

Shahzad and the Persian Culture in James Joyce's *Finnegans Wake*: A Chaotic "nightmaze"

Dr. Leila Baradaran Jamili
Department of English Literature
Islamic Azad University
Boroujerd Branch, Iran

Abstract

Novelists illustrate that linear assumptions persistently impinge upon their understandings of the cosmos. Whereas the nonlinear, disordered and dynamic system of chaos, or chaosmos and complexity theories can provide different perceptions, experiences, and interpretations that match the diversity of reading, as James Joyce believes, they cannot touch the Cartesian spring. Chaos, as a scientific, post-Einsteinian, theory unites science, literature, and culture by using modern and postmodern methods of interpretation. This paper discovers some proper links between cosmos and chaos in Joyce's *Finnegans Wake* (1939), argues the existing systems of order versus disorder and the unpredictability of reality. Joyce visualizes a very chaotic system or "nightmaze" by constructing his major characters and mapping them in the world of literature through random acts of storytelling in various languages. He creates a world in which the invisible borders of reality and fantasy merge in an odd unpredictable relationship. In the chaosmos outlined by Joyce, he reveals that Shahzad, the central character of *The Thousand and One Nights*, is trapped in an unsystematized chaotic "nightmaze" that instead paves the way to remap her identity and keep her alive not simply in the Persian literature but rather in the modern and postmodern world literature.

Key Words: Chaos, Chaosmos, Nonlinearity, Shahzad, Nightmaze, Persian Culture

1. Introduction

The novelists consider linear assumptions persistently impinging upon their perceptions of the cosmos. In contrast, the chaos and complexity theories, with their nonlinear and dynamic systems, propose many interpretations and understandings that match the diversity of the reading experience, as James Joyce writes, "Sink deep or touch not the Cartesian spring" (*FW* 301. 24-5). Chaos theory interconnects science, literature, and culture and provides insight into Joyce's view of the cosmos, through offering new methods of reading literary texts.

This paper identifies some links between cosmos and chaos in Joyce's *Finnegans Wake* (1939) and explains their orientation towards order and disorder and also the unpredictability of reality. In spite of Joyce's tendency for order and system in *Dubliners*, and *Ulysses*, he tries either to re-contextualize reality, or to substitute new varieties of truth for the old ones. In this sense, the *Wake* is quite opposed to the ordered and reordered cosmos of Joyce, since it includes fictional fragmented worlds, histories, truths, or meanings dispersed at best. He suggests the paradoxical coincidence of order and disorder as well as cosmos and chaos to construct "The Chaosmos of Alle" (*FW* 118. 21), or a Joyce-made system(s) of "chaosmos," and outlines a world where reality and fantasy operate in a paradoxical relationship. Edward Lorenz's chaos theory might be one possible help yet in understanding what Joyce is up to as a creative novelist. Therefore he opens a very radical postmodern world of irreconcilable chaos and contradiction by shaping and reshaping order versus disorder.

According to Ziauddin Sardar and Iwona Abrams, "the insights of chaos and complexity can be found in most non-Western cultures," especially the Persian culture; hence, humility "before nature, richness and diversity of life, generation of complexity for simplicity, the need to understand the whole to understand a part—these are the things that the non-West has not only believed in but acted upon" (162). In non-Western cultures the social and cultural elements always stay the same; however, they are constantly arranging and rearranging themselves.

Accepting that the reading process is in itself very complex and chaotic, and recognizing that the conventional principles of interpretations are confronted with failure facilitate the fact that the various readers' experience will go a long way towards reorienting such institutionalized interpretive assumptions. A literary reader may find, but not necessarily, weird structures and patterns lacked some of the hierarchical rules generally associated with modern literature, hence this postmodern work, *Finnegans Wake*, is a novel with its "fractional dimensionality" (Lorenz 168). Lorenz's "the Butterfly effect" clarifies that initial conditions and small perturbations are very significant factors in chaos theory. In the *Wake*, Joyce shows that the Persian story of Shahrzad with her long delay, or postponement as long as one thousand and one nights is similar to the butterfly effect and it changes the outcome of a present-day reading, or narrating. This complex chaotic novel, mainly a chaotic "nightmaze" (*FW* 411. 8), is like an entity with overall order but it is made up of components functioning in an evidently unpredictable fashion.

Joyce represents that Shahrzad, the central character of *The Thousand and One Nights*, is trapped in a chaotic situation, or "chaosmos," that facilitates the construction of her identity and keeps her alive in the history of Persian literature and the literature of the world. The postmodern, fractal, or chaotic shape of cultures, in this case the Persian culture, is indeed represented by Joyce in the *Wake*, which paves the way for a nonlinear reading of this novel. Joyce's reversal of compositional system from top-down in *Ulysses* to bottom-up in the *Wake* is briefly referred to by Thomas Jackson Rice (135). But the point is that Joyce, in the *Wake*, moves from microcosmic universe to macrocosmic one by changing the hierarchical chain of being. He indeed begins with Adam and Eve and in a very chaotic system ends with chaosmos. At the end Joyce again reverses the direction because the last word or its meanings is not finished and begins again; i.e. his chaosmos is a cosmos in which there is a continual fluctuation of reality between microcosmic and macrocosmic universe. In this sense, the Persian readers of the *Wake* find Shahrzad's annotations particularly frustrating because individuals seem to have a strong preference for top-down macrocosmic-microcosmic, hierarchical patterns of order. It is difficult for readers to imagine Shahrzad, as a marginal character, having any influence on the universe as a very preposterous inversion of the normal order of things, according to Rice, chaos theory, "with its pre-post-erous emphasis on the massive consequences of minuscule causes," can help "to reorient contemporary perspectives" through improving the identification of the massive, complex network of those phenomena generated by the simplest sorts of initial conditions (137).

2. Method: Chaos from the Ordered to Disordered World

Scientists are the only reliable authority who can "locate stable truths in a handful of dust" or disorder (Boon 7). From Plato, whose particulars are perfectly systematized into clearly structured wholes, hence into absolute truth, till modern times systematization and order are more concerned and superior than disorder. Joyce unknowingly gives shape to chaos and disorder; at the same time, he reconstructs it from the ruins of order. A chaotic system or disorder may form fractal images, nonlinear structures, or random formations of the stories within stories.

Nonlinear thinking eschews a sort of closure and seeks to sustain multiplicity, it means one resembles many. It includes and maintains a range of perspectives and promotes multiple responses by rebutting to privilege any one perspective over the others. The nonlinear strategy that enhances comprehension of the physical world can also facilitate a far more sophisticated understanding of the multiplicity and pluralism of this aesthetic. Therefore the circularity of *Finnegans Wake* is the impact of its nonlinearity, as it has been pointed out by William York Tindall, "like a poem by Dylan Thomas, *Finnegans Wake* is composed of words and words, though valuable in themselves, are referential by nature. [...] Whatever its apparent abstraction and autonomy, [...] a thing of words always refers to other things" (239).

The nonlinear representations in the *Wake* outline a paradigm that not only rejects linearity but embraces complexity. Joyce offers nonlinear maps presumably unpredictable paths, or results, and shows that the predictable laws order man's behaviour, while the unpredictable rules disorder his behaviour. However, neither the predictable laws nor the unpredictable rules, neither order nor disorder, can be "reliable means for eliminating human discord" (Boon 16); indeed, human beings reside between the two poles possessed by a desire to keep moving. Joyce's characters, in particular Shahrzad, live "in the tense marginal space between the two extremes," the borderline of unpredictability and predictability (Boon 19). The point is that the chaotic system, 'chaosmos,' or disorder fulfils the human need for challenge, change, and instability, whereas order satisfies the human need for acceptance, success, and stability. "Mishe mishe" (*FW* 3. 9) in Gaelic means "I am," reflecting a sort of certainty or order in being while in Persian it means "it may happen," reflecting a kind of possibility with little predictability or with doubt.

The oscillation of systems, structures, languages, and stories is the result of the initial conditions that pave the way for the emergence of various cultures and their paradigmatic shift from the ordered to disordered organizations. For instance, “The Sisters,” in *Dubliners* (1914), is the initial condition for writing the story of Shahrzad in the *Wake*. A dream of Persia is also the initial condition for remapping of *The Thousand and One Nights* in the *Wake*. Joyce’s dream is a disordered and muted form of complexity. He views his dream in “The Sisters” and reviews it in the *Wake* in details; he in fact has a tendency to conflate various disordered images to make a new image. In post-Einsteinian approach, we cannot imagine the world without initial conditions, as Omar Khayyám, in *Rubáiyát* (1859), writes “There was a Door to which I found no Key:/ There was a Veil past which I could not see” (FitzGerald XXXII). The veil past, which the readers could not see, refers to the initial conditions which are hidden from the eyes of men. From very simple initial conditions, the sin of King’s wife, the Persian queen, Khatoon, King Shahriyar has lost his loyalty and this loss of faith leads to a nonlinear dynamic system that propagate enormous degrees of complexity in chaosmos.

3. Coincidence of Cosmos and Chaos Constructing Chaosmos

From the very childhood, Joyce experiences the association of chaos and order in his family life, as Richard Ellmann remarks, if his father “was the principle of chaos” his mother “was the principle of order to which he might cling” (18). Chaos theory announces the existence of strange attractors through the pattern that comes out of infinite paths moving within a confined space. The image of the strange attractor controls the total process of reading that sustains multiple non-replicating meanings all hemmed in the boundaries laid down by the fixed words written by Joyce—and his toying with approximate images that it excites in the readers’ minds:

every person, place and thing in the chaosmos of Alle anyway connected with the gobblydumped turkery was moving and changing every part of the time: the travelling inkhorn (possibly pot), the hare and turtle pen and paper, the continually more and less intermisunderstanding minds of the anticollaborators, the as time went on as it will variously inflected, differently pronounced, otherwise spelled, changeably meaning vocable scriptsigns. (FW 118. 21-8)

Chaotic system and its complex networks of interrelations flourish “in similar ways in physical and social system, including the cultural system of literature” (Rice 115). This interdisciplinary approach can prove that how reality, as Joyce writes, is “only a done by chance,” “so far as I can chance to recollect from the some farnights ago”; it is in fact a “chancetrying” of cultures (FW 149. 27, 357. 23-4, 442. 25).

Joyce shows that the cultures repeatedly surprise us with richness and infinite varieties which result in their prolificacy to disorder and chaos. As far as in the systems of order, disorder emerges, likewise in the systems of disorder, order emerges, which is called self-organization. Such a process is in continual turns and twists. Through reviewing the life of human being, Joyce, whose works cannot be separated from the scientific influence of the existing assumptions of the period, proves that every individual, in every situation or age, may be in the middle of chaos and in the chaotic world order undoubtedly self-organizes itself.

Joyce has given us at last the keys to open the chaotic secret of his chaosmos, a chaotic chaosmos in which “[w]e pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long the” (FW 628. 12-16). The narrative has the potential complexity which exists for the wide range of meanings that a Persian reader might generate from various readings. This text with its complex “lettermaking” game and its “upandown ladder” of the “explots” is a sign which recalls complexity (FW 124. 29, 125.14, 124. 29). Indeed, it maintains the spirit of complexity in its innate nature “the rite words by the rote order”; “when not in that order sundering in some different order, alter three thirty and a hundred times by the binomial dioram” (FW 167. 33, 156. 1-2).

Joyce, through portraying a spider web-like superstructure of complex phenomena, what he calls in his *Letters* (L), “this entire wordspiderweb,” (L3: 423) motivates the readers to travel adventurously in the complex and labyrinthine world of the text. The intensification of “logical complexity” frustrates many readers’, especially the Persian readers’ tendencies towards traditional or hierarchical reading of the text, because it has “labyrinthine webs of lateral associations” (Rice 137). In a letter to Harriet Shaw Weaver on 16th November 1924, Joyce had written that:

It is a bewildering business. I want to do as much as I can before the execution. Complications to right of me, complications to left of me, complex on the page before me, perplex in the pen beside me, duplex in the meandering eyes of me, stuplex on the face that reads me. And from time to time I lie back and listen to my hair growing white. (*L1: 222*)

The *Wake* is innately a complex networking novel about complexity, which invites intellectual readers whose minds are ready to interact with such complexities, perplexities (*FW 90. 35, 123. 17, 516. 28*), duplexities (*FW 123. 30, 292. 24*), stuplexities, threplexities (*FW 133. 30*) and so forth (Rice 138). One sort of complexity is Joyce's adoption of "the esthetic of the dream," as he wrote he had "put the language to sleep" (Ellmann 546). Joyce's dream is even a form of reality, which he calls "a sequentiality of improbable possibles" (*FW 110.15*). No doubt, chaos encapsulates all the cultural and social systems of the novel, since they are dissipative or nonlinear systems, not stable, but full of disorder and change. Frank Budgen refers to Joyce's statement that "If there is any difficulty in reading what I write it is because of the material I use. In my case the thought is always simple" (qtd. in Rice 134). The difficulty in reading this novel is because of the complexity and diversity of cultures which is more chaotic than the simple thought. The chaotic mixture of cultures invites many readers to read and understand based on the initial conditions originated from their cultural behaviour or background.

4. Shahrzad: Trapping in a Chaosmos

Shahrzad, whose life story is an alteration of life into chaos, is trapped in the Persian culture and separates herself from others. Joyce represents how the image of Shahrzad changes into chaos "(thereby, he said, reflecting from his own individual person life unlivable, transaccidentated through the slow fires of consciousness into a dividual chaos, perilous, potent, common to allflesh, human only, mortal)" (*FW 186. 2-6*). This "perilous" and "potent" "dividual chaos" is "common to allflesh" in the world, it is a chaos capable of rearranging, and reorganizing itself and it is a persistently deferred state. Shahrzad is wandering into this individual chaos. By using the concept of the individual, Joyce imagines "each human being like each atom as *indivisible*, irreducible units," or "a combination of 'dividual' components," reconfigured and reintegrated "into a whole" (Fordham 49).

Shahrzad is trapped in a chaosmos in which she separates, and isolates herself from the ordered system arranged by the King; and she brings together, fuses, reflects, and doubles the tales, sometimes erases, attacks and grows the narration in a disordered form. She is one of those who knows what Joyce is doing, she understands Joyce, as much as Joyce understands her:

My great blue bedroom, the air so quiet, scarce a cloud. In peace and silence. I could have stayed up there for always only. It's something fails us. First we feel. Then we fall. And let her rain now if she likes. Gently or strongly as she likes. Anyway let her rain for my time is come. I done me best when I was let. Thinking always if I go all goes. A hundred cares, a tithe of troubles and is there one who understands me? One in a thousand of years of the nights? All me life I have been lived among them but now they are becoming lothed to me. And I am lothing their little warm tricks. And lothing their mean cosy turns. And all the greedy gushes out through their small souls. And all the lazy leaks down over their brash bodies. How small it's all! And me letting on to meself always. And liling on all the time. I thought you were all glittering with the noblest of carriage. You're only a bumpkin. I thought you the great in all things, in guilt and in glory. You're but a puny. (*FW 627. 9-24*)

Shahrzad performs her instructive act of reordering or rearranging through narrating stories, which shows that even though all flesh must die, they remain alive in the stolen stories of the novelists. Shahrzad, a superior double for A. L. P. or Issy, is beautiful, quick-witted, and a reliable narrator trapped by the Persian King. In spite of the fact that Shahrzad or Issy "is handsome," she wears a veil, saving her from the eternal fires of the sun or hell or the wrath of the Persian King who is "the great in all things, in guilt and in glory" (*FW 627. 28, 23-4*). Shahrzad, with her "nightinveils," is suffering for all the faults of Persian women or disloyal wives, "halfwi[ves]," as Joyce writes, to save them from the disastrous destinies waiting for them: "Off with your Persians" (*FW 541. 30, 532. 15, 2*). Her long suffering, as long as the thousand and one nights, is not known or observed by anyone. This old, weary, or sad story is heard by Joyce and it is he who mythologizes Shahrzad and her continual, riveting tales in his "persianly literated" novel (*FW 183. 10*):

By the queer quick twist of her mobcap and the lift of her shift at random and the rate of her gate of going the pace, two thinks at a time, her country I'm proud of. The field is down, the race is their own. The galleonman jovial on his bucky brown nightmare. Bigrob dignagging his lylyputtana. One to one bore one! The datter, io, io, sleeps in peace, in peace. And the twillingsons, ganymede, garrymore, turn in trot and trot. But old pairamere goes it a gallop, a gallop. Bossford and phospherine. One to one on!

O, O, her fairy setalite! Casting such shadows to Persia's blind! (FW 583. 5-15)

By using the word "galleonman," Joyce visualizes King Shahriyar or Earwicker "smoking a Persian waterpipe, *galian*," or hubble-bubble; this is, in fact, a very surprising image of the Persian King who is "both riding a horse and having sexual intercourse at the time" (Benstock 103). Joyce draws a surprising polarity, in "Irryland" (FW 583. 20), "Iran" (FW 144. 18, 358. 21, 491. 36), "farce" (FW 374. 11), Pars, or Persia, between King Shahriyar and Shahrzad, between a superior and a subordinate, a man who dominates and a woman who is dominated, a King who commands and a queen who compiles, a male who vanquishes and a female who is vanquished. However, Shahrzad, instead of being an object of pleasure for the "Persia's blind," through her will-to-narrate, becomes a free woman, and a master of herself, she is capable of prevailing over others, especially the King after the thousand and one nights.

In Shahrzad's story, Joyce illustrates the dichotomy between male-dominated society and marginalized female or Shahrzad. He outlines the binary relationship established between fixed systems of order and marginal systems of disorder or rebellion. The King's law attempts to force order; but Shahrzad's rebellious action, narration, operates to unsettle the King's order. In this case, change is possible because of the tension between the two poles of disorder and order, rebellion and law. Shahrzad is a marginal woman who longs to retain her legal place at the centre of her uncertain and indeterminate fortune. She actually belongs to two distinct liminal or marginalized categories: she is a woman, and the would-be Persian Queen or servant under the control of the Persian King. Shahrzad inherits her position as a woman, one of the Eve's Persian daughters, 'Persiandokht,' or 'Irandokht'; her problem is her disavowal of boundaries.

In contrast, King has got the right to decide life and death. But Shahrzad's Barthesian will-to-live, *avant la lettre*, gives her power to rise up against King's will-to-desire and transgress his laws (Barthes 176). Shahrzad's superiority is in her potentiality to narrate, in this way she demystifies the speciality of King's desire; hence, the King drowns in the very darkness of his desire. He merely substitutes one night for the other till the thousand and one nights, when the gate of all wonders, flashes, and surprises is open. According to Tindall, Tim Finnegan builds "the tower of Babel with its 1001 stories and its confusion of tongues" (259), Shahrzad with her 1001 tales changes the Persian Kings decision and saves the generation of Persian women, and Joyce, who "doubts [...] that the feminine fiction, stranger than the facts, is there also at the same time, only a little to the rere?" (FW 109. 30-3), with his collection of stories from the various cultures of the world, constructs a new chaosmos with at least 1001 complex dynamic structures called "seriolcosmically" (FW 263. 24-5).

5. The Fractal Persian Culture in *Finnegans Wake*

All cultures might have some irregularity in most of their rules hence they are ideal candidates for application of fractal geometry, which visualizes cultural forms through measurements of fractal patterns in real societies and their dynamic simulation. Fractal properties of cultures enable the novelists and literary readers to investigate and study cultures and their spatial influence which reflect spatial juxtapositions. Joyce has created a holistic, quintessential, and cultural system full of fractals and chaos, which displays a fractal structure that paves the way for the Persian readers to zoom down to a cultural scale. The *Wake* moves through the narrative of the Persian King's passage with rigorous care, giving the Persian readers information derived from a line-by-line, phrase-by-phrase or even word-by-word interpretation.

Shahrzad replicates her life by telling the King a riveting tale or a story of fantastic event at bedtime. *De facto*, the fundamental categories of vices and virtues, evil and good, cowardice and heroism, immorality and nobility recur from tale to tale and serve as significant guidelines for what and whom we should despise and admire as the narrative unfolds. Although the details surrounding plots, themes and individuals may change from tale to tale, for most Persian readers the manner in which these stories unfold and the determination of what the figures have done is familiar. Shahrzad's purpose in *The Thousand and One Nights* is to employ fantastical images and extraordinary or supernatural figures for entertaining the King. It is narrated in a fashion which is not only very interesting but easily accessible to the hearers especially the King.

Shahrazad's stories lead the readers to a different dichotomy, one between reality and fiction. Fiction may function as a machine or media correcting experience. Therefore, the ingenious Shahrazad, like the learned modern reader, "provides in an entertaining form the accumulated wisdom of her [Persian] civilization, which can correct the mislearnings of a far more limited individual experience" (Malti-Douglas 40). By risking her life and desires to save those of other Persian women, this spirited, courageous Shahrazad is, at last, able to control the situation and to educate not only the Persians but all the other readers of *The Thousand and One Nights*. Shahrazad on the one hand uncovers or unveils the mummified nature of the traditional Persian women, and on the other hand experiences a delicate and elevated form of "metamorphosis in appropriating the subject role" (Schulze 46). Shahriyar, recurrently, experiences his own uncertain, disordered, and chaotic identity in Shahrazad's narratives; the chaos that he discovers is the result of the chaotic infidelity of his wife. But Shahrazad with her ordered, thematic and disordered, labyrinthine stories offers various possibilities in Persian culture. Drowning in a chaotic situation, Shahriyar, eventually, finds his way and stops his killings. He is simultaneously metamorphosed, according to Reinhard Schulze, "into a just patriarch who has conquered his own shadow" (48). Shahrazad is successful in her intellectual struggle. Her strategy to narrate a tale each night is a form of resistance to the authority of the King as an alternative strange attractor. This intellectual resistance will reorder the presumed hierarchy and lead it to a new order or complexity.

The Persian reader should keep in mind that *The Thousand and One Nights* functions as a master sign or a very complex cultural document. The Persian culture becomes central because it belongs to Shahrazad, it is she who narrates the Persian stories and it is she through whose tales and glosses the behaviour of the Persians and their culture is identified. Joyce, indeed, provides insights for a better recognition and understanding of the Persian readers and a better cognition of the world in which he or she inhabits. As much as Joyce has "put the language to sleep" (Ellmann 546), Shahrazad has put the King to sleep, indeed both have the same purpose, Joyce through postponing the meaning of words in various languages and Shahrazad through postponing the time of her death make the waking reality unpredictable. Order is dethroned in Shahrazad's stories but the power reinstates order again, that is the power rebuilds the machine of order. In Shahrazad's interaction with the King, there is no way out, since the slave/master dichotomy is part of the same dynamic system in the universe.

King Shahriyar, like every human being, is a complex system which cannot be controlled easily, since his reaction is unpredictable. Therefore, the King changes to be a hating machine, a killing machine, but Shahrazad, this narrating machine, changes her role by finishing the series of the stories in the last night. Joyce proves that the universe is a world beset by unpredictable and somehow uncontrollable historical and cultural events, but he strongly regulates and brings them under his control through his dynamic system of order which is in fact disorder. Shahrazad can neither guarantee King's decision or certainty nor predict her own future. She pursues an order in her tales night-by-night in an attempt to guarantee a determinate ending to her planning, but all her pursuits are frustrated by King's hatred and doubt till the last night: "Bold bet backwards. For the loves of sinfintins! Before the naked universe. And the bailby pleasemarm rining his eye! One of these fine days, lewdy culler, you must redoform again" (*FW* 624. 18-20).

6. Conclusion

Every reader's interpretive reading can stand out as a form of creation, self-constant and transient. When Joyce uses a variety of languages for narrating his novel, he desires to change the world and its system of communication. He actually desires to change the world into an observed different from all previous models of the world. It means that he changes the world to be the observed opened to all observers of the world concurrently. Joyce, indeed, brings impossible concepts to be eminently possible for the readers. Human life is sometimes predictable; at other times, anything may happen, or as Joyce writes, "any funforall happens"; but at other times "the strangest thing happened" and once "it happened, so it may again" (*FW* 458. 22, 470. 22, 625. 29). Joyce points out a flux or indeterminacy undeniably present in the world; meanwhile in pointing to this indeterminacy, he offers an explanation for human discomfort in a chaotic nightmaze as an inability to be at ease in world that can be neither predicted nor controlled.

Ellmann writes that Joyce "has an insight into the methods and motivations of the universe" (551). These motivations help him see the "in risible universe" and the position of man in it differently, as he wants to find "the first riddle of the universe asking, when is a man not a man?" (*FW* 419. 3, 170. 4-5). Indeed for him the universe is a nonlinear dynamic system within which chaos erupts while fluctuating and order organizes itself.

Joyce's cannon outlines an aesthetic fictional universe in which both events and characters are in flux, unstable and unpredictable, but Joycean universe is a world in which order has the potential of self-organization and at the same time it dissolves a universe of change and indeterminacy. His observation and narration of the Persian culture and (his)tory may alter the character of Persia as a phenomenon to be observed; hence, sometimes abstract entities or conclusions are invariably distorted by the material relations that produced them. The world is not the ideal, ordered, closed system of thermodynamic theory; rather, it is an open, non-equilibrium, dissipative, nonlinear, disordered system which is situated by a permanent source of energy.

References

- Barthes, R (2005). *The Neutral*. Transl. Rosalind E. Krauss and Denis Hollier. New York: Columbia UP.
- Benstock, B (1965). Persian in 'Finnegans Wake'. *Philological Quarterly*, 44: 1, 100-109.
- Boon, Kevin A (1997). *Chaos Theory and the Interpretation of Literary Texts: The Case of Kurt Vonnegut*. New York: Edwin Mellen P.
- Ellmann, R (1982). *James Joyce*. New York: Oxford UP.
- FitzGerald, E (2010). *Rubáiyát of Omar Khayyám*. Ed. Daniel Karlin. Oxford: Oxford UP.
- Fordham, F (2007). *Lots of Fun at Finnegans Wake: Unravelling Universals*. Oxford: Oxford UP.
- Joyce, J (1992). *Finnegans Wake*. Introduction by Seamus Deane. London: Penguin Books. (FW)
- (1993). *Dubliners*. Hertfordshire: Wordsworth.
- (1966). *Letters of James Joyce*. Vol. 1. Ed. Stuart Gilbert. New York: Viking P.
- (1966). *Letters of James Joyce*. Vols. 2,3. Ed. Richard Ellmann. New York: Viking P. L2, L3
- Lorenz, E (1995). *The Essence of Chaos*. Seattle: U of Washington P.
- Malti-Douglas, F (2004). Homosociality, Heterosexuality, and Shahrazâd. *The Arabian Nights: Encyclopedia*. Eds. Ulrich Marzolph, Richard van Leeuwen, and Hassan Wassouf. California: ABC-CLIO, 38-42.
- Rice, T.J (1997). *Joyce, Chaos and Complexity*. Illinois: U of Illinois P.
- Sardar, Z. and Abrams, I. (1999). *Introducing Chaos*. Ed. Richard Appignanesi. New York: Totem Books.
- Schulze, R (2004). Images of Masculinity in the *Arabian Nights*. *The Arabian Nights: Encyclopedia*. Eds. Ulrich Marzolph, Richard van Leeuwen, and Hassan Wassouf. California: ABC-CLIO, 46-50.
- Tindall, W.Y (1969). *A Reader's Guide to James Joyce*. London: Thames and Hudson.