

documented. O'Neill makes ample use of previous studies that necessarily include several Italian and French publications. Among the Italians are some of the former trustees and honorary members of the James Joyce Italian Foundation, whose names it is a pleasure to recall here: Umberto Eco, Rosa Maria Bollettieri Bosinelli, Jacqueline Risset and Luigi Schenoni. These names, together with those of many other critics, are mentioned and quoted in the introduction, where O'Neill retraces the events that led to the 'final' translations of ALP – published when Joyce was still alive –, the publication history of these translations and, obliquely, the relative critical debate.

The introduction of the book is also divided into five short chapters, each dealing with a different translation (English, French, Italian, Basic) and with a conclusion entitled "Text and Macrotext", where, once and for all, it is made clear that as "there are no nonsense syllables in Joyce", and that as "Joyce's unit of attention had narrowed down to the single letter" (39)¹¹ this book, in dealing with translation, will proceed with a meticulous analysis of a book that, evidently, "remains a work perennially in progress" (200).

Fabio Luppi

Giuliana Bendelli, *Leggere l'Ulisse di Joyce* (With essays by G. Giorello and E. Terrinoni. Pref. by M. Bacigalupo).
(Milano: Vita e Pensiero 2017 – pp. 240, €16.00)

A random look at posts on several Facebook "reading groups" provides an interesting overview of the role that *Ulysses* and its author still have in

¹¹ These two sentences from the text are quotations from Joseph Campbell & Henry Morton Robinson respectively (1961. *A Skeleton Key to Finnegans Wake*, New York: Viking Press) and from Hugh Kenner (1992. "Shem the Textman," in Maria Rosa Bollettieri Bosinelli, Carla Marengo Vaglio, and Christine Van Boheemen (eds.). *The Languages of Joyce: Selected Papers from the 11th International James Joyce Symposium, Venice, 12-18 June 1988*. Philadelphia and Amsterdam: John Benjamins, pp. 145-54).

polarizing a large part of Italian readers' opinions. *Ulysses* is variously considered "hard to read", "a masterpiece", "badly written", "overpraised", "a must read"—and indeed one that, more often than not, is abandoned after few pages—, "a waste of time". Thoughts on Joyce himself are likewise antithetical: some praise Joyce as a "brilliant" writer, whose contribution to the development of world literature is no less than "vital"; others dismiss the Irish writer as "mediocre", metaphorically shrugging their shoulders at any proof to the contrary. Nonetheless, whether they are detractors or admirers of the novel and its author, all Facebook readers agree that *Ulysses* cannot be approached without some kind of paratextual apparatus.

With *Leggere l'Ulisse di Joyce*, Giuliana Bendelli offers a concise reading guide to *Ulysses*, which finds its place in an established tradition in Italian – which comprises, among others, Giulio De Angelis's *Guida alla lettura dell'Ulisse di James Joyce* (1961), revised by Giorgio Melchiori in 1984 – and provides Italian readers with effective interpretive tools to help them find their feet in the novel. Bendelli eschews the temptation to delve into the peculiarities of the chapters. Rather, she gives a synthetic presentation of each episode, which, together with the genealogical tree of the Blooms and the Dedaluses, offers a handy tool that complements the popular Linati and Gilbert-Gorman schemes – reproduced in the guide – and allows the reader to follow both the "internal suggestions" and the structure of the novel better (ch. 2 "La struttura del libro"). At the same time, attention is paid to some key features of Joyce's poetics and to some collateral material on *Ulysses* that, though well-known to the specialist reader, add to the general public's appreciation of both the novel and the critical debate surrounding it, starting with Massimo Bacigalupo's "Preface", which briefly expounds on the book's constant fascination for all readers.

Extensively quoting from both primary and secondary sources, Bendelli thus charts the various steps leading to *Ulysses*'s Italian translations, focusing on the challenge the translation posed for Giulio De Angelis and for Enrico Terrinoni not merely in the stylistic and lexical choices it imposed, but also because it prompted deeper considerations on the timelessness of the novel, on its apparent unreadability, and on its structure (ch. 1 "Come *Ulysses* divenne *Ulisse*"). It is on the novel's structure, on that complex, rigorous organization that nonetheless makes *Ulysses* susceptible to appropriation for artists (as painter Paolo Colombo's huge *Ulysses* series

and black and white drawings created for Bendelli's book demonstrate—ch.2 “La struttura del libro”) that Bendelli concentrates in the following chapters. It would be impossible to examine in detail Bendelli's text; what follows therefore provides a brief overview of some of the main features of her analysis. Retracing the critical debate on Joycean poetics and following the Linati scheme, she investigates the association of fourteen episodes of the novel to a particular Art/Science (ch. 3, “*Ulisse*: genesi di un romanzo moderno”). She then follows the characters' movements through Dublin, carefully choosing those passages in the text that best illustrate the novel's setting and providing the reader with an effective visual apparatus of some of the main Joycean places, thus restoring 1904 Dublin to its role of being an actual protagonist in *Ulysses* (ch. 4, “Il viaggio di *Ulisse* nella città di Dublino”). Finally, she delves into *Ulysses*'s “polyphony” and into its complex relationship with music and drama, indulging in Shakespeare's constant – almost haunting – presence in the Irish novel and ultimately focusing on *Bloomsday*, that “modern dramatization” of *Ulysses* that readers all around the world stage every year on 16th June and that probably represents the most appropriate tribute to a writer whose vision of the world owed so much to the theatre (ch. 5, “Il teatro polifonico dell'*Ulisse*”).

Bendelli's guide is completed by a well-defined bibliographical Afterword – which privileges a chronological order and the Italian translations of critical material in English – and an “Appendix” comprising three essays that are worth over-viewing. Bendelli's own “Come l'Italia accolse *Ulysses*” analyses with great precision *Ulysses*'s reception in Italy from its first appearance in the 1920s, which is mainly testified by the recurrence of references to the novel and its author in Italian journals in the interwar period. Typically, Bendelli points out, Joyce's fortunes in Italy coincide with the troubled events that accompanied the publication of his works, thus allowing us to perceive at a glance the disruptive effect that Joyce's books had on most Italian critics, all the while offering an interesting picture of the lively cultural and historical climate in which the scholarly journals were operating. Giulio Giorello's “Vicissitudini” – reworked from a previous essay – deals with the constant interplay between science and myth in modernity, a mutual exchange thanks to which *polytropos* Odysseus merges with “cautious” Darwin and Dante's Ulysses to create the paradigm of modern Ulysses/Bloom. Finally, Enrico Terrinoni's “*Ulysses*.”

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

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

Emanuela Zirzotti

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

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

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