

# Conference Glossary of Exile: A Report on the XI James Joyce Italian Foundation Conference, Rome, 31 Jan. – 2 Feb. 2018

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It was an amazing privilege to participate in The XI James Joyce Italian Foundation Conference in Rome – "James Joyce: The Joys of Exile". I also welcome the opportunity to summarize participating researches' main ideas, presented in many rich papers and through lively discussions afterwards, which opened the question about possibility of the lexicon project regarding the problems of exile in Joyce's works. Interesting interdisciplinary approaches and interpretations of Joyce's exile during the conference provided various options for (re)creating some (re)newed terms for a conceivable James Joyce Conference Glossary of Exile, remembering this Joycean meeting, which certainly expanded the theory of exile into undiscovered hermeneutic horizons.

## 1. Art as exile

During the official opening of The XI Annual James Joyce Conference in Rome, the introductory note "James Joyce: The Joys of Exile" by Franca Ruggieri, President of The James Joyce Italian Foundation, provided the framework for understanding art and literature as an exile, especially in the light of the events of the 20<sup>th</sup> century. This phenomenological reading of "exile", through its metamorphoses from Homer and the Bible, via the histories of migrations among many cultures, to very recent situations, was based on important texts about this subject: Adorno's *Minima Moralia*, Said's *Reflections on Exile* and *Representations of the Intellectual* and Cixous's *The Exile of James Joyce*,

reaching valuable conclusions in the perception of Joyce's work as an exile, and Joycean writing as exilic self-expression, where homeland is a universe of intertextuality. In the illuminating welcome speech, Giorgio de Marchis, Head of Dipartimento di Lingue, Letterature e Culture Straniere, Università Roma Tre, marked the (im)possibilities of Joyce's readings Pessoa, which can be interpreted as part of the exilic, unreal, or parallel literary history, particularly when literature is also viewed as a historical exile.

## **2. Context of exilic aesthetics**

In the presentation "James Joyce and the Exilic French Imagination: *A Portrait of the Artist as a Young Man* and the Development of an Aesthetics of Exile" by Jessie Alperin (Kenyon College), French Symbolist critical and poetical thoughts were examined as exilic influences in the development of the young artist and silent voice of French literary aesthetics behind the text of Joyce's novel *A Portrait of the Artist as a Young Man*.

## **3. Exile as metaphor and trope**

The paper "'The fringe of his line': Metaphors of Exile in Joyce" by Jolanta Wawrzycka (Radford University) analyzed the exilic language of Joyce's works, marked from poststructuralist and postcolonial perspectives of understanding the rhetorical and the poetical constructs of exile as problems of identity and its "cultural determinism" through the space between alienation of a certain place to the limitlessness of the "inner exile" of characters. In the research "Marginality and Exile in *A Portrait of the Artist as a Young Man*", Muhammad Ajmal (Heidelberg University) presented the differences and some innovations in the narrative forms of *A Portrait of the Artist as a Young Man*, these being dictated by metaphors of "psychological exile" as an artistic escape from certain roles in society.

#### **4. Exile in the ontology of translation**

One of the main plenary speakers, Sam Slote (Trinity College Dublin), in the paper “The Phantom Yes”, tackled the problems of translation as fictionalization of the text, and also focused on the editorial multiplications, textual transmissions and mistranspositions of the relevant sign at the very end of the “Ithaca” episode in several translations and new editions. Posing the questions: if Derrida’s “oui” is always Joyce’s “yes”, how is the text retranslatable when it is once translated and investigating some translation differences between English *Ulysses* and French *Ulysse*, Slote detected and, through the concepts of Walter Benjamin and Paul de Man, interpreted the translational displacements of a few more phantom yesses in the French translation of *Ulysses* and Derrida’s *Ulysse gramophone*.

#### **5. Exile into new libraries**

After the panels and plenaries on the first day of the conference, the presentation of some recent publications on James Joyce was excellently organized and delivered by Franca Ruggieri, Jolanta Wawrzycka, Giuliana Bendelli, Francesca Romana Paci and Enrico Terrinoni. Among the presented books were *Joyce’s Fiction and the New Rise of the Novel (Joyce Studies in Italy 19)*, *Reading Joycean Temporalities (European Joyce Studies 27)*, *Leggere l’Ulisse di Joyce*, four volumes of the Italian translation of the first and the second book of *Finnegans Wake* and an Italian translation of Joyce’s *Pomes Penyeach*, which made a really enjoyable “exile” into the new library at the Joycean conference in Rome.

#### **6. Exiled self in theories**

In presentation “‘Self exiled in upon his ego’: A lingerous longerous book of the dark of the Exiled Self”, Tamar Gelashvili (Ivane Javakhishvili Tbilisi State University) exposed aspects of the exiled self and minds of homelessness in the 20<sup>th</sup> century through different forms of exile in *Finnegans Wake*, where the

plurality of the narrator's exiled selves in examining the sense of exiled language is followed to the exilic selves of the readers. Brendan Kavanagh (University of Cambridge), in the paper "Between two roaring worlds where they swirl, I': Re-Situating the Exiled Self in *Ulysses*", argued that the re-making of exile in *Ulysses* between the physical, social and psychological relations from the viewpoint of environmental theory on Joyce's writings posed the transmission among self, environment and total circulation as an active structure for a new interpretation of the exiled self.

## **7. Exilic intertextuality**

The paper "Trieste-Zurich-Paris-Galway: Reading for 'Proteus' at Home and Abroad" by Ronan Crowley (University of Antwerp) uncovered some elements of James Hardiman's pretext in several images of the "Proteus" episode in *Ulysses* and in *Finnegans Wake*, showing the importance of exilic intertextuality and its transformation into narrative form, from some of Joyce's readings and translations in 1912, through finalizing "Proteus" in 1917, to the time of work on *Finnegans Wake* in 1927.

## **8. Expatriates in history and cultures**

Annalisa Federici (University of Rome "Sapienza"/University of Viterbo "Tuscia"), in the paper "Being Expats Together: Joyce in Expatriate Little Magazines and Autobiographies", explained the poetic situation of exiles in the cosmopolity and cosmopolitanism of expatriates in Parisian readings of the Dublin universe in critical texts of Joycean early reception through the voices of the community of contemporaries in international literary journals and autobiographies.

## **9. Fictionalization of the exile in other media**

After the panels and plenary on the second conference day, in a multimedia experiment “Segni e disegni colorati in *Finnegans Wake*, raffigurazioni” the painter Paolo Colombo presented visual evocations: metamorphoses of graphic communications from numerous sciences and linguistic transformations in many cultures through the history of letters and signs, as the main concept of Joycean writing in progress and an original example of the fictionalization of Joycean exile into new mediagraphy.

## **10. Figures and genre of exile**

While Andrew Goodspeed (South East European University of Tetovo), in the presentation “‘There were men there – and also women’: Locating the Women in Joyce’s *Exiles*”, described tensions and possibilities of reaching coherence in *Exiles* from the perspective of the exiled and excluded figures of women in the play, Giuliana Bendelli (Catholic University of the “Sacred Heart”), in the paper “Exile(s) in drama and in life”, interpreted the characteristics of a suitable genre for the problems of exile, explaining why the literary form of the drama as the appropriate structure for the tension between exilic forces in the personal life of the artist and the necessity for impersonality in the text situated Joyce’s *Exiles* in the essential position for this type of discussion.

## **11. Heterotopic exile through world literature**

Through Foucault’s explanation of heterotopia, in the proposal “Heterotopias as Exile: a Reading of James Joyce’s *Dubliners*” by Edvige Pucciarelli (University of Bergamo), Joyce’s experience of writing an exile was described as a privileged occasion for the heterotopic transgression between different cultures. While the paper “The British and Roman Empires, Judaism, and the History of Language in Joyce’s ‘Aeolus’” by Patrick Mullen (Queen’s University) analyzed parallels between Irish and Jewish, British and Roman pasts, through the history of

language as the space of conflicts, the proposal “Joyce and Svevo: Mirror Portraits of Two Exiles” by Francesco Marzano (Catholic University of the “Sacred Heart”) examined problems of the exile in the intellectual and intertextual discussions between Svevo and Joyce and their writings. In comparison to many other (un)voluntarily expatriates in world literature, the research “Modernity, the problem of Tradition and writerly Exile; a comparative study of James Joyce and Perumal Murugan” by Preethi Sreenivasan (Indian Institute of Technology) explored the crisis of modernity and “modern masculinity” in the narrative structure of exile through understanding various interpretations of culture under imperialistic circumstances, especially in transit from local via global to exiled, relating to the literary parallels of Irish and Indian modernity in the works of James Joyce and Perumal Murugan.

## **12. Intermediations of exile**

In the multimedia presentation “Joyce as Madam Butterfly: exiles in their own country”, Carla Vaglio Marengo (University of Turin) offered the relation between exilic conditions in Joyce’s writings and Puccini’s famous piece, focusing on identity constructed from the exile and the ways of researching eloquent silence in text and music. The research “‘Cyclops’ as a Hologram of Exile” by Taura Napier (Wingate University) illustrated a verbal and hologramic “portrait of exile” in the “Cyclops” episode, through the parallax of space, time and displacement of the writer. In the intermediate connection between the inner exile of a disabled, dysmorphic subject, deformity of language and exilic tonal music in the “disabled” dodecaphony of Joyce’s novel, in the proposal “The Joys of Disabled Internal Exile in *Finnegans Wake*”, John Morey (Royal Holloway, University of London) investigated the textuality of Joyce's last work.

## **13. Lexicography of exile**

In his lecture “Lexical Exile”, through the strategy of multiple and trans- translational close readings, conference plenary speaker Fritz Senn (Zurich

James Joyce Foundation) offered the term “lexile”, defining it especially in “the dislocutions” of things and words in (translations of) *Ulysses*. In the exilic simultaneity of Greek and Latin names of Odysseus in transition through the title and translations of Joyce’s novel, as well as in examples of words with “pt”, or in Joyce’s written diaspora of some of his exiled letters and in much more valuable examples from *Ulysses*, this rich presentation argued about ways of misplacement total (un)translatability.

#### **14. Narrative strategies of exile**

Discussion about the typology of the narrative strategies of exile, escape, “exile at home”, alienation in language from *Dubliners*, over *A Portrait of the Artist as a Young Man* to *Ulysses* was announced by Manana Gelashvili (Ivane Javakhishvili Tbilisi State University) in the proposal “Exile as a Theme and a Narrative Strategy”. While Rebecca M. Lynch (Radford University), in the paper “Dublin Through the Looking-Glass: An Analysis of ‘Eveline’ and ‘The Sisters’”, described components of exile in the narrative gnomonic structure in *Dubliners* from the position of trauma theory, Ioana Zirra (University of Bucharest), in the speech “Silence and Cunning: the Irish Exile’s Postcreative Immortality in ‘Oxen of the Sun’”, problematized “the Irish exile”, its narrative mechanics and inversions, between cunning and silence in Joyce’s works. Lawrence Wang (University of Essex) tried to detect elements of “queer narrativity” in exilic structure of *Finnegans Wake* in the research “‘It am queery!’: the Queer Failures of Exile in *Finnegans Wake*” and Laura Gibbs (Goldsmiths College, University of London) questioned the narrative of *Finnegans Wake*’s totality from the psychological perspectives of trauma, in order to present textual recovery as (im)possible fragmental coherency of “fractured identity” in the presentation “In the *Wake* of Trauma: Exploring Exilic Identity Through James Joyce’s Evasion of Narrative Fetishism”.

## **15. Returning through exile**

Through the interpretations of connections between Joyce and Dante, “Penelope” as code in *Ulysses*, theories raised by Daedalus, and an examination of the line between fiction and biography in the works of James Joyce, Gabriele Frasca (University of Salerno), one of the plenary speakers at the conference, in the paper “*Exisle: the angst of return/Exisle: l’angoscia del ritorno*”, discussed exile situations in language and the impossibility of total escape, where it seems that the absolute is just “an escape with no return”, but also always problematic in its polemical context from the perspective of multi-directional *Finnegans Wake*.

## **16. Stylistics of exile**

While the paper “Corpus Stylistics and *A Portrait of the Artist as a Young Man: reading images of exiles*” by Chiara Sciarrino (University of Palermo) questioned how data on exile of the corpus stylistics can reveal uncovering interpretations between *Stephen Hero* and *A Portrait of the Artist as a Young Man*, the research “Style in exile. The exile of style. *Giacomo Joyce*” by Lia Guerra (University of Pavia) considered *Giacomo Joyce* as exiled artistic experience from Joyce’s style and genre experiments and the visuality of writing style in this text (especially in examples of connections between the body and the world or the hunting theme in Joyce’s early works) as a sort of exile of other arts forming web of new styles in the literary text.

## **17. Symposium in studies of exile, and future directions**

An intellectual symposium for Joyce’s 136<sup>th</sup> birthday anniversary, organized by The James Joyce Italian Foundation (with assistance from the Department of Foreign Languages, Literatures and Cultures at the University of Roma Tre) was introduced with a Welcome Gathering of the Scientific and organizing committee and members of the Foundation, and followed by the annual meeting of the members of The James Joyce Italian Foundation. The pleasant tradition of infinite

Joycean discussions was continued during the Reception in a wonderful atmosphere at the Embassy of Ireland in Rome, hosted by His Excellency Ambassador Colm Ó Floinn. This conference symposium strengthened more epiphanies in conversations and mutual professional gifts of ideas for studies about Joyce and exile, as a kind of special “joys of exile”.

After so many issues being fruitfully raised and discussed, and new possibilities of interpretation opened at the conference “James Joyce: The Joys of Exile”, it can be concluded that exile in the works of James Joyce seems to be a challenging theoretical problem. Based on the reflections of the conference, it is legitimate to expect valuable studies of exile in the next annual journal *James Joyce: The Joys of Exile, Joyce Studies in Italy 20*, which will present original perspectives of readings of “exile” in Joyce.