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**Joyce Studies in Italy** is a peer-reviewed journal aimed at collecting materials that throw light on Joyce’s work and world. It is open to essays from scholars both from Italy and abroad, and its broad intertextual approach is intended to develop a greater understanding of James Joyce, the man and the artist. The project was initiated in the early 1980s by a research team at the University of Rome, ‘La Sapienza’ led by Giorgio Melchiori. It subsequently passed to the Università Roma Tre. Originally no house style was imposed regarding the individual essays in the collection, but in recent issues a standardized style sheet has been adopted which can be found at the end of each volume.

Under the patronage of honorary members Umberto Eco and Giorgio Melchiori, the James Joyce Italian Foundation was founded in 2006 (<http://host.uniroma3.it/Associazioni/jjif>). The work of the Foundation, and the issues of the Piccola Biblioteca Joyciana series, are intended to promote and further the work undertaken by “Joyce Studies in Italy” (website: <http://joycestudiesinitaly.netsons.org/index.php/>).

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**JAMES JOYCE  
THE JOYS OF EXILE**

*Edited by  
Franca Ruggieri*

**ea**  
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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](mailto:joyce_found@os.uniroma3.it)  
[franca.ruggieri@uniroma3.it](mailto:franca.ruggieri@uniroma3.it)

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*CONTRIBUTORS*

beauty and aesthetics become antidotes to unfulfilled love and the suffering of life, and perhaps there could not be a better way to do justice to the bewildering character of Lucia Joyce.

*Annalisa Federici*

Jolanta Wawrzycka and Serenella Zanotti (eds.), *James Joyce's Silences* (London: Bloomsbury – 2018, pp. 272, £76.50)

It is no coincidence, perhaps, that a book concerning Joyce's silences should break a prolonged scholarly silence on the subject, and thus fill magisterially an enormous critical gap. As Jolanta Wawrzycka and Serenella Zanotti – the editors of this compelling volume – note in the introduction, despite the pioneering publication of now established essays such as Hugh Kenner's "The Rhetoric of Silence" (1977)<sup>1</sup> and Jean-Michel Rabaté's "Silence in *Dubliners*" (1982)<sup>2</sup>, no book-length study has so far been devoted to the concept of "silence" in Joyce's *oeuvre*. *James Joyce's Silences*, therefore, focuses on the textual, rhetorical and aesthetic implications of gaps and ellipses, compensating for the lack of sustained and multidimensional critical approaches to this crucial aspect of Joyce's writing, while at the same time attempting to cope with a different kind of absence, being dedicated to the memory of Rosa Maria Bollettieri Bosinelli, who conceived the original plan for the book.

The collection is divided into four parts. The first section, "The Language of Silence", deals with the various ways in which Joyce explores and questions the efficacy of language in conveying silence. Fritz Senn's essay, "Active Silences", examines silence as absence of noise as well as absence of speech, and analyses the strategies Joyce adopted – not without an inherent paradox – to articulate them in words. Senn also addresses

<sup>1</sup> H. Kenner, "The Rhetoric of Silence", *James Joyce Quarterly* 14.4, 1977, pp. 382-94.

<sup>2</sup> J.-M. Rabaté, "Silence in *Dubliners*", in C. McCabe (ed.), *James Joyce: New Perspectives*, Bloomington, Indiana University Press, 1982, pp. 45-72.



other kinds of silences, that is, the textual and narrative gaps deriving from the deliberate avoidance of particular subjects which cause uneasiness in the characters' conversations, showing how both the author's attempt to enact them and our critical effort to interpret them may appear to be contradictory, though by no means futile. The focus of Laura Pelaschiar's essay, "Joyce's Art of Silence in *Dubliners* and *A Portrait of the Artist as a Young Man*", is again the central importance and the aesthetic potential of the unsaid. Pelaschiar engages in an illuminating analysis of silence as a textual strategy and narrative device adopted by Joyce quite early on in his literary career, that is, during his revision of "The Sisters". Once he had discovered the potential of this rhetorical stratagem, Joyce systematically employed it in relation to the female sphere in the rest of the collection, where the most powerful silences are those constructed around the female, although there are also diverse forms of silence associated with motifs of sin, guilt, fear and punishment in *A Portrait*. In "What Happens When 'The silence speaks the scene' (*FW* 13.3)?"", Rosa Maria Bollettieri Bosinelli and Ira Torresi consider silence as a strategy to conceal the "unspeakable", particularly the idea of death that is one of the great linguistic taboos in many cultures. To illustrate their point, Bosinelli and Torresi analyse various examples of Joyce's treatment of the death theme and how this is silenced by means of suppressed references, or textual elements diverting attention from it. In the final chapter of the first section, entitled "In the Beginning was the Nil: The 'eloquence of silence' in *Finnegans Wake*", Laurent Milesi investigates the relationship between language and silence in the cyclical structure of the *Wake*, an aspect which has hitherto received scant critical attention, despite its connections with important themes such as the quest for the source of the Nile and female sexuality. In Milesi's view, this dynamic permeates the text to the point that we cannot avoid considering textual motifs as closely related to the question of how language intermingles with silence.

The papers in Part 2 – whose title, "The Aesthetics of Silence", consciously alludes to Susan Sontag's seminal essay<sup>3</sup> – foreground stylistic matters and collectively analyse silence as an aesthetic principle

<sup>3</sup> S. Sontag, "The Aesthetics of Silence", in *Styles of Radical Will*, London, Vintage, 1994, pp. 3-34.

progressively informing Joyce's narrative technique. In his chapter on "Fragments of shapes, hewn. In white silence: appealing': Silence and the Emergence of a Style from *Giacomo Joyce* to *Ulysses*", John McCourt traces the development of Joyce's style starting with his earlier works and reaching a climax with his 1922 masterpiece. Although Joyce's texts actually appear to erupt with noise and sound, McCourt posits that silence gradually became a real form of communication for Joyce, characterized by subtle shades of meaning and producing multiple stylistic effects. For instance, in *Giacomo Joyce* not only does silence permeate the visual sphere and assume a spatial form, becoming manifest in the irregular blank spaces that separate paragraphs of varying length, but it also becomes a means of conveying meaning through non-verbal communication, exactly as with Joyce's much-loved silent cinema. The main point of Teresa Caneda Cabrera's essay, "Joyce and the Aesthetics of Silence: Absence and Loss in 'The Dead'", is that through the disarticulation or even absence of language (in the form of gaps, pauses and incomplete sentences), the closing story of *Dubliners* ironically highlights the unsayable as the essence of what the text tries to communicate, but which can ultimately be conveyed only through silence. Her analysis focuses on important and meaningful elements that remain unexpressed because they are essentially unspeakable, therefore requiring a considerable hermeneutic effort on the part of the reader. The second section closes with two essays – Sam Slote's "Affirmations and negations invalidated as uttered' in *Ulysses* and *How It Is*" and Morris Beja's "'Shut up he explained': Joyce and 'scornful silence'" – that contextualise the main theme of silence in Joyce by including other authors, namely Samuel Beckett and Harold Pinter. In contrast with long-established readings of the fluidity of style in "Penelope", Slote proposes to consider Molly's "yeses" as representative of continuous changes in perspective and turns in the character's interior monologue. In his view, the ambivalence of Molly's "yes" suggests a comparison with what the Unnamable in *How It Is* calls "affirmations and negations invalidated as uttered", or with Bom's great Yes to death. The parallel with Beckett, along with Pinter, is reiterated in the essay by Beja, whose main argument is the connection between Stephen's "scornful silence" at the opening of *Ulysses* and central themes such as separation, distance, exile and, ultimately,

alienation – a feeling which emerges particularly from the unsaid in Joyce’s epiphanies.

The essays included in Part 3, “Writing Silence”, further extend the focus of this thought-provoking book by covering such diverse aspects as Joyce’s private epitext, archival materials and publication issues, as well as the Homeric metatext. In “The Silent Author of James Joyce’s Dictated Letters”, William Brockman considers the effects on his narrative voice caused by having to have his letters written by others, a practice Joyce frequently resorted to when plagued by eye problems. Brockman’s illuminating analysis reveals that this kind of authorial silence – in the form of ambivalences and alterations of Joyce’s voice generated by various intermediaries – was also particularly instrumental in eluding delicate matters concerning his private or professional life that the author preferred not to deal with directly in his correspondence; moreover, it similarly had effects on his narrative voice, as shown by analogous situations occurring in the published texts and particularly in *Ulysses*, where letters and cards are affected by authorial ambiguity. Sara Sullam’s chapter, “‘Secrets, silent ... sit’ in the Archives of Our Publishers: Untold Episodes from Joyce’s Italian Odyssey”, touches on the translation and publication history of Joyce’s essays and letters in relation to the silence surrounding the appearance of the first Italian translation of *Ulysses* in 1960. Her analysis brings to light unpublished material held at the Mondadori Foundation and the Apice Archive in Milan. The latter contains the papers of the small publisher Cederna, which played a key role in Joyce’s Italian reception despite its failed attempt to bring out a book of Joyce’s critical writings. As Sullam demonstrates, reception issues could follow complex patterns: if, on the one hand, the scant attention paid to Joyce’s non-narrative texts determined a general silence regarding *Ulysses*, on the other hand it is equally significant that the initial silencing of his masterpiece shaped the reception of the private writings in the Italian context. Anticipating some of the topics covered in Part 4, Tim Conley’s essay – “The Silence of the Looms: ‘Penelope’ as Translation” – moves from the apparent contrast between Robert Fitzgerald’s choice of the epithet “quiet queen” to refer to Penelope in his translation of *The Odyssey* and the flow of language characterising *Ulysses*’s final chapter. As Conley convincingly argues, however, Molly actually utters very few words throughout the novel and it is only by

interpreting Joyce's masterpiece as a peculiar kind of translation of *The Odyssey* – one which amplifies what the original text leaves silent – that we can fully explore female language in *Ulysses*.

Translation issues are further investigated in Part 4, "Translating Silence". In an essay titled "Silent Translation in Joyce", Serenella Zanotti illustrates her original notion of "silent translation", by which she refers to Joyce's method of incorporating translated textual material into his own works without acknowledging his sources, a practice which calls attention to the joint intertextual and translational nature of his writing. In Zanotti's view, Joyce deliberately adopted this kind of textual strategy – the silencing of authors he decided to appropriate, Dante first and foremost – in order to subvert traditional notions of originality and derivation. Jolanta Wawrzycka's essay, "'Mute chime and mute peal': Notes on Translating Silences in *Chamber Music*", deals with the translatorial problems posed by the poems' "poetics of the ineffable", which can be envisaged considering the frequent syntactic and rhetorical gestures of silence occurring therein. Wawrzycka contends that in *Chamber Music*, the abstract and non-representational aspect of language as pure sound, or absence of it, is no less significant than its referential nature in the production of meaning. Moreover, she concentrates on those instances where silences are embedded in the phonetic value of lexes, as well as on the unusual terms that connote silence, particularly the nonce words representing a trial for the translator. Finally, in her essay entitled "'Music hath jaws': Translating Music and Silence in *Ulysses*", Erika Mihálycsa examines recent retranlations of the novel into Hungarian and Italian with a view to tackling unresolved or "silenced" problems that persist in canonical renditions. Her interest lies with those linguistic elements that evoke the sensation of music and sound approaching silence. As a scholar particularly attentive to translation issues, Mihálycsa focuses on the ways in which sound and silence effects can be rendered into another language, as well as on how stylistic conventions are preserved or disregarded in the translation process.

The volume ends with a coda, "Modernism/Silence", further expanding the focus of the diverse critical approaches delineated so far. Franca Ruggieri's essay, "Forms of Silence in Literary Writing: James Joyce and Modernism", provides a suitable end to the collection as it contextualises Joyce's silences within the wider framework of modernist

literature and its linguistic, narrative and formal experimentation. Situating Joyce alongside Kafka, Eliot, Nietzsche, Hofmannsthal, Broch and Conrad, Ruggieri interprets the silence deployed by the Irish author as a rhetorical device expressing the unsayable or the “not-said”. Comparing the function that silence performs in all these writers, she reaches the conclusion that modernist silence manifests the unspeakable sense of crisis and cultural fragmentation which finds expression, for instance, in the silent dimension of the stream of consciousness technique.

*James Joyce’s Silences* is undoubtedly a fine example of scrupulous and wide-ranging scholarship, combining multi-angled perspectives on a theme which nonetheless represents a pervasive, and thus unifying, element in Joyce’s *oeuvre*. Though committed to throwing further light upon an oft-neglected subject by offering incredibly specialist knowledge, the book provides a plurality of readings that are by no means intended as definitive. Raising engaging issues and proposing stimulating interpretations, this collection will undoubtedly meet with ample scholarly interest.

*Annalisa Federici*

William S. Brockman, Tekla Mecsnóber, Sabrina Alonso (eds.). *Publishing in Joyce’s Ulysses. Newspapers, Advertising and Printing*. (Leiden, Boston: Brill Rodopi – 2018, pp. 232, €72)

The publishing history of *Ulysses* is one of the most curious. The novel was serialized from 1918 to 1921 in *The Little Review*, an American magazine. The work was incomplete, since its contents were considered obscene, and all copies were removed from circulation. Therefore, a small French bookshop, *Shakespeare and Company*, published the first edition of the novel on 2<sup>nd</sup> February 1922. In addition to publishing problems, there were many errors in the actual publication of *Ulysses* itself. The version of 1922 was considered the most precise edition, despite there being around two thousand various errors, especially typographical, transcription and character setting errors. Sixty-four years later, Richard Ellmann’s edition of *Ulysses* uncovered many further errors which Anthony Burgess ascribes