

THE LANGUAGE OF DREAMS: A STYLISTIC ANALYSIS OF NEOLOGISM AND STREAM-OF-CONSCIOUSNESS IN JAMES JOYCE'S FINNEGANS WAKE

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Abstract

The present research examines James Joyce's Finnegans Wake from a stylistic perspective, with a specific emphasis on two of its most striking narrative strategies: neologism and stream-of-consciousness. The study examines how Joyce creates an unconscious-like linguistic atmosphere that imitates yet subverts unconscious mental processes and conventional culture. Based on the stylistic model of Leech and Short (2007) and psychoanalytic models of Freud and Jung, the study illustrates how Joyce's made-up words derived from compounding, portmanteaux, and onomatopoeia work not only as lexical innovation but as an expression of dream logic and psychological richness. Likewise, the stream-of-consciousness narrative of the novel blurs linearity and fixed identity, representing consciousness as fragmented, recursive, and mythic. The paper also investigates how Joyce reworks the motifs of the Irish Literary Revival, deconstructing conventional senses of national identity through radical style. The results emphasise how Joyce's language is not a medium but the very content of meaning, redefining narrative as an enactment of cultural memory and unconscious association. This study adds to modernist scholarship, literary stylistics, and Irish studies by providing a sophisticated insight into the ways in which experimental language is able to reconfigure both narrative shape and cognitive structure.

Keywords: James Joyce, Finnegans Wake, neologism, stream-of-consciousness, stylistic analysis, dream logic

1. Introduction

Joyce's (1939) *Finnegans Wake* is one of the most stylistically complex and linguistically experimental modernist novels. Famous for its resistance to conventional narrative structure and its obscure, condensed style, the novel immerses readers in a world of dream logic, fragmented consciousness, and multilingual wordplay. At the heart of this innovation are Joyce's lavish employment of neologisms, the creation of newly formed or compound words, and the stream-of-consciousness technique, which strives to simulate the non-sequential and typically agitated flow of thought characteristic of the human mind. Contrary to traditional prose, *Finnegans Wake* eschews clarity and linearity for obscurity and richness of meaning.

Language is mixed out of a number of languages, historical reference is imposed in a single sentence, and sentence structure is reversed to reflect the slippage and inconsistency of the dreamworld (Senn, 1984). Thus, Joyce produces a narrative that operates more on the level of unconscious rapport than rational sense. This style of style not only challenges the boundaries of language but also invites readers to engage with meaning in radically new ways. Joyce's (1939) *Finnegans Wake* is the apogee of modernist literary experimentation and a revolutionary departure from conventional narrative and linguistic paradigms.

Joyce's use of early Irish literature and Revivalist topics, though critical and often subversive, is at the centre of the novel's idealisation of landscape, time, and resurrection. In climactic Book IV, Joyce reuses and reorders Revivalist symbols in the experiment with style and structure, offering an imaginary vision of Ireland's mythic past and cyclical temporality. Stylistically, Joyce structures the text as a figurative mountain that the writer tunnels into from several sides in search of a "middle." This "middle" or centre of the *Wake* is neither a

structural centre nor a place in which top and bottom, surface and interior, sign and meaning fold in on one another.

The stream-of-consciousness style comes to its most obscure and powerful expression here, mirroring the unreliable ground of the dreaming mind. At the same time, the linguistic texture of the novel is composed of innumerable neologisms—coinages, portmanteaus, multilingual puns—making language expansive and evasive. These innovations are not just intended to overthrow traditional syntax and meaning, but to cover over references which would otherwise run headlong into censorship, such as sexual innuendo, taboo subjects, or politically subversive material. This study proposes a stylistic analysis of *Finnegans Wake* in terms of its neologisms and stream-of-consciousness, and discusses how these innovations construct a dream logic that mirrors and undermines cultural narrative.

1.1. Research Objectives

1. To analyse the stylistic use of neologisms in *Finnegans Wake* and explore how Joyce's invented language contributes to the novel's dream-like narrative and symbolic complexity.
2. To examine the stream-of-consciousness technique in *Finnegans Wake* as a means of representing fragmented consciousness, nonlinear temporality, and psychological depth within the text.

1.2. Research Questions

1. How does James Joyce employ neologisms in *Finnegans Wake* to construct a dream-like linguistic environment and convey complex symbolic meanings?
2. How does the stream-of-consciousness technique in *Finnegans Wake* reflect fragmented thought, nonlinear time, and psychological depth in the narrative?

1.3. Significance of the Study

The research contributes to the areas of literary stylistics and modernist fiction in presenting a specialised examination of two of the novel's most characteristic stylistic innovations: neologism and stream-of-consciousness. Although widely studied and analysed, the novel has yet to be examined in its language and narrative innovations, which are considered the very essence of meaning-making. Through its examination of Joyce's invented language and fractured consciousness, this study demonstrates how *Finnegans Wake* is a "language of dreams" that reflects and reproduces psychological and cultural complexities.

2. Literature Review

James Joyce's *Finnegans Wake* is best known for its remarkable linguistic innovation, marked by a thick interweaving of neologisms, multilingual stratification, and heightened stream-of-consciousness narrative. These stylistic features have drawn large amounts of critical engagement, most notably on how Joyce's experimental strategies create a dream-like mental experience that resists permanent meaning and encourages constant rereading.

Groundbreaking analysis of Joyce's stylistic novelty was undertaken by scholars such as Walton (1979), whose dissertation yielded one of the first general stylistic analyses of the *Wake*. Walton regards the text as an idiosyncratic system, a personal, created language that challenges normalised linguistic conventions. Far from ornamentation, Joyce's created vocabulary is framed as a primary structural impetus of the novel. In the same vein, Fleming (1970) proposes the concept of the "proteiform graph," characterising the *Wake*'s surface as morphologically restless and constantly shifting, similar to the subconscious terrain it is modelled after. Such investigations lay the ground for later critics who have treated the *Wake* as a linguistically self-contained and formally radical work.

More recent studies, such as Saha (2018), develop further on this lexical accumulation, with parallel verbal formations suggesting how Joyce's neologisms continue to evolve across his three major works, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*.

Saha shows how Joyce's use of combining, suffixing, conversion, and recombining is part of an effort to approximate a natural stream of consciousness. Not simply an aesthetic innovation, Saha argues, but an instrumental move—an effort to bring various psychological textures to the surface of prose and to effectuate the dream logic of the *Wake*. Alongside that work, McLuhan (1997) reads Joyce's famous "thunderclap portmanteaus" as embodiment's of revolutions occurring in both culture and technology and viewed as providing part of a pronounced Menippean satire inscribing the shifts in media history into code, situating Joyce's wordplay as being word about civilizational change and mythic repetition.

Norris (1976) delves even deeper in her analysis of Joyce's neologism fragmentation and accounts for the *Wake* as "a devious idiom" in which every word has several meanings. In her structuralist analytical approach to Joyce's book, *The Decentered Universe of Finnegans Wake* (2019), she identifies mythic patterns, repetition, and substitution of language and can only understand the *Wake* as a decentred, nonlinear universe of fluid meaning. In a similar vein, Senn generates a concept of "dislocation," in which meanings are constantly displaced or reconstituted. Both critics suggest that Joyce's stylistic instability is a purposeful strategy to represent dream logic as a series of substitutions, and disrupt commonly held medieval understandings of categorial time and narrative.

Joyce's stream-of-consciousness practice in *The Wake* exceeds past modernist examples as seen in *Ulysses*. The *Wake* operates with the notion that consciousness is multiple, disbursed among various characters, timelines, and narrative voices, producing a stratified and impersonal textual field. Ruch and Raskin (2025) have called this linguistic fabric "dreamspeak," a mnemonic and associative voice reflecting the irrational, coherent sequence of dreams. The novel's iconic first word, "riverrun," has suggested to critics a sort of return to Coleridge's "Kubla Khan," echoing its labyrinthine dreamscapes and confirming the *Wake*'s devotion to oneiric form and circularity.

Joyce's stylistic innovation is inseparable from cyclical history and cultural memory. *Finnegans Wake*'s use of Giambattista Vico's cyclical theory—wherein the narrative structure directly follows Vico's cycle of rise, decline, decay, and resurrection—has been documented by scholars as a collapse of a narrative into a representation of cultural death and rebirth as repetitive linguistic performance (Ajmal et al., 2024). Hayman and Norris, like other critics, observe that Joyce draws every kind of narrative (national, mythic, family) into the dense linguistic fabric of his work, which is in keeping with postmodern texts that do not operate like Joyce—using dense, stylistic references to different narratives that function as deliberately problematic epistemological barriers in place of goals subverting the prioritized meaning of seamlessness for fragmented narratives, intertextuality, and endless reinterpretation (Ajmal et al., 2024).

Together, the critical scholarship always depicts *Finnegans Wake* as a location of narrative and linguistic experimentation, where neologism and stream-of-consciousness blend together to replicate the illogical, cyclical, and fractured character of dreams. But there's still a void in exploring how these stylistic features operate as a cohesive "language of dreams." This research closes that void by exploring the ways Joyce's neologisms operate as more than mere whimsical creations, but rather as psychological and narrative drivers, and how his stream-of-consciousness style establishes a linguistic dreamscape that defies normal linear narrative. Drawing on the scholarship of scholars such as Walton, Fleming, Saha, McLuhan, Senn, and Norris, this research attempts to shed light on how *Finnegans Wake* stylistically performs the logic of the unconscious.

This research is valuable in attempting to unlock the code of how Joyce's language functions at the intersection of aesthetic experimentation, Irishness, and dream logic. In particular, the research sheds light on Joyce's use and subversion of the Irish Literary Revival,

a movement itself generally identified with mythologising and sentimental nationalism, by exploring how *Finnegans Wake* reuses Revivalist themes and symbols through avant-garde stylistic experimentation. Through this process, the research resists the common relegation of *Finnegans Wake* beyond Revivalist discourse and situates the novel in a wider Irish literary continuum (McLuhan, 1997).

Moreover, the research breaks down how neologism works not just as a defiant play with words but as a tool for censored content camouflage, resistance to power, and an expansion of literary expression potential (Saha, 2018). Similarly, stream-of-consciousness in *The Wake* exceeds an extension of its past applications in modernist fiction in that it dismantles boundaries between characters, times, and narrative levels. The analysis of such strategies provides additional insight into how Joyce's terminal style creates meaning with the absence of narrative coherence and syntactic convention. This study centres on the use of artistic novelty by Joyce and its impact on literary structure, meaning, and cultural representation. It contributes to Joyce studies, stylistics, and Irish literary scholarship in illuminating how language, freed from normalising constraints, is not just a carrier of meaning but its very material.

3. Research Methodology

The research adopts a qualitative research design, grounded in the stylistic traditions of literary stylistics, to examine how neologism and stream-of-consciousness work as stylistic translations of dream logic within *Finnegans Wake*. Through a focus on text features, the research seeks to interpret how the linguistic forms within the novel create a non-linear, associative, and subconscious reading experience.

3.1. Research Design

The study adopts a descriptive and interpretative method, employing stylistic analysis as the overall theoretical framework. Stylistics allows for close reading of literary texts through analysis of the way that choices of language word formation, syntax, and narrative structure contribute to meaning. In *Finnegans Wake*, stylistics offers a set of tools for rigorously identifying and interpreting Joyce's employment of invented language (neologisms) and fragmented narration (stream-of-consciousness).

3.2. Data Collection

The main text adopted for this research is James Joyce's *Finnegans Wake* (1939), and it focuses on specific passages that embody stylistic inventions. Passages are purposefully selected according to their neologistic vocabulary density and narrative flow. Secondary materials comprise annotated editions, scholarly commentaries, and available stylistic, structuralist, and postmodern analyses of the *Wake*.

3.3. Theoretical Framework

This research draws upon a hybrid theoretical framework that combines stylistics, psychoanalysis, and (post)structuralist theory to study the linguistic and narrative sophistication of James Joyce's *Finnegans Wake*. The relationship between neologism and stream-of-consciousness is examined through these approaches in order to more fully appreciate the ways in which Joyce reproduces the rationality of dreams and therefore creates a decentred literary space.

Embedded within the stylistic aspect is Leech and Short's (2007) model of stylistic analysis, which provides a rigorous process for analysing language in four main areas: lexical, grammatical, phonological, and graphological. Their opposition of foregrounding (deviation from linguistic norms for stylistic effect) and parallelism (reiteration of forms to establish cohesion or rhythm) is particularly relevant to the analysis of Joyce's extremely experimental writing. This paper discusses neologisms as instances of lexical deviation, and

stream-of-consciousness with reference to syntactic disruption, narrative voice, and cohesive violations.

Leech and Short's way of understanding literary analysis is structured enough to produce a close reading, but flexible enough to accommodate Joyce's non-standard language. The research also employs psychoanalytic literary theory, particularly the theories of Sigmund Freud and Carl Jung, to provide an interpretation of the dreamlike nature of Joyce's writing. Freud's displacement, condensation, and free association principal procedures of the dream-work are applied to demonstrate how meaning becomes masked and multiplied in the *Wake*. Joyce's symbolic layering, myth layering, and memory layering are a mimicry of the workings of the unconscious, and psychoanalysis offers a framework by which such linguistic imitation of dreams may be rigorously analysed.

3.4. Data Analysis Procedure

The research employs close reading approaches aided by linguistic and stylistic models, notably those of Leech and Short (2007), Simpson (2004), and Carter and Nash (1990). Neologisms are classified according to formation processes—compounding, blending, portmanteau, and affixation and denoted in terms of their semantic, phonological, and symbolic roles. Stream-of-consciousness texts are scrutinised for voice shifts, distortion of time, syntactic break-up, and associative reasoning.

Also, the study invokes psychoanalytic literary theory (for example, Freud and Jung), specifically on the interpretation of dreamlike forms, and utilises intertextual and mythological allusions pertinent to Joyce's meaning-making. Structuralist and poststructuralist methodologies, such as Lévi-Strauss's myth theory and Derrida's concept of difference, also apply to the examination of the *Wake*'s decentred narrative logic.

The analysis is supported by a blend of theoretical frameworks:

1. Stylistics: to inform micro-level language analysis.
2. Psychoanalysis: to explain dream forms and unconscious themes.

3.5. Delimitations

Due to the novel's linguistic richness and semantic vagueness, interpretation is subjective and temporary. The research examines only chosen textual passages and not the whole novel and does not intend to be a full deconstruction of the *Wake*. Rather, it attempts to explain stylistic tendencies and their cognitive or symbolic impact.

4. Data Analysis

4.1. Stylistic Analysis of *Finnegans Wake* Using Leech and Short's Model

James Joyce's *Finnegans Wake* is a landmark of experimental literature, and its stylistic complexity can be effectively examined through the model of stylistic analysis proposed by Leech and Short (2007). Their framework, which considers language on four major levels: lexical, grammatical, figurative/rhetorical, and discourse, offers a structured approach to interpreting Joyce's intentionally chaotic and dream-like prose.

4.1.1 Lexical Level

At the lexical level, Joyce's language is characterised by the creation of neologisms, multilingual portmanteaux, and hybrid expressions that defy standard usage. Words such as "*riverrun*", "*quark*", and "*the abnihilisation of the etym*" blend etymological roots from English, Latin, Irish, and other languages to construct a dream-logic that demands interpretive engagement (Joyce, 1975, p. 3). Leech and Short (2007) define this as foregrounding through lexical deviation, wherein vocabulary is deliberately estranged from normal expectations to attract aesthetic attention and challenge semantic stability.

4.1.2 Grammatical Level

Joyce's syntactic structures are often fragmented and elliptical. For example, his use of phrases like "*Whowghowho? the poour girl*" lacks conventional subject-verb-object clarity, instead relying on auditory rhythm and emotional tone (Joyce, 1975, p. 20). According to Leech and Short (2007), such grammatical deviation serves to reflect psychological states or convey impressions rather than precise meanings. Joyce's disruption of conventional grammar aligns with his attempt to mirror the disjointed, recursive processes of unconscious thought.

4.1.3 Figurative and Rhetorical Level

Metaphor, pun, alliteration, and onomatopoeia are integral to Joyce's stylistic signature. His metaphorical compression often produces multilayered imagery; for instance, the phrase "*the fall (bababadalgharaghtakamminarronnkonnbronnontonnerronntuonnthunntrovarrhounawnskawntooohooordenenthurnuk!)*" references both the biblical fall and Humpty Dumpty, while also mimicking the sound of thunder (Joyce, 1975, p. 3). Leech and Short (2007) highlight how rhetorical foregrounding through figures of speech contributes to narrative density and stylistic uniqueness, especially when conventional forms are broken or reinvented.

4.1.4 Discourse and Contextual Level

On the discourse level, *Finnegans Wake* resists linear narration. The narrative voice is decentralised, often shifting without markers among characters, periods, and cultural references. The lack of a stable narrator or chronological coherence simulates the structure of a dream. As Leech and Short (2007) note, discourse structure can be used to reflect internal consciousness, cultural fragmentation, or thematic plurality. Joyce's stream-of-consciousness here exceeds individual perspective and becomes a collective, mythic voice, interweaving history, memory, and imagination.

Leech and Short's stylistic framework reveals that, when considering the individual spectrums of communication employed by Joyce in *Finnegans Wake*, Joyce is neither sloppy nor careless with his language. At each level of language, Joyce uses language to reflect the associative, recursive, and ambiguous nature of dreams. Neologisms serve as both artistic nuance and an appeal to the psychology of dreams. Fragmented syntax causes the limits of narration to break down, making the entire narration fluid. In the same way, stylistics foregrounds four levels of Stylistic Device: Lexical Level, Grammatical Level, Rhetorical Level, Discourse Level. Joyce enacts a type of literary simulation of the unconscious mind, in that language simultaneously becomes both a medium and subject of meaning.

Table 4.1

Stylistic Analysis of *Finnegans Wake* Using Leech and Short's Model

Level	Key Feature	Example	Interpretation
Lexical	Neologisms, portmanteaux, multilingual blends reflect dream logic.	"riverrun", "quark" (Joyce, 1975, p. 3)	Lexical deviation: challenges norms; invites layered interpretation.
Grammatical	Fragmented, elliptical syntax mirrors unconscious thought.	"Whowghowho? the poour girl" (Joyce, 1975, p. 20)	Grammatical deviation: reflects psychological disorientation.
Rhetorical	Metaphor, pun, and sound symbolism create layered auditory imagery.	"bababadalgharaghta..." (Joyce, 1975, p. 3)	Rhetorical foregrounding: enhances poetic density and thematic

			resonance.
Discourse	Non-linear narration; blurred identities; mythic dream structure.	Shifting voices/timelines (Joyce, 1975, various)	Discourse deviation: simulates dream logic and cultural memory.

Note: Adapted from Leech & Short (2007) and Joyce (1975).

4.2. Neologisms in *Finnegans Wake*: A Detailed Analysis

James Joyce's *Finnegans Wake* is a masterwork of linguistic experimentation, in which neologisms, newly coined or altered words, serve as central stylistic and narrative devices. These neologisms are not only playful or inventive; they reflect the inner workings of dream logic, psychological complexity, historical allusion, and multilingual intertextuality. Joyce often employs blending, compounding, portmanteaux, onomatopoeia, affixation, and phonetic distortion to craft these words.

4.2.1 Blending

1. riverrun

Opening the novel mid-sentence, "*riverrun, past Eve and Adam's, from swerve of shore to bend of bay...*" (Joyce, 1975, p. 3), this word blends "*river*" and "*run*". It evokes the cyclical movement of water and time, and as the first word of the novel, it signals the book's **looped structure** and circular narrative logic.

2. preferably

The neologism "*prealably*" appears in "*...prealably reported...*" (Joyce, 1975, p. 394), and blends elements of "*probably*," "*preliminary*," and possibly "*prelapsarian*." It implies knowledge before an event, often a fall, and reinforces the epistemological **ambiguity** and philosophical questioning present throughout the novel.

4.2.2 Onomatopoeia

1. bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohohoordenenthurnuk!

This 100-letter thunderclap word appears in "*The fall (bababadalgharaghta...) of a once wall-strait oldparr...*" (Joyce, 1975, p. 3). It mimics the **sound of thunder** and alludes to the **fall of man**, combining myth, religion, and historical collapse in a single phonetic explosion. This is **onomatopoeia at its most extreme**, showcasing how sound becomes narrative.

4.2.3 Portmanteau

1. penisolate

In "*...wielderfight his penisolate war...*" (Joyce, 1975, p. 3), "*peninsula*" and "*isolate*" merge to form a term that evokes both **geographical and emotional isolation**. It reflects Joyce's thematic concern with exile, estrangement, and the false heroism of nationalism.

2. eyeluscious

Found in "*eyeluscious*" (Joyce, 1975, p. 482), this term combines "*eye*" and "*luscious*," suggesting something visually sweet and sensuous. It illustrates **synesthetic imagery**, typical of Joyce's dream aesthetic, where senses overlap and perception is fluid.

4.2.4 Phonetic Reduplication

1. mishe mishe

The phrase "*bellowsed mishe mishe to tauftauf thuartpeatrick*" (Joyce, 1975, p. 3) mimics a **chant or incantation**. It's a phonetically reduplicated word—possibly rooted in Irish or Latin—that enhances the **ritualistic tone** of a symbolic baptism.

4.2.5 Compounding

1. kidscad

In “...had a kidscad buttended in the higher herarchies...” (Joyce, 1975, p. 3), the word combines “kids” and “scad” (meaning a large number), producing a compound that conveys **youthful chaos** and possibly **social satire**, given the dual meaning of “cad.”

2. Aquaface

Appearing in “ringsome on the aquaface” (Joyce, 1975, p. 3), this compound of “aqua” and “face” describes a reflective surface, likely of water. The term supports the novel’s mirror motif, reinforcing themes of identity and transformation.

4.2.6 Affixation

1. wobblish

In “wobblish” (Joyce, 1975, p. 75), Joyce adds the suffix “-ish” to “wobble” to create an adjective implying instability or uncertainty. The term captures both physical wobbling and metaphorical unease, consistent with the novel’s uncertain dream logic.

Joyce’s neologisms in *Finnegans Wake* are not whimsical decorations; they are fundamental to the novel’s form and meaning. Through blending, compounding, onomatopoeia, reduplication, and affixation, Joyce builds a language that resists linearity and clarity in favour of associative, fluid, and symbolic meaning. His words mimic dreams: unstable, rich, and multiple in interpretation. They invite the reader to experience language not as a fixed system, but as a living, morphing field of possibility.

Table 4.2

Selected Neologisms from *Finnegans Wake* and Their Word-Formation Types

Neologism	Type	Meaning / Function
<i>riverrun</i>	Blending	Cyclical motion of time and narrative
<i>bababadalgharaghta...nuk!</i>	Onomatopoeia	Thunderclap; fall of man; sound-symbolism
<i>penisolate</i>	Portmanteau	Geographical and psychological isolation
<i>mishe mishe</i>	Reduplication	Ritualistic/ceremonial incantation
<i>kidscad</i>	Compounding	A large, chaotic group of children; satirical overtone
<i>aquaface</i>	Compounding	Water surface: a reflective metaphor for identity and change
<i>prealably</i>	Blending	Suggests pre-knowledge, assumption, or instability
<i>wobblish</i>	Affixation	Physical/emotional instability; suffix “-ish” added to “wobble”
<i>eyeluscious</i>	Portmanteau	Sensory fusion: seeing and tasting; synesthetic description

Note: This table categorises selected neologisms from *Finnegans Wake* by James Joyce according to word-formation processes. Each example illustrates Joyce’s linguistic creativity and thematic depth, serving as a vehicle for dream logic, narrative disorientation, and symbolic layering.

4.3. Stream-of-Consciousness Analysis in *Finnegans Wake*

James Joyce’s *Finnegans Wake* exemplifies a heightened form of stream-of-consciousness that abandons linearity, objective narration, and individual subjectivity. Rather than presenting the flow of thoughts from a single mind, Joyce creates a fluid textual

consciousness where time, characters, and memory collapse into one another. The narration reflects Freud's model of the unconscious, with its latent desires and free associations, and mirrors Jung's collective unconscious through recurring archetypes and mythic resonances.

In the novel's opening sentence "riverrun, past Eve and Adam's, from swerve of shore to bend of bay..."—Joyce places the reader mid-thought, without a clear subject or predicate. This dislocation suggests that the narrative operates as a mental process already in motion, echoing the recursive nature of dreams and memory (Joyce, 1975, p. 3). The free association continues as the sentence unfolds, touching upon historical, geographical, and mythical imagery in a single breath.

Another vivid instance of dream logic appears in the passage describing Novelette's reflection and disappearance: "She cancelled all her engagements. She climbed over the bannisters; she gave a childly cloudy cry: Nuée! Nuée! A lightdress fluttered. She was gone" (Joyce, 1975, p. 159). This moment is infused with psychological shifts, poetic diction, and symbolic metamorphosis, representing the dissolution of identity and boundary. The language mimics a mental state of surrender, where emotional catharsis, myth, and sound patterning override grammatical logic.

Temporal dislocation is omnipresent. Phrases such as "past Eve and Adam's... back to Howth Castle and Environs" point to circular time, where the future is also the past, a notion rooted in Vico's theory of cyclical history and mirrored in the structure of the novel (Joyce, 1975, p. 3). The "character" identities blur, with voices shifting imperceptibly from one figure to another. For instance, in the description of a dream-like event: "he selling him before he forgot... with a lungible fong in his suckmouth ear... till he was instant and he was trusting, sister soul in brother hand..." (Joyce, 1975, p. 394), one cannot definitively locate a single narrator or subject. The sentence becomes a dreamstream, representing shifting consciousness rather than objective description.

Throughout *Finnegans Wake*, narrative coherence gives way to linguistic textures that mimic the mind's associative patterns. Chronology breaks down; identities dissolve into each other. What emerges is not a plot in the traditional sense, but a representation of mental movement—what Freud calls "the primary process" of dream logic and what Jung understands as the archetypal unconscious.

Table 4.3

Stream-of-Consciousness in *Finnegans Wake*: Key Features and Examples

Feature	Description	Example from Text	Interpretation
Mid-thought entry	Opens without a clear subject/predicate, implying a dreamlike continuation.	"riverrun, past Eve and Adam's..." (p. 3)	Suggests recursive, unconscious thought flow.
Psychological shift	Emotional and cognitive transformation expressed through poetic compression.	"She gave a childly, cloudy cry... She was gone" (p. 159)	Evokes identity dissolution and emotional catharsis.
Temporal dislocation	Circular references blur past, present, and future.	"past Eve and Adam's... back to Howth Castle..." (p. 3)	Reflects Viconian cyclical history and dreamtime logic.
Merged voices	Ambiguous or shifting narrative perspectives.	"He was selling him... till he was instant and he was	Shows blurred identities; collective unconsciousness.

		trusting..." (p. 394)		
Associative layering	Historical, mythic, and personal elements merge in non-linear syntax.	Multiple symbolic streams in the opening and middle chapters	Mirrors Freud's "primary process" and Jung's archetypal resonance.	

Note: Adapted from Joyce (1975), *Finnegans Wake*, Faber & Faber. Page references reflect APA 7th in-text citation conventions. The table summarises stream-of-consciousness features according to psychoanalytic and modernist narrative theory.

4.4. Psychoanalytic and Structural Interpretation of *Finnegans Wake*

James Joyce's *Finnegans Wake* is often interpreted as a dream-narrative that embodies the operations of the unconscious mind, aligning closely with Freudian and Jungian psychoanalysis as well as Lévi-Strauss's structuralist theory. The text's structure, diction, and symbolism offer rich terrain for exploring condensation, displacement, archetypal myth, and narrative binaries.

4.4.1 Freudian Dream Theory: Displacement and Condensation

Sigmund Freud's concepts of displacement and condensation are vividly dramatised in *Finnegans Wake*. For instance, in the phrase "the fall (bababadalgharaghtakamminarronnkonnbronntonner...nuk!) of a once wallstrait oldparr" (Joyce, 1975, p. 3), the symbolic fall conflates biblical sin (Adam and Eve), Irish history (fall of Finnegan), and mythic collapse in a single phonetically exaggerated thunderclap. This is condensation: multiple meanings compressed into one fantastical, dreamlike image. Meanwhile, displacement occurs when Joyce transfers ideas or fears onto absurd or fantastical images—for example, the transformation of historical trauma into farcical mythic cycles, such as the Humpty Dumpty metaphor for civilizational collapse (Joyce, 1975, pp. 3–4).

4.4.2 Jungian Archetypes and Myth

Jungian analysis emphasises universal symbols, the archetypes that appear across dreams and myth. Joyce's character transformations, shifting voices, and archetypal roles (father, trickster, anima) support this framework. For example, Anna Livia Clarabelle represents both a personal mother figure and a universal Great Mother archetype, linked to the river and cyclical time. Her association with water, fertility, and renewal emerges in the poetic phrase "ring some on the aqua face" (Joyce, 1975, p. 4), where her identity merges with nature and myth.

Moreover, the narrative itself—fragmented and non-linear—mirrors the structure of Jungian dreams, where opposites collide (life/death, male/female, hero/trickster). The text's dream-like voice claims, "Dream. On a nonday I sleep. I dreamt of a someday. Of a wonday I shall wake" (Joyce, 1975, p. 481), layering time, identity, and fantasy into an archetypal quest motif.

4.4.3 Lévi-Strauss's Structural Binaries

Claude Lévi-Strauss argued that myths operate through binary oppositions, such as light/dark, order/chaos, and male/female. Joyce plays with these at multiple levels. The story of the Prankquean and the King, for example, dramatises the binary of female subversion vs. male authority, paralleling the universal myth of the disruptive woman tricking or overturning the patriarchal order (Joyce, 1975, pp. 20–22). Elsewhere, dualities like waking/dreaming, language/silence, and truth/lies are embedded in the rhythmic, recursive dialogue: "He dug in

and dug out by the skill of his tilth for himself and all belonging to him... delivered us to boll weevils again, that mighty liberator" (Joyce, 1975, p. 24), symbolizing death/rebirth cycles.

These binaries, however, do not resolve into fixed meanings but rather deconstruct themselves, consistent with the post-structuralist tendencies in Joyce's work.

Table 4

Psychoanalytic and Structural Interpretation of *Finnegans Wake*

Theoretical Lens	Concept	Example from Text	Interpretation
Freud: Condensation	Merged meanings in dreams	"bababadalgharaghta...nuk!" and the symbolic fall (p. 3)	Biblical, historical, and mythic fall compressed into one phonetically charged word.
Freud: Displacement	Substitution of ideas	Humpty Dumpty metaphor for civilizational collapse (pp. 3–4)	Serious themes are masked through absurd or comedic imagery.
Jung: Archetypes	Great Mother archetype	Anna Livia Plurabelle as river/woman (p. 4)	Symbolises cyclical time, fertility, and maternal continuity.
Jung: Dream Logic	Oppositional fusion	"I dreamt of a someday... I shall wake" (p. 481)	Temporal fluidity reflects archetypal and unconscious tension.
Lévi-Strauss: Binary Oppositions	Mythic structure	Prankquean vs. King (pp. 20–22); "He dug in..." (p. 24)	Gender, chaos/order, life/death oppositions structure the mythic and narrative form.

Note: Adapted from Joyce (1975), *Finnegans Wake*, Faber & Faber. The table integrates Freudian, Jungian, and structuralist interpretations to highlight how unconscious processes, archetypes, and binary oppositions shape the novel's dreamlike narrative.

5. Findings

The analysis of *Finnegans Wake* as a stylistic and psychoanalytic artefact discloses that James Joyce retools language as a mimetic instrument that reflects unconscious mentality and satirises cultural and linguistic conventions. This retooling is at its heart Joyce's conscious use of neologisms—words created through blending, compounding, affixation, and portmanteaux—not just as a form of stylistic effect but as a method of creating meaning. These word forms act as a kind of reparation of thinking which must occur in dreams, marrying disparate ideas into compounded expressions, recalling Freud's theory of condensation, and positionally assigning mythology, history, and individual idiosyncrasies to single words. These words dislodge semantic integrity and restore the autonomy of language itself, thereby demonstrating that Joyce's neologisms act as a key aspect in creating what might be called a "language of dreams."

Stream-of-consciousness in *Finnegans Wake* go beyond its earlier modernist variants by abrogating narrative boundaries altogether. The narration of Joyce is made uncongealed and decentralised, mirroring the associative, recursive nature of the unconscious according to Freud and Jung. Temporal and spatial dislocation are the order of the day, as if from the novel's mid-sentence opening, instituting cyclical temporality like dream time. Identities dissolve, narrative voices conflate, and consciousness is figured as collective, mythic, and

fluid instead of singular or unified. This approximates Freud's "primary process" of dreamwork and concurs with Jung's theory of the archetypal unconscious, as if proposing that the novel is not a conventional narrative at all, but rather a textual imitation of dreaming.

Additionally, the research demonstrates that psychoanalytic and structuralist models bring out underlying patterns in the text. Freudian processes of displacement and condensation function in Joyce's discourse through the symbolic condensation of thought and comic re-direction of sensitive cultural material. Jungian archetypes such as the Great Mother, Hero, and Trickster appear in fluid, frequently fused forms, especially in characters such as Anna Livia Plurabelle, who combine personal and mythic suggestion. Structural oppositions named by Lévi-Strauss—life/death, male/female, chaos/order—underline the framework of the novel but are continuously undermined by Joyce's play of language and structural indeterminacy. These tropes highlight how the novel enacts both individual and social psychic structures.

Finally, the research discovers that *Finnegans Wake* reworks themes of the Irish Literary Revival in avant-garde stylistic practice. Joyce writes Revivalist ideals, popular mythic heroism and national identity into the fractured narrative through characters like Fionn mac Cumhaill, both honouring and unseating them. Mythic Ireland, rather than presenting as a coherent or nostalgic idea, is realised as a fluid, dream-impregnated cultural text contingent upon language, memory, and unconscious desire. Taken cumulatively, the findings indicate that Joyce's combined application of neologism and stream-of-consciousness is not only a formal innovation but a deep redefinition of literary art. The novel performs the unconscious, inscribes cultural memory, and creates a space of language where meaning is in constant flux, not static but dreamed into existence.

6. Conclusion

This research has analysed James Joyce's *Finnegans Wake* using a combined stylistic and psychoanalytic approach, uncovering how neologism and stream-of-consciousness are not just literary innovations but necessary tools for imitating the forms of unconscious thought. The research is valuable in that it shows Joyce's stylistic devices—his neologizing and upending of linear narrativity—are highly deliberate, mimicking Freudian dreamwork through condensation and displacement, and resonating with Jungian archetypes and mythic metaphor. These stylistic manoeuvres disrupt traditional modes of narrative coherence and semantic intelligibility, drawing the reader into a recursive, dream-like linguistic event that undermines identity, temporality, and meaning. Through employing stylistic analysis as discussed by Leech and Short (2007), the study confirms that Joyce not just disrupts language to rebuild it, but does so to investigate how consciousness and culture are inscribed in the very heart of words. The structural and psychoanalytic patterns identified also show how Joyce's narrative resists closure, emphasising fragmentation, fluidity, and multiplicity—traits that mark the novel as a foundational modernist and proto-postmodernist text. This has important implications for literary, linguistic, and cultural studies, as it positions language not just as a vehicle of meaning but as meaning itself. Future scholars are invited to extend these findings further in the areas of the intersection of language, identity, and unconscious process in *Finnegans Wake* by using corpus-assisted stylistics, comparative study with other experimental writing, or cognitive stylistics methodologies.

In addition, applying postcolonial, feminist, or digital humanities frameworks of analysis to Joyce's work may provide new insights into the engagement of stylistic disruption with larger issues of sociopolitical and philosophical concern. In this manner, the research not only enriches Joyce studies but also opens new areas for the comprehension of the developing relationship between language, mind, and literary structure.

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