

FW 303.15-304.02

## THE EMERGENCE OF KEV'S DARK “MATER”

by  
orlando mezzabotta

=====

This passage is indeed very enlightening, since it marks the turning point in Kev's psychological attitude. Anticipating my conclusions I say that Kev is compelled to admit, though unwillingly, that he hides in himself the same sinful and instinctual drives which he condemns in Dolph. The beginning itself hides a double opposite view.

### **303.15: And Kev was wreathed with his pother.**

There is of course the reference to the biblical episode of Cain and Abel (Genesis 4,5) “*And Cain was very wroth*”. What is interesting is the fact that Kev, in his Shaunian aspect, is Abel. So, in our case, we see Kev assuming the character of the violent Cain, thus setting in motion a far-reaching psychological revolution. He is angry with his brother (**pother**), but (unconsciously) with his father (pother – pater) as well, that is with God. In the meantime he is crowned (**wreathed**) with the fatherly (**pother**) insignia of power (**pother** : Italian “*potere*” - power).

Nonetheless he must acknowledge his “**Jacoby feeling again for fore-bitten fruit – 303.16-17**”, where Jacob hints both at the “sweet biscuits” and at the mask that hides his true urges (Jacob that assumes the aspect of Esau). “**Kevvy too he just loves his puppadums – 303.17-18**”. [I wouldn't exclude hints at Italian “poppe” (breasts).]

So Kev should act against his brother in a very determined way. He has listened to his brother's linguistic nonsense

**303.19: autocratic writings of paraboles of famellicurbs**  
**303.20: and meddled muddlingisms, thee faroots hof**  
**303.21: cullchaw end ate citrawn**

Words (paroles) and parables (**paraboles**) that become “pair of balls”, female curves (**famellicurbs**), multifarious songs (medley lied : **meddlied**), muddy tongues and languages (**muddlingisms**), farts (**faroots**) in the temple (**Hof**) of culture (**cullchaw**), with all its sour taste ( **citrawn** – French “citron” : lemon).

Now, being an able Abel, Kev should do to his brother what Abel did to his firstborn animals: cut his throat. (But, in doing so, he would act like a Cain!). The “**rep of the triperforator – 303.22**” is in fact the devil's twin. **Triperforator** is the devil's trident; and “**rep**” is “**rep-etition**” (twin), is “the one who strikes and criticizes” and “the one who **rep-airs**” the devil's misdeeds. So he should get Dolph's writings and tear them up (**blast through his pergaman – 303.22-23**), hit him where it hurts most, break his heart ( **hit him where he lived**). With a possible reference to the famous alchemical saying “*Dealbate latonem et libros rumpite, ne corda vestra rumpantur*” (Whiten the *lato* and rend the books lest your hearts be rent asunder – “lato” is the *prima materia lapidis* in the state of *vilitas*).

As I said Kev should cut his brother's throat. In “**the hairydary quare quandary firstings – 303.26**” we may detect references to Esau (**hairy**), to the goat (hairy **dairy**), thus to the devil; to the one who keeps trying to solve (**quare**: Latin “why?”) the first and “queer” dilemma/riddle (**quandary firstings**) of life/universe. (With **quare quandary** hinting at a far-fetched Italian “*circondario*” : neighbourhood ).Which is indeed not only a very difficult, but also a futile question, the Italian “*questione di lana caprina*” (a dispute about the wool of a goat : **hairydary** supports this guess), a waste of time, as Horace wrote in one of his Epistels ( I, XVIII,15) “*alter rixatur de lana saepe caprina*”. He should knock Dolph down (**he measured his earth – 303.28** ) with a “*coup de grace*” (**by mercystroke**), a last nail in the coffin and shut him up.

Nonetheless he cannot help to recognize (reckon : **could not but reckon – 303.29**), although painfully (German “**rechen**” : to

stretch) his other hidden side (**adder's badder cadder** – **303.29**). “**Cadder**” hints at Italian “*quadro*” (painting, picture), thus a picture of the “*bad cad*”, indexed somewhere in his magic (abracadabra) “baedeker” (**badder cadder**). A character against whom he would fight to death, in order to get rid of him:

**303.30** who, to be plain, he fight

**303.31:** him all time twofeller longa kill dead finish

**303.32:** bloody face blong you,

a barbarous figure, according to his Bichelamar language.  
[By the way “Bislama” hints at Italian “bis-lama” (two bladed , double-edged) which fits Kev's dualistic perspective.]

But at the end Kev must admit that the “**frankson**”, the honest, plain and frank good boy, the one who professes his hate against Cain (**miso+Cain**), is in fact a reactionary, who hates new ideas (*misocainea*) [thanks Karl!], a very “Mister Cain”. Whence...

**303.32: Wince**

**304.1: wan's won! Rip! And his countinghands**

**304.2: rose.**

Kev acts indeed like a violent Cain (**And his countinghands rose**). A tremendous emergence of hidden matter (*the rising of the continents*). The hands of the square mathematician (**counting hands**) which strike his “*geomater*” brother. It is an act of triumph, a Caesarian “*Veni, vidi, vici*” (**Wince wan's won!**). The resulting fact (whence) is that only “One” has won. The number, the mathematician, the abstract idea. But Kev's fury may be also the result of the “**rip-ping**” of the veil (the acknowledgment of his darker side) and the ripping of garments (a sign of outrage and of great indignation). Footnote 1 is quite enlightening:

***A byebye bingbang boys! See you Nutcracker Sunday!***

With its cosmic allusion to the “Big Bang” theory and to “**nutcracking**”, which is a sort of *Ragnarock*.

Of course this is also a remark of Issy's, who seems ready to take her leave from the fighting (**bingbang**) brothers, since she

seems quite tired of the Dominican (**Sunday**) Kev, a real pain in the ass (Italian "*rompiballe*" : nutcracker). But he stops her with an assertive "**Formalisa – 304.3**" (Italian "*Ferma, Lisa*" : stop there, Lisa!).

**To be continued**

