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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*

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L'odissea del moderno", abridged from his 2015 essay in *James Joyce e la fine del romanzo* (Carocci), delves into the polysemy of the novel, which offers, simultaneously, a reflection on a "frustrated, oppressed, evanescent identity", a fusion of idealism and rationalism pointing to a pristine unity, a "draft" recording the advent of a new literary era, and a text where the corporeal can suddenly leave off to the incorporeal; *Ulysses* thus traces the odyssey of modernity, a journey leading nowhere which makes existence its sole propelling force.

Leggere l'Ulisse di Joyce succeeds in making the novel accessible to Italian readers. At the same time, the way the author deals with both primary and secondary sources allows even a non-specialist public to obtain a wider understanding of such a complex writer as Joyce and, in particular, of his utmost concern for life in all its facets.

Emanuela Zirzotti

Onno Kusters, Tim Conley, Peter de Voogd (eds.), *A Long the Krommerun. Selected Papers from the Utrecht James Joyce Symposium* (European Joyce Studies 24)
(Leiden/Boston: Brill Rodopi – 2016, pp. 199, €77)

A selection of papers presented at the 24th International James Joyce Symposium in Utrecht in 2014, *A Long the Krommerun* delves into the various ways Joyce's work is built on "conjunctions and intersections" (p. 2), offering interesting new insights into the author's creative method, while at the same time opening up new interpretive perspectives of his work. Thus, the essays collected here create a coherent path that touches on Joyce's involvement in European Modernist movements and concern with the relation between human bodies and machines, his constant play with languages, the challenge his writing and themes represent for his readers, and the way his creations are an integral part of his cognitive *Umwelt*.

Joyce's association with members of *De Stijl* artistic movement during his stay in the Netherlands in the late spring of 1927 is explored in the two opening essays of the collection, which suggest new connections and influences in the author's *poesis*. Similarities can then be traced between *De Stijl*'s artistic experimentation with the forms of industrial production

and the depiction of the dialogic relation between human bodies and machines that Joyce explores in *Ulysses* (David Spur, ‘The Machine Aesthetic in Joyce and *De Stijl*’). Joyce and *De Stijl* artists also share the rejection of conventional forms and try to deal with re-construction and re-configuration through innovative forms. The *tesseract* thus stands as the chosen means through which recreation is possible in terms of mutuality rather than hierarchy; a powerful image of connection itself, the *tesseract* allows Joyce’s readers to “understand the larger trajectory of Joyce’s formal innovation from ‘Cyclops’ on” (p. 45) (Catherine Flynn, “From Dowel to Tesseract: Joyce and *De Stijl* from ‘Cyclops’ to *Finnegans Wake*”).

“Creating relation”, “connection” and “similarity” may be considered the keywords in the essays that follow, which expound on how Joyce retrieves, by means of his characters’ multifarious voices, his own involvement with the Irish political heritage (So Onose, “‘A great future behind him’: John F. Taylor’s Speech in ‘Aeolus’ Revisited”) and his “indebtedness” to the tradition of English literary realism for the description of Leopold Bloom’s ideal dwelling (Austin Briggs, “Bloom’s Dream Cottage and Crusoe’s Island: Man Caves”), but also on the way he creates a connection between London’s East End and Ireland through the linguistic play of *Finnegans Wake* (Stephanie Boland, “Joyce among the Cockneys: The East End as Alternative London”). The exploration of Joyce’s last work forms the most engaging part of the collection and one that adds significantly to our knowledge and experience of the text as both readers and critics. The essays involved here analyse the language and the style of *Finnegans Wake*, as well as the various interpretive issues it presents from several standpoints, from Boriana Alexandrova’s multilingual-ethical approach to the text’s multivocality, leading to uncovering how the reader perpetually negotiates with, and comes to embody, the text itself and its very internal system of mapping and decentering language, space and temporality in the act of reading (“‘Babababblin’ Drolleries and Multilingual Phonologies: Developing Multilingual Ethics of Embodiment through *Finnegans Wake*”), to Maria Krager’s recourse to neuro- and psycholinguistics to explain Joyce’s language and linguistic talent (“Wonderful Vocables: Joyce and the Neurolinguistics of Language Talent”). And if languages play a key role in *Finnegans Wake*, the “unexpressed” also proves vital for a thorough appreciation of the text. Thus, starting from the assumption that

Finnegans Wake “is neither an incomprehensible text nor and unreadable one” (140), Katherine O’Callaghan focuses on textual silences, in which Joyce states the inexpressibility of loss (“‘behush the bush to. Whish!’: Silence, Loss, and *Finnegans Wake*”).

Significantly, the essays in *A Long the Krommerun* also posit a connection between language and contemporary economic, political, and “social” issues. Following the above-mentioned “coherent path”, Sam Slote’s and Philip Keel Geheber’s essays touch on how the expressive potential of language can tackle politics on various levels: Slote recurs to Aristotle’s definition of the human as a political animal and turns to *Finnegans Wake* to explore how Joyce probes “the manifold political inflections of a community” (118) (“Felicitating the Whole of the Polis in *Finnegans Wake*”). Similarly, Geheber’s analysis of the Burrus and Caseous tale in *Finnegans Wake* proves essential in understanding Joyce’s views on imperialist capitalist economics and its inability to integrate difference (“Assimilating Shem into the Plural Polity: Burrus, Caseous, and Irish Free State Dairy Production”). Finally, focusing on Joyce’s fascination with numbers and with the “universal language” of mathematics, Tim Conley’s essay expounds on the extent to which “prolonged exposure to *Finnegans Wake*” can have “significant social consequences” and can shape entire communities of readers, who become “more doubtful and bewildered” in both imaginary and real worlds due to the text’s equalising language (153, 155) (“Waking ‘for an equality of relations’”). An analysis of the larger issues raised by *Finnegans Wake* finds its perfect conclusion in last two essays of the collection, both of which deal with the difficulties (and the challenges) of a genetic critical evaluation of Joyce’s text (Robbert-Jan Henkes, “The Three Fates of the *Finnegans Wake* Notebook Research” and Dirk Van Hulle, “The Worldmaker’s *Umwelt*: The Cognitive Space between a Writer’s Library and the Publishing House”).

For both the variety of the approaches it proposes and the innovative issues the essays delve into, *A Long the Krommerun* testifies to the liveliness of the critical debate regarding Joyce’s practice and *Umwelt*. At the same time, it stands as a valuable contribution to our understanding of *Finnegans Wake* in particular.

Emanuela Zirzotti