

REVIEWS

JOYCEAGAINSAWAKE. Santiago J. HENRÍQUEZ JIMÉNEZ and Carmen MARTÍN SANTANA, eds. *Estudios joyceanos en Gran Canaria: Joyce "In His Palms."* Madrid: Huerga y Fierro, 2007. 252 pp.

Among other activities, the internationally-recognized Spanish James Joyce Society holds annual conferences all around Spain and this time the turn was for Las Palmas de Gran Canaria, where the 17th Conference was organized from April 19 to 22, 2006.¹ The result of that Conference is the present volume titled *Estudios Joyceanos en Gran Canaria: Joyce "In His Palms,"*—or “Las Palmas giving Joyce a wink”² bringing together nineteen contributions selected for publication. The essays are arranged alphabetically as in a kind of patchwork which brings to mind the words of B. Benstock: “In thousand of instances the magic of words germinates in Joyce’s poetic prose, often as much more than the sum of the parts. At times they are woven into the fabric as ‘signatures’ or impressed as pieces in the mosaic. On occasion Joyce the Artist and Artificer dismembers a key word for diagnostic investigation, explaining his craft as he simultaneously weaves his magic” (xvi).

Although it is not a simple task to summarize in these few lines the thematic richness, criti-

cism, perspectives, and purposes of the wide range of topics and motifs which cover the scholarly papers included in the present volume, we will observe the following: a) Joyce’s biography is in the foreground of at least eight essays. His silence and cunning exile, his rebellion personal and artistic—against the social, political, religious and cultural environment of Ireland are presented as essential to understand his aesthetics. Very illustrative to this respect is this passage at the end of *A Portrait*: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (228); b) all Joyce’s main works are mentioned, however *Ulysses* as a whole, as well as some of its episodes, is studied or compared more frequently; c) many essays critically present people, theories, facts, writers and works as elements which deeply influenced Joyce’s works, and there are essays which show Joyce’s influence on authors from all over the world; d) the essays provide different approaches to Joyce’s world: from academic research studies to personal meditations; from psychoanalytic to metaphorical interpretations; from socio-linguistic to symbolic readings; from microanalysis of motifs to wider perspectives; genetic, bibliographical, comparative and translation studies can also be found, as well as studies around and beyond Joyce, in which Ireland and Spain are present; and e) it can be said unsurprisingly that some of the essays show the *pathos* of the Joycean poetics where the form mimics in some way the content.

To close this brief introduction I must affirm that the apparently heterogeneous material of the essays is intertwined with Joyce’s aesthet-

¹ The James Joyce Society has celebrated two more conferences since this one, in Seville (2007) and Vigo (2008).

² ... “(his)palm(s)” is mentioned in *A Portrait*, as well as in *Ulysses* and *Finnegans*, with an abundance of connotations.

ics, confronting basic issues: Ireland, Catholicism, self, roots, subject matter, tradition, and language, searching for “an undiscover’d country from whose bourne no traveller returns, but from the crucible of which all art emanates” (Benstock xvii). We hope that this and what has been said up to this point can be seen in the reflections on each essay in the volume.

In the first essay, “El lenguaje de la frustración y el deseo en *Ulysses* de James Joyce,” and after a brief introduction describing the old academic battles of the influence of the psychoanalytic theories on Joyce’s works, José Miguel Alonso Giraldes starts his study of frustration and desire in *Ulysses* and specifically in “Proteus,” “Circe,” and “Nausicaa,” with the help of substantial quotes from Hill, Restuccia, Henke, Henderson and others. Frustration is presented as originating from the death of his mother in the case of Stephen — a biographical fact in the case of Joyce that is considered to be very important to understand Joyce’s works and by the quest for a mother in the case of Bloom. Alonso cites masturbation as the main symptom of sexual frustration in Bloom and also in Stephen. The character Molly and her monologue occupy an essential part of his study, offering an up-to-date discussion about Molly’s phallocracy as the counterpart to Bloom, the womanly man. A lot of fun with Joyce!

In “La literatura irlandesa en España,” Antonio Raúl de Toro Santos, an influential scholar and researcher, offers us a journey back to the history of Ireland and Spain in the last years of the 19th century and the first years of the 20th century, establishing a parallelism between various Spanish and Irish writers up to our Civil War. In this account, we must emphasize the remarkable importance that it has for this essay its author’s recent discovery of a copy of the translation of *Riders to the Sea* by Juan Ramón Jiménez and Zenobia Camprubi, which Lorca gave as a present to his friend Carlos Martínez-Barbeito. De Toro Santos rounds off the study by mentioning the importance of the translations and theatrical representations of various Spanish and Irish works and their mutual influence. This essay constitutes an indispensable tool for researchers in the field.

A valuable contribution in the comparative area is the study presented by Benigno del Río Molina, “Moneda y palabra: de Ezra Pound al “Néstor” de Joyce.” As the author states in the title, he proposes a reading of the second episode of *Ulysses* from the perspective of Pound’s Canto XLV, “Usury,” with the backdrop of the economic instability and social discontent of the 1930s. With ease and good knowledge of the sources, del Río Molina provides essential keys to understand Joyce’s episode. His suggestive arguments are organized in three parts and are well substantiated with quotes from Pound and Joyce and with appropriate references to authors such as García Márquez, Dante, and others and to works such as *The Iliad* and *The Odyssey*. The author sees in the conversations of the episode a shift from the lyrical world of the word to the material world of economic transactions. Once more Joyce is presented/represented as playing hide-and-seek. Mr. Deasy’s words and prejudices are entirely mercantilist and even the rinderpest is a metaphor for usury. Finally del Río Molina claims that the main subject matter of “Néstor” is neither time nor history, but rather how knowledge is transmitted to future generations. Mr. Deasy (“disease”) is a miser with his use of “gabbled verses,” and feigned spirituality but Stephen (and Joyce) strongly reject this heritage. The end of the essay brings us, as in Joyce, to the beginning: “words, coins, cattle.”

The following essay is “Patrón de comportamiento de la figura del sacerdote en la narración breve de S. O’Faolain,” presented by Mla. Susana Domínguez Pena, in which the author comments on some aspects of O’Faolain’s short stories. She highlights, in a quick look, the negative influence that, from the point of view of authors such as Joyce, G. Moore, and O’Faolain, priests and the Catholic Church exerted on Irish history and the life of its inhabitants. The themes of some of the latter’s short stories, and even O’Faolain’s personal life as a writer, clearly show the influence of Joyce’s genius.

In “La lección de Dermot Bolger: releer *Ulysses* a los 90,” José Manuel Estévez Saá, after a brief introduction explaining his personal discovery of Joyce’s genius and how this fact led him to read and enjoy the volume *New Dubliners*, pub-

lished in 2005 to celebrate the one hundred years of Joyce's original *Dubliners*, he focuses on the story by Dermot Bolger (born in Dublin in 1959), "Martha's Street," published in that volume. With unusual easiness and clarity, Estévez Saá explains to the reader how Bolger draws the picture of the 91-year old Martha and how thanks to her discovery of *Ulysses* she found the meaning of her life in spite of her precarious health. This 'humanistic' reading of *Ulysses* in "Martha's Street" —the best story in *New Dubliners* the author contends—serves Estévez Saá to his purposes of discovering a story which could go unnoticed to many readers and to let pedagogy precede the articulation of his ideas in this surprising essay. In the end, Estévez Saá emphasizes Bolger's claim of the therapeutic value that reading could suppose 'for the reader' and recommends "Martha's Street" as an introduction to the reading of *Ulysses*. To finish, it must be said that in this essay, full of personal insights and skilful analysis of Joyce's world, the author not only portrays Martha's ontogenetic change but also echoes his own. Once more Joyce is in action.

The following essay is "El fantasma de Lucia en/ y la obra de James Joyce," in which Margarita Estévez Saá invites us to reread Joyce's *Finnegans Wake* in the new light shed by Carol Loeb Shloss's research on the character of Lucia in *Lucia Joyce: To Dance in the Wake* (2004). In her book, Shloss moves away from what can be considered the official line of interpretation, represented mainly by Brenda Maddox and Richard Ellmann, which is that Lucia was mad. This author accuses them of having spread the version of a schizophrenic Lucia, without this having ever been clinically proved. Estévez Saá, in this critical review of Shloss's volume, shows expertise in the handling of the subject and proposes with Shloss new inspiring paths for the study of the Joycean world in *Finnegans Wake*, where as it is known, there is no more wideawake language, cutanddry grammar and goahead plot, since it is the book of the dark!

"Joyce y la alegoría del mundo como escenario." Among the manifold views that the Joycean universe inspires, Rafael García León chooses to discuss the influence on Joyce of this well-known topic of all literature: the world as a

stage. After briefly mentioning the presence of various classic playwrights in Joyce's works, he provides examples of direct Shakespearian sources in a qualified and clear exposition. In the main section of the study, García León refers to Joyce's appreciation of Ibsen's theatre and to Joyce as a frustrated playwright he only wrote one play *Exiles*, represented with controversial results. He assumes that Joyce's narrative achievements —and specifically "Circe" can only be understood in relation to his ideas about the theatre, ideas outlined during his youth. The article closes with a quotation from Calderón, and a confession of the author's passion for Joyce's genius, as is the case of some scholars who are deeply involved with the works of a literary giant.

From a very different perspective, and distilling subtlety and irony, Francisco García Tortosa, in "La hija del judío y los judíos en *Ulysses*," explores the subject of the Jews in this novel through the seventeenth episode, "Ithaca." In the first part of his fascinating analysis we learn, for example, that Bloom is not a Jew, that Stephen is not a Catholic, that Molly is "jewish looking," educated as a Catholic in Gibraltar and that Milly is not the Jew's daughter. It is, as the author states repeatedly, that ambiguity pervades the whole Joycean world. It is then not surprising to learn that although Hebraic allusions run through *Ulysses*, other materials from heterogeneous origins can also be found, as it is evident that Joyce wanted to connect the foundations of Ireland, his beloved country, to the pillars of the western civilization: Greece, Rome and Israel. García Tortosa devotes the second half of his essay to dissecting the origins of the ballad of "the Jew's daughter," with the same brilliant argumentation and lively style. Among many other interesting ideas, he argues that the inclusion of this ballad in "Ithaca" cannot be interpreted as a conscious reference to the ritual crimes of 1904 or to other historical facts in particular. Rather, what was in fact "determinant" for its inclusion was the weight of history going back to time immemorial in connection to the traditional tumultuous relationships of the Church and the Jews, which came in the end to form part of the complex mythical catalogue of the book.

In “Aspectos sociolingüísticos en los relatos de *Dubliners*,” María Isabel González Cruz deals with the representation of the linguistic varieties and their role in the description of the characters in *Dubliners*. She starts to examine the importance of language in this book and highlights its verbal dexterity, the Irish musicality of expression and rhythm, the operation of language on both literal and symbolic levels, and its comic tone and irony. Abundant examples are provided of the representation of the peculiarities of the local talk, accents, expressions of other languages or linguistic varieties, the presence of slang, malapropisms, associations, connotations, and others. She also adds final remarks about the importance of the Irish in the book. The practical approach of this essay offers a very useful introduction to students with no prior knowledge of the issue.

As the title of the following essay indicates, “Vitalidad de la literatura irlandesa posterior al cuádrinomio Oscar Wilde, William Butler Yeats, James Joyce y Samuel Beckett,” Santiago J. Henríquez Jiménez proposes a journey around and after Joyce. In fact, with outstanding knowledge of the theoretical sources, the author sketches the personal, political, social and religious struggles that they have in common in Ireland and how this is reflected in the aesthetical ideals of the period. To these four literary giants, the author adds another four Shaw, Moore, Synge and O’Casey to complete the catalogue of the most influential writers in Irish literature. At the turn of the century and in the 1960s, we see the appearance of new authors and works launching the literary Ireland towards the future and nowadays there are many Irish creators—men and women—following in their wake with new ideas, new topics, and new reasons to develop a literature beyond the old confrontations, namely, two languages (English, Irish), two religions (Protestant, Catholic), two countries (Northern Ireland, the Irish Republic). This is a valuable survey that opens a vast field of research not only for young scholars but also for those who want to track Joyce in contemporary literature.

The essay by Rubén Jarazo Álvarez, “Un viaje a Irlanda en la literatura gallega: Lord Dunsany y Álvaro Cunqueiro,” leads the reader

to explore with the author the contexts in which the literary works were created: social, historical, economical, political and cultural backgrounds. He goes into this subject with fresh impetus and draws attention to the Celtic roots of Galicia, focusing then on the influence of the Anglo-Saxon literature on Álvaro Cunqueiro. Shakespeare, Donne, Dickens, O’Casey and Joyce are mentioned and, as the author points out, the famous writer from Mondoñedo borrows the most important myths and cultural landmarks of the Anglo-Saxon world and incorporates them into his poems, literary essays, narratives, plays, translations and to his important work in the field of journalism, and develops his own aesthetics with universal vocation. In this study, Jarazo Álvarez only deals with the influence on Álvaro Cunqueiro of Edward John Moreton Drax Plunkett—known as Lord Dunsanyan Irish author belonging to the movement of the Abbey Theatre. Towards the end, although in a rather short section, he mentions the sources of several direct references to the Irish writer in Cunqueiro’s journalist works and, among other things, to the shared passion for the fantastic in literature. In spite of some minor loose ends, the theoretical foundations are well explained and the author has the opportunity of demonstrating his scholarly expertise.

The essay by Alberto Lázaro, “El misterio del primer *Ulysses* catalán: la odisea de Joan Francesc Vidal Jové,” is the only one concerning translation in the volume. It is an intelligent and wonderful account of a discovery made by the author in la Sala de Investigadores del Archivo General de la Administración—the Researchers’ Hall of the General Archive of the Administration: a Catalan translation of *Ulysses* made by Vidal Jové and dated in 1966 but that was never published. As the author states at the beginning, his purpose is both to shed light on the mystery surrounding the existence of this translation and to rescue the figure of Vidal Jové, a Catalan author and translator of numerous works. Among many other valuable reflections on the *Ulysses* translations and on the life of Vidal Jové, he takes a look at the often commented riddle of the “Aeolus” episode: *The Rose of Castille*. See the wheeze? Rows of cast steel.

Geel,” highlighting the present-day validity of the version provided by Vidal Jové.

Lidia María Monterio Ameneiro, in “‘A bird on its wings over water’: *Two Days in Aragon* de Molly Keane,” makes a convincing close reading of the book by the Anglo-Irish writer, Molly Keane. The adventures and vicissitudes of a family describe the reality of the tensions taking place between The War of Independence and the Irish Civil War. They reflect the bloodstained relations between the Protestant Ireland, represented by the “Big House,” and the Catholic Ireland, represented mainly by the frightening figure of the Irish rebel. For the interpretation of the characters, places, things and objects, the author turns to reliable sources and intelligent criticism.

In Maureen Mulligan’s “Irish Music and the Musical Background to Joyce,” once more the music motif in Joyce’s life and works is revisited, particularly in the short story “The Dead” in *Dubliners*, and this is always welcome. As Mulligan well explains, the Irish songs and ballads accompanied Joyce in his voluntary exile when he was feeling homesick for Dublin. Annie Barnacle, Nora’s mother, sang “The Lass of Aughrim” for him. Mulligan also mentions that Nora chose the shape of a harp for Joyce’s funeral wreath. But most of the article is devoted to describing with examples from the book, the importance of music in “The Dead,” where there are frequent allusions to known songs with symbolic meanings, performances on the piano, discussions, and ritual singing for celebrations. The author finishes her study pointing out the significance of the song “The Lass of Aughrim” to Gretta Conroy, whose hidden meaning is not revealed to her husband Gabriel until later. As we know, the song is played on the piano off-stage in a memorable scene in which Gabriel the writer sees his wife as if in another world: “*Distant Music* he would call the picture if he were a painter” (*Dubliners* 210). The clear style of the text, along with the quality of the direct quotations from *Dubliners*, is inviting the reader to unravel the fabric of the book.

Another contribution in the comparative area is presented by Juan Ignacio Oliva in “Intertextualidades y ecos joyceanos en la escritura confesional angloindia,” but this time

explicit aesthetical principles are involved. As an expert in the field, Oliva places at the apex of the connections between Joyce’s aesthetics and Postcolonial Anglo-Indian literature Joyce’s defiant attitude and his artistic pose to watch the world “from a sort of detachment” - from the voluntary exile of his writings. Oliva skilfully explores the subject on two Anglo-Indian writers, and points out the multiple poetic elements present in Joyce’s *A Portrait*, which exerted a great influence on works such as Amitt Chaudhuri’s *A Strange and Sublime Address* and Shyam Selvadurai’s *Funny Boy*. Many examples and valuable remarks are included in an extensive and detailed analysis which ends by proposing the postcolonial trends as essential intertextual patterns for the study of Joyce’s works.

Sonia Petisco, in her article “El monólogo de Molly Bloom: Disolución del alma,” presents an epiphanic re-reading of the celebrated Molly’s monologue at the end of the episode ‘Penelope.’ Leopold Bloom arrives home after his odyssey on the 16th of June and his wife Molly vanishes into a night of insomnia. Mentally displaced from her home, she initiates a journey to her own exile in which the traditional puritanical values of civilization are rejected, in which love, sex, marriage, church and money are demythologized. She then seeks shelter in nature and in the great first love of her youth but she feels incapable of filling her deep void and at the end the weak “yes” to life is her only hope. The intense, uninterrupted and swift stream of words in the monologue expresses all this. Sonia Petisco’s meditation is a tangible proof that after reading Joyce “neither literature nor life can ever be quite the same again,” as Anthony Burgess (272) once said.

María Isabel Porcel García’s “La influencia de Valery Larbaud en James Joyce” is a well documented essay written as an introduction to her own work in progress and part of a very suggestive research project in which she traces the genetic configuration of the literary DNA of *Finnegans Wake* with respect to the Spanish language. The famous French novelist and critic Valery Larbaud seems essential for this task since Joyce could have read the works by Spanish writers that the former had translated. It is well



known, for example, Larbaud's interest for Spain and Spanish writers, demonstrated through his frequent trips to Madrid, as well as through his translations and critical essays about Spanish authors such as Ramón Gómez de la Serna whom he met in Madrid in 1918. It is possible that Joyce used Larbaud's sources as referents for the vocabulary in *Finnegans Wake*.

The following essay by Jefferey Simons, with the expressive title: "The Literate Gusts of Aeolus," deals with the compositional evolution of this episode from *Ulysses*. After giving explanations to justify the choice of this episode for study and the point of view elected, the author goes deeply into the discussion using essential criticism and up-to-date bibliography. First, he refers to the composition of *Ulysses* as a whole and then to the opening of "Aeolus" in the 1922 edition in contrast with the episode's 1918 typescript. Second, he argues that the correlation between rhetorical or spoken and the literate or written is incomplete and misleading, and that the copious elements within the episode give evidence to the complex interweaving of orality and literacy. Finally, Simons finishes his brilliant essay pointing to the need for further research on the "literate orality" of *Ulysses* as a whole.

The essay "Biblical Echoes in *Chamber Music*," by María de la Cinta Zunino Garrido closes the volume. The author analyses the possible influence of the *Song of Songs* on James Joyce's *Chamber Music*. The author begins by explaining that the textual parallelisms between both works cannot be mere coincidences but motivated by Joyce's education, cultural background, and personal ideas on religion and politics. But the largest section of the essay is devoted to analysing in depth, and with the use of good critical sources, the motives, styles, imagery, and themes that both works share. Noteworthy instances from both works are closely compared and the presence of San Juan de la Cruz's

"Cántico espiritual" in *Chamber Music* is also mentioned.

The reading of this volume conjures up those words from the beginning of *Finnegans Wake*: "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs." To conclude then this review, it can be affirmed that one of the most valuable features of the volume is the multiplicity of visions and new research offered by well-known scholars on Joyce and Joyce's world. Joycecagainsawake. We can also say that, although there have been problems in the editing of some papers, the richness of the subjects, the critical thinking, the variety of contexts, and the in-depth analyses and references shown in most of the essays presented in this volume offer newcomers opportunities to come to know the life and works of the Irish genius and help old readers find new inspiration for future research. In Joyce there is always fun for everybody! although the door is only "ajar," as Ellmann puts it (4).

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