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JOYCE STUDIES IN ITALY

22

JOYSPACE
JAMES JOYCE AND SPACE

Edited by
Roberto Baronti Marchiò

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CONTENTS

1. JOYSPACE JAMES JOYCE AND SPACE

Roberto Baronti Marchiò

Joyce Pays, Joycepace (Or Joyce and Space): an Introduction 9

Irakli Tskhvediani

'Nausicaa': Fragmented Narrative, Montage and Spatial Form 17

Zoe Miller

*Holes, Piers and Canyons: Absence as Emancipatory Space
in Ulysses* 33

Sonja Đurić

*An Ivory Tower within an Ivory Tower – Invented Space
in James Joyce's Ulysses* 45

Mina M. Đurić

*The Poetics of the Novel on Urban Heterotopia: Joyce's Dublin,
Pekić's Belgrade, Pamuk's Istanbul* 59

Ioana Zirra

*The Vehicle of the Broken Space Hierophany in 'Ithaca'
and the Significance of Joyce's Final Analytic* 77

Carla Vaglio Marengo

*Mapping the Unknown, Charting the Immarginable, Fathoming
the Void: Space, Exploration and Cartography in Finnegans Wake* 85

Annalisa Federici

Ulysses and the Textual Space of Little Magazine Serialisation 111

Duncan Foster <i>The Maritime Spatial Language of James Joyce</i>	131
Laura Diamanti <i>James Joyce's text: the subject's displacement and the spatial dimension</i>	141
2. JOYCEAN GLEANINGS	
Jonathan McCreedy <i>Joyceradamus: Foretelling the Age of Trump in Finnegans Wake</i>	161
Chiara Valcelli <i>Joyce's Infernal Dublin in Childhood and Maturity</i>	179
3. BOOK REVIEWS edited by Fabio Luppi	
Ronan Crowley and Dirk Van Hulle (eds.), <i>New Quotatoes: Joycean Exogenesis in the Digital Age</i> , Leiden/Boston: Brill Rodopi, 2016 (Andrea Binelli)	195
Manana Gelashvili, <i>James Joyce and the World. Proceeding of the International Conference, September 26-27</i> , Tbilisi, Shota Rustaveli National Science Foundation, 2020 (Fabio Luppi)	199
Nilotpal Roy, <i>Pastiche of Angst: The Polythetic Analects of a Schizophrenic</i> , Kolkata: Joyce and Company Publishing Society, 2016 (Annalisa Federici)	202
John McCourt, <i>Ulisse di James Joyce. Guida alla lettura</i> , Roma, Carocci, 2021 (Fabio Luppi)	205
Brian Moloney, <i>Friends in Exile: Italo Svevo & James Joyce</i> , Leicester: Troubador, 2018 (Marco Camerani)	208
CONTRIBUTORS	215

Manana Gelashvili, *James Joyce and the World*.
Proceeding of the International Conference, September 26-27, 2019
(Tbilisi: Shota Rustaveli National Science Foundation – 2020, pp. 298, \$50)

Manana Gelashvili, director of the Institute of West European Languages and Literature at Ivane Javakhishvili Tbilisi State University, Georgia, has edited *James Joyce and the World*, a collection of essays from the 2019 international conference held at the university. This was to celebrate the 80th anniversary of the publication of James Joyce's *Finnegans Wake*, and was made possible thanks to a grant from the Shota Rustaveli Science Foundation.

James Joyce and the World comprises sixteen papers, some of which are devoted to the translation and study of Joyce in Georgia. Among them, Tamar Gelashvili's "Transforming Shem into Shermadin (some difficulties of translating Chapter VII of *Finnegans Wake*)" clearly stems from the author's own experience of translating *Anna Livia Plurabelle* into Georgian (in 2019 Tamar Gelashvili published new Georgian translations, with notes, of both *Giacomo Joyce* and *Finnegans Wake*, Book I chapter 7, for Artanuji Publishing). *Giacomo Joyce* had already been translated into Georgian by Nico Kiasashvili, who also translated *Ulysses* (the first three episodes as early as 1973 and the first ten episodes in 1983). The story of this translation is recalled by the translator's daughter, Maya Kiasashvili, in "A Lifelong Journey: the Georgian Translation of *Ulysses*". This translation was a real odyssey and was only completed in 1998/99 by Maya herself. Manana Gelashvili also tackles translation problems in "Oxen of the Sun: Problems of its Adequate Translation into Georgian", while Eliso Pantskhava ("Adolescence Cycle of *Dubliners*: Comparing Two Georgian Translations") examines two different translations (Soviet and post-Soviet) of the first four short stories in *Dubliners*, showing how closely translators followed the original language structures. All the aforementioned essays show us how Joyce's works have been a constant presence in the Georgian academy, and been relevant to Translation Studies.

However, *James Joyce and the World* also includes essays from other European scholars. It opens with Finn Fordham's "Joyce's Worlds of Words. 'Whirled without End to End' (582.20)" which declines the

umbrella title of the book. Fordham first lists the occurrences of the word ‘world’ and its many distortions in *FW*, elucidating the multiplicity of meanings that Joyce’s use of vocabulary conveys. This counters a general tendency towards globalisation that privileges a single meaning for the word (and implies that a single ‘world’ exists). The idea of a multiplicity of worlds resembles that of a labyrinth, a maze in which, paradoxically, even a character called Dedalus does not feel comfortable: he attempts to establish the limits of the world, and yet finds that we live in an unlimited space. Consequently, even if we try to find a uniform definition of the word ‘world’, we end up understanding that there are almost no limits. Fordham provides three different sets of definitions: 1) the world as a unitary planet; 2) imagined parallel worlds, and 3) subsidiary worlds. Moreover, he explains how Joyce represents all of them, a “sublime multiplicity of the many, and the mysterious complexity of the one world” (24).

Richard Brown’s “The Village in the World Picture of the Later Joyce” provides a different perspective on the idea of ‘world’ expressed in the conference title. He shows how the small village of Saint-Gérard-le-Puy, where Joyce resided with his family for a year, might well represent an interesting instance of how the novelist might use the apparently insignificant *local* to describe the *global*. Brown argues that the cosmopolitan Joyce, having always lived in big cities, might have changed perspective while in Saint-Gérard. Joyce may then have focussed on small villages, reflected in the settings of *Finnegans Wake* (Howth, Clontarf and Chaplelizod), which became “a challenging project of writing a new ‘village’ condition of modernity in a new vocabulary, packed with particulars that might make up the impression of global totality in particular locality” (38).

Conversely, Martina Nicolls and Tamar Zhghenti return to all the different places Joyce resided in while living in that most cosmopolitan of cities, Paris, in the 1920s and 30s. “Joyce and His Paris World. The 14 residences of James Joyce in Paris” is a summary of M. Nicolls’ *The Paris Residences of James Joyce* (Cambridge Scholars Publishing, 2020) that also includes photographs of each of Joyce’s homes with a historical account of his life in the city.

Two Georgian papers follow Fordham’s and Brown’s. Lizi Dzagnidze’s “James Joyce and Otar Chkheidze—Painters and Chroniclers

(according to *Dubliners* and *Études of my Village*)” draws a parallel between Joyce and the Georgian novelist Otar Chkheidze, showing how both dealt with the representation of Irish / Georgian citizens in a specific social, cultural, historical and political context. Giorgi Kuparadze’s “Language and Style of Joyce’s Works” provides a brief outline of Joyce’s life and works with a certain degree of approximation—e.g. *Dubliners* is described as a “naturalistic depiction of Irish middle-class life in and around Dublin in the early years of the twentieth century” (15).

Five short essays (namely Salome Davituliani’s “*Exiles* by James Joyce and *Betrayal* by Harold Pinter”, Liliana Gogichaishvili’s “Some Elements of John Donne’s Metaphysical Lyrics in James Joyce’s Poem *A Prayer*”, Ketevan Jmukhadze’s “City as a Mythical Space in James Joyce’s *Ulysses*”, Mariam Razmadze’s “Joycean Allusions in Salman Rushdie’s *The Satanic Verses*” and Tatia Sibashvili’s “Interior Monologue in James Joyce’s *Ulysses* and Otar Chiladze’s novel *The Creel*”) are written in Georgian and bear witness to the deep interest in Joyce in the country.

Andrew Goodspeed’s “The Joyce I Knew: Oliver St. John Gogarty’s Presentation of Joyce to American Audiences” investigates the relationship between Joyce and Oliver St. John Gogarty by examining two articles that Gogarty wrote, postulating that “1) they partially elucidate Gogarty’s thinking about Joyce later in life 2) they help to explain how Gogarty made tactical and rhetorical errors in his testimonies about Joyce, to the detriment of his reputation and 3) they have not been widely utilized by Joyce scholars” (83).

The collection concludes with Irakli Tskhvediani’s “James Joyce Studies in Georgia”, which provides an overview of Joycean studies in the country. As Manana Gelashvili explains in her preface to the book, after Stalin’s death “Joyce soon became one of the most translated and studied authors in Georgia” (7), especially thanks to Nico Kiasashvili, who laid the foundations of Joyce’s studies in Georgia in the 1960s and 70s. Tskhvediani explains how Joyce studies in Georgia have evolved from Kiasashvili and his scholarly activities and translations to the first doctoral thesis on Joyce (1998 Eliso Pantskhava) and later publications by PhD students and scholars. Interestingly, a group of such scholars also founded the James Joyce Association of Georgia (JJAG) in 2007. The latest accomplishment of this group has been the conference that led to this book,

a publication that bears witness to the commitment of Georgian scholars to Joyce Studies.

Fabio Luppi

Nilotpal Roy, *Pastiche of Angst: The Polyolithic Analects of a Schizophrenic*
(Kolkata: Joyce and Company Publishing Society, 2016 – pp. 288, ₹1000)

Joyce and Company is a new and promising publishing house from Kolkata, West Bengal, India. Debuting in the centenary year of the first appearance of Joyce's *Portrait*, their first book, Nilotpal Roy's *Pastiche of Angst: The Polyolithic Analects of a Schizophrenic*, was published in 2016. The novel draws from the author's eclectic interests in Indian scripture and mythology, Sanskrit and Bengali folk literature, Greek and Roman mythology, modernist and postmodernist experimental literature and criticism, avant-garde drama and film, European philosophy, and psychoanalytic literary criticism. As the dust jacket immediately reveals, in its unconventional use of typography and self-conscious rethinking of genre, *Pastiche of Angst* reflects both the avant-garde aspirations of its publishers and the incommensurate ambition of its author who, after compiling a long list of famous people he declares he *is not*, or prodigious things he says he *has never done*, flamboyantly affirms that "in lieu of idolizing and identifying himself with Spiderman or Batman or He-man or Superman, he chooses to be a 'Penman'". The Joycean echoes of this epithet sound even more provocative when juxtaposed with the author's pronouncement that "in fact, Nilotpal never wants to be [...] the second Joyce or the second Borges" and, more generally, with the self-contradictory and self-betraying elements of the text. However, Roy explicitly mentions Joyce (together with Borges, Kafka, Camus, Sartre, Burroughs, Eliot, Beckett and many others) among the authors who influenced the writing of his debut novel, which narcissistically propounds ideas such as "Nilotpalisation/Nilotpalising, Nilotpalesque Genre, Nilotpalesque Aporia", alongside "Third Degree Literature" (reminding of Genette's *littérature au second degré*) and "Death of Book" (evoking Barthes's *The Death of the Author*). Moreover, among the literary genres