] This *Wakese* quote can be "translated" follows: "Damn fairy ann"/"Ça ne fait rien" (French = it doesn't matter). "Voutre"/"Foutre" (French = Fuck you). (McHugh 2006: 9)

[8] Freud reviews his case study of Little Han's horse phobia in *Totem and Taboo*, within a wider piece of research on childhood night terrors.

[9] The unit "penis = pandy" (VI.B.19 - 19) is based on a section from the study concerned with Little Han's horse phobia. A "pandy" or "pandybat" (Joyce 1992: 45) is an Irish term for a disciplinary stick used by authority figures, such as priests, to beat children. The connection between its phallic shape and the penis being self-explanatory in its Freudian interpretation. The subsequent unit "⊏ I am a horse" (VI.B.19 - 30) is perhaps a creative germ anticipating Joyce's future development of the character of Willingdone. Willingdone transformed from a Shem avatar (⊏) into a HCE avatar (Ⲙ) at an indeterminable point.

[10] The likelihood that Joyce knew of its existence is reasonably strong, as he may have noticed its sale in Irish chemists, with its introduction to the British market being (roughly) in 1907.

[11] These wounds are largely exclusive to equine anatomy befitting the specificity of the veterinarian product; including "Bruised Knees, Calked Hoof and Quarter Cracks, Nail in the foot, cuts from barbed wire, and all flesh wounds and sores of whatever nature or kind" (37).