

JOYCE STUDIES IN ITALY

21

**LANGUAGE
AND LANGUAGES
IN JOYCE'S FICTION**

Edited by
Serenella Zanotti

ea
ANICIA

Volume pubblicato con il contributo di The James Joyce Italian Foundation

TUTTI I DIRITTI RISERVATI

È vietata la traduzione, la memorizzazione elettronica, la riproduzione totale o parziale, con qualsiasi mezzo, compresa la fotocopia, anche ad uso interno o didattico. L'illecito sarà penalmente perseguibile a norma dell'art.171 della legge n.633 del 22/04/ 1941.

Direttore responsabile: Franca Ruggieri

Registrazione Num.R.G, 1885/2016, Tribunale Ordinario di Cassino

ISSN 2281 – 373X

© 2019, Editoriale Anicia s.r.l. - Roma

<http://www.edizionianicia.it/store/>

info@edizionianicia.it

Single copy price: €18.00

Subscription rates (one issue annually):

Personal: €18.00

Institutional: €30.00

The journal will be published on the following website:

<https://thejamesjoyceitalianfoundation.wordpress.com/>

Purchases can be made by directly contacting the publisher and then completing a bank transfer covering the price of the book and postage costs (this is €5.00 within Italy, but varies according to the country of destination).

Address: James Joyce Italian Foundation

Dipartimento di Lingue, Culture e Letterature Straniere

Via Valco di San Paolo, 19

00146 Roma

joyce_found@os.uniroma3.it

franca.ruggieri@uniroma3.it

CONTENTS

1. LANGUAGE AND LANGUAGES IN JOYCE'S FICTION

| | |
|---|-----|
| Serenella Zanotti <i>Language and Languages in Joyce's Fiction: An Introduction</i> | 9 |
| Fritz Senn, Jolanta Wawrzycka, Enrico Terrinoni, Erika Mihálycsa <i>Joycean Translatitudes</i> | 21 |
| Richard Brown <i>The "Whereabouts" of the Intertextual-genetical in Joyce and Sterne</i> | 51 |
| Ilaria Natali <i>Defining His Poetics: Joyce's Early Notes on the Divine Comedy</i> | 65 |
| Laura Pelaschiar <i>Joyce's "Pinocchioism": The Language of Lies in Joyce's Art</i> | 81 |
| Arianna Autieri <i>Translating Joyce's Musical Language: "The Dead"</i> | 95 |
| Niall Ó Cuileagáin <i>"Is he as innocent as his speech?": Rural Hiberno-English in Stephen Hero and A Portrait of the Artist as a Young Man</i> | 113 |
| Alberto Tondello <i>Material Language and Situated Cognition in James Joyce's A Portrait of the Artist as a Young Man</i> | 127 |
| Chiara Sciarrino <i>Corpus Stylistics and A Portrait of the Artist as a Young Man: (De-)constructing the Spirit of the Soul</i> | 143 |

| | |
|--|-----|
| Ira Torresi | |
| <i>A Tale of Two Homers (and One James): Ulyssean Loops from Literature to Popular Culture, and Back</i> | 159 |
| Ennio Ravasio | |
| <i>“Why Minor Sad?”: Musical Theory in Ulysses</i> | 173 |
| Fedya Daas | |
| <i>“Masked licence”: Parody, Heroism and the Yeatsian Theory of the Mask</i> | 187 |
| Andrea Binelli | |
| <i>Circulating Like a Ballad in The Dark. Joyce, The Wake and the Anarchist Translation</i> | 203 |
| Alan Shockley | |
| <i>“[S]oandso Many Counterpoint Words”: The Contrapuntal Music of “Night Lessons”</i> | 223 |
| Annalisa Federici | |
| <i>“Dear Henry” / “Dear Jim” / “My Dearest Nora”: Fictional and Private Language in Joyce</i> | 233 |
| 2. BOOK REVIEWS edited by Fabio Luppi | |
| <i>Richard Barlow, The Celtic Unconscious. Joyce and Scottish Culture (Fabio Luppi)</i> | 251 |
| <i>Andrea Pagani, Il cammino di Bloom. Sentieri simbolici nella Dublino di Joyce (Fabio Luppi)</i> | 255 |
| <i>Genevieve Sartor (ed.), James Joyce and Genetic Criticism: Genesis Fields (European Joyce Studies 28) (Emanuela Zirzotti)</i> | 257 |
| CONTRIBUTORS | 261 |

2.

BOOK REVIEWS

Andrea Pagani, *Il cammino di Bloom*.
Sentieri simbolici nella Dublino di Joyce
(Bologna: Pàtron Editore – 2019, pp. 112, € 15)

In 1934 the biographer A.J.A. Symons wrote *The Quest for Corvo*, a biography of the English writer Frederick Rolfe. This book, subtitled *An experiment in biography*, was structured as an investigation conducted as a mystery novel. Similarly, Andrea Pagani's *Il cammino di Bloom*, proceeds as an "hermeneutic detection" (as Renzo Crivelli explains in his afterwards) and can be read both as a short essay and a sort of detective story.

In his introductory chapter Pagani mentions Proust, Nabokov, Pound and the imagists, to conclude that Joyce's works, albeit differently from Proust's, are tightly linked to the personal experiences of the author—as we all know Gabriel Conroy and the two main characters of *Ulysses* can be seen as projections of the writer in different stages of his life.

In the second chapter Pagani argues that literary criticism has paid too little attention to the study of the occurrence of specific references to the particularly hot weather conditions of that crucial day: June 16th 1904. Pagani mentions this apparently irrelevant detail in order to draw our attention to the inappropriate clothes Bloom is wearing. More than once the protagonist is described as ill at ease with his black and probably too warm clothes. Pagani points at the several references to the incongruity between clothes and temperature considering them as implicit lure to the reader who should also pay attention to the fact that Bloom wears in black as Stephen does. More than once the two characters are mentioned together as they both are dressed in black.

In the following chapter Pagani introduces an old mysterious acquaintance of Joycean readers, the mysterious presence who occurs more than once in several episodes, a character who has been one of the most appealing minor riddles in *Ulysses*. This man who wears a brown *macintosh*—a macabre figure often associated with death and who appears for the first time in the funeral episode—is described with adjectives that Joyce attributes also to Bloom and Stephen—and clearly creates a proximity that cannot be ignored and that Pagani explores in depth following a strict textual analysis.⁴

⁴ Cf. among others, Robert Crosman, "Who was M'Intosh?" in *James Joyce Quarterly*, Vol. 6, No. 2 (Winter 1969), pp. 128-136 and Jina Politi, "Who was the Man in

Yet Pagani sometimes goes a little too far. When he compares the colour of Bloom's and Stephen's clothes to the macintosh of the mysterious man, Pagani knows that the macintosh is 'brown' and not black or dark. Yet he deliberately quotes from Celati's translation into Italian, who mistakenly translates the word 'brown' as 'scuro' instead of 'marrone' and in so doing takes a liberty that cannot be exploited in order to detect a further—here inaccurate / non existing—connection between the characters.⁵

However, Pagani interestingly weaves his storyline through questions and answers, following clues and hints hidden in the text and explaining how an irrelevant character—the mysterious man mistakenly named as Mr. McIntosh—is part of that great meticulously drawn tableau, Joyce's *romanzaccione*. Pagani quotes from secondary sources as John McCourt's *The Years of Bloom* and Renzo Crivelli's *Un amore di Giacomo*; the author also mentions, among others, Richard Ellmann and Giorgio Melchiori, but does not consider more recent criticism; however, as a text-based analysis, the book does not really need to go any further into the Joycean industry of secondary bibliography.

In the final chapter Pagani concludes his brief investigation putting together the correspondences between Mr. McIntosh, the Author (written and intended both with capital and small letter!), his characters and the geography of the novel; maps significantly contribute to the definition of known and unexpected correspondences that can be found following this apparently insignificant secondary character. However, as *Il cammino di Bloom* can be read also as an enjoyable mystery investigation, it is better not to spoil the conclusions Pagani comes to. It is possible to say that Mr. McIntosh surprisingly becomes a sort of *mise en abyme* of many crucial issues discussed in the whole novel.

Fabio Luppi

the Macintosh? Or The Union of Scholar-Gypsies with Moses," in *The European English Messenger*, Vol. 17, No.1 (2008), pp. 50-57.

⁵ One more minor criticism to the book concerns the structure of the sentences. There is no real paragraphing.