JJAMES JOYCE LITERARY SUPPLEMENT

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PUBLISHED BY THE UNIVERSITY OF MIAMI

VOLUME 34, NUMBER 1, SPRING 2020, ISSN: 0899-3114

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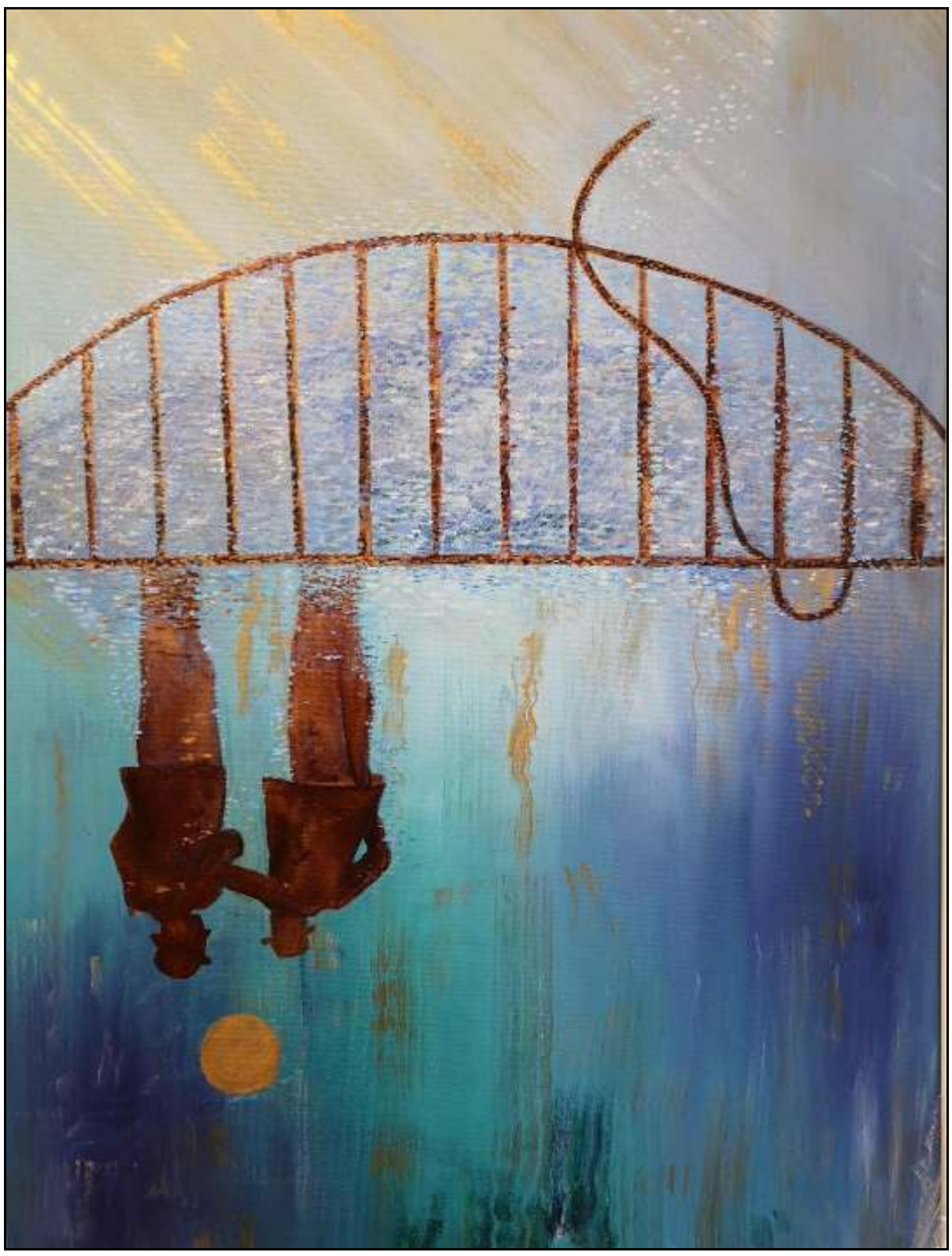
James Joyce's America



The illustrations featured in this issue (see page 8) were done by Carol Wade as part of her "Art of the Wake" series. As her website for the project explains, "Joyce has created a wonderful tapestry of historical, social, and cultural references in *Finnegans Wake*. The Art of the Wake seeks to weave some of these references into illustrations with the same playful witticism that Joyce was renowned for." More information about Wade's project can be found at artofthewake.com.

Teaching James Joyce in the Secondary Classroom for the Twenty-First Century

As One Generation Tells Another

By Dylan Emerick-Brown

WHENEVER HIGH SCHOOL English teachers mention that they teach a Shakespearean play to fourteen-year-olds, everyone shrugs their shoulders knowingly, recallin-g their own experiences for better or worse reading *Romeo and Juliet*. However, when I tell people that I teach James Joyce to fifteen-year-olds, people look aghast as though I'm a whip-cracking lunatic who derives a sick pleasure from torturing my students. As a Western society we have wholeheartedly accepted the works of William Shakespeare as unquestioningly and critically valuable to an individual's education, so much so that the typical American student is taught four of his plays over the course of their time in high school (and often a handful of his sonnets). James Joyce, on the other hand, has the reputation for being esoteric and elitist, reserved solely for the masochists in English literature graduate programs. Joyce is seen as inaccessible while Shakespeare is seen as necessary. The great irony is that the Bard wrote his plays on royal commission and Joyce wrote his stories and novels for the average person. And I have found that the benefit of teaching Joyce's works to students is both academically and developmentally advantageous with students mastering the same standards taught regarding Shakespeare, but with more engagement and student success.

I teach English II Honors and AICE/Cambridge General Paper, both English courses for tenth graders averaging in age between fifteen and sixteen years old. Deltona High School, where I teach, is a secondary, grade nine through twelve, school situated in central Florida within Volusia County. On paper Deltona High is not necessarily the type of magnet or private school in which one might expect an entire James Joyce unit to be taught. We have a majority minority population of around 1,800 students and the faculty and administrative body are always striving to improve our students' academic achievements. And in a school where the reading and writing proficiency level has been below the state average, the idea of teaching Joyce was daunting to me. It was certainly in my wheelhouse. I have presented at multiple international conferences and have been published in various scholarly journals regarding Joyce studies. But it is a different scenario altogether teaching teenagers Joyce.

I began with "The Dead." My rationale was that it was shorter than a novel, so it could be read in a few days, and it was more accessible than, say, *Finnegans Wake*. The unit begins with a PowerPoint presentation on the story's context, handouts on the Catholic/Protestant divide in Ireland, and even a Google Map of the route Gabriel and Gretta take between the Morkan residence and the Gresham Hotel. The unit continues with a reading interspersed with discussion prompts. The print-out of the text includes various vocabulary words and phrases defined for students to help with the unfamiliar context. During the readings, I was intrigued by how engaged the students were in the discussions. They were curious and interested in the symbolism, characters, and backstories fueling the drama. This unit quickly evolves to include historical resources about Charles Stewart Parnell and the Irish/English colonial conflicts; discussion questions, which turn into 76 analysis questions, that are answered in groups and shared with the class as a whole; worksheets comparing characters and events in the story to Joyce's actual life; an assignment thematically comparing excerpts from Joyce's play, *Exiles*, to "The Dead"; another assignment thematically comparing excerpts from Joyce's letters to Nora to Gabriel and Gretta in the story; and even an assessment in which students pair off, one playing a marriage counselor, the other first Gabriel and then Gretta, and analyze the issues plaguing the marriage. The students then assess what their conclusions reveal about early twentieth century Dublin and what their proposed solutions reveal about twenty-first century American students. Over the three years of teaching this unit on "The Dead," the lessons became more engaging, more differentiated, and more rigorous, and tackled different learning strengths for students.

There is a growing trend in education that nonfiction has an increasingly stronger role in literature than in the past. Some English teachers, who got into the profession because of their passion for fiction, drama, or poetry, find this to be a difficult transition. However, "The Dead" offers the best of both worlds. "I enjoyed the analysis of the references in Joyce's writing like the Irish nationalism and the Charles Stewart Parnell controversy," writes Charles Simms, a tenth grader who went through "The Dead" unit. Because the fiction is so realistic and based so heavily in the actual world, teachers can pull in nonfiction readings and resources that accompany and enhance the literature. This allows them to seamlessly tackle literary and nonfiction state standards in a single text, making their lives easier than having to put together separate and unrelated texts for students to study.

What about *Finnegans Wake*?

The extra credit or remediation assignment for this unit became one of two assessments of political cartoons illustrated by Sir John Tenniel and published by *Punch* magazine in the nineteenth century. The first, "The Irish Frankenstein," which portrays the Irish people as a brute monster who threatens an English gentleman, is interpreted by the student in terms of what Tenniel's message was to the British people. This is followed by an analysis of a little-known editorial of the same title that accompanied the cartoon in the publication. In it, the unknown author plagiarized Mary Shelley's *Frankenstein* while editing various phrases and words to make the politically and ethnically charged editorial appear as though it was coming straight from a popular contemporary novel. The students break this down, noting the differences between Shelley's original text and the editorial's edits to decipher the true intent of this publication. The other cartoon is Tenniel's "The Irish 'Tempest,'" an illustration portraying the Irish as a Shakespearean Caliban harassing an innocent Hibernian woman who is being protected by British Prime Minister Gladstone. Students have to look closely and interpret from the drawing and textual elements within it what *Punch*'s purpose was in publishing this image. This takes the form of an analytical essay. Many students with passing or even good grades voluntarily do this assignment because they think it's fun.

After the success of the unit on "The Dead," I realized that I could use the flexibility of curriculum in the AICE/Cambridge General Paper course to expand further and deeper into Joyce studies with the students. This led to the development of our unit on *A Portrait of the Artist as a Young Man*. Due to time constraints, this unit focused on two main assessments for the novel. The primary assessment was a summative paper written on the novel from a specific literary-critical perspective. As a class, we reviewed various literary perspectives such as moral, psychoanalytic, Marxist, and gender theory, to name a few. This gives the students a particular purpose from which to read the novel. As we went through the novel in class, there were many class discussions accompanying the reading. These included allusions to John Milton's *Paradise Lost*, allusions to the Icarus and Daedalus myth, as well as historical context over the political and religious turmoil of Ireland during this time period. In addition to graded participation in these discussions, routine paper checks were assessed to ensure that as we read through the novel, students were taking adequate notes for their papers and doing outside research through JSTOR, Google Scholar, or other valid means. The lack of traditional quizzes and tests made the reading more comfortable, almost like a reading group environment. And with that sense of comfort came more openness in the class discussions and willingness to explore deeper into their chosen topics.

After experimenting with teaching "The Dead," it made sense that *A Portrait of the Artist as a Young Man* would really connect with my students. The protagonist, Stephen Dedalus, is around their age for most of the novel. The students even referred to him as "a less whiny Holden Caulfield with an Irish accent." Stephen's journey through puberty, family poverty, trouble in school, anxiety over social awkwardness, sense of fear and guilt as a motivator of behavior bestowed by authority figures, slow development of confidence through age and experience, inadequacies in romance, and a yearning to break free from parental bonds—both nationalistic as well as familial—-were all incredibly relatable for fifteen-year-olds. "I think Joyce is worth being taught in high school because his work is therapeutic and can help students understand the importance of writing and storytelling," writes Sarah Barrett, a student in my class. "I usually like to keep my issues to myself, so to see someone as successful as Joyce sharing a version of himself and his life with others makes me feel more open to the idea of writing as a form of therapy." By analyzing Stephen, the students found that they were also analyzing themselves. And the realism Joyce uses to bring these characters and situations to life resonated and allowed them to believe in the struggles of Stephen as though he were one of them, a fellow student.

It only made sense, given the success of the reading group format of *A Portrait of the Artist as a Young Man* and the students' interest in Stephen Dedalus, that I propose to them a *Ulysses* Reading Group. "I joined the *Ulysses* Reading Group because I wanted to find out how Joyce portrays Stephen Dedalus now that he is older and back from Paris," writes Jennifer Fuentes, a tenth grader in my class. Of course, there is no time to teach the entirety of *Ulysses* in class with the remaining three quarters of the school year, roughly eight months. Also, it would be unfair to put all of the students through such a lengthy and challenging novel given they had just spent about ten weeks with Joyce. The reading group takes the form of a voluntary weekly after-school meeting that lasts for an hour, though students can pop in during lunch any day. The episodes are divided throughout the remaining eight months of the school year week by week with most being covered in a single week while some of the longer episodes are split over two. The entire AICE/Cambridge General Paper class is given a presentation on *Ulysses* with the Judge Woolsey court decision, a planning calendar for the reading group, a layout of the meeting format, and, most importantly, a legal guardian permission form. It is important that the student and the legal guardian know what they are getting into. They are given two weeks to think this over, ask me any clarifying questions, and return the permission forms signed. Students are expected to purchase their own copies of the novel—preferably the Hans Walter Gabler edition—but I have a few extra loaner copies and there is always the free Project Gutenberg version online. The controversial reputation of the novel over its obscenity which originally forced its banning in the United States—and was subsequently proven to be an inaccurate label—has the same effect on my twenty-first century teenage readers as it did on potential readers in the early twentieth century. The taboo aura surrounding *Ulysses* makes it almost irresistible to the students.

There are also academic benefits to being in the reading group. It would only be fair to reward such academic exploration. Students in the group are encouraged to write a paper on Joyce studies due by the end of the school year. These papers are designed to be academic in nature without a word count or page limit. They can be extensions of their original papers from *A Portrait of the Artist as a Young Man* or entirely new. They can focus on literary criticism or be more structuralist in style. The one requirement is that the topic be something the student finds fascinating. This thesis-style paper would be planned, researched, written, and revised over the remaining course of the school year. Students can swap parts of their work on these papers for specific class assignments as either remediation or substitution. Some of the topics this year's students have chosen are: 1) Whereas Stephen Dedalus in *A Portrait of the Artist as a Young Man* reflects James Joyce socially, Stephen Dedalus in *Ulysses* reflects James Joyce economically, 2) How did James Joyce use literature to explore his feelings and fears regarding Nora? 3) How is Leopold Bloom's lack of intimacy with Molly psychosomatic in relation to

Rudy's death as opposed to emotional or physical issues? 4) Could the Bloom marriage in 1904 be considered more appropriate—if not less shocking—in a twenty-first century environment? By the end of the school year, all of the papers which have been reviewed by me will get published on a website I created. Also, one of these papers will be published in a forthcoming issue of *Qorpus*, a scholarly journal put out by the University of Santa Maria in Brazil. Enrico Terrinoni, professor and president of the James Joyce Italian Foundation, will write students a letter of support and congratulation, as will other Joycean academics. The intent of these accolades is to set these students apart in their college applications.

The weekly meetings are designed to help with the students' understanding of the individual episodes of *Ulysses* and also provide them time to work on their papers with me acting as a faculty advisor. I provide a few snacks and we review the episode through PowerPoint slides I created that had been printed out from the last meeting and students' own notes and questions. Then we watch on YouTube the Dublin James Joyce Centre's short clip on the next episode. The second half of the meeting is reserved for their thesis papers; during this time, they can write, research, edit, or consult with me. I have a mobile book cart in the classroom I affectionately named "The Fearful Jesuit" which contains a small portion of my personal Joyce library from home. I consider what the students are writing and what books and journal issues could be helpful for them to read and quote from. The cart also includes some *Ulysses* ephemera the students can inspect, such as a genuine ceramic cup of Plumtree's Potted Meats, a hundred-year-old Jacob's biscuit tin, a bar of lemon soap from Sweny's Pharmacy, and my prized possession: the exact postcard described in perfect detail from the novel that Murphy, the sailor, passes around in the "Eumaeus" episode. It contains a group of indigenous women caring for infants—some asleep and others breastfeeding—in front of osier huts with the words "Choza de Indios. Beni, Bolivia" written at the bottom. It is an authentic century-old postcard just as Joyce describes in the novel and the students love inspecting it and passing it around like the characters in the cabman's shelter.

It is worth mentioning that it took me a couple of years to figure out the strange and unique dynamic of the *Ulysses* Reading Group. Students seemed unresponsive, yet engaged; I couldn't tell if they had done the reading or understood what was happening because they were so quiet and yet they kept showing up each week. I realized that there were a couple of factors I hadn't considered that were influencing the group. The first was that most of the students in the group were introverts, which makes sense, given that it is a group for students who are passionate readers, but also makes for an odd group dynamic. The other factor was that whereas a classroom environment is familiar and has a disciplined structure, a reading group is unfamiliar and more casual, creating a learning curve for everyone. "What I enjoy about the *Ulysses* Reading Group is that we aren't forced to talk about the book and if we have questions, we can ask separately," says Jennifer Fuentes. "We are allowed to do our own thing when it comes to the group." This freedom, while unnerving for a traditional teacher, is what gives the group its room to grow. Sarah Barrett, another student, writes, "I find joy in knowing that everyone who comes to the reading group comes for a reason. Whether they just want to read and have the experience or if they want to get credentials under their belt to make them more appealing to colleges, everyone comes out of their own free will." With that said, any teacher should be flexible and routinely spot check the students to ensure that they are getting what they want out of the group. It can be a lot of fun, but I learned that I needed to relax and let the students inform me what they wanted out of the experience.

To further pull the students into *Ulysses*, I also employ a more culinary tactic. When we are reviewing the "Calypso" episode introducing Leopold Bloom, I want to show the students how "other" he is as a Dubliner. Everyone around him perceives him as either Jewish or immigrant, both of which he is not. And while Bloom makes many conscious efforts to portray himself as the quintessential Dubliner, even converting to Catholicism, one of the facets of his life which reveals him as "other" is his diet. While a gorgonzola sandwich with mustard and a glass of burgundy is certainly not your typical Irish pub fare, it is his breakfast that makes readers cringe. And so, I fry up in butter and pepper—just the way Bloom does—some pork kidneys obtained from a specialty butcher who looks at me quizzically when ordering them. After establishing that free Tic-Tacs are on the table, I open the lid to the plastic box, provide paper plates and forks, and let the students dig in—though "dig in" wouldn't be the most accurate description. They sniff cautiously, wince, bring their forks up to their lips, hesitate, glance around at each other, then using only their teeth take a small bite to chew, swallow, and claim that it wasn't as bad as it smelled. My wife disagrees; it takes fans, scented candles, eucalyptus essence in water sprayed throughout the house, and a good 24 hours for the odor of fried kidneys to dissipate from our home. However, my annual burnt offering to the literature gods pays off because my students never forget the experience and it truly makes tangible the otherness of Bloom's character in the very first chapter we read of him.

One may be wondering at this point, "What about *Finnegans Wake*?" Well, I certainly don't tackle Joyce's never-ending history of the world written in Wakese with teenagers. But I do offer them opportunities to dip their toes into the deep end of literature. The title of this essay comes from Book III, Chapter 4 of *Finnegans Wake* and it is one of my favorite quotes as it reminds me that teaching is always a matter of what one generation tells another. In the *Ulysses* Reading Group, from time to time, we explore an excerpt and have fun deciphering the references and puns. Roland McHugh's *Annotations to Finnegans Wake* is helpful, as is the website, FinWake.com. After reading *Macbeth* in class, I offer my reading group students the chance to decrypt a couple of references to the play in *Finnegans Wake*. My favorite, from Book III, Chapter 2 goes: "Lead on, Macadam, and danked be he who first sights Halt Linduff!" It's essentially boasting that whoever first sights Dublin as they go down the road will be the first to get inebriated. We look closely at the first page of the Anna Livia Plurabelle chapter and interpret everything, from the delta shape of the first lines to the river references and many alliterative "ll" sounds. I even typed up the first paragraph of the ALP chapter in script format so that a couple of female students could read from either side of a flowing river projected onto the screen in my classroom, reenacting the dialogue of the two washerwomen. Plus, there are fun word and syntax games I created from the novel that the students like to play with to test their analytical skills and creativity.

In order to not only align my teaching of Joyce to the Florida State Standards I must teach my students, but also to help any other teachers who want to engage Joyce in their own classrooms, I created the website TeachingJoyce.com. On this single website, I have all of the lessons, assessments, handouts, links, resources, pictures, and *Ulysses* episode slides I use to teach Joyce. Also included are the Florida State Standards and estimated time frames for each lesson and assessment. There's a link to how I used my teaching of Joyce in my own professional development, which was used for my annual evaluation. And there is also a link to a Facebook group called Teaching Joyce Discussion Group in order to engage Joyce scholars, enthusiasts, and teachers from around the world. On the site are not only testimonials from students to encourage other teachers to give Joyce a try, but also testimonials from professors and education advocates. My own school district linked the website on their intranet hub for Volusia County educators as a resource for AICE/Cambridge General Paper teachers. TeachingJoyce.com allows me to constantly update lessons and assessments, stay in contact with teachers, and help make it easier and more enriching of an experience to teach Joyce's works in high school. And it's worth it! My General Paper students from the previous year had a passing rate of 93 percent and performed very well on the Florida State Assessment for English Language Arts.

Using Joyce in the classroom allows me to focus on depth over breadth when teaching the state standards. Instead of roaming from one short story to another or one speech here by this person and a nonfiction sample of writing from that person, I can keep a sense of continuity in the curriculum, allowing students to build up momentum as they explore. This teaches them that nonfiction is not isolated from fiction, speeches are not written and spoken without context, satire is always a response to something emotional in all of us, and that the world is far more interwoven than we might see at first glance. In "The Dead" alone, the students see how the English colonization of Ireland impacted economics, fashion, racism, religion, language, and politics as revealed in letters, editorials, political cartoons, and speeches. This becomes reflected in the characters of Joyce's story, such as the Morkan sisters and Gretta commenting about Gabriel's insistence on his wife wearing galoshes, an English fashion statement made from rubber obtained from the far reaches of the British empire in India. This reflects Gabriel's lack of interest in Home Rule, the English's influence on the Irish, and the complexity of national pride under colonial rule. This can lead to a discussion about how today's fashion can be used to not only identify an individual within their preferred social strata, but also be weaponized against others as a form of oppression. Joyce is truly a one-stop shop for everything an English teacher needs to teach.

And so, with that I encourage all teachers out there to try their hand at introducing not only their students, but themselves, to Joyce and see where it takes them. His works hold up well in the twenty-first century, his characters are relatable, his command and manipulation of English is worth studying, the complexity of his allusions and uses of symbolism provide an endless depth of investigation, and lest we forget, James Joyce is a very funny writer. His sense of humor and wit can be seen and enjoyed in every story and novel. While the education system increasingly places more focus on standardized testing, new pedagogical methods and technologies, and the bottom line of graduation rates, I have found that Joyce allows me to bridge the divide between those ever-expanding initiatives and the reason I got into teaching English in the first place: a love of literature. It doesn't have to be a zero-sum game with Joyce. We can have our kidneys and eat them too! ■

—Deltona High School

A Life's Necessity: *Ulysses*

Michael Groden
The Necessary Fiction: Life with James Joyce's Ulysses.
Brighton: Edward Everett Root, Publishers, 2019.
£65.00

Reviewed by
HANS WALTER GABLER

WHERE, IN THE WIDE and variegated ranges of our in-group's analyzing, interpreting, writing about James Joyce have we ever encountered a contribution from a seasoned Joycean in comprehensive professional command, where yet the professional narrative gained its deepest authority from being compellingly generated out of privacy and unabashed autobiographical intimacy—as it is in Michael Groden's *The Necessary Fiction*? Insistently, the book confronts us—every one individually—with issues and questions of *necessary reality*, that yet are commonly evaded, if not unacknowledged, or unrecognized altogether: who are we—who do we become—when we engage with the challenges that James Joyce's writing poses? What does it do with us? Who do we become as Joyceans—even if we "mind our hats goan in," let alone "our boots goan out" (if go out we ever do)?

On the horizon of present-day literary criticism and scholarship may be discerned a movement away from purportedly "objective" text analysis and interpretation and towards a concern with writing and reading as experience: what do texts do with us in the reading, even what did texting in progress do with authors, and how did the process of their authoring feed into their shaping what in writing creatively emerged from their minds and emotions? And how does writing and reading experience so acknowledged at the same time recursively feed ever into shaping afresh every reading experience? Michael's confessional (as it might in truth be labelled) opens up, for our (perhaps) better understanding, the *necessary hermeneutic circle* of life, self-awareness, and profession.

Michael and I have been transatlantic friends for pretty close to half a century. An autobiographic admixture to this review may thus, I trust, be allowed. We met under the professional umbrella of his Princeton doctoral mentor Walton Litz. Michael was at the time immersed in the analytic exploration of the manuscripts and pre-publication materials for James

Joyce's *Ulysses*. His endeavor issued soon in his doctoral thesis and book *Ulysses in Progress*. The account that *The Necessary Fiction* gives of "Groden in Progress" during this phase signals richly the deepening of intellectual potential and self-awareness that the scholarly task brought with it. The telling is memory-guided and so directly personal. Yet it is simultaneously a focused rendering of the discovery and exploration of the new-found land of Joycean manuscript study. From observing James Joyce's manuscript writing and ever-active re-composition in proofs, Michael gained progressive insight into the creativity guiding the emergence of Joyce's art-in-progress. The skill lavished on the personal telling, retrospective as it is, at the same time renders the account fully readable as personal discovery. It invites us to a sharing with our personal experience and so to reaping gains in understanding James Joyce.

Exemplary here is Michael's anatomizing of the relationship he personally built up from early on with Joyce's main characters, Stephen Dedalus, Leopold Bloom, and Molly Bloom. It commenced as intensely subjective, progressed through phases of self-encounter, evolved from early immersions in *Ulysses* in college, and eventually merged with Michael's professionally guided, ever-growing awareness of how the characters were conceived, differentiated and focused through ever-recursive observation of the processes of Joyce's writing them. Through all this Michael's sense became increasingly conditioned towards the double-natured necessity inborn in *Ulysses*: that of the characters and narrative springing from fictional consistency, as equally that of experiencing life and the self through reading. As for Stephen Dedalus and Leopold Bloom: we move with Michael through his shifts of identification, somewhat uneasy always in relation to Stephen, but increasingly emphatic towards Leopold. What is more: Michael works out for us how necessary, indeed essential it is to recognize "Leopold Bloom" constituted in, and as, fiction, and so categorically *not* as a mirror blueprint of the author. He makes the distinction of author and author-created character a lived insight for himself, and thereby insightful, too, for us as sharers in the experience so redoubled. What is established and what we become conscious of is that author and character are fundamentally distinct: they are mutually each other's "other." To appreciate this is an essential step, in its turn, towards recognizing, and for ourselves to experience, the categorical, indeed ontological, distinction between author and work. More specifically still, our encounter through his book with Groden's intensely autobiographic rendering of his comprehensive James Joyce experience lays open that the conditions through which it was gained, and throughout an adult lifetime renewed and intensified, lie importantly in the immersion in the writing processes and resulting text stages through which the experience of the work is constituted. Such close engagement on the part of the researcher and analyst reveals concomitantly the author's always critical and so potentially always revisional engagement with what under his pen emerges as written—which insight consequently can only reinforce for us the sense of the "otherness" of text/work and author to one another.

With respect to Molly, moreover, Michael's personal relationship to the *Ulysses* characters is raised to second power. In his self-narrative, *Ulysses* is the "Book with two Mollys." With Molly foremost, Michael experiences the "necessary fiction" through reading it deeply, too, from life reality. Molly—Molly Peacock, whose husband Michael today is—and Michael grew increasingly aware of each other when still school youths. Their paths and lives parted for some twenty years. These were years through which Michael gained his professional stature as an in-depth Joycean, such as he progressively recognizes and re-recognizes himself through his book and the writing of it over the years; and such as we, too, know him. The story of Molly and Michael, the story of a deep partnership re-found and re-gained, has all the air of "fiction" in a mode to which the precious Italian adage may be bent: "Were it not true, it were well invented." The narrative strand of the "two Mollys" in Michael's *The Necessary Fiction* is perhaps the strongest justification of the book's title, as of the autobiographical mode through which it conveys scholarship and the critical stance of a professional Joycean.

In the late 1970s, Michael's grand project that followed upon his PhD thesis and book was to serve as general editor for the 63-volume *James Joyce Archive* and as volume editor of its *Ulysses* materials. The *Archive* was at its origin the brainchild of Gavin Borden, publisher-owner of Garland Publishing in New York. Michael and I continued our transatlantic friendship and collaboration through exchanges over the realization of the *Archive* and my being enlisted to oversee its group of early-work volumes. As it happens, the two volumes dedicated to the fair copy of *A Portrait of the Artist as a Young Man* (housed in the National Library of Ireland in Dublin) were the first *Archive* volumes to be published. Gavin and I ceremoniously presented them at the International James Joyce Symposium held in Dublin in 1977. Michael recounts the working processes at Garland for the *James Joyce Archive* and conveys a sense of how he and Gavin became friends over it. Such friendship became my good fortune, too, as I moved towards establishing the *Critical and Synoptic Edition* of *Ulysses* which Garland published in 1984. I have a vivid memory still of Gavin's deep concern over the melanoma that Michael had threateningly developed. In *The Necessary Fiction*, Michael shares with us the scare of its initial manifestation, the relief at its first healing, and the periodic recurrences that he has had to learn to live with. Michael recounts that Gavin died at an early age. As today his long-time survivors, we are joined in sorrow for him.

It is, as will have become sufficiently clear, a main feature of *The Necessary Fiction* to be personally cast. Its intimate privacy extends unflinchingly back to childhood, youth, family relations. Yet it is also true that—owing no doubt to the extended and variegated periods of writing the book—the successive chapters' immersion in the privately personal is gradually reduced. Later book sections tend to stand out distinctly more strongly through the immediacy of their respective subject areas. They will likely in this mode prove of particular interest to fellow Joyceans. This is true of the account and discussion, in two book chapters, of the way in which Michael's impressively and thoroughly conceived "Ulysses Hypermedia" project—wholly *avant-garde* when envisaged—became impossibilized by the James Joyce Estate. The personal, as said, is distinctly reined in in the account, and so it is merely as almost an aside that from one (ultimately abortive) negotiation with a publisher cited we learn that Stephen Joyce, representing the James Joyce Estate, specified that permission would not be out of the question, provided that "the likes of Hans Walter Gabler and Michael Groden, etc. not be contacted." What makes this subject area in *The Necessary Fiction* such instructive reading for Joyceans is the insistence with which it highlights the decades of stymying Joyce scholarship and criticism through the James Joyce Estate.

In contrast to this depressing account of the adversities that Joyce research faced, especially through two decades around the onset of the twenty-first century, the chapter "One Day in the National Library," in which the book culminates, opens up pastures new for Joyce studies through the library's acquisition of a rich cache of original documents that had lain hidden unrecognized in a Paris basement for half a century. For close to twenty years now, intense study of these materials has proceeded, unfettered by Estate restrictions. Michael is rightly proud that he was approached by the National Library of Ireland to advise them on their purchase and asked from his thorough knowledge to give the address at the presentation of the collection to the public, with an Honorary Doctorate for himself to follow.

Yet at the same time: taking the key role that Michael has played in Joyce studies of recent times down to the personal level, we appreciate what is always closest, since simply natural to him: "Learn a lot teaching others. The personal note," as Michael quotes Leopold Bloom. And adds: "Bloom got that completely right." This is how we all, in all our encounters with Michael—intensely, for instance, in our lunch-time close-reading broodings over the *Ulysses* text under his direction at James Joyce meetings and symposia, and now again in *The Necessary Fiction*—so richly enjoy his knowledge, experience and his—well, yes: Bloomian—humanity. •

—Honorable Trustee
International James Joyce Foundation

Joyce and Others in Ecologies of Smut

Chris Forster
Filthy Material: Modernism & The Media of Obscenity.
New York: Oxford University Press, 2019.
$99.00 hardcover/$35.00 paperback

Reviewed by
VICTOR LUFTIG

I FINISHED READING Chris Forster's excellent book on the same day that Ross Douthat published in *The New York Times* his "The Academic Apocalypse," a tiresome attack on English professors much like many others. Having just seen Douthat single out, and misrepresent, an essay by G. Gabrielle Starr and Kevin Dettmar, I was struck by Forster's honoring Dettmar for doing in relation to Joyce just what Starr and Dettmar say humanists ought to be doing: analyzing and contextualizing "disciplinary procedures and habits of mind." Dettmar, as Forster says, "helpfully identifies" two critical traditions of response to the style of *Ulysses*, one that treats "'form' and 'content'" as intertwined and another in which the two are "decouple[d]" (166). This kind of observation is how Starr and Dettmar say we should deploy our "disciplinary procedures and habits of mind":

> We can't enforce them, ensure that they're followed (Enjoy Shakespeare! And James Baldwin! And Zora Neale Hurston! And James Joyce! NOW). We can show you new pleasures and new ways of valuing things—we can embody them—but we can't make you feel them. We model a style of engagement, of critical thought: we don't transmit value.

Such modeling seems to me what *Filthy Material* is best at, both in the way it positions modernist books as vehicles and in the way it works as a book itself. Forster, who teaches at Syracuse University, doesn't offer a lot of readings of particular texts, though the readings he offers are very good, and while he engages works that have tended to elicit passionate condemnations and defenses, he's not a moralist. He calls *Filthy Material* "a study of modernist obscenity as an expression of twentieth-century media history" (181). In its most memorable passages, Forster highlights intersections between modernist literary books *as books* and other media but also between modernist creators (in respective chapters on works by Wyndham Lewis and Walter Sickert, D.H. Lawrence, Norah James and Radclyffe Hall, T. S. Eliot, and James Joyce) and their antagonists, to whom he often ascribes, within stages of "media ecology" (6), quite unexpected roles.

That's especially true of the Joyce of *Ulysses*, the subject of Forster's final chapter, in relation to censors. After discussing how early twentieth century works by Djuna Barnes, Richard Aldington and others deploy the asterisk, to mark censored passages and in this way to protest or to mock censorship itself (in the way of *Tristram Shandy),* Forster argues that *Ulysses*, in its "insistence on its own materiality … offers a kind of self-censorship by interrupting the immediacy of obscenity" (164). The experience of obscenity as necessarily im-*mediate* Forster associates with Supreme Court Justice Potter Stewart's famous claim about pornography: "'I know it when I see it' means 'I know it *by* seeing it,'" Forster says. "I know it, in short, immediately" (153)—thus, seeing it both instantaneously and without any conscious engagement with the medium of the work.[1] In contrast, asterisks and similar devices "thoroughly mediate" (154). Though lacking asterisks other than to separate the sections of "Wandering Rocks," *Ulysses* "forcefully insist[s] on its own materiality," repeatedly "making its mediating presence, its medial identity, recognizable"; the effect throughout the twentieth century, Forster argues, was to "mitigate [*Ulysses'*] obscenity" (172). He says, "If *Ulysses* was legally publishable a quarter century before *Lady Chatterley's Lover*, it is, in part, because the former foregrounded its materiality and so undermined its obscenity" (173). He elaborates on this point by ending the

chapter (and, aside from a brief coda, the book) by showing how differently *Ulysses* was censored when it appeared in another material form, that of Joseph Strick's 1967 film adaptation. Another extended consideration of Joyce appears in Forster's opening chapter, "The Media History of Obscenity," where he interestingly positions the "foetus" sequence in *Portrait* in relation to "a print culture where the uses of medical texts [were] pornographic" (36).

Filthy Material frequently pairs *Ulysses* and *Lady Chatterley* as occasions for famous obscenity cases, but it is equally interested in the further pairings fostered by such occasions: when Forster says that the concluding dot in "Ithaca" is "like the censor's asterisk" (172), that likeness may remind his reader of the one Forster has earlier asserted between "Lawrence the controversial writer and [William] Joynson-Hicks … the prudish home secretary" (71). Forster in fact credits his namesake, E. M. Forster, as noticing that reading essays by Lawrence and Joynson-Hicks "together highlights the deeper similarities between [those] apparent antagonists" (72). *Filthy Material* brings such pairs together not for the sake of compromise or synthesis but to give a sense of the media ecology of which they were a part. The discussion of Lawrence (in brief connection with Joyce) here has mainly to do with piracy and copyright. This context, as presented by Chris (rather than E. M.) Forster, shows that "Lawrence is able to express his critique of … pirate editions [of his writings] in a language that is consistent with the rest of his work" (71), whereas Joyce's comparable critique illustrates the "antimony" described by Paul Saint-Amour "between a collectivist model of intertextuality and a possessive individualist, natural-rights model of authorial property" (65).

Forster is necessarily more interested in the latter aspect of this "antimony," but I found suggestions of collectivity in a number of places in *Filthy Material*. T.S. Eliot is the one poet who gets sustained attention here, the focus being on the way music hall obscenity as processed by Eliot "reflects and creates a space of shared communal meaning between artist and audience" (142) of a kind that, Forster insists, is nevertheless "alien" to Eliot's own writings. More hopeful in a way is the conclusion of Forster's pivotal fourth chapter, my favorite, which cleverly discusses Norah James's *Sleeveless Errand* and Radclyffe Hall's *The Well of Loneliness* in reverse chronological order to show the impact of the reception of the latter on the reception of the former—a bit of critical sleight of hand I would have bet against working but that instead makes the chapter a tour de force. Its conclusion contrasts the place of Hall's Stephen Gordon with that of Stephen Dedalus in their respective books: whereas Dedalus is typical of *Kunstleroman* "protagonists [who] reach a position to write the novel we are reading, and so close the gap between narrative and narration" (122), the "social acceptance" Hall desires cannot be achieved by Gordon and so "requires ratification from the readers to whom [*Well*] is addressed" (123). Forster attributes a similar reader-dependent dynamic to Bob Brown's comically self-censoring *Gems: A Censored Anthology,* which "return[s] obscenity…completely to the reader" (164). It is perhaps inevitable that a focus on the intertwining fates of media would implicitly affirm, as they seem to me but might not seem to Forster to do, models of collectivity; in any case it is often collectives of readers and sometimes writers whose authority seems most ratified by the approach of this book, in ways that in turn highlight the material significance of books that prompted those fleeting collectives.

Forster's study is exemplary in its critical generosity, respectful and attentive to the scholars who have proceeded him—Joyceans like Dettmar and Karen Lawrence and previous materialist analysts of modernism and others. He has, I think, not a single nasty word to say about any, which seems in keeping with the way he treats apparent antagonists from the past as constituent parts of interesting environments. *Filthy Material* works by inclusion rather than antagonism, marking new shared space but not seeking to displace others. Moreover, Forster has written a splendid work of criticism that, in the model of his materialist predecessors, negotiates adeptly the mass of interpretations of the great modernists' central texts: subordinating readings of texts to material analysis of books is a great way of staying clear of that mass.

That Forster asks us to think about the materiality of the books he studies in relation to changing media environments might make inevitable our thinking about the materiality of *his* book: Oxford University Press has further invited such consideration by providing for *Filthy Material* a literally striking cover (on which the author's name, half the book's title, and a number of the books and authors discussed by Forster are crossed out) and a lot of illustrations. But the illustrations are not very striking in appearance—it's not just that none are in color (which undermines, for instance, Forster's discussion in his coda of the importantly identifying green cover of the Olympia Press edition of *Lolita*); they're not really even in vivid black and white, since the important images of print passages appear against an obscuring gray background. Forster hasn't been well-served editorially, either: he is capable of producing wonderfully wrought sentences, so the fact that so many repeat nearby material—with the end of a sentence repeated as the beginning of the next, or the same quotation often appearing twice verbatim and once paraphrased in a single paragraph—seems an infelicity he could have been helped to avoid.

I mention these not to fault OUP, which has clearly invested in the book's appearance, or Forster, but to make note, in the spirit of Forster's analysis, of an element of the media ecology that now surrounds published literary criticism. *Filthy Material* is conceptually a product of the digital age, repeatedly invoking contemporary notions of text and distinctly 21st-century media, and approaching modernist writing through a lens inflected by hypertext and digital images. But everything from its expensive hardcover price to the shortcomings of its images highlights the pressure on early career faculty in our field to continue to publish in print forms in spite of the enormous advantages—especially in relation to access to communities of ratifying readers of the kind Forster describes in relation to Hall, but also in terms of the relative inexpensiveness and efficacy in transmitting images—of digital publication.

It would be stirring to see Forster work in another medium.[2] We should all of us be trying to do what we can to contribute or at least to respond to current academic media ecology in such a way so as to give terrific scholars in Forster's generation—of whom there are many more than there are good academic jobs and the possibility of hard copy university press publications for—the fullest opportunities to model for as diverse readerships as possible their splendid "habits of mind." (Such encouragement would be especially welcome from commentators like Douthat, whose employer on the one hand has responded to market pressures by finding new means for publishing diverse voices and reaching new readerships but on the other hand has continued to publish cynical dismissals like his of the work of young humanists.) *Filthy Material* should be read for its critical merits but should also be recognized as a material marker of what is being most brutally censored in contemporary criticism, i.e., the capacities of a generation of talented scholars who are having to fit themselves to material conditions as oppressive as those encountered by Joyce.

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NOTES

1. Starr and Dettmar also mention "I know it when I see it," by the way, as a near analogue for Arnoldian invocations of "taste." Asking someone to respond interestingly to the phrase "I know it when I see it" would make a pretty reliable test of critical ability at almost any level; Forster's thinking about the phrase in terms of media might be one of the best yet and epitomizes what's insightful about his book.

2. Full disclosure: I have. Forster used to be a graduate student where I work, and a class of his I saw him teach once, on Faulkner's "The Bear," was the very best I've ever observed. ■

Anna Livia Plura-lingual

Patrick O'Neill
Trilingual Joyce: The Anna Livia Variations.
University of Toronto Press, 2018.
$57.00

Reviewed by
E. PAIGE MILLER

A QUESTION OFTEN RAISED regarding Joyce's *Finnegans Wake* is whether or not it can be translated. Yet, as more and more translators have taken on this challenge, the translation of Joyce's Wakese language has proven not only a possibility but a fruitful site for literary criticism. In *Trilingual Joyce: The Anna Livia Variations*, Patrick O'Neill makes translators of us all with his comparative study of the interrelated translation processes across three versions of *Anna Livia Plurabelle* (hereafter referred to as *ALP*). Dedicated to one of Joyce's most celebrated characters, *ALP* would become the infamous Book I, Chapter 8 of *Finnegans Wake*, and Joyce was involved with the translation of *ALP* into French, Italian, and Basic English—the three translations that comprise O'Neill's examination.

Author of works such as *Polyglot Joyce* (2005) and *Impossible Joyce* (2013), O'Neill offers a fascinating microanalysis of what he calls the "Annalivian macrotext." I think Dieter Fuchs in his review of *Impossible Joyce* described O'Neill's methodology best: "[O'Neill] fuses some of the best insights of old-school and cutting-edge criticism" (393). In *Trilingual Joyce*, he draws upon such expertise to provide engaging close textual analysis for readers of various familiarities with not only *ALP* but also translation theory.

Translations of *Finnegans Wake* have been the subject of much recent scholarly inquiry, but O'Neill's is the first comparative examination of the three translations of *ALP* with which Joyce was immediately involved. Although he focuses on only these three translations, O'Neill notes that as of 2017 there were 31 complete or substantially completed translations of *ALP* in sixteen languages (205). What is unique about O'Neill's approach is his emphasis on *trilingualism*, which positions the three translations as one "macrotext" in which the texts interact with and influence each other. As O'Neill states, his central concern in *Trilingual Joyce* is to demonstrate "the range and relationship of Joyce's translatorial responses—and their contribution to an Annalivian macrotext" (39). Such an approach parallels current research in translation studies and is a welcome contribution to Joyce criticism.

Situating expert and novice readers of Joyce's work alike within the publication history of *ALP*, O'Neill provides an informative introduction that lays a sturdy foundation for the detailed close readings that follow. He also raises a number of questions regarding some of the theoretical issues in the field of translation studies such as untranslatability, self-translation, the role of collaboration in these projects, and translation as an act of rewriting or re-creation—or, as he describes it, "whether these renderings even qualify in the first place to be considered translations properly so called" (182). Despite such critical engagement, this is not a work of translation criticism; instead, in *Trilingual Joyce*, O'Neill focuses on close textual analysis of the nuances between translations, or, "the very frequently subtle and sometimes drastic new shades of meaning and implication introduced by the linguistic and cultural transposition of individual words and phrases" (182).

Although his focus in *Trilingual Joyce* is not on larger questions of translation theory, O'Neill foregrounds two key issues pertaining to the field particularly relevant to the *ALP* translations. First, he profiles the individuals behind these translations, such as Samuel Beckett, Alfred Perón, Nino Frank, and Ettore Settanni. This background information is helpful for readers who might not be as familiar with Joyce's inner circles, but it also emphasizes the creative work done by translators that, unfortunately, often goes overlooked. O'Neill also highlights the enormous effort and commitment that translation projects like those of *ALP* require:

In addition to the 1,600 hours he spent on the original

> English text of *ALP*, it reportedly took Joyce over seventeen three-hour meetings to translate the less than seven pages of the French *ALP*; it reportedly took Joyce and Nino Frank another fifty or so hours over a further twenty-four meetings to render the same lines into Italian (5).

In doing so, O'Neill follows current directions in translation studies that seek to shed more light on translators' work. As translation theorist Steven G. Yao claims, "translation as a mode of cultural, and especially literary, production has been incorrectly considered a second-order or ancillary activity, and hence unfairly overlooked as subordinate and even inferior to 'original' composition in both creative and cultural significance" (209). By underscoring the translators' roles in the creation of these works and by demonstrating that there is no "perfect" translation, even when the author is involved, O'Neill effectively shifts the hierarchy of how we understand the source text in relation to its translations.

Within his primary focus on Joyce's "translatorial responses," O'Neill accords special importance to those translation choices related to meter and rhythm in particular. In his characteristically detailed closed readings of the text, he argues that syllabic measurements and the prosodic rules of each language motivate certain translation choices. As is often noted, the musical language of *Finnegans Wake* is one of Joyce's greatest achievements, and he paid considerable attention to perfecting the "soundsense" of the text (*FW* 121.15). It would only make sense that Joyce would also prioritize the sound of the translations over any other sort of linguistic fidelity to the source text. In *Trilingual Joyce*, by "attempting to examine every word and resonance, and, at least in principle, every letter in a limited range of exemplary passages in all three languages," O'Neill makes a strong case for translational choices motivated by sound and rhythm rather than meaning.

O'Neill relates the long history of *ALP*'s development spanning seventeen years, from the first words Joyce penned as early as 1923, just one year after the publication of *Ulysses*, to its publication in book form in 1928 to its final incorporation as the eighth chapter of *Finnegans Wake* in 1939. Joyce described the premise of the chapter as "a chattering dialogue across the river by two washerwomen who as night falls become a tree and a stone. The river is named Anna Liffey" (qtd. in O'Neill 5). The fluvial theme is the "most widely-known eccentricity" of *ALP* and Joyce incorporated hundreds of river names from places all over the world into the text. As he once expressed it, Joyce "liked to think how some day, way off in Tibet or Somaliland, some boy or girl in reading that little book would be pleased to come upon the name of his or her river" (qtd. in O'Neill 10). As with most of the references throughout the *Wake*, the river names follow certain patterns for entering the text, and O'Neill categorizes them in three main ways: "undisguised mention," in which the river is more or less easily identifiable, "overt linguistic distortion," and the crowd-favorite "linguistic serendipity" (9). The extent to which any reader reacts to the river references depends on the interpretative priorities of the individual, and the same goes for translators of *ALP*. As O'Neill identifies, the river names, apart from their role in supporting the chapter's fluvial theme, can also serve as a method of tracking the choices of different translators. In the French and Italian translations, for example, Joyce apparently seized every opportunity to add another river name whenever possible.

French *ALP*

Of the three translations examined in *Trilingual Joyce*, the French *ALP* is by far the version surrounded by the most controversy. O'Neill describes how Joyce had begun thinking about the possibility of translating *ALP* shortly after its appearance in book form in 1928 and, soon after, the author invited Beckett to undertake "an experimental French translation" of the opening pages (13). Beckett, who had only recently arrived in Paris, recruited Alfred Perón to collaborate on the project, and the two set off on their task in 1930. After months of assiduous labor, Beckett and Perón presented the manuscript to Joyce, which he ultimately rejected. Joyce worked on his own translation with a new team that included neither Beckett nor Perón; however, when the final version of the French translation was eventually published, the list of translators read "traduit de l'anglais par Samuel Beckett, Alfred Perron [*sic*], Ivan Goll, Eugène Jolas, Paul L. Léon, Adrienne Monnier et Phillippe Soupault, en collaboration avec l'auteur" (qtd. in O'Neill 20). Though several possibilities have been suggested, it remains unclear what left Joyce unsatisfied with Beckett's translation, and the extent to which that translation influenced Joyce's remains a source of contention.

"however basically English" *ALP* (*FW* 116.26)

Though it maintains an English lexical structure, the language of the *Wake*, as anyone who has even once opened the book can attest, is very much written in its own Wakese. This begs the question of whether or not the *Wake* could be translated into English. One attempt at an "English" translation is C.K. Ogden's Basic English rendering of *ALP*. Ogden's Basic English was meant to be a simplified, auxiliary language, consisting of around 850 words and a scarce eighteen verbs. Immediately following the publication of the French *ALP* in 1931, Joyce began his collaboration with Ogden on translating the closing pages of the book into the pared-down language. Ogden's sparse Basic English and Joyce's abundant and complex Wakese represent two extremes of experimentation with the English language. Although the Basic English translation, unsurprisingly, left much to be desired, Joyce did not seem entirely unsatisfied with it. O'Neill's brief readings of the Basic English translations seem to suggest more common ground between Joyce and Ogden than has been previously recognized.

Italian *ALP*

The Italian *ALP* is widely considered to be the best of the three translations with which Joyce was involved, and for that reason it has attracted the most critical attention. Scholars such as Rosa Maria Bollettieri Bosinelli, Umberto Eco, Jacqueline Risset and Serenella Zanotti have suggested that Joyce's Italian *ALP* is less a translation than a parallel text, an authorial rewriting of the original. Like the earlier French translation, the Italian translation is also mired in translatorial lore. Joyce collaborated on the translation with Nino Frank; yet, when the first part was published in 1940, it made no mention of Frank's involvement, and instead read "traduzione italiana di James Joyce e Ettore Settanni" (30-31), a reversal that seems to have arisen due to the necessity for censorship in Mussolini's Italy. O'Neill describes Settanni's role in the translation as "decidedly shadowy" (31), only offering scattered emendations to the completed translation rather than any significant creative input.

These three translations—French, Basic English, and Italian—are closely analyzed in the ten meticulously-structured chapters of *Trilingual Joyce*. O'Neill examines roughly fifty excerpts from *ALP* and their corresponding translations. The excerpts, ranging between five and fifteen lines of text, are quoted at the beginning of the chapter from the 1930 Faber edition of *ALP* (1997 reprint). The sequence is then broken down into smaller units consisting of two or three lines in order to compare the translations side-by-side. This structure, though fairly segmented, successfully guides readers through the Wakese, French, Italian, and Basic English and allows O'Neill to highlight the nuances between translations. Each chapter ends with a "Comments and Contexts" section, in which O'Neill draws conclusions based on the significant translation features of the selected excerpts. Instead of providing a summary of every chapter, the remainder of this review focuses on just four of those chapters, ones that simultaneously illuminate O'Neill's methodology as well as some of his more noteworthy arguments related to translation theory.

In Chapter One, "All about Anna," O'Neill concentrates on the famous opening lines of *ALP* in which Joyce sets the scene of the two washerwomen beginning to gossip about Anna Livia Plurabelle:

> O
> tell me all about
> Anna Livia! I want to hear all
> about Anna Livia. Well, you know Anna Livia?
> Yes, of course, we all know Anna Livia. Tell me
> all. Tell me now. You'll die when you hear.
>
> (O'Neill 40; *ALP* 3; *FW* 196.1-6)[1]

The most immediately striking aspect of the opening sequence is not its linguistic innovation but rather the text's triangular form, which Joyce designed to mirror his Δ symbol for ALP. Indeed, as O'Neill rightly argues in this first chapter, these lines are more or less in "plain English" and, though memorable and quite poetic, the passage lacks some of the translatorial complexity that arises later in *ALP*. Even so, O'Neill identifies some important nuances found in the French and Italian versions. Take, for example, Beckett's[2] and Joyce's French renderings of the first three lines:

> Beckett: Ô dis-moi tout d'Anna Livia! Je veux tout savoir d'Anna Livia!
> Joyce: O, dis-moi tout d'Anna Livie! Je veux tout savoir d'Anna Livie!

Only minor differences exist between the two translations as O'Neill observes—most notably, the added circumflex in Beckett's translation and Joyce's rendering of "Livie," with its added play on the French "vie." Both Beckett and Joyce translate the final "hear" as "savoir" (to know), which O'Neill interprets as their "willingness as translators to abandon literal fidelity in a good cause" (51); in this case, the "good cause" acts in favor of the prosodic rules of the language.

More interesting is the comparison of Joyce's own renderings in French and Italian. Even in these early lines, the author/self-translator demonstrates a certain flamboyant "translational freedom" in Italian, as evidenced by the final line of this sequence, "You'll die when you hear," which he renders as "Roba di chiodi." This "vigorous and idiomatic" exclamation, as O'Neill describes it, translates roughly to "incredible!" or "unbelievable!" and not only slightly alters the tone of the original but also draws directly on Joyce's years in Trieste, as "roba di chiodi" is a characteristically Triestine idiomatic expression (48). In fact, Settanni later emended the translation to read "Roba d'altro mondo!", likely in an effort to make the lines more accessible to a general Italian readership while still maintaining its idiomaticity. Such choices demonstrate Joyce's early expressions of the flamboyance of his Italian renderings that his earlier French translation lacks.

As the translations progress, so too does Joyce's translatorial freedom as author/self-translator, O'Neill argues. The Italian *ALP* continues to blossom in ways independent from the source text. O'Neill highlights this departure particularly in Chapter 3, "Steeping and Stuping," a sequence that is also notable for its "idiomatic Irish flavor of Joyce's English" (76). In these lines, the washerwomen have now turned their attention away from ALP and instead towards her husband, HCE, whom they describe as "an awful old reppe," and filthy both inside and out. Ever the faithful translator, Beckett continues to provide a solid foundation for Joyce to emend. O'Neill elucidates this point expertly in three lines in particular:

> *ALP*: I know by heart the places he likes to saale, duddurty devil!
> Beckett's French: Je sais par coeur les endroits qu'il aime à saalir, le misérable.
> Joyce's French: Je sais paroker les endroits qu'il aime à seillir, le mymyserable.
>
> (O'Neill 70; *ALP* 3; *FW* 196.13–15)

While Beckett translates cautiously (with his exact renderings of "Je sais par coeur" and "le misérable"), Joyce makes a humorous move ("paroker"), injects HCE's characteristic stutter ("mymyserable"), and, as always, packs in a few more river names. This same line in Joyce's Italian translation exposes even more cultural specificity.

> Joyce's Italian: So ben io cosa quell macchiavuol. Lordo balordo!

With a significant additional reference to Machiavelli, Joyce departs from his original in a way that demonstrates his aims, "not at translatorial reproduction but at authorial re-production, still continuing obsessively to extend unrestrainedly, creatively, if via Italian rather than English, his still continuing 'work in progress'" (77). In other words, this sequence represents a characteristic Joycean departure from the original that extends the Italian rendering in unexpected and creative ways and embodies the sense that *Finnegans Wake*, by nature, is a cyclical text that invites re-creation.

Until this point, the nuances between translations have been the focus of this review; but, as O'Neill expertly identifies throughout *Trilingual Joyce*, the

network of influence and interaction is the most notable feature of these three translations when read comparatively. One moment in which O'Neill makes evident the mutually beneficial nature of this translational network occurs in Chapter 6, "Phenician Rover." The extent of Beckett's influence on Joyce's translation has been debated, and O'Neill consistently characterizes Beckett as the more hesitant translator who provides reliable translations from which Joyce later digresses; however, this hierarchy is not always the case. For instance, the Italian rendering "il gran fenicio lope de mara" seems to arise more from Beckett's French "le grand loup de mer Phénician" than either the source text or Joyce's French, in which he does not adopt Beckett's rendering (109-112). Through this example, O'Neill identifies how the translations function as a macrotextual network. Joyce sometimes clearly referenced Beckett's French when translating into Italian, rather than relying on the *ALP* source text, as if to say in hindsight that Beckett had improved the language through his translation.

The issue of influence across these texts receives significant attention not only in Chapter 6 but also throughout *Trilingual Joyce*. O'Neill recognizes that the order in which the translations were produced might have influenced Joyce as both an author and translator. While Joyce was working with his team on the French translation, he was also in the midst of composing *Work in Progress*, which would later become *Finnegans Wake*; furthermore, he was becoming increasingly interested in foreign languages as well as translation practice as O'Neill reminds us, citing Daniel Ferrer and Jacques Aubert (17). By the time he began the Italian translation project with Nino Frank, however, Joyce had already completed *Finnegans Wake*, which might have given him the distance necessary for more authorial freedom than he had had in the French translation. Also, the extent of Beckett's influence on Joyce's translation is a point of contention. O'Neill takes a moderate standpoint on the issue, arguing neither that Joyce entirely disregarded Beckett's translation nor that Beckett was a prime influence. Instead, through this microanalysis, O'Neill identifies significant moments in the text where Joyce retained Beckett's translation choices and others where he extended them. Unlike his French rendering, Joyce's Italian translation in collaboration with Nino Frank was the first of its kind. It was only later that Settanni provided the emendations, most of which tone down and censor Joyce's often-extravagant translations. In an argument *reductio ad absurdum*, if Joyce hadn't had Beckett's translation, maybe his French translation would have turned out differently, or perhaps if the order had been reversed, with the Italian translation before the French, his French would be more flamboyant. It is impossible to tell, and an argument that O'Neill does not purport to make, but one that this reviewer finds welcome to discussions about *Finnegans Wake* not only amongst Joyceans but also in the wider field of translation studies.

In Chapters 9 and 10, O'Neill shifts the focus away from the French translations, as Beckett and Perón only translated the first 193 lines of *ALP*, which equals approximately 22 per cent of the text. Instead, we have the addition of Ogden's Basic English, which comprises the final pages and 130 lines, as well as the continued analysis of the Italian translation. Organized similarly to Chapters 1-8, both Chapters 9 and 10 lead with the excerpted lines from the 1930 *ALP*, followed by Ogden's Basic English, Joyce's French, and Joyce's Italian. In these two chapters, O'Neill has less to comment upon Ogden's Basic English than he had about Beckett's French translation, and understandably so considering the intentional flattening effect of Ogden's linguistic experimentation. O'Neill still manages to identify and explicate a few of the more missed absences in the Basic English translation. In particular, he describes the final lines of the *ALP* as "marked by a strongly dactylic underlying rhythm, introduced already in its opening words, by striking effects of rhyme and assonance, and by a sense of growing darkness, blurred outlines, inability to hear or see or communication properly, and general confusion and disintegration" (170). For example, take the final powerful lines of *ALP*:

> Tell me, tell me, tell me, elm! Night night! Tell me tale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night!
>
> (O'Neill 178; *ALP* 35; cf. *FW* 216.03-5 "Telmetale")

The "striking effects of rhyme and assonance" evaporate entirely in Basic English, which Ogden renders as:

> Say it, say it, say it, tree! Night night! The story say of stem or stone. By the side of the river waters of, this way and that way waters of. Night!

Much of the richness of these final lines is lost in Ogden's translation. First, one of the more interesting translational choices is Ogden's rendering of "tell me" to "say it," which follows the restrictive list of the only eighteen permitted verbs in Basic English. "Elm" is also replaced by the more general "tree." These two choices combined lose the original alliteration "tell me, elm." Furthermore, the "rivering" and "hitherandthithering" rhyme of the final line, which O'Neill points out is "one of the most musical in the original," is also lost when substituted by the rather lackluster "this way and that way" (178). And, of course, not only in this particular passage but also throughout the Basic English translation, Ogden sacrifices most if not all of the river references.

The Basic English translation does not receive as much attention in O'Neill's analysis, and if one piece of criticism had to be lodged at this work, it would be that the Basic English sequences do not add to a reading of an "Annalivian macrotext" as much as the other two translations do; nevertheless, O'Neill invites readers to think through possible connections between the seemingly diametrically opposed languages of Wakese and Basic English. What's more, his analysis of the Basic English translation provides space in a way that leaves readers to consider how the two linguistic projects are more related than they would at first appear. Somehow the dissonance between the richly musical language of the final sequence in *ALP* and the stripped-down "simple sense" of its Basic English rendering reflects the two washerwomen—two extremes of "English"— who become further separated and can only shout at each other from opposite banks of a widening river.

In conclusion, O'Neill carefully guides readers across the banks of these three translations through his deft close textual analysis. His trilingual study of *ALP* is a delightfully serendipitous reading of Joyce's Δ symbol, with the French, Italian, and Basic English translations as intersecting waterways whose delta simultaneously opens to invite further interpretations and translations. As O'Neill expertly claims, "there are as many *Finnegans Wake* and *ALP*s as there are readings of *Finnegans Wake* and *ALP*—most obviously so in the case of those readers who are also translators" (200). Any translation is a fountain of intertextual richness that extends the source text and alters how readers might understand it; likewise, *Trilingual Joyce* revises our approach to *ALP*. O'Neill's study is an exemplary model of Joyce criticism that is as pleasurable to read as it is challenging and thought-provoking. ■

—University of Miami

NOTES

1. For ease of reference, in-text parenthetical citations following *ALP* passages include the page numbers for O'Neill as well as the corresponding pages in *ALP* (cited from the 1997 reprint of the 1930 Faber edition of *Anna Livia Plurabelle*) and *Finnegans Wake*.

2. O'Neill refers to Beckett and Perón's translation simply as "Beckett's French." I have maintained his choice here for consistency.

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JAMES JOYCE LITERARY SUPPLEMENT
VOLUME 34, NUMBER 1, SPRING 2020

The James Joyce Literary Supplement is an international scholarly journal dedicated to reviewing all books about or related to James Joyce and Joyce-related subjects, such as Irish literature and Modernism. JJLS began publication in May 1987, under the late Bernard Benstock. Published twice a year, in May and December, JJLS is currently edited by Patrick A. McCarthy; managing editor, Ruth Trego; assistant editor, Alexandria Morgan; with aid from Cooperating Editors Morris Beja, Claire Culleton, Michael Patrick Gillespie, and Fritz Senn. Mountains of credit also go to our production designer, Robert Lowery, of the Irish Literary Supplement, who planted the JJLS seed in Berni's head long, long ago.

You may contact the JJLS offices at:
The James Joyce Literary Supplement
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Advertising rate card available. Yearly subscriptions are: $16.00 individual(U.S.), $18.00 institutional inside the U.S.; $18 individual and $20 institutional outside the U.S. E-mail address: jjls.english@miami.edu
ISSN: 0899-3114 http://www.as.miami.edu/english/jjls/jjls.htm
Indexed in the American Humanities Index (AHI)

SUBSCRIPTIONS:
Yearly: $16.00 individuals (U.S. only), $18.00 individuals outside U.S. and all libraries. Mail to James Joyce Literary Supplement, Department of English, PO Box 248145, Coral Gables FL 33124. Subscriptions may also be purchased or renewed online at http://www.as.miami.edu/english/jjls/order

NAME

ADDRESS

CITY/STATE/ZIP

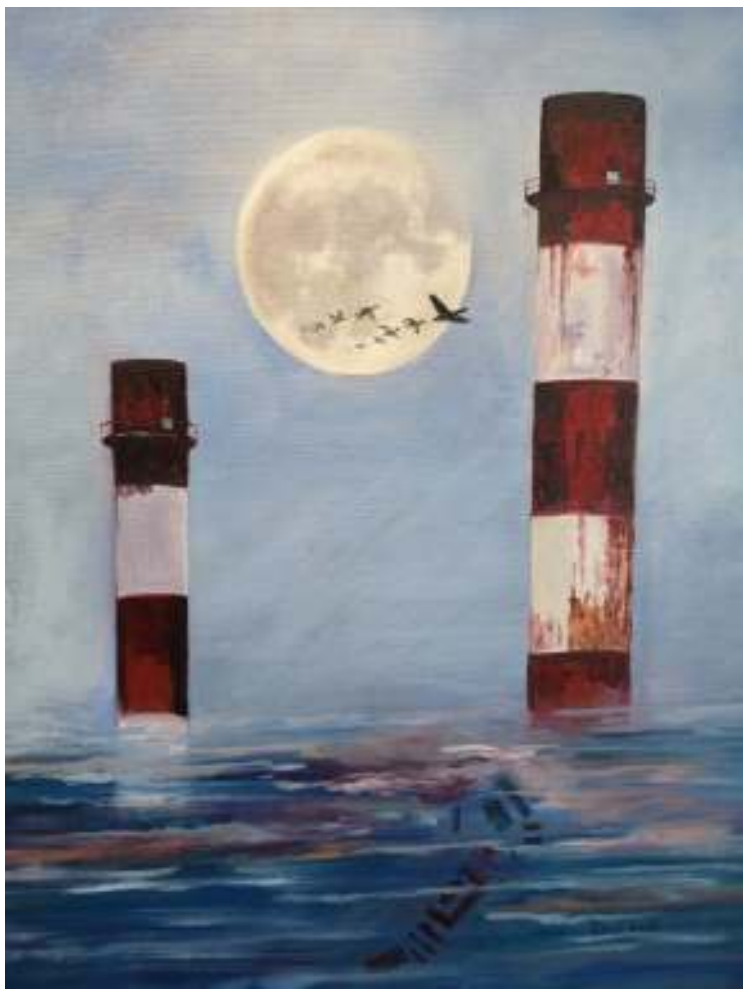
TITLE:
POOL THE BEGG AND PASS THE KISH FOR CRAWSAKE

Oil on canvas

"Tilling a teel of a tum, telling a toll of a teary turty Taubling. Grace before Glutton. For what we are, gifs a gross if we are, about to believe. So pool the begg and pass the kish for crawsake. Omen."

(*FW* 7: 5-8)

Dear dirty Dublin, Joyce physically left her, but took her with him in his heart. He had this love-hate relationship with her. The Dublin of his time was suffocating, like an austere parent who frowned on his creativity. Poolbeg and Kish, two lighthouses that Joyce would have passed leaving Dublin, are now dwarfed by the Poolbeg chimneys.
In 2014, when the ESB proposed demolishing the obsolete chimneys, there was public outcry. The much-loved landmarks had to stay.



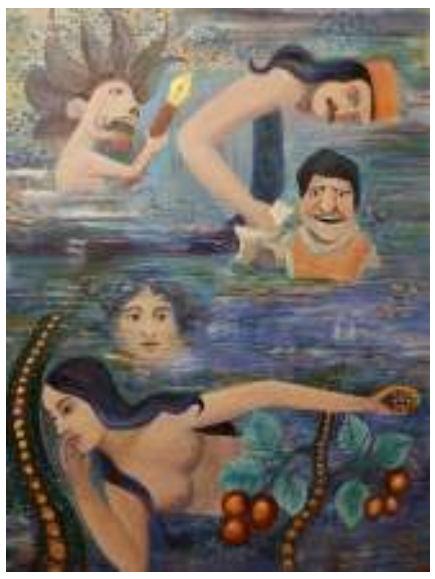
TITLE:
THE PORTERS ARE VERY NICE PEOPLE, ARE THEY NOT?

Oil on canvas

"Tell me something. The Porters, so to speak, after their shadowstealers in the newsbaggers, are very nice people, are theynot? Very, all fourlike tellt. And on this wise, Mr Porter (Bartholomew, heavy man, astern, mackerel shirt, hayamatt peruke) is an excellent forefather and Mrs Porter (leading lady, a poopahead, gaffneysaffron nightdress, iszoppy chepelure) is a most kindhearted messmother. A so united family pateramater is not more existing on papel or off of it."

(*FW* 560: 22-28)

The Porters are HCE, Anna Livia, and their family. Here, they are modelled on the Romanesque sculptures of Gislebertus from the Cathedral of Saint Lazarus (continuing the *Wakean* theme of resurrection) of Autun. Gislebertus' sculptures for the Cathedral link Old and New Testament in much the same way that Joyce links various moments in history and mythology throughout the wake. Anna Livia is redolent of Eve as temptress; Joyce frequently associates ALP with apples in the text. HCE, who bears a remarkable visual similarity in this painting to Joyce himself, may be sneaking a letter into Shaun's bag, or he may be removing it.



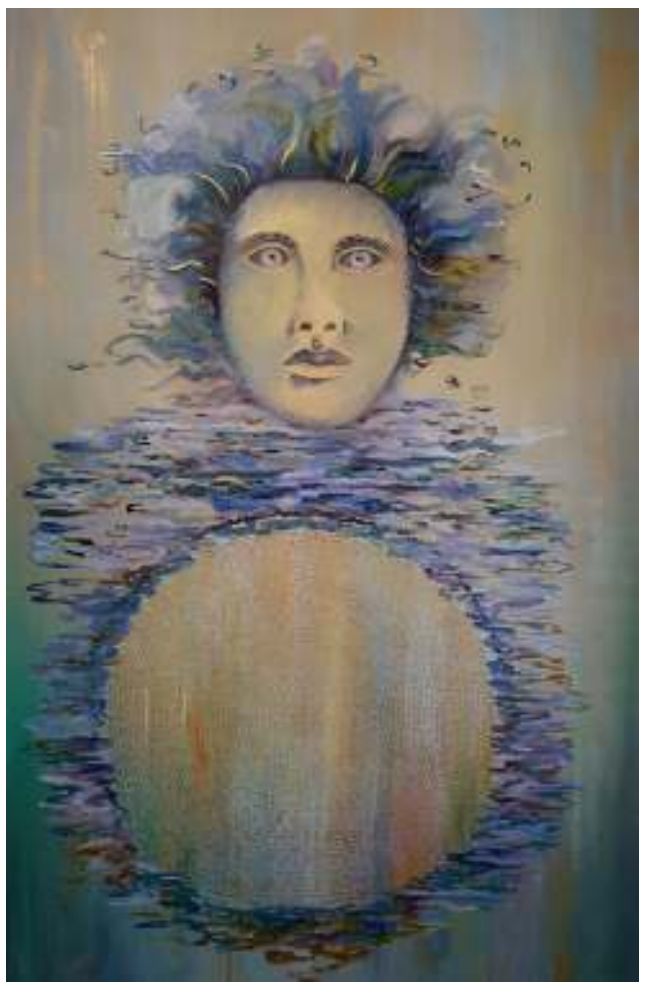
Title:
O TELL ME ALL

Oil on canvas

"O tell me all about Anna Livia! I want to hear all about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear."

(*FW* 196: 1-6)

Chapter eight of *Finnegans Wake* begins with two washerwomen gossiping about Anna Livia and her husband HCE. They tantalizingly refer to his crime, but still leave us unsure of its nature. The text of the chapter is made up of many river names from all over the world woven into the dialogue of the two women and of Anna Livia herself. The chapter opens with "O tell me all about Anna Livia!", with the type set in the form of a delta. Reading it aloud, one can hear echoes of the young babbling river at its source, slowing down as the chapter progresses until it flows out to the sea as an old woman.
The painting is inspired by the Anna Livia keystone head on the façade of the Tropical Fruit Company warehouse on Sir John Rogerson's Quay in Dublin. She is witness to the history of Dublin City from its inception, and with a look of defiance she knows that she will be reborn following the end of her journey at the Alexander Basin. The large O is the opening word of the chapter and a symbol of the circular life of the Liffey. If appears in the form of a tree ring to represent how dendrochronology marks time. Within the circle, text from the opening of the chapter spirals into a vortex.



These illustrations were done by Carol Wade as part of her "Art of the Wake" series. As her website for the project explains, "Joyce has created a wonderful tapestry of historical, social, and cultural references in Finnegans Wake. *The Art of the Wake seeks to weave some of these references into illustrations with the same playful witticism that Joyce was renowned for." More information about Carol's project can be found at artofthewake.com.*

Modernist Reinventions of Community

Caroline Pollentier and Sarah Wilson, Editors.
Modernist Communities across Cultures and Media.
Gainesville: University Press of Florida, 2019.
$90.00

Reviewed by MARGOT BACKUS and GRETE NORQUIST

OWING TO THE WAYS in which *community,* as a category, touches on a vast range of variables, each of which, depending on their placement with respect to a given community, may be subject to rupture or instead remain secured in their cohesion, Caroline Pollentier and Sarah Wilson have chosen an unusually fertile subject in their edited collection of essays on modernist communities. The editors and their contributors have made outstanding use of community's multivalence as it intersects with modernism, particularly as a close inspection of this intersection allows for a series of detailed and theoretically provocative discussions of the purported and manifest ruptures from which definitions of modernism have sprung.

Starting with Virginia Woolf and Jean-Luc Nancy's invocation of "the idiosyncratic space of the train carriage as a . . . metonymy for the modernist period," defined in contrast to the nineteenth-century's chosen, utopian "communitarianisms," Pollentier and Wilson set out, in their capacious, densely woven introduction, to complicate in myriad ways the purported "total rupture" between modernism and prior Victorian perspectives (1–2). In so doing, they produce new ruptures while disputing the significance of others, beginning with the argument that modernism, "if conceived of as a historical period, . . . entails" something more like a shift than a rupture, occurring at "the end of the nineteenth century" (2).

Implicit in the twentieth-century discussions and debates about community that Pollentier and Wilson deem to have the greatest bearing on conceptions of modernist community is the distinction they posit between "modernist employments of community," which are frequently "diffuse and evanescent," and the "sometimes totalizing, repressive . . . forms of community (national, ethnic, religious, military) that were so robust in Victorian, and later, fascistic renderings" (2). Thus in the introduction the editors are exploring modes of community that, through their very contingency, afforded modes of "protection" against, or insulation from, the nineteenth century's highly structured, boundaried national, racial and sectarian communities, and the expansionist imperial nation-states to which they gave rise (2). In this approach to modernism, in terms of community, it might be said that the rupture that defines global modernism both preceded and precipitated modernism, which here responds to Victorian absolutism *reparatively,* to employ Eve Sedgwick's term, through a variety of momentary or transactional webs and networks (xx).[1] This positioning of modernist communities as employing ephemeral patterns of cultural exchange to hold open spaces outside of modernity's destructive, totalizing narratives is particularly explicit in Pollentier and Wilson's discussion of Hannah Arendt's writing on "imperialism in . . . *The Origins of Totalitarianism,* [in which] Arendt tracks the plight of what she calls the 'rightless' in the first half of the twentieth century: people sundered from their homes [who], … 'thrown out of one of these tightly organized closed communities,' find themselves 'thrown out of the family of nations altogether'" (5–6). Modernism's provisional, experiential, and transitory modes of community appear, in these essays, as "plural forms of participation—that is, as performative positions and ecosystems of multiplicity," allowing for diverse collective sites of belonging (15). In them, the reader is afforded opportunities to see the "performativity of games, discourse, music, dance, and new media" as productive and resourceful responses to the absolute and expansionist conceptions of community that precipitated the First World War (15).

Divided into four post-Introduction sections, the volume opens with three essays under the rubric "Collective Experiments." The first of these, Jeremy Braddock's "The Scandal of a Black *Ulysses:* Wallace Thurmon, Richard Bruce Nugent, and the Harlem Reception of Joyce," explores fascinating new vistas in an area that saw its first surge in critical popularity in the early nineties, when comparative studies of the Irish Revival and the Harlem Renaissance proliferated in an expanding modernist studies. Braddock's essay brings to this comparative optic the benefit of decades of comparative and global modernist studies, and a more granular understanding of the Harlem Renaissance itself than was available in the first heyday of Revival/Renaissance research projects. Braddock's essay superbly explicates, by way of allusions to and incorporation of *Ulysses* in two *romans a clef* of the Harlem Renaissance, the nuanced distinctions that existed between two generations of Harlem Renaissance writers and artists, who "express allegiances for different phases of the [Irish Revival]" (42). As Braddock argues, the younger generation associated with Wallace Thurmon and Richard Bruce Nugent "prized Joyce's successful autonomization," while the more established authors anthologized in the *New Negro*, including the anthology's influential editor, Alain Locke, "identified with the productive dissensions organized around the example of Synge" (42). Braddock's essay sheds light on the complex interrelations among defining writers and editors of the Harlem Renaissance. It should also be of interest to Joyceans, as Braddock's readings of Thurmon's and Nugent's writing demonstrate that these authors understood Joyce's novel in ways that differ from and also excel the understanding evinced by *Ulysses*' greatest modernist champions, Ezra Pound and T.S. Eliot.

The other two essays in this section share an interest in modes of performance that allow for simultaneous collective transgression and bonding. Irene Gamel's "Avant-Garde Play: Building Radical Community through Games," starts with a Man Ray photograph of the Dada group in front of Le Jockey recording a 1923 visit to Paris by *The Little Review*'s editors, Margaret Anderson and Jane Heap. Gamel examines numerous details of individuals' facial expressions, gestures, and direction of gaze whereby the photograph "performatively and playfully stages the dynamics of the group as a communal assertion of the avant-garde periodical's international Dada phase" (46). Gamel examines a series of similar instances of Dadaist play, including a series of Dada group portraits, and Picabia's collectively produced *L'Oeil cacodylate,* in light of network theory. Dadaist conceptions of "avant-garde praxis as a ludic and radical community formation," Gamel concludes, extend the impact of Dadaist practice. Dadaist play, as Gamel elucidates it, bespeaks "a desire to compel community to action: to laugh, respond, engage, and reunite" (66). Owing to their playful praxis, Gamel argues, "Dada group pictures … have the power to connect and create radical communities across boundaries of gender, race, and nation" (66).

The final essay in this section is Hélène Aji's "The Common Pedagogy of the Uncommon: Building Aesthetic Community from the Ezuniversity to Black Mountain College and Beyond," which traces the lineage of modernist pedagogy that extended from Ezra Pound through his disciple Charles Olson and others affiliated with Black Mountain College. Aji argues that these members of the avant-garde increasingly linked teaching with the forging of community in order to foster innovation, "energizing individual audacity with collective enterprise," a strategy that Aji calls "common experiments of the uncommon" (69). This continuity of practice, however, is underlaid by widely diverging political motivations: Pound's pedagogy reflected his fascist valuing of "the absolute genius of a unique leader," in which the teacher serves as the textbook (72; 74), while the educators at Black Mountain College, by contrast, favored a "participatory, processual, and provisional" model of learning, freely crossing the boundaries between the arts (85).

The collection's second section, "Communal Identities," turns from collective experimentation to individuals' understandings of and/or impacts on modernist "formations of community" (16). In "Virginia Woolf and Cohabiting Communities," Melba Cuddy-Keane adroitly challenges current scholarly consensus on Woolf's thinking about communal relationship and also extends her own earlier analyses of Woolf's narrative constructions. She demonstrates that even Woolf's early writing, not just her work of the 1930s, displays a propensity for "we-thinking" (89). In response to the "conflicting pressures on community [that] plagued the early twentieth-century world," which both "conspired to split communities apart" and "sought to impose unquestioning unification," Woolf formulates a model of "collective cohabiting," which Cuddy-Keane compares to current theories of distributed cognition and delineates as "process-oriented, and thus changing rather than stable; de-centered, and thus polyphonic; questioning and contradictory, and thus fragile; inclusive, even to the point of admitting the inevitability of violence and aggression, and thus not utopian, not easy" (92; 94).

Where Cuddy-Keane is concerned primarily with how Woolf's ideas about community operate within her writing, Christine Savinel looks in "Gertrude Stein's Autobiographical Communities" at how Stein strategically positioned herself at two key intersections of artistic and linguistic community that could serve her writing. To start with, Stein mined the multi-media avant-garde circles that gathered around her for "their differential potentialities in language, discourse, and form" (119). Additionally, by living in France, Stein gleaned several benefits for her creative play with language's materiality: "an enhanced consciousness of being alone with her language," as well as exposure to "the music of difference and potentially creative misunderstandings" and "common talk she could use and appropriate" in translations or transliterations (112–13). In this way, Stein "could also interiorize the whole structure of exchange, thus becoming herself a society of discourse somehow," with her writerly "voice" functioning as "both absolute signature and complete 'sameness'" in works like *The Autobiography of Alice B. Toklas* and *Everybody's Autobiography* (113; 119).

While Savinel explores Stein's deliberate crafting of voice through her experiences of community, Benoît Tadié contends in "President Wilson, the War, and the Formation of Modernist Dissent" that modernist contemporaries as varied as John Maynard Keynes, William Bayard Hale, Sigmund Freud, and Dashiell Hammett created a surprisingly unified discourse community as they responded to President Woodrow Wilson's political rhetoric, consistently criticizing his paternalism, his rhetorical resemblances to his Presbyterian-minister father, and his habitual division of "words and facts" (126). Tadié argues that "the hostility that President Wilson's politics, personality, and language elicited" thus "shaped the ethos of modernism, bringing editors, artists, and authors into what we can today see as a common front" (122–23).

The collection's third section, "Cosmopolitan Communities," includes three essays considering modernist cosmopolitan community formation from distinctly different angles. In "The 'Perpetual Immunity' of the Word: Joyce and World Peace," Vassiliki Kolocotroni "vividly displays Joyce wrestling with the kind of cosmopolitan communities" that nonhegemonic languages make possible (17). The essay examines two idiosyncratic moments in Joyce's career, unpacking the complexities of linguist C.K. Ogden's 1932 "'translation' of ... four ... pages of 'Anna Livia'" into "Basic English," an intended *lingua franca* "built on a vocabulary of 850 words," and Joyce's 1919 championing of a pamphlet by Antoine Chalas calling on "the great powers" to "guarantee the perpetual immunity of Greece" in recognition of Greece's historical, cultural, and, as Chalas believed, gravitational centrality to the world as a whole (150). The essay offers tantalizing examples of the kind of work that remains to be done by scholars prepared to meet the "challenge posed by the multilingualism of [Joyce] and [his] work" (154). In "Pueblo Cosmopolitanism: Modernism and Tribal Ceremonial Dance," Geneva M. Gano considers another complex encounter between "Western European-defined modernism" and a nonhegemonic culture (159). Gano examines the place of Pueblo dance in the arts colonies of Santa Fe and Taos, New Mexico, between the wars, identifying "a modernist idiom that could be described as *translocal"* or as drawing "simultaneously from cosmopolitan ideas about art and community and from particular, well-established, community-based customs and relationships" (160). Gano describes internal debates over the significance of Pueblo dance, noting that such figures as Harriet Monroe and D. H. Lawrence actively argued against taking Pueblo dance and other native arts as mere "primitivist 'inspiration'" or regarding them as cultural objects in need of preservation, instead advocating for them as "living, participatory, complex art form[s]" (160; 162). Gano concludes

that by "attending to localized articulations of modernism" we can "substantially shif[t] our understanding of aesthetic, social, and political impulses that undergird modernist activity more broadly" (174–75). Here, Gano showcases both the significance and the necessity of this shift: "Native American artists and dancers . . . once seen almost exclusively as passive objects of the primitivist imaginary . . . may be resituated as active and engaged participants within an actually existing cosmopolitan modernist network" (174).

An especially elegant and tightly argued essay, Supriya Chaudhuri's "Modernist Literary Communities in 1930s Calcutta," could serve as a model for managing the daunting number of variables that come under the purview of modernist scholars theorizing community at simultaneously local and transnational levels, while attending to an array of important individuals, collectives, dynamics, and the significance of (inevitably shifting) class, national, and political alliances, and still supplying a schema sufficient to make sense of it all. Chaudhuri begins by conceding that, as Miranda Joseph argues, "'capitalism and, more generally, modernity depend on and generate the discourse of community to legitimate hierarchies'" (177). Chaudhuri never loses sight of the hierarchizing forces Joseph describes, yet she carefully traces out a countervailing truth: in the face of global modernity's very character, as the "working out of capital's social relations," in colonial societies "writing communities served as sites of resistance and enabled friendships across the colonial divide" (177). Several of this essay's sub-topics include the error of treating "modernist literary communities in Calcutta, Alexandria, or Buenos Aires as peripheral to the core modernist projects developed in Europe and America"; the importance of regular group meetings and "an energetic program of translation" for "the beginnings of Bengali literary modernism"; and the complex inside/outside position of Tagore relative to Bengali modernism (179; 184). Chaudhuri also offers fascinating insights concerning modernist cultural production in relation to mountaineers, policing, spies, and satire (both written and spontaneously performed) (186-89). Ultimately, Chaudhuri's essay stands as an homage to the *Partichay* circle as a "contact zone" that made possible cross-class and cross-cultural *friendship*, in the sense that Leela Gandhi describes, as the "lost trope of anti-colonial thought, the means of transforming the personal into the political" (191).

The collection's final section, "Communities across the New Media," brings together four essays that demonstrate how film and radio, rather than merely eroding earlier forms of community, created new forms of "communal experience" (18). Laura Marcus's "Film-Going and Film-Spectatorship: Association and Solitude" opens the section with a survey of cinematic studies carried out by sociologists and ethnographers in the early twentieth century. Highlighting the work of figures such as Hanns Sachs, Emilie Altenloh, Dorothy Richardson, and J. P. Mayer, Marcus traces the shuttling of their theories back and forth between the collective film audience's shared, uniquely modern desires and the individual film viewer's dreamlike, highly interior experiences (197; 212).

The remaining essays turn to the social and political effects of radio programming, beginning with Claire Davison's "Performing Communities: Sound Alliances, Modernist Aerialities, and the BBC Home Service, 1940–1945." Davison compellingly identifies and evokes the "federating, connective powers of broadcast music," particularly as used in art-documentaries and "music-and-voice epics" (216). These genres constitute an integral part of *aerial modernism*, which Davison defines as "a transnational art of sound that brought 'fantastic transmigrations,' 'aural mosaics,' and climactically layered rhythms into the home place" (215). Within this medium, BBC programming countered nationalistic sentiments and fostered higher regard for Britain's wartime allies, especially Russia—through, for example, a series on the Ballets Russes and adaptations of *War and Peace* and the Eisenstein-Prokofiev film *Alexander Nevsky.*

In "Catchphrase Community: *ITMA* and Radiogenic Morale," Debra Rae Cohen zeroes in on the catchphrase, a speech act peculiar to the performing arts (with particular significance to radio) that is usually critically snubbed. Like the pun as rhetorical device, the catchphrase, as speech act, is deceptively, even embarrassingly simplistic, and thus seemingly unworthy of critical analysis. In this elegant investigation of a socially and politically critical moment in British cultural history, however, Cohen theorizes "the catch word as shibboleth rendered performative and continuous," as the means by which a certain radio broadcast (Tommy Handley's *It's That Man Again,* or *ITMA*) crucially extended radio's distinctive capacity for *sociability* (236). By attentively revisiting the BBC's early struggles to meet the challenges posed by the rise of fascism and the outbreak of war, Cohen delineates a series of stumbles that occurred as the proudly stodgy Corporation strove to unbend in ways that would "acknowledge British multiplicity" (236). Through the distinctive comic talents of Tommy Handley, *ITMA* succeeded in "unbending" where previous efforts had failed, by producing a "nonspace, an elastic heterotopia that somehow remained intact throughout the comedian's successive transformations," in which "intensely topical references" could be "reframed, punned on, decontextualized, denatured" and where, thus, "the immediate was . . . rendered temporarily benign" (240; 246). This essay treads a graceful line between critiquing the nation-state's use of modernist devices to build a new "liberal consensus," and evincing legitimate appreciation of the role played by modernist decontextualization in the engendering of an "organic voluntary culture that yield[ed] a cross-class war-time consensus" in the United Kingdom (256; 239).

Jessica Berman's "Re-routing Community: Colonial Broadcasting and the Aesthetics of Relation" picks up, in a sense, where "Catchphrase Community" lets off, exploring the further expansion of the BBC through its AIR (All India Radio) broadcasts, which, for Berman, are "important sites where we can see what Edward Glissant calls the 'multiple poetics of the world' come into relation" (253). As Berman argues, much can be learned through a more rigorous focus on "the BBC equivalent in India, called All India Radio (AIR)," "an extraordinarily successful, wide-ranging, culturally and linguistically diverse operation that deserves much more scholarly attention" (257). Because media studies focusing on early and mid-twentieth century British media has so "often focuse[d] on the production side of radio programming, especially in its metropolitan nexus," Berman is able to do an incredible amount of theoretical heavy lifting in this single essay by obeying her own first precept: "focus on the listener" (257). Merely to fully take in that AIR's operations "involve[d] multiple sites of transmission, where metropolitan broadcasts re-transmitted in the provinces mingled with other local waves of radio sound, as well as multiple modes of listening; where the audience might hear moments of an English language broadcast in the midst of several hours of Hindi or Bengali programming" is, as Berman points out, to "be compelled to move beyond the model of colonial radio as a one-way transmission from the metropole" (257). Having established the multifarious intentions and voices that shaped BBC broadcasts destined for colonial audiences and having described the context of their programming and reception, Berman goes on to examine one case in point: George Orwell's *Voice* literary magazine broadcast, "in which the program moved from Eliot's voicings in 'Prufrock' to Una Marson's Jamaican tones in 'Banjo Boy,' read by herself" (265). Berman concludes her essay, and the collection, with a series of reflections on this broadcast. She asks how we "might begin to understand the poetic relations created by this broadcast as something other than the arrow of imperial culture directed at the colony," and invites us to "imagine (listening to) Marson's voice reading her own poem among the multiplicity of other voices, the various vernaculars, the assortment of rhythms and sounds on the AIR airwaves" (267). By listening well to "these radio broadcasts from the thirties and forties," Berman hazards, we might find that they "present the faint but growing sound of the 'cultural re-routing' that was to come and is still emerging, altering the trajectory of center-periphery power in an explosion of new relations" (267). ■

—University of Houston

NOTES

1. Eve Kosofsky Sedgwick, "Paranoid Reading and Reparative Reading," in *Novel Gazing: Queer Readings in Fiction,* ed. Eve Kosofsky Sedgwick, Durham: Duke University Press, 1997, pp. 25-28.

A Significant English-Language Survey of Irish Environmental Literature

Going Greener Still

Tim Wenzell
Woven Shades of Green: An Anthology of Irish Nature Literature.
Lewisburg: Bucknell University Press, 2019.
$29.95

Reviewed by
CHRISTIN M. MULLIGAN

WOVEN SHADES of Green: An Anthology of Irish Nature Literature shows the great variety and depth of editor Tim Wenzell's knowledge and insight on the topic across history. He possesses a keen sense for choosing not only the key authors and texts, but also often underappreciated writers or lesser known works by famous ones. Arranged in the volume chronologically, notable authors include St. Columcille of Iona, (early) William Butler Yeats, James Clarence Mangan, George Moore, Patrick Kavanagh (whose surname, alas, is misspelled therein), Michael Longley, and Michael Viney. Significant works are "Deer's Cry or St. Patrick's Breastplate," an excerpt from Emily Lawless's *Hurrish: A Study*, Katharine Tynan's "The Wind That Shakes the Barley," a selection from John Millington Synge's *The Aran Islands,* Seamus Heaney's "Death of a Naturalist" and "St. Kevin and the Blackbird," Derek Mahon's "The Mayo Tao," and an excerpt from Tim Robinson's essential *Connemara: Listening to the Wind*. Among the less obvious interesting choices: William Allingham's "Among the Heather," Synge's nature poetry, Yeats's "The Fairy Pedant" and "The Two Trees," John Montague's "The Wild Dog Rose," plus valuable poems from the corpora of Moya Cannon and Rosemarie Rowley, both of whom often do not receive enough critical attention from scholars of contemporary poetry. Perhaps also missing was the more acclaimed—as the former Ireland Chair of Poetry—yet still under-anthologized feminist poet, Paula Meehan, who so nimbly balances the admixture of the urban and the natural, particularly in her work from *Painting Rain.* The genres of the anthology encompass poetry, drama, and excerpts from nonfiction and novels, but alas, short stories are in short supply, nary a one to be found.

Despite this pitiable absence, *Woven Shades of Green* still showcases a remarkable array of Irish flora and fauna, in addition to topographies or landscapes representing each of the four provinces, while permitting ample room for what *The Crane Bag* (1981) famously called "the fifth province" of the imagination grounded in politics, religion, folklore, and mythology. In this time of ecosystemic and climate crisis, John Wilson Foster's contention in the "Foreword" that we have over-politicized the environment at the expense of the beauty or enjoyableness of nature for nature's sake is patently absurd. In contrast, Wenzell's preface and section introductions demonstrate that he recognizes the political and cultural necessity of eco- and geo-criticism as necessary endeavors in Ireland and in Irish Studies today. This volume is clearly intended to give scholars in the field a place to begin, to expand their historical period(s) of focus, and/or to function as a primary anthology for an introductory course on Ireland and literary environments, for which it is reasonably priced.

Bearing that in mind, I would recommend *Woven Shades of Green* for any of these purposes; it could even be suitable, on account of its breadth, for the casual reader with an interest in reading and learning about the literature and history of the Irish landscape. However, I would be greatly remiss not to add the considerable caveat that I am immensely disappointed by the lack of Irish in the volume, other than a *cúpla focal* [few words] of traditional invocation of St. Bríd in Cannon's aptly-titled "Primavera" that are translated naturally as the poem's

conclusion (216-17). Facing-page, interlinear, or even following translations have long been standard in the best anthologies from *An Duanaire, 1600-1900: Poems of the Dispossessed* to *Calling Cards: Ten Younger Irish Poets*, and it truly deprives a bilingual reader or instructor not to have them for comparison. Furthermore, the use of Heaney's translation of the Buile Suibhne (1983), while widely-known, functions as Mangan notably evaluates his own "translations" in his Collected Poems: as "more or less free." As I have pointed out elsewhere regarding Heaney's translations generally, this also serves in this instance, unfortunately, to deny the reader much of the fidelity to and many of the nuances of the original.

As I have already noted, Wenzell's selections are indeed mostly compelling, but he could have made vital and equitable room for the Irish language, which, much like Irish nature writing, has also been overlooked, misconstrued, and marginalized (and not merely recently). Specifically, *Woven Shades of Green* could do perhaps with fewer works by Æ and Yeats, and I would rather see Anonymous Early Irish Nature Poetry actually appearing across from its Early Irish source texts.[1] Relevant here and to and my earlier concern about the absence of short stories, ideally one could have been by Máirtín Ó Cadhain, who writes masterfully about coastal Connemara, such as the lyrical "*An Taoille Tuille*" [Floodtide] from *An Braon Brogach* [The Dirty Drop, i.e. from the still], especially since it was later translated in by Eoghan Ó Tuairisc in the collection of Ó Cadhain's work, *The Road to Brightcity*.

Nevertheless, the most welcome surprise in an anthology that included sections and thoughtful introductions with informative headnotes for each author on Early Irish Nature Writing, Nature Writing and the Changing Landscape, and Nature and the Literary Revival, was the final section on The Literature of Irish Naturalists, non-fiction that, as Wenzell observes, would not typically appear alongside more traditional conceptions of "literature"—but these authors have been pivotal in the development of contemporary non-fiction nature writing as a vibrant artistic form in and of itself in Ireland. Their work is part of the public discourse and the national conversation, and to fully comprehend the context of what is at stake, it needs to be read now more than ever. In that same spirit, the appendix of *Woven Shades of Green* on environmental organizations in Ireland will ideally serve to heighten activism and awareness of conservation and preservation issues to sustain what Kavanagh aptly describes in "October" as "the prayering that the earth offers" (198), which is almost fully on display in this volume. ■

—Philadelphia, PA

NOTES

1. By that logic, one could argue that the even earlier medieval texts like "Deer's Cry or St. Patrick's Breastplate" should have facing, interlinear, or following Latin—why not? What's good for the goose is good for the gander, and it's not as if these Latin texts are the length of Virgil's *Aeneid.*

Scandinavian-Sounding Fish, Chocolate Utopias, and Conjured Eggs

Modernist Food and Its Performances

Jessica Martell, Adam Fajardo, and Philip Keel Geheber, Editors.
Modernism and Food Studies: Politics, Aesthetics, and the Avant-Garde.
Gainesville: University Press of Florida, 2019.
$85.00

Reviewed by
JUDITH PALTIN

ALICE B. TOKLAS opens her cookbook with this item of cultural persuasion aimed toward her American and British audiences: "The French approach to food is characteristic; they bring to their consideration of the table the same appreciation, respect, intelligence and lively interest they have for the other arts, for painting, for literature and for the theatre" (3).[1] She closes it with a composed scene ("more poignant colour than any post-Impressionist picture") of the excessive production from her garden (280). According to at least several of the contributors to *Modernism and Food Studies: Politics, Aesthetics, and the Avant-Garde*, creating performative expression around the production, preparation, and consumption of food while simultaneously blurring the boundaries between food, aesthetics, and the major arts is a revolutionary strategy among modernists to resist imperial and capitalist governmental systems of food, consumer, and text. The collection might have taken Toklas' *sententia* as its epigraph; the appreciation, intelligence, and lively interest of the essays reflect her language.

This seventeen-chapter anthology of things food and food-proximate is intended to open the field wider, and, unsurprisingly, although it was only released in 2019, another collection has already appeared with essays along somewhat similar lines (*Gastro-Modernism: Food, Literature, Culture*, edited by Derek Gladwin, issued from Clemson University Press in association with Liverpool University Press, 2019). *Modernism and Food Studies* is more capacious; it ranges beyond gastronomy to consider food processing, provenance, cultural and national pieties around food and hospitality, the conditions and artificial control of famine and food insecurity, scale, technology and industrialization, food revolt, and other matters related to modernist literature, film, and foodways politics. Its five sections, "Aesthetics and the Body," "Cookbooks," "Globalization, Nationalism, and the Politics of Provenance," "Rationing, Resistance, and Revolt," and "Imagination and Exchange," are skillfully edited. For example, the last essay of one section often seems to construct a bridge to the next. The fourth section ends with an essay by Brooke Stanley on food regimes in Tarashankar Bandyopadhyay's *The Tale of Hansuli Turn* (as translated by Ben Conisbee Baer) which invites us to read the novel as unsettling the imagined place of modernism in global literature even as it reimagines the food-centered exchanges of Bengal, and so it creates conceptual links to the next section on "Imagination and Exchange." Bradford Taylor's "Modernist Taste: Ford Madox Ford, Queer Potatoes, and Goodly Apples" describes the pressure put on Kantian reflective judgment under Ford's efforts "*to render those queer effects of real life*," and argues that under Ford's commitment to visual Impressionism, "[i]t is the brute, everyday, 'non-Impressionistic' reality that both catalyzes the Impressionistic act and marks out the limit of its scope" (79, 85). Thus taste, once conceived as universal and wholly separated from necessity, has now become taste as an agent within a system of desire, a Modernist taste that Taylor says "could be described as the faculty that perceives the truth of what vision can register only as queer" (84). Such agency provides a conduit to the next section, titled "Cookbooks," which largely studies the agentic "artistic practice" (in Sean Mark's phrase) of recipe-designing, narrating, and food-presenting (91).

The research behind the chapters is generally considerable for essays of this size. Chrissie Van Mierlo consults the Wakean *Notebooks at Buffalo* as well as a range of historians to deliver a genetic and historically attentive account of "The Politics of Provenance in *Finnegans Wake.*" Philip Keel Geheber not only consults Paul K. Saint-Amour's conceptualization of encyclopedic narrative to understand Marcel Rouff's *The Passionate Epicure*, but actually counts, in Rouff's 160-page book, "238 hors d'oeuvres and entrées, 25 sauces, 48 desserts, and 85 drinks individually named" (188). Asiya Bulatova covers a large range of Viktor Shklovsky's own works, as well as contextualizing them in history and social theory, with multilingual and multidisciplinary sources from Russian, European, and North American presses. The volume speaks to Joyceans in three chapters on *Dubliners*, *Ulysses*, and *Finnegans Wake*, respectively, which amount to something fewer than fifty pages out of the three hundred plus of the collection.

Many of the essays beg to be read together. In David A. Davis' "Modernism, Primitivism, and Food in James Agee's *Cotton Tenants*," the inefficacy of Alabama sharecroppers' food poverty to arouse resistance to the industrialization of modern food production invites comparison with Sergei Eisenstein's sailors aboard the *Potemkin* who stage a boycott against the soup supplied by the governing regime, "whose rebellious spirit eventually radiates outward to the cheering citizens of Odessa" as described in Graig Uhlin's "Food and Revolt in Early Modernist Film" (216). Agee's sharecroppers' diet, moreover, was shaped by the same kinds of capitalist infrastructural and industrial technological innovations that, at an earlier stage of capitalism, forced the rise of "cottierism," or potato farming, that Jessica Martell examines in "Potatoes and the Political Ecology of James Joyce's *Dubliners*." Mark's "The Futurist Art of Feeding" describes the performative and disruptive aspects of Futurism's theatrical meal-events: many hours' worth of courses, made of dishes which have a composed "architecture" and inspire diners to feel they consume "WORKS OF ART," "while the left hand caresses a tactile surface made of sandpaper, velvet and silk. Meanwhile the orchestra plays a noisy, wild jazz and the waiters spray the napes of the diners' necks with a strong perfume of carnations" (95-96). The chapter which immediately follows, "The Futurist Art of Feeding," analyzes how Futurist cuisine was "reported on and even discussed" in U.S. newspapers. Here Céline Mansanti argues that the mix of mockery and vicarious pleasure these articles offered "probably contributed to the assimilation of the avant-garde by the popular press, not only by allowing writers and readers to express their deepest anxieties but also, more broadly, by connecting the distant reality of the avant-garde to the personal, daily experience of food and cooking" (120).

One frustrating aspect of far-reaching collections such as this one is that (unlike in a single-authored monograph, for example) so many strong ideas trailing or suggested across chapters remain only implied, and tensions may also be suggestive, but one would dearly like to hear the authors discuss them in company. There are occasional conference roundtables, of course, but I wonder if the discipline will ever have a model where authors contributing to collections read each other's work at some draft stage, and incorporate discussions of meeting points and tensions into their final work? Giles Whiteley says that "from the outset, aestheticism was founded on a culinary analogy" wherein "[f]ood became a limit point that was constantly being put to the test" inhabiting somewhere between pleasure and "corruption," with figures such as Wilde "treating food in the spirit of art" as his Dorian eats cherries which were "plucked at midnight, and the coldness of the moon had entered into them" (20, 22; Wilde cited from Whiteley 24). For Whiteley, reading Wilde and Huysmans, "food allegorizes the aesthetic" while "it does not actually satisfy their desires," and thus "comes to signify the impossibility… of satisfying desires" (32). This either results in "ennui" or "returns as dyspepsia or nausea" (34). In the very next chapter, Aimee Gasston finds Katherine Mansfield working with the same idea in stories that are "models of perfectly balanced ambivalence in which death and corruption pull against development, energy, and authenticity" (43). However, the denouement is very different, for Gasston notes a feminist aesthetic in the trope of the egg, "emblems of creativity and freedom," which for Mansfield "conjures" the opposite of ennui: "The aim of all Mansfield's stories is to wake numbed readers to 'fierce life.' It is no accident that the two ingestive activities of eating and reading occur side by side; each offers the reward of energy, pleasure, even revelation" (43, 40, 41). The experience of reading both together is similar to ingesting something bitter, and then something creamy rich, an unexpected juxtaposition of tastes.

What unites this volume is its perennial concern around food and power, in all the different ways that might be manifested within structures of modernity. Even the aesthetic search for new sensation takes place within bodies that are sites of contest and subject to biopolitics and its manipulations. Martell demonstrates, in connection with Joyce's *Dubliners*, that the food economy in nineteenth- and twentieth-century Ireland exemplifies how "modern imperial states mobilize scarcity crises to justify development initiatives that bring those who

are the most estranged from European socioeconomic norms into the fold and under control" (247). The collected chapters make a cumulative critical-materialist argument that food occupies an intersectional grid-point which functions, as Uhlin put it in connection with Soviet montage and surrealist film, "as a representational vehicle for their reorganization of the social" (225). Food, perhaps uniquely, is the matter at stake in modernity's "unresolved clash between agrarian and social orders," in a phrase I cite from the introduction where the editors were thinking of Jameson's description of modernism's "riven temporality" (6). While food has had a politics immemorially, there are certain features of modern food culture and the food industry which seem predictably likely to draw modernist critique. First is the imbrication in modernity of food and technology, playfully reflected back in Futurism's dishes whose ingredients include steel ball bearings and dishes delivered by "moving carpets" like conveyor belts (105). Mark says, "As a literary genre, the cookbook is steeped in tradition" (99), thus a natural target for modernist irony and defamiliarization. Carrie Helms Tippen focuses on Faulkner's modernist suspicion of Southern claims to an exceptional culture of table hospitality. In "Here There Will Be No Unhappiness: Chocolate and Langston Hughes's Utopian Impulse," Adam Fajardo analyzes the "frequent trope" of chocolate in Hughes's writing to uncover how it "helps Hughes move past primitivist models of racial identity that dominated the modernist era and gives him new ground for thinking about the difficult pleasures of black identity" (298, 301).

The nature of the subject generates some distinctive features of the collection. There is humor, as in the newspaper headlines attempting to communicate Futurist style ("Chicken and Violets? Yes" from the *Chicago Daily Tribune*, 112), or in the excessive consumption by various epicureans and decadents in the primary texts, or in punning conflations such as Joyce's mingling of "national cause" and "national cows" that Van Mierlo notices (206). Shannon Finck counts as "kitchen insurrections" Toklas' habit of including "flawed recipes that are impossible to follow and designed for unpredictable results" (143). In a more serious vein, Finck also discusses how Toklas had to come to grips with the "Murder in the Kitchen" she was required to commit in order to serve pigeons (133). As Toklas puts it, "Before any story of cooking begins, crime is inevitable" (133). There are high arguments, whether about Kantian taste or in Martell's suggestion that by thinking about the potato plant we can see that Joyce's work might meet Deleuze and Guattari's proposal for rhizomatic knowledge "operating in revolt against arboreal demands of all sorts" (250). There is also the question of the peculiar intimacies established by food. By proffering food, one may impose a debt; by withholding it, one may install an enduring obsession (283, 237). Uhlin argues that for the surrealists, "[t]he visceral experience of eating entails what Nicola Perullo refers to as 'embodied knowledge,' a way of knowing that exceeds rationality because it is rooted in the sensuous experience of the body" (221). Where food is in the balance, as Van Mierlo says of Joyce's "Scandinavian-sounding fish," "the rhetoric of self-sufficiency is slyly undercut" (205). ■

—University of British Columbia

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1. Alice B. Toklas. *The Alice B. Toklas Cookbook*. New York: Harper Perennial, 2010.

Paris Phenomenal

Catherine Flynn
James Joyce and the Matter of Paris.
Cambridge: Cambridge University Press, 2019.
$34.99

Reviewed by
MARIAN EIDE

IT IS MORE THAN a little comforting to find in Catherine Flynn's pages a youthful James Joyce not unlike a younger version of myself, certain that having just the right shoes would be utterly transformative. In a letter to Stanislaus Joyce about the material pleasures of living in Paris, James Joyce wrote: "O, I have reveled in ties, coats, boots, hats since I came here—all imaginary." At the same time, Joyce was trying to save enough money from his various gigs to remit the cost of dentures for his mother. I flatter myself that like Flynn's Joyce, my passion for shoes betrays not just acquisitiveness or consumerism, but a powerful belief in the aesthetic and its material effects on experience. Of course, in his writing Joyce also developed a strong and compelling critique of consumer desire. This built to his aesthetic theory in which desire and loathing are to be stilled before the static pleasures of any work of art, and to his complex explorations of materiality and community.

Flynn embarks upon her acute account of this development with Joyce's first sojourn in Paris beginning on December 3, 1902, when he was twenty. She notes that living in Paris was, at the time, an Irish migration tradition as continental Europe offered an alternative to British colonial culture. In particular, Paris presented both the allures of a sophisticated, cultured modern city and "the appealing republican ideal of a culture of free and equal citizens" (3). However, Flynn also observes that with the failure of the 1871 Paris Commune and Haussman's radical reorganization of the city's streets, Paris was a place of "thwarted political hopes," not unlike turn-of-the-century Dublin. Under its new commodity capitalism a previous "collective rational deliberation" was replaced by "the *ratio* of calculation, instrumentalization, and reification, and a powerful mobilization of the senses in a theater of goods and people" (7). In these circumstances, as Charles Baudelaire's poetry reflects, the contemplative aesthetic is replaced with an aesthetic of acquisitive desire. Joyce, developing his aesthetic theory in the streets and libraries of Paris, devised a concept of physical sensation that would counter the exchange economy that particularly inflected a transactional relation between men and women. Joyce's aesthetic theory, of course, first emerged in the Paris essay in which he describes art "as that which banishes desire and repulsion and achieves a static comprehension" (qtd. on 12). But that exposure to the intensity of material production and consumption informed his vision of Dublin throughout his writing, even as his exposure to the French writing scene was to buttress his experimentalism. Flynn offers an agile analysis of Joyce's evolving aesthetic theory in the context of the philosophers (Aristotle, Aquinas, Hegel) from whom he drew in his studies in Paris libraries.

Flynn describes her method as close reading and this is true of the variety of textual artifacts she considers alongside Joyce's writing, including Walter Benjamin's *Passagenwerk*, Baudelaire's poetry, and Alfred Jarry's *Ubu Roi*, among many other creative works from the Paris of Joyce's era. She argues that "intellection takes place in minor textual artifacts" and that "subtle but momentous events occur at the scale of the phrase, the word, and even the letter" (17). While these observations are not new in their content, there is something very inspiring about the way she makes the case for what we have done for ages. Equally compelling is the deftness with which she locates meaning on a minute, carefully observed textual scale. Flynn's compelling and elegantly written book opens with the following claim: "Joyce had three overlapping and equally important relations to Paris. The first is to the city as a center of literary influence. Moving to the source of this cultural capital begins in Joyce a second relation to Paris as a vivid instantiation of modern consumer capitalism.… [T]he third facet of his relation to Paris was as a locus of vivid sensory and sensual experiences…" (4). From these relations, Joyce engaged an aesthetic potently devoted to an embodied sense of the personal encounter in which thought is immediately and sensually inflected. This culminates in the "aesthetic sociality" exemplified by the *Finnegans Wake* book groups that proliferate from Dublin to Austin. Flynn's argument is elegantly presented:

Joyce's contention with the matter of Paris, the aesthetic challenge of a sensorially overwhelming experience of consumer capitalism that the primary site of European urban modernity thrust upon its inhabitants and visitors and that had been so generative for Parisian writers, led him to process the materials of Dublin using a disparate set of aesthetic practices associated with the French avant-garde. In tracing the development of Joyce's oeuvre, we will see modernism's itinerary through the great artistic capital of Europe or, put differently, the transmission of French aesthetic culture to the Anglophone world through the transformative medium of Joyce's work. (18)

With Flynn's guidance, I was able to imagine the overwhelming experience Joyce must have had moving from impoverished Dublin to the opulent streets of Paris. I picture his exposure to new flavors, to enticing perfumes, forward fashions worn by both men and women, and overwhelming noise from traffic, commerce, music, and conversation. In these circumstances, Flynn convinces me that Joyce wanted to imagine writing that could engage these "powerful physical sensations of the modern urban environment" (21) without succumbing to the consumerist idea that mere possession constitutes an aesthetic experience. The beauty available for sale had to be understood in communal and political terms: the desire elicited by consumable beauty can produce a transactional relation between people, but Joyce's experiment was instead to create community from sensual expression and desire.

Distinguishing her approach from the New Materialism emerging in literary studies over the last 25 years, Flynn argues that:

> Joyce looks for the new forms of cognition made possible by the unavoidable dismantling of the sovereign individual in urban modernity…. This embodied cognition offers counterknowledge of a human reality of subjugation and imprisonment within capitalism and, at the same time, allows an awareness of generative, creative encounters that take place despite these conditions. If the city offers freedom and pleasure under the constraints of the commodity form, this sentient thinking registers various kinds of freedom and pleasure that occur alongside, within, and independently of it. (14-15)

Flynn's approach, as these sentences indicate, is closer to the phenomenological turn in literary studies of the last ten years or so, and gives us a sense of the objects on which Joyce's consciousness rested as he produced his recreations of Dublin life.

James Joyce and the Matter of Paris hinges on the Paris epiphany and Joyce's various revisions of this insight throughout his writings. The epiphany describes women, who may be Parisian

prostitutes, in their leisure time and in community with each other. But it is critical of their place in consumer society.

> They pass in twos and threes amid the life of the boulevard, walking like people who have leisure in a place lit up for them. They are in the pastry cook's, chattering, crushing little fabrics of pastry, or seated silently at table by the café door, or descending from carriages with a busy stir of garments soft as the voice of the adulterer. They pass in an air of perfumes: under the perfumes their bodies have a warm humid smell…. No man has loved them and they have not loved themselves: they have given nothing for all that has been given to them. (qtd. on 55)

With this epiphany, Flynn sees Joyce struggling with a transactional relation between men and women and the ways those relations are enmeshed with sensual perception. The women display themselves as if for sale, while at the same time taking their pleasure from things that can be bought: their pastries and perfumes, their soft garments. But just as he compares the perfumes they apply with the subtle, "warm humid" perfumes their bodies emit, Joyce contrasts the possessions they purchase with what they are capable of possessing without purchase, what they can give and receive emotionally. While *Exiles* is not of particular interest to Flynn, Richard's disquisition on love and possession might be seen as one instance in which Joyce worked through the impression he first recorded in this epiphany. Bertha's unhappy response indicates Joyce grappling with his initial theory in the epiphany, and revising it to account for the perspective of the women he observed. As Flynn argues, he was to return to the question that 1902 Paris instilled in him with each of the works he produced in subsequent years.

Reworking the impression from his epiphany in the encounter between Stephen and Emma in the library-museum colonnade scene in *Stephen Hero*, for example, Joyce exemplifies an art that turns from "conscious cognition to investigate new possibilities of embodiment…. The scene in the colonnade rejects theoretical generalization in favor of an exploration of the particular, contingent, and the fleeting," a practice Flynn designates "sentient thinking" and "somatic aesthetics" (56).

Though Joyce only resided in Paris for four months before being called home to his mother's deathbed, and though he was not to live in the city again for nearly two decades, the Paris of his youth made a lasting impression on his literary project. Supplanting his earlier need to control and define through his writings, his time in Paris imbued him with an interest in the material experience of the body and the potential of materiality for both aesthetic and political fulfillment. Paris shaped his understanding of Dublin and colored his depiction of his home for the rest of his career by "allowing him to recognize in his native city the pervasive distortion of social relations by commodity capitalism" (69). Rather than rejecting the urban environment in the way many of his peers in the Celtic Revival had done, Joyce embraced the metropole and its effects as the premise for his creativity.

Turning to *Ulysses* and Joyce's second residence in Paris beginning in 1920, Flynn notes the transformation to the manuscript motivated by this return and argues that while this text is less concerned with the relational dynamics, it understands community relations through the sensory experiences of Dublin's streets. Those experiences, she observes, are ingested into thought, or, as Bloom reflects, "Never know whose thoughts you're chewing" (qtd. on 112). Flynn expands on this insight in multiple instances, but her beautiful reading of the seedcake scene on Howth particularly struck me. She sees in the exchange between the lovers "an exemplary transcendence of narrowly construed self-interest" and recognizes that "Bloom's awareness of himself as temporary is accompanied by his expanded understanding of being as constituted by porousness and interpermeation" (121). With *Ulysses*, Flynn sees Joyce imagining relationships within capitalism that depend neither on consuming nor abstaining, assessing nor judging, but on the kind of porous comingling exemplified by the exchange of seedcake.

Writing about the "Circe" episode, Flynn remarks on its portrayal of and resistance to "a commodified social world" (130). These passages "explode" the conventions of capitalist exchange. Explode is a word she uses in an unusual way, but also one reminiscent of the feminism of the 1980s and 90s and its idealism about the possibilities for literature to undo the presumptions and effects of patriarchal control. She follows the less common definition which, from the OED, means "to reject or discard (something, esp. an opinion, proposal, or custom)" and "to condemn or decry; to drive off, banish." Joyce envisions in Dublin's red light district some of the urban transformations "that were spectacularly instanced in Paris" as he revised the episode during his second residence in the city. To capture this sense of revolutionary change, he adapts both the "nineteenth-century Parisian visionary literature" he was reading in his first residence and the contemporary experimentalism that marked his second. "Ultimately," Flynn argues, "'Circe' stages … an art of material co-being" (168). The surrealist quality of this episode may have been influenced by Joyce's viewing of Guillaume Apollinaire's *Les Mamelles de Tirésias* in Paris, but this episode, in its turn, is said to have influenced Louis Aragon's *Le Payson de Pari.*

Walter Benjamin, articulating the role of the flaneur in the consumer culture of the modern city, later addressed Joyce's metropolitan vision in the *Passegen-Werk*. In his own discourse, he "radicalizes the exploding visions of Joyce's 'Circe,' replacing the passive sensations that prompted insight with a totally determining image space that abolishes individual consciousness in favor of collective revolutionary action" (194). Read in conjunction with the Benjamin project most influenced by it, the "Circe" episode can be seen to drop "readers in an echoing, whispering space in which they become engaged in repetitive questioning rather than abstracted insight. This is a transformative space because it is where preconceived ideas are useless. With this comes new possibilities of being for readers, the possibility of a new sense of existence" (201).

The sense of the collective moves from the representational to the aesthetic, and to the anticipation of communal reading with *Finnegans Wake*, where Flynn finds an "aesthetic sociality" in the volume's "creative fostering" of specific conditions of reception: "spontaneity, imagination, and communication beyond means-end calculation"; these are the "social demands made by collective readings of the *Wake*" (234). Aesthetic sociality "relies on a sensuous awareness of others' physical presences—their facial expressions, their physical postures, their breathing." The text patterns these interactions not by modeling best practices, but by always providing alternative interpretations or modes through which to interpret. As such, "The aesthetic sociality of *Finnegans Wake* reading groups depends upon their lack of closure . . . interpretive frameworks come into question in an experience of co-being, co-creation, and the various joys we each enjoy" (235). In this process, the transactional relations between subjects of consumer capitalism, who might expect some profit from their interpretive investment in each other, are transformed through the "fermentational quality" (209) of the book's prose to create an aesthetic sociality among readers in which meaning is both suspended and created in community. I particularly like the idea of Joyce's prose as taking some resting time to process or ferment before it, like Guinness, acquires delicious, effervescent, and intoxicating qualities. Of particular interest in this chapter is Alfred Jarry's scatological impulse and his "pataphysics" in *Ubu Roi* and the way it magnifies Joyce's own exploration of digestion and waste through the defecatory story of Buckley and the Russian General. "Jarry modeled for Joyce," Flynn notes, "an identification of turd and text" (222) particularly condensed around Shem's writing on his body with his own excrement.

The book ends with an effective reminder of why this exploration is of particular importance to us now in 2020, for like the beginning of the twentieth century, the beginning of the twenty-first promotes the transactional in human relations that are "increasingly supplanted by relations of exchange." For those of us who teach, it is particularly compelling to have Joyce's assistance as we resist "what Benjamin calls the 'penny-in-the-slot' called meaning" (236). We find in Flynn's pages that Joyce gives us more and that we both deserve and need his proliferative influence.

> The subtle acoustics of repeated and shifting sounds, the living body of language through which he presents embodied being: here is an excess that, in making demands on us, gives us so much more in return. For Joyce's verbal art does more than heighten our attunement to sensory experience. It requires us to grapple with our own ability to think and to feel and, I propose here, to think and feel with one another's thoughts and feelings. (236)

Flynn's book is both gracious and erudite. Its grace is exemplified in the way she thanks a lengthy list of actual readers and interlocutors in the opening pages with the acknowledgements and recognizes her anticipated readers at the end. Her erudition is marked in the broad scale of her references, her complex engagement with the thoughts of writers from Adorno to Zola and myriad modernist thinkers in between. ■

—Texas A&M University

Every Taling Has a Telling

by

PATRICK REILLY

David Norris Reads
from *Finnegans Wake*
€12.00

Note: Proceeds from the sale of David Norris Reads from Finnegans Wake *go to the James Joyce Centre.*

Spoken [. . .] by those who beat clothes on the banks of the river.

Lament to Amun (circa 1200 BCE)

DAVID NORRIS'S pleasurable CD recording of excerpts from *Finnegans Wake*—from Chapter 8 in Book I, commonly known as the Anna Livia Plurabelle chapter, and from the ALP monologue closing Book IV—recalled for me a story, probably apocryphal, about the lyrical, now-so-long-ago voices of the original Abbey Players. The style of their delivery and quality of their performance impressed a visitor to the Abbey Theatre enough for him to remark to its co-founder, William Butler Yeats, that so marvelous were the Players and their voices, Yeats was sure to lose them all. To which Yeats supposedly retorted, "With those accents who'd ever employ them?" As it happened, Hollywood would. Indeed, the stylized Irish brogue, with its cadences rolling to sing-song effect, an accent that was essentially developed by Yeats and Lady Gregory and John Millington Synge to distinguish their new, national theatre productions, would come to typify the accent of motion-pictures Irish as well. Think Barry Fitzgerald or Sarah Allgood, both of them originally Abbey Players. After I had listened to Norris's reading, I read the text on the sleeve of the CD. It noted that Norris, in his reading, had been influenced in part by a reading of the ALP chapter as it had been recorded by two acclaimed stage actresses in the second generation of the Abbey Players, Marie Keane and May Cluskey. Though they are not especially well known outside Ireland, Joyceans may remember Marie Keane as Freddie Malin's mother in John Huston's *The Dead*, and May Cluskey appeared in Joseph Strick's movie version of *Ulysses*. Norris, then, may owe something in his reading to the rhythms and renderings of the Abbey Players.

I'd recommend that listeners to Norris's forty-or-so-minute reading first do simply that: listen, without reference to the printed text, thereby to get a feel for the rhythm and flow of the piece as Norris executes it. Thereafter, feel free to seize from your bookshelf your well-worn, dog-eared, marked-up edition of Joyce's masterwork and open it to page 196.[1] Then, listen again —in delight, in surprise, and in a little perplexity (more of that later)—to Norris's rendition of amazing pages

into which Joyce declared that he put all he knew about language (and prompted some critics to wish he hadn't).

Norris brings a warmth of feeling to his reading of the ALP chapter, and he effectively conveys the overall rhythm of Joyce's demanding prose. Occasionally, he falters, as when he breaks the flow to snatch some breath, awkwardly, in the middle of a phrase. Define phrase!, you might quip. For in *FW*, words fuse with or bleed into one another, thus to create new, often multilingual locutions and puns and portmanteaus that then fragment and neologistically metamorphose into fluid new constructions. These mutations continually compound and riddle the meaning of the text. As importantly, especially in a recording of Norris's sort, they also make music of the text: the music of a mythic River Liffey's unending run. In his laudable attempt to vocally approximate the changing rhythms in the currents of the "riverrun," Norris might have brought more nuance and more mellifluousness to his inflections. I'd like to hear the tunes in the music of this prodigiously tuneful piece played more variously.

There could be more distinction, too, in Norris's rendition of the voices in the piece, as it is not always clear who is speaking, particularly when the voice is narrational. As for the dialogue between the two washerwomen, Mrs. Quickenough and Miss Doubtpebble, on the river's opposite banks, Norris plays them broadly, and too often indistinguishably, in an exaggerated manner rather like that of a comic male lead playing the dame in a traditional Irish Christmas pantomime; Arthur Lucan and Norman Evans, among others from my childhood, come to mind. This choice may account for the lisps Norris sometimes mockingly—and arbitrarily, it seems to me—affects in his delivery of lines like "There's Zambosy waiting for me" (207). (Whereas Norris enacts, Joyce, in his recording of *FW,* simply and unaffectedly reads; and as Eddie Epstein, the great and greatly missed Joyce scholar, notes, he renders the exchanges between the washerwomen in a lower-class County Cork accent.)

Norris's characterizations of Mrs. Quickenough and Miss Doubtpebble tend to be one-note, and for most of the ALP chapter, the note is loud. Equally garrulous, the two washerwomen seem only to be crabbed with each other in their mutual impatience, both of them being, as one of them says, "a bit on the sharp side" (210). At times, in the text, they certainly are, but, as Norris plays them, hardly ever are the times that they aren't. Until he proceeds to the three pages that close the chapter (213–216), wherein the mood shifts, as Norris reads it, and he reads it in dark, whispery tones, to one of melancholy. It's twilight, and the incoming tide is widening the distance between the river's banks so that Mrs. Quickenough and Miss Doubtpebble are finding it increasingly more difficult to hear one another or, in the fading light, to see one another. They compete with nature at nightfall in their efforts still to be heard; yet, somewhat perplexingly, Norris keeps diminishing their voices until he slides into the long pause with which he marks the end of the ALP chapter.

That Norris then brings his recording of *FW* to a close with ALP's soulful sea of last words at the end of the novel is a deft and potent touch. However, I'd like for him to have found for her a more distinctive voice not only here—in mood and tone it sounds like a melancholic continuation of the washerwomen passage preceding it—but also for her letter on page 201 in Chapter 8. Still, one must acknowledge the difficulty of making distinctions between that chapter's shifting voices in a text that limitlessly accommodates verbal metamorphosis and stylistic pyrotechnics, the shifts coming so frequently and quickly that the reader can barely apprehend them.

By his "aisne aestumation," Norris informs the listener that he recorded the piece into a microphone at one sitting in one take: "Recorded for the German public broadcasting Beyerisdchen Rundfunk in a single take in 2014. . . . I read it into the microphone standing and managing the entire thing without a break." The recording thus produced might have benefited from more than one take, so as to allow Norris the opportunity to consider, and further vary, the rhythm, inflection, nuance, and tone of his performance. A break would certainly have allowed him a chance to catch his breath.

Norris does not comment on the cuts he made to the text of the ALP chapter, and the listener will likely not notice them. The reader following the recording with the text will, however. The cuts made on pages 201 through 206 are mostly minor, unlike the absent six pages from the bottom of page 207 to the top of page 213, where, it might be worth noting, Joyce picks up the narrative in his charming, unadorned recording of *FW* from nearly a hundred years ago. The inquiring, curious listener to Norris's recording might like to know the reasoning behind the cuts that he chose to make. More information regarding the development of the text for the recording might have been included on the sleeve of the CD.

On his recording, when he reaches the bottom of page 207, Norris does signal a break in the progress of his reading with a significant pause before proceeding to page 213, which affords readers time to gain their bearings. An even more noticeable pause follows the end of Chapter 8—"Beside the rivering waters of, hitherandthithering waters of. Night!"—before Norris moves on to the end of ALP's journey on page 627. In the pause that marks Norris's six-page leap to page 213 are lost passages of text that are among the most accessible in the novel. Why Norris chose to omit them, the reader can only wonder. I missed the images of ALP awash in the flotsam and jetsam of humanity as the rising tide, widening the Liffey, is pouring into the city (208). I missed the cataloguing of Anna's Christmas presents for her three children that grows into a list of gift recipients so inclusive—"a thousand and one of them"—and a litany so elaborate that it approaches farce (210-213).

Although Norris is a self-acclaimed admirer and defender of Joyce's work, research turns up no scholarship by him on Joyce's *oeuvre*. Consequently, it is difficult to criticize on scholarly grounds a recording that is the product of a passion. Neither is Norris a professional actor. His page on Wikipedia states that he is credited with being "almost singlehandedly responsible for rehabilitating James Joyce in once disapproving Irish eyes" (honest!). He adamantly defended Joyce against the critical slings and arrows of his fellow Irishman Roddy Doyle, who heretically deemed Joyce to be overrated. An academic and scholar (but not a Joyce scholar) before he launched his political career and became an Irish independent senator, he likely honed the rhetorical skills he evidences in his reading, and rare the politician who does not draw upon the actor's craft. Reservations aside, then, Norris's reading is worthy of serious critical consideration.

Some quibbles: On page 196, the ALP chapter opens with an ejaculatory "O" that stands conspicuously alone and unpunctuated as the chapter's first line:

O
tell me all about
Anna Livia! I want to hear all

Despite the "O"'s pride of placement, Norris virtually ignores it; indeed, he comes close to swallowing it. Two pages on, instead of iterating "I want to hear all about," as it appears in the text, Norris's version alters the infinitive "to hear" to "to know." And the line, on page 215, "Hadn't he seven dams to wive him?" he reads (or perhaps simply misreads) as "seven wives to wive him." Norris's rendering of the ALP seduction scene is especially effective and affecting—a standout performance—yet he cuts nearly half of it (206-207). Then there are those random lisps.

More than a quibble, though, is the failing throughout Norris's reading to convey vocally, in tone and tenor, the abundant wit and humor in Joyce's text. The amusement that lies in the music and language to produce, for instance, an image of Anna "before she had a hint of a hair at her fanny to hide or a bossom to tempt a birch canoedler not mention a bulgic porterhouse barge" (204) should be reflected amusedly in the voice of the reader. Norris, though, is inclined throughout to declaim in a manner more befitting to Shakespearean high drama than to Joyce's humorous verbal play. Generally, the tone of Norris's delivery would benefit from a lighter touch, from the timbre of Jolympian amusement.

I admire Norris for tackling the knotty Joycean text of the ALP chapter, and for meeting its challenge. I encourage him to "gihon! I lovat a gabber" (213). He affords the listener a delightful experience, confounding though the flood of language may at first be for the uninitiated. To his quite colorful CV on Wikipedia, Dr. Norris, formerly Senator Norris, can add with pride "David Norris Reads from *Finnegans Wake.*"

So, put in your ear pods or don your headphones, and take a stroll along the Anna Liffey or any of the myriad other plurabelleous rivers—350 of them—aflow in the ALP episode and enjoy anew Joyce's prose rhapsody. Listen to it "ufer and ufer." Surrender to its sounds, its song. The music is pure. ■

—Baruch College, CUNY

NOTES

1. All *FW* references are from the 1976 Penguin Books edition.

Waking the New World

Brian Fox
James Joyce's America.
Oxford: Oxford University Press, 2019.
$75.00

Reviewed by
JONATHAN MC CREEDY

BRIAN FOX'S *James Joyce's America* is, intrinsically, a text that is long overdue in terms of its arrival to Joyce studies. However, this book makes up for lost time and immediately assumes its position as the definitive text for scholars to turn to if their studies even tangentially relate to Joyce and America. Fox, in his introduction, demonstrates that it is an oddity that no full-length study of the *meaning* of America to Joyce has been written until now. (The topic of his dealings with the country have, of course, been covered in many respects, but America's significance to him has not). He identifies Ellmann's statement that Joyce could not "bear" the U.S. as both a misconception and a hurdle that he (Fox) had to overcome in regards to crafting his own study. Ellmann's statement unfortunately promulgated an idea that the country held little value to Joyce, which led, logically it seems, to him not making it an important component within his art. Fox's book is a fierce rebuttal to this clear fallacy and it fights back against undue dismissal and ignorance in what is an analytical, encyclopedic study on every conceivable topic connected to America and Joyce that comfortably fills an entire, self-contained monograph. The talk of new worlds and promise in *James Joyce's America* is completely applicable to how it fits in and can be characterized within contemporary Joyce criticism. There is much discovery within Fox's work, and a sense of epic possibility that befits its American subject matter and its broad landscapes. The picture on the dust cover, a map of transatlantic shipping lines between the U.S. and Ireland, illustrates the scope of the book, which is laid out in four equal sections that each logically builds upon the last's dense research. Certain framing techniques structure the direction of Fox's analytical approach. First, concepts of American history, culture and politics are rigorously historicized throughout (9); we will see this to be a consistent, omnipresent feature. Second, the book pleasingly dips into genetic criticism when required for extra interpretive clout. This is, however, only when necessary, and this keeps the book well balanced and accessible to readers who are, quite reasonably, not versed in the content of the more obscure *Finnegans Wake* notebooks and the accompanying analytical procedures required to read them.

Chapter I, "American Wake: Joyce and Irish America," discusses historical background about Irish emigration,

political exile, and the cultural tradition of what Joyce called "extremism and bloody" nationalism (18). Indeed, it is Joyce's own voice which consistently rises above those of academic commentators since Fox's approach is to focus upon close textual interpretation. In its first main section, "In the Ranks of the American Rebels," Fox presents us with useful analyses of Joyce's "Ireland, Island of Saints and Sages," and "Fenianism: The Last Fenian," in the context of detailing America's revolutionary history both on its own land and in relation to the United Irishmen and the Young Irelanders. Fox notes that America's revolutionary legacy was influential during the build-up to the Irish War of Independence, which leads to complex, concise material being developed in the interesting subsequent section which is titled "American Extremists." Here, ideas concerning the definition of Joyce's own nationalism, with all its challenging paradoxes, are worked out with continued analyses of the two previously mentioned texts. These deepen with interpretive levels of meaning owing to Fox's study of them in connection to the political landscape of Irish-American republicanism. He succinctly concludes by stating that Joyce's attitude towards Irish Americans was "deeply indebted to Parnell" (31) because in regards to virulent, states-side Irish republicanism, he "walked on the verge between sympathy and condemnation, creating an independent position in between" (32).

We then transition into the next section, titled "Shaun McCormack," which concerns the famous Irish tenor John McCormack using an approach which blends both biography (specifically his connections with Joyce) and overall musical study. Fox demonstrates that Irish Americans had, to Joyce at least, a bourgeois, poor taste in Irish music which was inauthentic and beneath the talents of McCormack. This section is where the book confidently displays its colors as an in-depth analytical study of *Finnegans Wake*, which is more than welcome to the reader since Fox proves this to be the interpretive area where he feels most confident and skilled. In this section, primarily Book III of the *Wake* is given a thorough reading in connection to McCormack being Shaun's most developed avatar. Fox's writing flair captures well Shaun and McCormack's indistinguishable relationship, and, importantly, he provides new textual observations building upon already rich research on the subject. Fox bolsters the interpretative level of his work even further in the following section, "What Ish my Nation?", detailing, using copious *Wake* quotations, McCormack's Catholicism, gross wealth, and allusions to his fame in the U.S. In the concluding section of Chapter 1, "Letters from America," however, Fox makes the unexpected decision to leave aside the *Wake* in the place of a biographical study of Giorgio Joyce's failed singing career in America in a regrettable harsh reversal of fortune to that of the millionaire McCormack. Fox's treatment of Giorgio (and Joyce's fatherly concern), and the overall unhappy context of his journey is convincingly sympathetic and it is a very human part of the book. It is illustrated through a network of letters written by many individuals on both sides of the Atlantic and is well-researched and presented.

Chapter II, "The New World Presses: Joyce and American Popular Culture," serves as an encyclopedic compendium for perhaps the most obviously "American" sections throughout Joyce's *oeuvre*. This includes many important but neglected additions taken from Joyce biography, *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, the *Critical Writings*, and texts normally exclusive to genetic criticism, namely the *Ulysses* drafts and *Finnegans Wake* notebooks. Fox is particularly eagle-eyed and comprehensive in this chapter and succeeds in making all his references to America seem as if they are linked to one another. In the section "An Intimate and Far More Cruel Tyranny," Joyce's "American" references are further defined as being representative of "low" culture (66), whether it be in songs, the country's public figures, or its language, which is best shown in the stylistically "frightful" (in Joyce's words) conclusion to the "Oxen of the Sun," which is, of course, full of American idioms. This entire section develops, logically, into an in-depth study of John Alexander Dowie who, to quote Fox, is the exemplum of all that is "garish, demotic [and] commercialised" in connection to American culture in *Ulysses* (66). Fox writes his strongest analyses on *Ulysses* in the section titled "The Circe Cakewalk," which relates the popularity of minstrels in Dublin to which he gives deep historical analysis in connection to the manifestation of the Bohee Brothers who appear to Bloom (76–77). This is, not unexpectedly, a part of the book devoted heavily to the grim topic of colonialism and slavery in America, which is a theme that Fox deals with delicately and precisely. In particular, this part skilfully integrates Bloom's own identity as an "other" into *Ulysses* in a fluid, richly analytical style.

The next section, "Lapps for Finns this Funnycoon's Week," studies a collection of genetic entries connected to *Finnegans Wake* in the fields of music, the Ku Klux Klan, and a range of other scattered American references. Fox successfully pulls these together into a singular focused narrative by showing how they are individually applied to the theme of Shaun abusing Shem, who is often "black or blacked-up" (82) and inflicted with racist slurs, in particular the term "coon." This selection of materials brings to horrible light the most unpleasant aspects of American culture and encourages the *Wake* reader to return to the book with a heightened sense of pity for Shaun's miserable sibling. The closing section of Chapter II, "Heinz Cans Everywhere," is a useful review of topics involving American film and television, although how Joyce integrated jazz into the musical soundscape of the *Wake* lacks analysis and deserved focused attention here. (It is well documented in *Joyce's Grand Operoar* by Matthew Hodgart and Ruth Bauerle).

In Chapter III, "Real American Writers: Joyce and American Writers," the book becomes, perhaps unavoidably, less convincing, and in hindsight it seems brave that the topic was taken on with such a grand scope in mind. The association between Joyce and American authors is an area that has received comparatively little attention within literary criticism. Despite this research obstacle, Fox attacks the topic and ably poses legitimate questions and, in conclusion, he certainly opens up broad discussion on a multitude of useful topics. In the introductory section, "Something We Have That They Don't," Fox creates a historical framework around which to build his study, which is America's entrance into the tradition of high artistic world literature in the early twentieth century. Convincingly, he builds a case that there exists an uneasy, unresolved relationship between Joyce and American literature. It is one defined by its instability, and this serves as a base for him to build his analyses. However, the fact that Joyce is dismissive of America's literature in the majority of extant sources presents unenviable challenges to Fox to rationalize; for instance, the quote: "I doubt that [America] is going to produce much literature of importance as yet, for to produce literature a country must first be vintaged, have an odour in other words" (116). Often, Fox's research is rather inconclusive. For instance, his work about American short stories and their artistic inspiration to Europeans is extensive, but since he eventually determines that Joyce largely resisted the pull of their influence within *Dubliners*, it does beg questions about why he gives the topic so much attention.

Joyce's American references are further defined as being representative of low culture, whether it be in songs, the country's public figures, or its language, which is best shown in the stylistically frightful (in Joyce's words) conclusion to the "Oxen of the Sun," which is, of course, full of American idioms.

Similarly, Joyce sits uneasily within the large section which convincingly links Irish revivalist ideas to those of the writings of Whitman, Thoreau, Harte and Cable. The so-called age of Roosevelt (1901–09) and its "deepening of ties between Irish writers and America" (119) emphasizes the desire, at the time, for the formation of an "un-English" literary canon on both sides of the Atlantic (119). This is a rich topic pertinent to the study of the Irish revivalists, but this is not wholly applicable to Joyce, who instead receives relatively surface level attention here in connection to *Dubliners* and its "American" references (123–25). Fox's section on Walt Whitman, under the section titled "The Priest Departs, the Divine Literatus Comes," is undoubtedly interesting and creative, focusing on the historical standpoint that "[by] 1904, attachment [in Ireland] to Whitman had become a sort of orthodox position for Irish writers and cultural nationalists" (129). This is, in part, elucidated through Fox's useful references to the *Critical Writings,* which bring to light links between James Clarence Mangan and Whitman. He positions Joyce in contrast to the cultural nationalists, demonstrating that he viewed Whitman, rather, as an unorthodox figure. In a strong section, Fox interprets Stephen's Shakespearean theory in "Scylla and Charbydis" as being imbued with the "*spirit* of Whitman" (134) owing to Stephen's irreverent dismantling of the Englishman's work.

In the section on Washington Irving, "Then I Did Rip Van Winkle," Fox adopts an interpretation based upon transatlantic connections and the links between the old and new worlds of Ireland and America (139). Even though Irving's currency within many literary circles was diminishing by the 1920s, Fox uncovers Joyce's own personal bucking of this trend through a broad coverage of his references to stage versions of "Rip Van Winkle" in "Circe" and allusions to *A History of New York* in *Finnegans Wake*. The section from pages 146–48 is a notably satisfying genetic study that bridges the gap between close interpretive analysis of *Finnegans Wake* and niche, focused notebook study. Here, Fox shows how Joyce took notes from Irving's non-fiction, which was in fact gaining critical interest at this time (139). This clearly shows that Irving's work held significance to Joyce as a nonfiction writer. Twain's *Huckleberry Finn* is, unfortunately, revealed in this chapter, by no fault of Fox's own, to be a book that Joyce used primarily to mine for "colourful Americanisms" in *Finnegans Wake*, rather than anything more significant. This is coupled with the fact that Joyce did not in fact read the novel, due to time restraints and eye troubles, which required David Fleishman to perform the role of his note taker (114). Normally, this unfortunate truth would scupper any possible academic argumentation that Joyce valued Twain's work on a deep personal level, but Fox pushes through this problem and develops intellectually engaged and relevant observations in spite of this that will prove useful to Joyce scholars analyzing *Huckleberry Finn* in any capacity.

Chapter IV, "Who Killed James Joyce? Joyce's American Reception," is the section where we can expect to find analyses of Joyce's legal wrangling in the U.S. and the U.S.'s academic reception to his work and contribution to the so-called "Joyce Industry." Its title, "Who Killed James Joyce?", is, of course, coined from Kavanagh's misanthropic poem, characterized by its tortuous rhymes and jokes which, at best, trigger wry smiles. It is, pleasingly, stylistically consistent with the rest of the book, rather than being an annex that juts out noticeably and awkwardly from the remainder of the content. There is a sustained focused on the presence of "American" content in *Finnegans Wake*, which in this chapter relates to the topics of legal troubles and courtrooms used within literary settings. Fox's analysis of the "Boston Letter" is, however, ill-placed here, receiving a most lengthy study as a close textual review with accompanying genetic ("Scribble-dehobble") investigation. This immediately distracts from the interesting material about the American academic response to *Ulysses* in the 1930s (153). It is, additionally, the least successful section of genetic criticism in the book, owing to its uncharacteristic quoting of large portions of notebook entries with insufficient analysis. It is regrettable that, perhaps, the most obvious portion of *Finnegans Wake* with American and transatlantic textual connections receives a relatively late and disappointing level of critical attention in terms of stylistic execution, and lacks new, insightful material. Also, the much-touted topic of American academia surprisingly plays a minor role in the final evaluation of this section.

In the next part, "The Differences are Epocal," the text has a structure and theme more in keeping with Chapter IV's expected layout. There is historical backdrop of what constitutes an "American reception" from a European point of view and it contains much background on literary battles between academics of the New Humanist and New Critical Schools, and the anti-academics of the New Journalists (164). Fox demonstrates full understanding of the curricula of American universities and opinions of prominent critics, setting forth a developed interpretation on how the abuse levelled upon Joyce's avatar Shem are a response to the *ad hominem* attacks that the author received by certain Americans. That Joyce integrated notes from Dr. Joseph Collins' review of *Ulysses* fits in well

with the surrounding research and puts it into suitable context. Discussions on academese and academia then logically lead Fox to I.6 and the "Professor Jones" passage (168–69), and he documents step by step notebook additions and changes as part of his interpretation, which provides the meat of much of the best findings dotted throughout. This keeps Chapter IV from lapsing into a biographical form of writing which, despite being useful, would inescapably cast his book into Ellmann's shadow. If Fox had departed from his original critical style, his book would have become unbalanced, so his decision to keep everything consistent was a wise choice.

One flaw inherent within Fox's book, however, is that by the nature of its title it is duty bound to research everything (and anything) that involves America in Joyce's works, which can lead to unfocused discussions that are not very connected with America at all. Discussions of Joyce's relationship with Ezra Pound, say, fall into this trap (173–81). According to the confines of the book's title, and because Pound is an "American" writer, Fox must *ergo* study him at length, but, as it quickly becomes clear, the relevance of Pound's "American identity" to Joyce's work is negligible at best. Pound's information about the "internationalization" of Joyce's writings (177) and comments about his own antipathy towards America draw the topic of "America" into the book only *briefly*. The significance of Pound's "American-ness" to Joyce is, of course, overshadowed by Pound's disapproval of *Finnegans Wake*, as well as his editorial skills. That unavoidable blemish aside, the section is a very instructive collection of quote analyses and discussion about letters between Joyce and Pound which serve as an introduction to more detailed studies elsewhere, and Fox usefully discusses the integration of Pound material into *Finnegans Wake*.

The next section, the "Unique Estates of Amessican," covers much legal content. The U.S. ban on *Ulysses* is, obviously, a key topic that requires full and unique analytical treatment here. The *Ulysses* censorship trial is weaved into the book on occasion, but, to this reviewer's surprise, a larger, separate portion is not devoted to its historical overview or significance. On the whole, Fox resists commenting further on the subject, nor does he add his own biographical material to the already plentiful research available. His solution to the problem of potentially rehashing old research is to delve into the *effect* that the *Ulysses* ban had on Joyce and the *ad hominem* attacks he suffered, and this all concludes with a discussion of the Festy King trial in *Finnegans Wake* (183–84). This approach works well and keeps the book fresh, but to the slight detriment of diluting its distinctly "American" content—after all, *Ulysses* was banned in the U.K. as well. Fox struggles slightly with this unfortunate lack of physical backing in the notebooks here, and this, perhaps by necessity, leads to occasionally unfocused sections involving U.S. alcohol prohibition (186). This, while relevant to the topic of banning, strains to warrant multiple pages of analysis within the overall framework. In the same section, Samuel Roth's piracy of *Ulysses* is introduced. Similar to the *Ulysses* censorship trial, this was to be expected as a topic within Fox's book as a biographical requirement but arrives very late. Fox highlights openly that the incident has already been very well documented (189), so he takes an identical approach to that of his documentation of the *Ulysses* censorship trial, which is to trace the significance of the unfortunate incident throughout *Finnegans Wake*. Plagiarism and literary theft naturally lend themselves to analysis here, which Fox skillfully applies to *Finnegans Wake* in a grand but cleverly concise scope where we also return to the topic of race (193).

In the book's conclusion, Fox returns to the topic of American academia in Joyce studies, which feels like a slight mismanagement of information, and says belatedly, "If Americans did indeed 'invent' Joyce, as Flann O'Brien claimed, then they seemed remarkably indifferent to what Joyce had to say about their fellow countrymen" (195). This is an interesting and vital question but, sadly, it is presented too late for developed commentary and it is a puzzle why it was not integrated into Chapter IV's section, perhaps in association with Patrick Kavanagh's poem "Who Killed James Joyce?" Nevertheless, in regards to the grand thematic core of his work, Fox's statement here that "Joyce pairs Irish and American histories" (196) is thoroughly convincing and rings true once we return to *Finnegans Wake* and reread the "American" sections with his erudite commentary sticking in our minds firmly. In particular, the macrocosmic idea that Joyce viewed a decolonialized America as a point of reverence through which to "interrogate the emancipatory forces at work in [the revolutionary era] Ireland Joyce was writing about" (196) is an especially useful concept. Material concerning the domination of the U.S. within the Joyce industry (198) would also have served discussion within Chapter IV, especially in light of Geert Lernout's oft-quoted statement that every country in the world views Joyce in a radically different way (200). Fox's inclusion of this suggests that valuable marked differences exist between American Joyce research and Joyce research elsewhere, but, unfortunately, this interesting material is not integrated into the book. Later, Fox, in fact, draws further attention to gaps or omissions in his research (200–01). Unfortunately, many of these listed topics seem useful and, in retrospect, lack justification for their omission. Fox mentions the Irish American author F. P. Dunne here, but it is not clear why he didn't get analytical treatment in Chapter II because he has obvious relevance to the question of Joyce's appreciation of American writing. Not only are his characters Mr. Dooley and Hinnessy in the "Museyroom" section of *Finnegans Wake,* but also Joyce wrote a charming piece titled "Dooleysprudence" in 1916 about Dunne's Chicago barman hero. Additional questions posed to us by Fox in the final two pages concern America's cars, financial services and markets, economics, linguistic history, female writers, and comic strips. They seem like obvious missed opportunities since they would have undoubtedly strengthened Chapters II and III had they been included.

In a final evaluation, Fox's book is a cohesive and highly erudite work that succeeds in its prime goal, which is to elucidate the nature of what America *meant* to Joyce. This question is answered by the entirety of Fox's rich and nuanced study, which covers, as demonstrated, four major areas of analysis and a complete review of Joyce's works, biography and genetic materials. It is difficult to see how the main topics researched could be interpreted in a more thorough critical manner. Fox's book is most successful when involved with *Finnegans Wake* analysis, and his usage of genetic criticism is skilful and stylistically fluent. His positioning of this difficult, often niche critical material is seamless alongside non-genetic, more conventional research. Therefore, this book offers readers who are not normally exposed to this field of study an opportunity to enter into its analytical *milieu* in a refreshing, accessible manner. Fox is also careful to keep his book new in terms of its research and he cleverly presents well-documented topics in ways that have unique perspectives. The book *does* have a lack of analytical focus on occasion, as noted, and certain topics are attributed an unmerited lack of importance, but these are, within the totality of the text, minor flaws. On a grand scheme, the book's biggest achievement is that its memorable and compelling research, and overall "American" feel, heighten the reader's senses to the evident fact that the U.S. is an intrinsic entity within Joyce's works, and this will spur on further investigation in the very broad areas of American culture, history and politics. ■

—St. Kliment Ohridski
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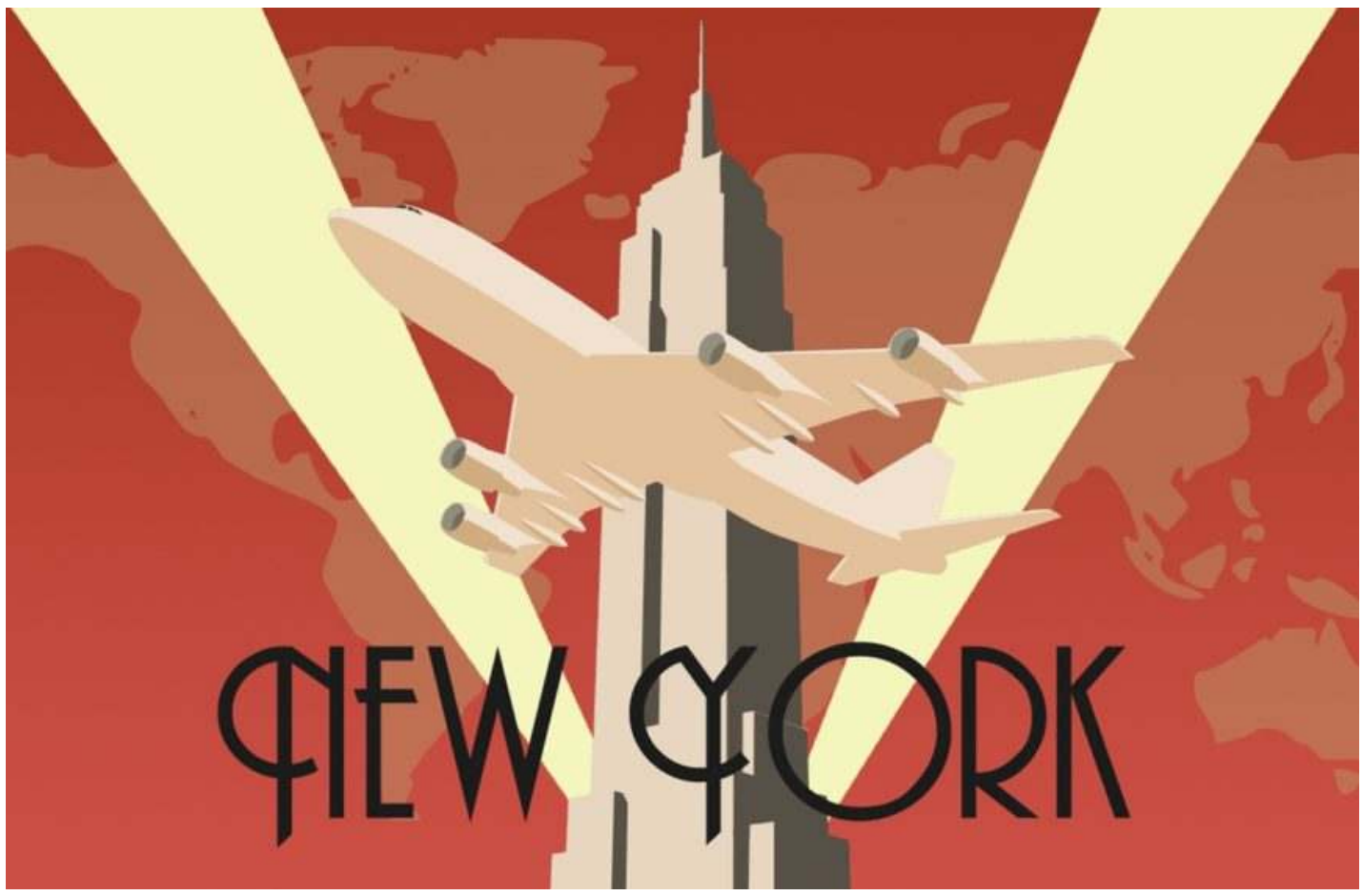

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