

Pidgin in *Patrick and the Druid*

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In 1923, after writing one of his first pieces since the publication of *Ulysses* (see below), which would eventually find a place in Book 4 of *Finnegans Wake*, Joyce made a number of additions and alterations, as he recopied it. See *The James Joyce Digital Archive*¹ for details of these drafts. Most of the additions were taken from Otto Jespersen's *Language: its nature, development and origin*², CHAPTER XII - PIDGIN AND CONGENERS, pages 216-225. Listed below is a hypothetical reconstruction of the likely Notebook or Notesheet on which Joyce would normally make notes, and from which he would select units to include in his text. A possibility is the missing Notebook N2 (VI.X.1). Three more sets of notes from Jespersen have been already identified in *Nativities*, *Big Things* and *Fall*, Notebooks VI.B.2, VI.B.6 and VI.B.46.¹

Two of the drafts are now shown: the first in normal English, the second a few months later in a very different style.

The 1st draft (additions/alterations omitted) from March 1923:

The archdruid then explained the illusion of the colourful world, its furniture, animal, vegetable and mineral, appearing to fallen men under but one reflected of the several iridal gradations of solar light, that one which it had been unable to absorb while for the seer beholding reality, the thing as in itself it is, all objects showed themselves in their true colours resplendent with the sextuple glory of the light actually contained within them. To eyes so unsealed King Leary's fiery locks appeared of the colour of sorrel green, His Majesty's saffron kilt of the hue of brewed spinach, the royal golden breastorc of the tint of curly cabbage, the verdant mantle of the monarch as of the green of laurel boughs, the commanding azure eyes of a thyme and parsley aspect, the enamelled gem of the ruler's ring as a rich lentil, the violet contusions of the prince's feature tinged uniformly as with an infusion of sennacassia.

(MS 47488-99, *JJA* 63:146a)

The 2nd fair copy, July 1923: the material from Jespersen is shown in red. It seems likely that all the additions were made in July 1923 when Joyce recopied his first draft. See the genetic transcription of this part of the notebook below for details.

Bymby topside joss pidgin fella Berkeley, archdruid of Irish **chinchinjoss**, in the his heptachromatic sevenhued septicoloured roranyellgreeblindigan mantle **finish he** show **along** the his mister guest Patrick with alb the whose **throat he fast all time what time all him** monkafellas with Patrick **he** drink up words **belongahim, all too much** illusiones of hueful panepiphanal world of lord **Joss**, the of which zoantholithic

furniture, from mineral through vegetal to animal, not appear to **full up** together fallen **man** than under but one photoreflexion of the several iridals gradationes of solar light, that one which that part of it (furnit of huepanepi world) had shown itself (part of fur of huepanwor) unable to absorbere, whereas for **numpa one** seer in seventh degree of wisdom of Entis-Onton he **savvy inside** true inwardness of reality, tha Ding hvad in idself id ist, all objects (of panepiwor) **alloside** showed themselves in trues coloribus resplendent with sextuple gloria of light actually retained inside them (obs of epiwo). Patfella no **catch all** that preachybook **bymby topside joss pidgin [fella]*** say **him two time** with other words verbigratia to vision so throughsighty High King Leary his fiery **grassbelonghead all** show colour of sorrel green, again of the his sixcolour costume the his **fellow** saffron pettikilt **look** same hue of boiled spinasses, other thing the his royal golden breast torc **look** just**samelike** curlicabbis, moreafter verdant readyrainroof **belongahim** High King Leary very dead spit of **plenty** laurel leaves, afterthat commander **bulopent** eyes of Highest King **same** thing **like** thyme choppy upon parsley, **alongsidethat** enamel Indian gem in maledictive fingerfondler of High High Emperor **all same like one fellow** olive lentil, other**longsidethat** violaceous warwon contusiones of facebits of Highup Big Autocrat tinged uniformly **allaroundside** very **like** you see **chowchow** of **plentymuch** sennacassia.

(MS 47488-101, *JJA* 63:146d)

* Joyce failed to copy this from his earlier addition. It was added later.

Joyce described the expanded fair copy that he sent to Harriet Shaw Weaver from Bognor, one month later, as ‘a piece describing the conversion of S. Patrick by Ireland’ (*JJA* 63:146e). Readers are referred to the excellent account of Book 4, published by Dirk Van Hulle.³ It places this section and its development in context.

Bishop Berkeley wrote much on colour and vision. Included here are two extracts which seem most relevant. From *Of the Principles of Human Knowledge*⁴ we find the following:

For my own part, I see evidently that it is not in my power to frame an idea of a body extended and moved, but I must withal give it some colour or other sensible quality which is *acknowledged* to exist only in the mind. (p. 118)

Colour, figure, motion, extension, and the like, considered only as so many *sensations* in the mind, are perfectly known, there being nothing in them which is not perceived. But if they are looked on as notes or images, referred to *things* or *archetypes* existing without the mind, then are we involved all in *scepticism*. We see only the appearances, and not the real qualities of things. (p. 156)

A question arises: why did Joyce decide to encrust his composition with Pidgin? To find some basis of explanation we can look further into Jespersen. He writes:

From Schuchardt I take the following quotation: “The usual question on reaching the portico of an Indian bungalow is, *Can missus see?*—it being a popular superstition amongst the Europeans that to enable a native to understand English he must be addressed as if he were deaf, and in the most infantile language.” This tendency to meet

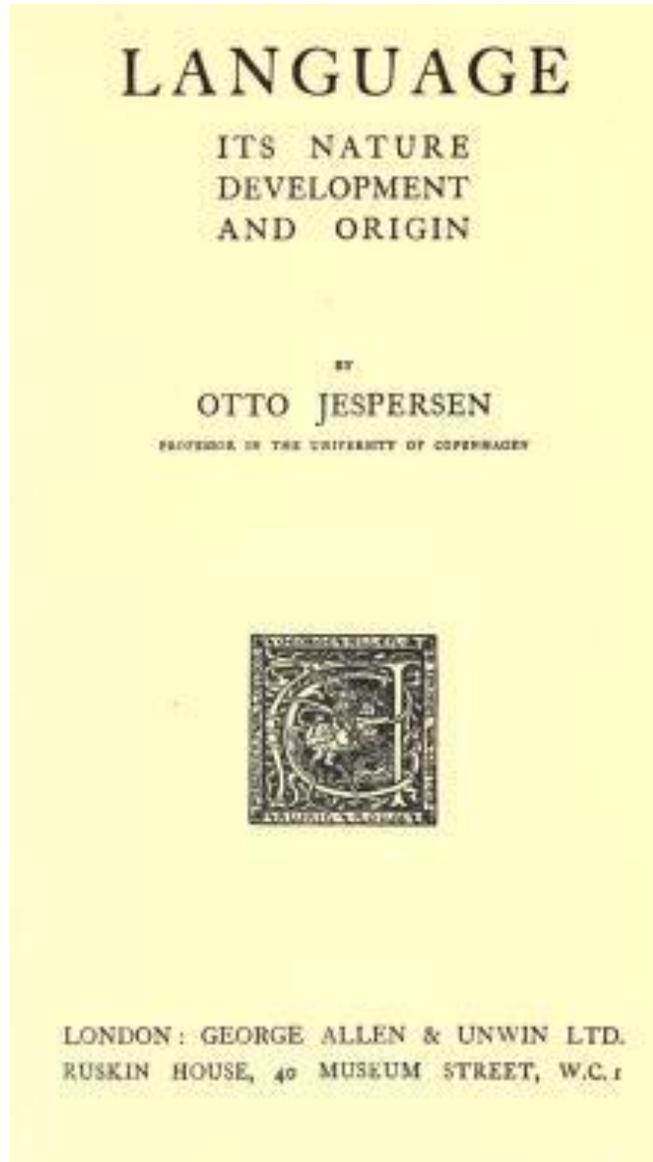
the ‘inferior races’ half-way in order to facilitate matters for them is by Churchill called “the one supreme axiom of international philology: the proper way to make a foreigner understand what you would say is to use broken English. He speaks it himself, therefore give him what he uses.” (p. 225)

In Joyce’s drafts, druid Berkeley explains to Patrick that whereas ‘fallen men’ see the world in rainbow colours, the ‘seer’ sees the true colour of all objects, which is only green! So is it the druid, who speaks in Pidgin English, who is the ‘inferior race’ or Patrick, to whom he speaks? As usual we have a delightful ambiguity where Joyce may well be intending both at the same time to reflect his views on Irish Nationalism, represented by the druid, *and* the Catholic Church, represented by Patrick.

It should be stressed that this essay is only concerned with Joyce’s initial ideas in 1923. Fifteen years later he incorporated this fragment, plus the additions, into Book 4, at which time he added to it greatly (*FW* 611.04-613.14) including Patrick’s reply in ‘Nippon English’. The final product makes difficult reading. Joyce’s letter to Frank Budgen should be consulted⁵ which indicates the overall importance of the *Finnegans Wake* recomposition of the piece.

References

1. *The James Joyce Digital Archive* at: <https://jjda.ie/main/JJDA/JJDAhome.htm>
2. Otto Jespersen, *Language; its nature, development and origin*. (London: G. Allen & Unwin, Ltd., 1922) at: <https://archive.org/details/languageitsnatur00jespiala/page/216/mode/2up>
3. Dirk Van Hulle, “The Lost Word: *Book IV*” in *How Joyce Wrote Finnegans Wake*, eds. Luca Crispi and Sam Slote. (Madison: The University of Wisconsin Press, 2007), 436-462.
4. George Berkeley, *A New Theory of Vision and Other Select Philosophical Writings*. No. 483 of Everyman’s Library, ed. Ernest Rhys. (London: J. M. Dent & Sons Ltd., 1910). The 1929 edition online at: <https://archive.org/details/newtheoryofvisio00geor/page/n13/mode/2up>
5. Richard Ellmann, ed., *Selected Letters of James Joyce*. (London: Faber & Faber Ltd., 1975). Letter dated 20 August 1939.



Notebook X

(a) savvy

Language 217: The vocabulary is nearly all English. Even most of the words which ultimately go back to other languages have been admitted only because the English with whom the islanders were thrown into contact had previously adopted them into their own speech, so that the islanders were justified in believing that they were really English. This is true of the Spanish or Portuguese *savvy*, 'to know,' MS 47488-100, ScrLMS: ~~beholding interiorly~~ ^+savvying inside+^ the true inwardness of reality | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.20

(b) bulopenn (blue paint)

Language 217: *Bulopenn*, which means 'ornament,' is said to be nothing but the English blue paint. MS 47488-100, ScrLMS: the commanding azure ^+bulopent+^ eyes | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.06

(c) **inside** >

MS 47488-100, ScrLMS: beholding interiorly ^+savvying inside+^ the true inwardness of reality | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.20

(d) **my throat he fast (I was dumb)**

Language 217-8: As the vocabulary is extremely limited, composite expressions are sometimes resorted to in order to express ideas for which we have simple words, and not unfrequently the devices used appear to us very clumsy or even comical.[...] [217] *Inside* is also used extensively about mental states : *jump inside* ‘be startled,’ *inside tell himself* ‘to consider,’ *inside bad* ‘grieved or sorry,’ *feel inside* ‘to know,’ *feel another kind inside* ‘to change one’s mind.’ *My throat he fast* ‘I was dumb.’

MS 47488-100, ScrLMS: Patrick the albed ^+silent ^+the whose throat he fasted+^+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.08

(e) **grassbelonghead**

Language 218: The idea of being bald is thus expressed : *grass belong head belong him all he die finish*, or with another variant, *coconut belong him grass no stop*, for *coconut* is taken from English slang in the sense ‘head’ (Schuchardt has the sentence : *You no savvy that fellow white man coconut belong him no grass?*).

MS 47488-100, ScrILS: King Leary 2s ^+his+^ fiery looks ^+headhair ^+grassbelonghead+^+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.33

(f) **all** >

MS 47488-100, ScrLMA: ^+the whose throat he fasted ^+while him fellow all monkefellas they drink words,+^+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.10

MS 47488-100, ScrILA: ^+all+^ the illusiones | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.12

(g) **full up man** >

MS 47488-100, ScrILA and ScrMT: to ^+all full up+^ fallen men | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.15

(h) **plenty**

Language 218: The plural of nouns is like the singular (though the form *men* is found in my texts alongside of *man*) ; when necessary, the plural is indicated by means of a prefixed *all* : *all he talk* ‘they say’ (also *him fellow all* ‘they’) ; *all man* ‘everybody’ ; a more indefinite plural is *plenty man* or *full up man*. For ‘we’ is said *me two fella* or *me three fellow*, as the case may be ;

MS 47488-101, ScrMT: very dead spit of plenty laurel leaves | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 612.05

(i) **fellow fella**

Language 218-9: Fellow (fella) is a much-vexed word ; it is required, or at any rate often used, after most pronouns, thus, *that fellow hat*, *this fellow knife*, *me fellow*, *you fellow*, *him fellow* (not *he fellow*) ; it is found very often after an adjective and seems to be required to prop up the adjective before the substantive : *big fellow name*, *big fellow tobacco*, *another fellow man*. In other cases no *fellow* is used, and it seems difficult to give definite rules ; after [218] a numeral it is frequent : *two fellow men* (*man* ?), *three fellow bottle*. There is a curious employment in *ten fellow ten one fellow*, which means 101. It is used adverbially in *that man he cry big fellow* ‘he cries loudly.’

MS 47488-100, ScrMT: Topside joss-pidgin fella | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.04

MS 47488-100, ScrBMA: ^+Patrick fella no catch all that preachybook bymy topside joss pidgin fella say him two times+^ | *JJA* 63:146c | July 1923 | IV§3.*1 | *FW* 611.25

MS 47488-100, ScrILA: His Majesty 2s ^+his fellow+^ saffron kilt | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.36

MS 47488-101, ScrMT: like one fellow olive lentil, | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 612.10

(j) **belong belongahim**

Language 219: The genitive is expressed by means of *belong* (or *belong-a*, *long*, *along*), which also serves for other prepositional relations. Examples : *tail belong him*, *pappa belong me*, *wife belong you*,

belly belong me walk about too much (I was seasick), *me savvee talk along white man ; rope along bush* means liana.

MS 47488-101, ScrILA: Patrick with alb ^+belongahim+^ | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.08

MS 47488-100, ScrILS: King Leary ~~is~~ ^+his+^ fiery ~~locks~~ ^+headhair ^+grassbelonghead+^+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.33

MS 47488-100, ScrBMS: the verdant ~~elook~~ ^+readyrainroof+^ ~~of the mouth~~ ^+monarch ^+belongahim+^+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.03

(k) along

Language 219: The preposition *along* is used about many local relations (in, at, on, into, on board). From such combinations as *laugh along* (1. at) and *he speak along this fella* the transition is easy to cases in which *along* serves to indicate the indirect object : *he give'm this fella Eve along Adam*, and also a kind of direct object, as in *fight alonga him, you gammon along me* (deceive, lie to me), [...]

MS 47488-100, ScrILS: then ~~explained~~ ^+finished show along+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.07

Note: In the next draft Joyce corrected to 'finish he show along' realising that the '-ed' was redundant.

(l) he

Language 219: There is no distinction of gender : *that woman he brother belong me* = 'she is my sister' ; *he* (before the verb) and *him* (in all other positions) serve both for he, she and it.

MS 47488-101, ScrMT: he show along | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.07

MS 47488-101, ScrILA: ^+he drink up words+^ | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.11

(m) more >

MS 47488-101, ScrMT: moreafter verdant readyrainroof belongahim | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 612.02

(n) same

Language 219: Churchill says that "in the adjective comparison is unknown ; the islanders do not know how to think comparatively—at least, they lack the form of words by which comparison may be indicated ; *this big, that small* is the nearest they can come to the expression of the idea that one thing is greater than another." But Landtman recognizes *more big* and also *more better* : 'no good make him that fashion, more better make him all same.'

MS 47488-101, ScrMT: his saffron pettikilt look same hue of boiled spinasses, | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.36

MS 47488-100, ScrILS: the royal golden breast torc ~~of the tint~~ ^+look justsamelike+^ of curly cabbages | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.02

(o) plenty too much

Language 219: *Too* simply means 'much' : *he savvy too much* 'he knows much' (praise, no blame), *he too much talk*. A synonym is *plenty too much*.

MS 47488-101, ScrILA: all ^+too much+^ illusiones | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.12

MS 47488-100, ScrBMA: of ^+plenty+^ sennacassia. | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.14-5

(p) bymby

Language 220: Verbs have no tense-forms ; when required, a future may be indicated by means of *by and by* : *brother belong-a-me by and by he dead* (my br. is dying), *bymby all men laugh along that boy ; he small now, bymbye he big*.

MS 47488-100, ScrTMA: ^+Bymby+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.04

MS 47488-100, ScrBMA: ^+Patrick fella no catch all that preachybook bymby topside joss pidgin fella say him two times+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.25

(q) finish

Language 220: The usual sign of the perfect is *been*, the only idiomatic form of the verb to be : *you been take me along three year ; I been look round before*. But *finish* may also be used : *me look him finish* (I have seen him), *he kaikai all finish* (he has eaten it all up).

MS 47488-100, ScrILS: then ~~explained~~ ^+finished show along+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.07

Note: In the next draft Joyce corrected to ‘finish he show along’ realising that the ‘-ed’ was redundant.

(r) look / like

Language 221: [Letter from a native] Mr. Comins, (How) are you ? You no come look me ; me no look you ; you look my boat he go Mae to-day. Vakaromala me like he sleep house belong you, he look out my boat, me no more kaikai, me hungry now, boat man Mae he give you yam very good, you give some tobacco belong (here = to) me, he finish, no more tobacco.

All right Ta, MATASO.

MS 47488-101, ScrMT: his saffron pettikilt look same hue of boiled spinasses, | *JJA* 63:146d | Jul 1923 | IV§3.*1 | *FW* 611.36

MS 47488-100, ScrILS: the royal golden breast torc ~~of the tint~~ ^+look justsamelike+^ of curly cabbages | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.02

(s) add e

Language 221: I find in Defoe’s *Farther Adventures of Robinson Crusoe* (1719, p. 211) : “All those natives, as also those of Africa, when they learn English, they always add two E’s at the end of the words where we use one, and make the accent upon them, as *makee*, *takee* and the like.”

MS 47488-99, ScrILA: the illusion^+es+^ | *JJA* 63:146a | Jul 1923 | IV§3.*1 | *FW* 611.12

MS 47488-100, ScrMT: reflectione | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.16

Note: Joyce failed to copy the final ‘e’ of ‘reflectione’ in the 2nd fair copy.

(t) Joss >

MS 47488-99, ScrILA: world ^+of Joss+^ | *JJA* 63:146a | Mar 1923 | IV§3.*0 | *FW* 611.04

(u) topside Joss-pidgin man (bishop)

Language 222: *Joss* is still very frequent in Pidgin : it is from Portuguese *Deus*, *Deos* (or Span. *Dios*) : *Joss-house* is a temple or church, *Joss-pidgin* religion, *Joss-pidgin man* a clergyman, *topside Joss-pidgin man* a bishop.

?MS 47488-99, ScrTMA: ^+of the Irish joss pidgin+^ | *JJA* 63:146a | Mar 1923 | IV§3.*0 | *FW* 000.00

MS 47488-99, ScrBMA: ^+topside joss pidgin man+^ | *JJA* 63:146a | Mar 1923 | IV§3.*0 | *FW* 611.03-4

MS 47488-100, ScrBMA: ^+Patrick fella no catch all that preachybook bymby topside joss pidgin fella say him two times+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.24-7

(v) chin-chin joss (religious worship)

Language 222: *Chin-chin* [...] is from Chinese *ts’ing-ts’ing*, Pekingese *ch’ing-ch’ing*, a term of salutation answering to ‘thank you, adieu,’ but the English have extended its sphere of application very considerably, using it as a noun meaning ‘salutation, compliment,’ and as a verb meaning “to worship (by bowing and striking the chin), to reverence, adore, implore, to deprecate anger, to wish one something, invite, ask” (Leland). The explanation given here within parentheses shows how the Chinese word has been interpreted by popular etymology, and no doubt it owes its extensive use partly to its sound, which has taken the popular fancy. *Chin-chin joss* means religious worship of any kind.

MS 47488-100, ScrILS: archdruid of the Irish ~~joss pidgin~~ ^+chinchinjoss+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.05

(w) chowchow

Language 223: *Chowchow* seems to be real Chinese and to mean ‘mixed preserves’ but in Pidgin it has acquired the wider signification of ‘food, meal, to eat,’ besides having various other applications : a chowchow cargo is an assorted cargo, a ‘general shop’ is a chowchow shop.

MS 47488-100, ScrBMS: a ~~brew~~ ^+chowchow+^ | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 612.14-5

(x) side topside alloside >

MS 47488-100, ScrILA: all objects [^]+alloside+[^] showed themselves | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.22

(y) **what time >**

MS 47488-101, ScrILA: [^]+what time all him monkefellas with Patrick he drink up words+[^] | *JJA* 63:146d | Jul 1923 | IV§3.*2 | *FW* 611.09-10

(z) **twotime**

Language 223: *Side* means any locality : *he belongey China-side now* (he is in China), *topside* above, or high, *bottomside* below, *farside* beyond, *this-side* here, *allo-side* around. In a similar way *time* (pronounced *tim* or *teem*) is used in *that-tim* then, when, *what-tim* when ? *one-tim* once, only, *two-tim* twice, again, *nother-tim* again.

MS 47488-100, ScrBMA: [^]+[...] bymby topside joss pidgin fella say him two times+[^] | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.28

(aa) **numpa one >**

MS 47488-100, ScrILA: for the [^]+numpa one+[^] seer | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.19

(ab) **catch**

Language 223-4: Among usual expressions must be mentioned *number one* (*numpa one*) ‘first-class, excellent,’ *catchee* ‘get. possess, hold, bring’ [223] etc.,[...] to indicate that his master has received many letters from home, the ‘boy’ will say, “Massa catch plenty mammy-book” (*mammy* meaning ‘woman, wife’).

MS 47488-100, ScrBMA: [^]+Patrick fella no catch all that preachybook [...] +[^] | *JJA* 63:146c | Jul 1923 | IV§3.*1 | *FW* 611.25