

FW 294.12-26
(a few morphings)

I would like to point out a few instances of what I call "morphing techniques". In my interpretation of this passage, as soon as Dolph has drawn the first circle, Kev starts his sarcastic remarks. (I talked about this in a previous post when I suggested the possible sardonic use of "passer"). Then Kev continues his "sermon", warning his brother that the one who plays the praecox smartass (**early clever, to(o) Swift**) is doomed either to the gallows or the lunatic asylum (**galehus**). [fweet] In other words Kev is telling Dolph that he is taking an insane pathway; and, in doing that, he is exactly (**294.17: Match of a matchness** -- the morphing of "mad, madness") like his father Bigdud in his lecherous aspect.

"Dud" is not only "*One that is disappointingly ineffective or unsuccessful*", but also "*A bomb, shell, or explosive round that fails to detonate*", with resonances of "**papacocopoti**" and his volcanic farts. In this way Dolph is going to become a "great" sinner like his father.

The image of "greatness" is suggested by a series of allusions. First the reference to Gulliver (directly linked with Swift of 294.16), who, when in Lilliput is a giant. And, in this passage, he is certainly "great", since the Russian "**Gorotsky Gollovar's Troubles**" seems to be quite explicit.

"*Gorodskoy golova*" (the head of the city) is "mayor", which may morph into Latin "maior" (greater). Fweet points out that the office of "Gorodskoy golova" had been introduced by Catherine the Great (another hint at "greatness"). So all this shows how "great" Dolph's madness is and how many "troubles" he is going to face.

[A curious coincidence. "Gorodskoy golova" is the title of a novel by Vasily Ivanovich Nemirovich-Danchenko. This is an excerpt from WP:

"The common characteristic of Nemirovich-Danchenko's novels was their 'overpopulation'; they boasted a large number of characters, most of them vague and undeveloped. What he was exceptionally good at, though, was depicting the 'sister of mercy' type of women finding their calling in life in evangelical self-sacrifice. Some critics argued that most of Nemirovich-Danchenko's books of the time were hardly novels in the

common sense of the word: huge in size (averaging 700 pages each), they were, in effect, just long sequences of scenes, connected not by a plot line, but by the main characters appearing here and there."]

So "mad" morphs into a "**match**" that lights Bigdud's "**turvku**" (cigar). He is indeed *Turko the Terrible* (of the often cited pantomime), the "s-mock king", smoking (**smukking**) "like a Turk!", at the presence (in the precincts -- harem) of ladies (**lydias** : Lydia was an Asia Minor kingdom, now part of Turkey). It doesn't take much imagination to look at the "cigar" as a metaphorical penis; in our case an explicit allusion to the incriminated exhibition scene in the Park. Much more so if we read "**raucking**" not only as German "rauchen" (to smoke), but also as a possible German "rucken" (to jerk) and as another possible English "rocking". The jerking / rocking of the "turvku" in front of the ladies/lydias.

[More nasty allusions. The Kingdom of Lydia was near Troy. Troy is Italian "Troia", vulgar for "sow, harlot". Lydia is quite similar to the mythical Leda, seduced by Jove who took the form of a swan. In many paintings



the swan's beak is near Leda's mouth, thus hinting both at kissing and at oral sex.]

The repugnant aspect of the father is underlined by his "**cropulence**", which is "corpulence" and "crapulence", morphing into "crap" and Greek "kòpros" (excrement); with an explicit reference to the defecating Russian General. Another way of warning Dolph about his impending fate (to be shot in the ass), should he keep following his father's steps.