The image of the Italian Language in *Finnegans Wake*

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The image of Italian that emerges from Joyce’s works is not that of the “clear, polite, smooth” language, “agreeable to [people’s] ears”, that we happen to find in *Gulliver’s Travels* (154). In a way *Ulysses* mirrors Joyce’s own experience of the language: not just the Dantinean and musical (i.e. operatic) tradition, but also everyday speech take part in the linguistic fabric of the novel. And roughness is the key to the squabbling of icecream sellers, “presumably Italians”, reported in the *Eumaeus* episode: in Stephen’s opinion the language of those “voluble altercation”, far from being pleasant, would not even suit “the ear of a cow elephant” (578)1.

Joyce studied languages at University College and practised French during his stay in Paris in 1902-1903. But his real school of language was Trieste - the “warehouse of the Austro-Hungarian Empire” (Marengo Vaglio 56), with its pronounced border identity. There he “was rapidly confronted with diverse brands of the language, especially the Triestine dialect, which further refined his already existing awareness of local variants or ‘corruptions’ departing from an implicitly established or codified national norm that he had gained in Irish surroundings from an early age” (Milesi 113). When Joyce was in Trieste Italian was normally employed in writing or on formal occasions, and generally referred to as Tuscan; where as Triestine dialect (also Joyce’s family idiolect2) was kept for everyday speech. Such a complex linguistic situation, with its multiple intermediate stages between the national norm and the dialect, has a counterpart in the linguistic kaleidoscope of *Finnegans Wake*.

The relevance of Italian, and specifically of the spoken language, is clearly proved by the early notes contained in *Scribbledehobble* (Connolly...
1961), where Italian, as well as French, supplies most of the non-English entries.\[^4\] That seems to confirm the idea that the core text of the *Wake* was originally based on the four languages Joyce had mastered best, the rest of the work being done in most cases with the help of dictionaries.

Apart from occasional sentences concerning Italy (e.g. “Italiani build Europe and half America and Italy is a ruin” [101-2]) and a limited group of single words probably meant for puns (*abbaco* [sic] ‘abacus’ [15], *analfabeto* ‘illiterate’ [55], *origlia* ‘he/she eavesdrops’ [55], “Roob-Coccola” [63]\(^9\), *broda* ‘wish-wash’ [82]; *ricatto* ‘blackmail’ [37]), most of the Italian entries are quotations of more or less common sentences. Here is a little sample: *mi fa venir la pelle d’oca* (15) “it gives me goose-flesh”; *tramontana suffia* ‘north wind is blowing’ (64); *il latino può uscire dal vaticano* ‘Latin can come out of the Vatican’ (88).

Not surprisingly, some entries deal with sexual subjects: “*castrati, all, spadones have balls*” (91); *tante madonne e tante incinte* (114) “as many Madonnas as pregnant women”; “*highbosomed* (*tette fa una baruffa*)” (122) (*tette* ‘boobs’; dial. *te fa una baruffa* ‘you are scraping’).\[^10\]

We also find comic combinations such as *odorously* *Miss Fragranzia in Flagrante* (139), one of the many puns involving presumptive Italian names widely spread throughout the *Wake*, like *Miss Corrie Corriendo* (220.19), *Bianca Mutantini* (238.24), *Gnaccus Gnoccovich* (159.28), *Cardinal Occidentaccia* (180.15), *Betty Bellezza* (211.14), etc.

The pun the character Trist tells Is—“*‘butta fuori!*”’ (80) —is a double intende which recalls both the *Triestine buta fora* ‘vomit!’ and the naval term *butafora* (Italian *buttafuori* ‘outrigger’): Trist and Is are actually wandering “in *U* boat”. Triestine reminiscences are also such notes as “*cosa la mi conti de bel* (what’s the best news) *bededeto* [sic] *de Dio* (God bless your head)” (112), and the pseudo-dialectal *ccucinà col burro butino* \(^13\) ‘cooked with butter’.

As for literary references, I would not leave out, besides the many occurrences of Dante, “*Dona Giam Sorisabondrio* and *Dam Genn Wemandwein*” (140), a mock reference to one of the main characters of Manzoni’s *Promessi Sposi* (“*Spose we try it promissly! Love all*” [361.9]), Don Abbondio, whose name is distorted so as to get an extra meaning involving women (*Triestine* *dona*) and smiling (*Italian* *sorriso*); such a semantic interlacement is also reproduced in the following pseudo-German name (*Dam, Weman and wein* ‘wine’).

Most of the Italian expressions Joyce noted down in *Scribbledeehobble* are mere experiments: in fact only a few of them appear
in the final version of the *Wake*. Still, the workbook, with its clear grammar and embryonic manipulations, proves that for Joyce "the unit of operation... was the single word" (Kenner 48).

It is generally assumed that in coping with a foreign language, one would act not only according to linguistic patterns, but also under the influence of a global idea of the spirit of that language. It would thus be reasonable to presume that when Joyce sorted out the rich material he had collected on slips of paper and in notebooks, he acted according to a global idea of the *genius* of the Italian language. A closer inspection of the text will bring this out.

Apart from the pioneer study of Rosa Maria Bosinelli, which made out a first partial list of Italian words and references in *FW*, it was only after Carla Marengo Vaglio’s and Lorent Milesi’s works that the relevance of Italian was effectively pointed out. Music and opera on the one hand (Milesi), spoken language and dialect on the other (Marengo Vaglio) have been proved to be the main sources for Italian references. Moreover, Schenoni (1974) has pointed out the relevance of underworld jargon.

McHugh is a useful tool for decrypting hidden Italianisms (Schenoni’s complete list, which is mentioned in McHugh’s bibliography, has never been published), although some of them have been left out. An intriguing example of many ties between Italy and Ireland in the *Wake* via the Catholic Church is the following passage:

I’m of the ochlocracy with Prestopher Palumbus and Porvus Parrio. *Soa koa Kelly Terry per Chelly Derry lepossette*. Ho look at my jailbrand Exquovis and sequencias High marked on me fakesimilar in the foreign by Pappagallus and Pumpusmagnus: ahem! (484, 32-35).

Yawn is interrogated by four old men, and in the course of his defence, that Joyce enriched with distorted references to Irish Church history, *The New Testament* (Latin is thus the key of most dislocations) and Italian culture and politics (e.g. *errand andanding* [7], *irredent* [9]18, *Saint Momoluius* [11], *romanescu* [29], *Pappagallus* [35]), he quotes what has been generally assumed as the ‘act of birth’ of the Italian language, contained in a notary act that dates back to 960, pertaining to a territorial dispute between a private citizen and the Abbey of Montecassino: *Sao ke kelle terre per kelle fini que ki contene trenta anni le possette parte Sancti Benedicti* ‘I know that the Abbey of San Benedetto has been in possession of the lands
within the borders described here’. The Abbey the text seems to refer to is the Abbey of St Gall, as is proved by allusions to St Gallus and St Magnus (Pappagallus and Pampusmagnus)\(^9\). In order to adapt it to the Irish context, the ancient document is given an Irish setting (Kelly... Derry). Moreover, Joyce had probably been attracted by the insistent repetition of the consonant \(k\), which turned out to be a useful device for making people glance at the previous sentence: Prestopher Palumbus and Porvus Parrio, where \(c\) is systematically turned into \(p\).

In most cases distortions due to overlappings involve Italian and other idioms with Latin roots. Laurent Milesi has investigated the presence of “narrative emphasis on Italian as a Romance language” (108). In fact, Italian words are often disguised by phonetic alternations so as to look like Spanish (\(inchamisas\) [233.30], \(buona de vista\) [264.24], \(princepe\) [497.32]), Rumanian (\(rumanescu\) [484.29]), French (\(maomette\) [312.20]). An Italianizing trend is present in comic inventions such as \(Elanio Vitale\) (221.22) (fr. \(elan\) vital); \(loretta\) (312.20), \(lauretta\) (359.14) (fr. \(lorette\) ‘whore’)\(^5\); \(alla franka\) (343.28) (\(à la français\)); \(culdee sacco\) (210.01) (\(cul de sac\)); \(Buellas Arias\) (435.1) (Buenos Aires). But Joyce does not confine himself to working on single words: he blends whole phrases and references even when they belong to different linguistic and cultural contexts. There is an interesting case of French-Italian overlap in the ‘Butt and Tapp’ chapter:

Goes Tory by Eeric Whigs is To Become Tintinued in \(F\)earson’s \(N\)ightly in theLets All Wake Brickfaced In Lucan. \(Lhirondella, jaunty Lhirondella! With tirra lirra rondinelles, atantivy we go.\) (359.28-29)\(^{21}\)

The reference to \(Alouette, gentille Alouette\) is quite obvious but it is not a suitable explanation for the \(hirondelle / rondinella\) (Fr. / Italian ‘swallow’) motif; a combined reference to an ancient Italian nursery-rhyme, \(O che bel castello, marcondirondirondello\) is far more convincing. It is a text that, however lacking in “swallows”, with its nonsense rhyme and reiterated syllables calls forth several word associations.

Overlaps, loan translations and distortions (in a word, all sorts of dislocations\(^{22}\) involving two or more languages) aim at creating lively comic effects. But they can also be interpreted as a means to wider cultural intercourse. Besides the many anglicized Italian words such as \(fracas-sing\) (206.01), \(merendally\) (406.01), \(pizzicagnoling\) (92.19) or sputing
(22.26), that sound like “amusing morphological manipulations typical of schoolboys first learning English” (Bosinelli 23), there are examples of an opposite italianizing trend: in Finnegans Wake a bucket of water (bocca of vuotar [393.13]) can thus become an empty mouth (Italian bocca vuota).

Another case of language contact is that of the many Latin-Italian blends. By recalling a macaronic tradition of ancient roots, these blends sound quite familiar to Italian readers. There is an amusing twist in such combinations as quiescent in brage (386.19) (Latin requiescant in pace combined with Italian brage ‘charcoal embers’, thus overturning the original meaning), Solvitur palumballando! (409.29-30) (palumbe Latin “dove”, ballando Italian “dancing”), “gibbones and gobbenses” (504. 30) (pseudo-Latin joke meaning ‘gibbous and humpbacked men’). But we also find irreverent quotations from the Roman Catholic liturgy such as Poor Felix Culapert! (536. 09) (‘O felix culpa’, combined with Italian culo aperto ‘open arse’\textsuperscript{23}), and mio colpo (Latin ‘Mea culpa’ and Italian both ‘what a shock’ and ‘stone the crows!’).

The use of Italian in Finnegans Wake is sometimes due to the author’s determination to bring forth plurilingual variations. In the case of “since his man’s when is no otherman’s quandour” (151.35), a distorted quotation of the proverb ‘one man’s meat is another man’s poison’, it is the phonological association of the word candour with the Italian quando that decides the use of when in the first part of the sentence.

Multilingual variations often deal with female names deriving from names of colours: partially anglicized as in “Poppy Narancy, Giallia, Chlora, Marinka, Anileen, Parme” (102.25) (from Triestine naranza ‘orange fruit’ and Italian giallo ‘yellow’); or wholly Italianized as in “Gillia, (a cooler blend, D’Alton insists) ex equo Poppea, Arancita, Clara, Marinuzza, Indra and Iodina” (572.36-573.01). It is appropriate to recall a similar passage from the Italian translation of Anna Livia Plurabelle: “Rosa, Citrulla, Gillia, Pistilla, Pel di Ciel, Indicena e Malva” (231.187-88)\textsuperscript{24}.

Slight morphological adaptations make rhythmic and semantic parallels possible as in “poor souvenir as per ricorder” (210.03) (fr. pour souvenir and Italian per ricordo, both meaning ‘as a keepsake’); whereas the sequence of Romance-sounding words dealing with exile on 289. 22 (“disparito, duspurudo, desterrado, despertieu”), apart from the first [Italian, quite rare], is invented.

Compared to other languages, in Finnegans Wake Italian stands out as abounding in modified forms such as “Piccolina Petite” (210.10)\textsuperscript{25} or
“Coachmaher, Incubone and Rocknarrag” (221.23). The relevance of suffixal variation (such as Miraculone, Monstrucceleen, Melarancitrone, pesciolines and librottò) as a means of musical expressiveness has been pointed out by Laurent Milesi.26

Quite often the use of an Italian word is part of Joyce’s deliberate exploitation of semantic iteration: “Big dumm crumm digaditchies” (241.1); “that fragolance of the fraisey beds” (265, 8) (Italian fragola and Fr. fraise ‘strawberry’). Such a result is also obtained by matching words coming from quite different languages: in “Why hii lied to lei and hun triede to kill ham” (275, 21) Joyce plays on Italian and Danish words for she and he. In order to emphasize the musical context of one section, names of instruments appear in the form of interjections: “Oiboe! Hitherzither! Almost dotty! I must dash!” (359.36-360.1) (Italian oibò ‘phew’ is thus combined with oboe, and zither is combined with hither and thither).

Surprisingly enough, opera is not a relevant source for the many Italian words Joyce introduced into Finnegans Wake (except for parodic purposes), whereas it plays an important role in the choice of motifs and narrative ideas. Joyce was a singer himself and knew texts by heart, as is proved by the many quotations from librettos contained in his letters and literary works. However, Italian operatic language, with its stereotyped poetical (and often archaic) forms, is somehow absent: there are just a few reminiscences such as nefand (“This thing, Mister Abby, is nefand” [167.19]: nefando ‘nefarious’); wreglias (“That’s where they have wreglias for” [256.3]: oreglia, archaic for ‘ear’); prence (“the prence di Propagandi” [289.2]: poetical for ‘prince’), agnol (“if Arck no more salve his agnols from the wiles of willy wooly woollp” [223.3]: agnoli ‘angels’) and Veruno (“they’re two genitalmen of Veruno, Senior Nowno and Senior Brolano” [569.31-32]: Joyce is here playing on the same meaning of veruno ‘nobody’ and nowno ‘no one’?28). We might actually interpret the lack of poetical or archaic forms as a consequence of the important role that spoken language plays in the “night language” of the Wake?29

As well as in Ulysses, Joyce’s fondness for colloquial expressions has a counterpart in the text. Interjections and exclamatory modes, maybe meant to recreate “the gestual expressiveness of [their] native users” (Milesi 114), are characteristic of the many Italian quotations in Finnegans Wake: e.g. toh! ( “and (toh!) how paisibly eirenical” [14.30] and ohibò, often used to create effects of parodic alliteration (“Ohibow, if I was
Blonderboss” [442.27]; “Ohiboh, how becimed, becursekissed and bedumbtoit!” [78.32]). Typical apostrophizing modes, however caricatural, are: Ardite, arditti! (44.22), which sounds like a parody of D’Annunzio’s style in political speech;32 Intendite! (54.6); Udi, Udite (504.20). The pun Ciaho, chavi! 172.02 is probably hinting at the etymological meaning of the word ciao ‘hello’ (from the Venetian schiao, s’ciao ‘slave’); whereas Unuchorn! 157.1-2 recalls un corno ‘fuck you’!33 The Wake abounds in exclamations such as Teomeo (238.35) and Iomio! Iomio! (416.18) ‘My God!’; Alvenmarea! (Italian avemmaria combined with marea ‘tide’) (244.14-15); “Say long, scielo!” ‘good heavens!’ (244.25); Diavoloh! (466.27) ‘what the hell!’; which is not surprising, Italy being a country with a strong Catholic tradition. By contrast, the locution corpo di Bacco, which Joyce sets in the book in a wide range of variations, seems to have been appreciated because of its picturesque and somewhat pagan flavour: Corpo di Barraggio! (48.1) (barraggio is the Engl. barrage, also quoted in line 5); gorpodipacco (69.36), “a joke on the confusion between voiced and unvoiced consonants, typical of a German pronunciation of Italian” (Bosinelli 27); Culpo de Dido! (357. 15)34, Colpa di Becco (412.29).

The presence of non-standard Italian forms behind Joyce’s dislocations – e.g. cagacity 108.18 (Triestine cagar), puazzonaf 183.07, making fesses (Italian fare fesso ‘to make a fool of someone’36) 85.30, cappon 316.34, 319.17 (cappone vulgar for ‘sexually impotent’) – is the result of his familiarity with colloquial expressiveness he learnt in the streets of Trieste or in the many taverns of the Cià Vecia.

But Joyce’s curiosity for all variations of the language can go further. Take for instance the sentence “How he went to his swilters land after his lugs, my sad late brother, before his cogliotional expanctian?” (488.31-32). There is a clear reference to the words coglioni ‘balls’ (but coglione also means ‘idiot’) and pancia ‘tummy’, which gives the expression (“colonial expansion”) a negative overtone, even more negative if we read it in the light of Joyce’s dismay at the vulgar habits of his Roman colleagues, as reported in a letter to Stanislaus.37 References to coarse expressions, however, generally aim at comic effects (see, for instance, lylyputtana [583. 9] and puttagonnianne [512.18]) as do oaths, which appear in distorted forms as usual: porkograso! (38.03), porcoghastly (178.30), porkodirto (368.8-16), ending with the pseudo dialectal Ostiak della Vogul Marina! (162.15).
Dialect is in fact a source for obscene references in the “short but ambiguous paragraph which seems in part to refer to a visit to a Triestine brothel” (McCourt-Schneider 1999: 66): “okey boiney, this little figgy and arraky belloky ... porkodirto ... Monabella ... cullebuone ... arraky bone ... okey bellock” (368.08-16).38

Besides, Triestine, being Joyce’s family language, provides a wide range of references to more ordinary words and phrases (Culla vosellina ‘in a little voice’ [154.29]; cossa ‘what’ [89.10]; pizdrool ‘boy’ [287.32], etc.)39. Sometimes Italian and dialectal words are moulded into Finnegans Wake as if they were a single language. See, for example, “Hovobovo hafogate hokidimatzi in kamicha!” (234.01), where the Italian expressions uovo affogato, in camicia (‘poached egg’) get together with Triestine ovo ocio de manzo (‘fried egg’); whereas Bonpromifazzio! 345.23 is a ‘Triestinized’ version of buon pro mi faccia ‘much good may it do you’ (dial. Che te fazi bon pro!).

The “polygluttural” (FW 117.13) culture of Trieste is also incorporated in a sentence like “from Livland, hoks zivos, from Lettland, skall vives!” (548.01), if it is true that Joyce had probably in mind “Mi son Èrcole al bivio: / no so se zigar ‘hoch!’ / opur se zigar ‘zivio!’”, a joke that was quite popular among Irredentists at the beginning of the XX century.40

The contribution of Italian to the language of the Wake goes beyond the loan of words. Rosa Maria Bosinelli (22) noted that there are “many examples of transliterations of Italian idioms and phrases, sometimes borrowed from dialects”. Most of them are evidence of the special attention Joyce paid to colloquial language: “talk straight turkey” (13.23) sounds like a calque of parlare turco ‘to talk double-Dutch’; “grillies in his head” (416.29) is a verbal translation of aver too pru grilli per la testa ‘to be full of whims’; “from cape to pede” (619.27) probably echoes the locution da capo a piedi.41 Sometimes there is agreement between English and Italian idioms such as “call the tuone tuone” (314.28) (English call a spade a spade but also Italian dire pane al pane) and “Vedi Drumcollogher e poi Moonis” (540.12).42

Considering spoken language as a fundamental source for written language, Joyce aimed at reproducing popular mistakes, in most cases concerning etymology, as in to sputabout (43.36) (to dispute about + sputare ‘to spit’), “Frankofurto Siding” (70.05) (Frankfurt + franco furto ‘daylight robbery’), inquiline nase (88.17) (for naso aquilino ‘hook nose’, “is a common blunder of ineduced people who speak with affectation”43);
somnione sciutones (293.08) (somnium Scipionis + Italian sciupone ‘spendthrift’); 
toglieresti in brodo (307 n.7) (for taglierini in brodo).

Disproving the traditional image of Italian – the language of love (Belladonna voglio!) and poetry (Bella Poetria!) referred to by Bloom in the Eumaeus episode – Joyce shows, by drawing on the more lively sources of the language (the spoken one and dialect), the great extensibility of its creative, innovative potential. Otherwise he would not have dared to come up with impudent solutions such as Patatapapaveri (172.22) or Occitantiempoli (230.16), which with their polysyllabic rhythm and agglutinative structure seem to reconcile tradition and novelty.44
For further details on the Italian passage see Melchiori 1995: 153-160.
Excepted, of course, the Rome sojourn in 1906-1907 (see Melchiori 1984).
Among the many testimonies, see Ellmann (389): “In Switzerland he and his family retained their loyalty to Triestine by speaking its language en fami-
le and associating for some time chiefly with Triestines or friends of Triestines”.
The rest of the quotations come mainly from German and Latin.
From now on, Italian quotations of Joyce’s texts will be in italics.
See FW 382.05.
The verb is an Italianized form of the Triestine sufiar.
Both terms mean eunuchs (the second comes from the Latin spado), but castrato also means mutton.
Many of the entries in the Nausikaa section deal with flirtations (Connolly XIII).
This entry is in the Circe section, the one dealing with sexual references.
The word fragranza ‘fragrance’ is combined with the expression cogliere in flagrante ‘to catch someone red-handed’ (the use of in after the surname of a married woman indicates her husband’s surname).
Triestine naval terms are not unusual in Finnegans Wake (see Marengo Vaglio 71).
But it might be a spelling mistake (maybe due to the editor) for butiro (dial. ‘butter’).
We know that Joyce used to “cross out each entry as he ‘harvested’ it from the notebook for transferall to the manuscript” (Connolly XI) and quite a few of the Italian entries were thus crossed out.
According to Gianfranco Folena “chi parla o scrive in una lingua straniera opera evidentemente non solo in base a modelli linguistici e schemi grammaticali, spesso interferenti con quelli di altre lingue primarie o idealmente precedenti, ma anche secondo un’idea globale dello spirito di quella lingua, e della società e dell’ambiente che in essa si esprimono” (366).
Another partial list was edited by Schenoni in 1978.
The relevance of Triestine elements in Joyce’s works, however, had already been studied by Gianni Pinguentini (1963).
On Joyce and Irredentism see McCourt 1998.
See McHugh 484.
Loretta and Lauretta (diminutive of Laura) are both Italian names.
Italics mine.

This term has been introduced by Fritz Senn (1984).

See the Triestine expression *culo roto*, that Joyce used in an italianized phonetic form to suit the colloquial (and vulgar) Italian of the *Eumaeus* ice cream men.

In translating the passage Joyce left very little of the original text ("in their pinky limony creamy birmies and their turkiss indienne mauves" 215.20-21), maybe following the same lines as the italianized sequence of *FW* 572-73.

See Milesi 106.

See Milesi 117-121.

McHugh 256.

The main reference is obviously Shakespearian (*Two Gentlemen of Verona*).

Mary Reynolds remarked on "the effect of lively untutored diction which is always characteristic of the speaker in *Finnegans Wake*" (204).

See also the letter to Helen Joyce: "The reason I write in Italian to Giorgio is not to conceal anything from your keen swift flashing and infallible eye but because when he was introduced to me 30 years ago by Dr Gilberto Sinigallia I said: *Toh! Giorgio!* To which he replied: Baaaa Booooo. Our conversation has continued in that tongue" (italics mine; *Letters* I: 380-81).

*Oibò* also occurs in the Italian translation of *Anna Livia Plurabelle*: "*Oibò quel lughero malandrone, che sudiciume di camiciaccia*" (Joyce 1979: 217).

Among D'Annunzio's catch-phrases we find "Ardito degli ardit!" (248).

See Bosinelli 30.

For the *dio* ("god") motive see also *Diobiell* 434.25; *diodying* 171.17, etc.

The whole context relies on the same semantic field: "For this was a stinksome inkenstink, quite puzzonal to the wrottel" (italics mine).

See Bosinelli 28.

"When I enter the bank in the morning – he wrote in March 1907 – I wait for someone to announce something about either his cazzo, *culo* or coglioni. This usually happens before a quarter to nine" (*Letters* I: 218).

McCourt-Schneider (66-67) explain that figgy suggests Triestine or vulgar Italian vagina; *okey boney* the Triestine "O che boni" ("O how good they are"); that *arraky bellaky* and *arraky bone* stand for the Triestine locutions "Ara che bello" ("Look how nice he is") and "Ara che bone" ("Look how nice they are").

For a more extensive treatment see Marengo Vaglio 1994.

The Slovenian word *zivio* ("long live") has maintained a humorous sense in Triestine (See Doria s.v. *zivio*).

By contrast, McHugh quotes the French locution *cap-à-pié*, already current in English in 16th century.

It is an adapted quotation of the proverb *Vedi Napoli e poi muori* (also *mori*), which is just as the English *See Naples and then die* (elsewhere "See Capels and then fly") 448.9.)
Umberto Eco (Joyce 1996: XVI) has interpreted the abundance of long compounded words in the Italian translation of *Anna Livia Plurabelle* as a means for reproducing the archaic traditional rhythm of Italian poetry.


