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Chapter XIV. Modern Literature

14. James Joyce

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In 2023, many Joyceans may well have found their most provoking engagement with James Joyce not in an academic monograph or article but in a South London gallery: ‘Anselm Kiefer – *Finnegans Wake*’, exhibited at White Cube from June to August 2023. Visitors to the gallery were met by a mass of heavily daubed paints, twisted metals, blasted concrete slabs, barbed wire, abandoned shopping trolleys submerged in sand and all other manner of aged kipple, inscribed here and there with passages from Joyce’s text. Kiefer’s lifelong thematic concerns—war, mythology, genocide—were all conveyed with grimy, material urgency. Dashed across the walls and floors of White Cube, the work of reading, analysing and understanding Joyce in our time was made visible in sand, concrete and rust.

How, then, did scholars engage with the work of understanding Joyce in 2023? Multiple full-length studies were published, covering a diversity of topics from the Irish Revolution [1916–1923] to Joyce’s mandalas. *Joyce Studies Annual* took a hiatus following its *Ulysses* centenary issue. A 2023–4 edition of *JSA* is due for publication in February 2025. Articles and book chapters on Joyce were plentiful and wide-ranging. As such, it seems appropriate to begin with an area of study which reflects on the state of Joyce studies and the Joyce community. Following the publication of ‘An Open Letter to the James Joyce Community’ (*Modernist Review* [2019]), concerns surrounding an endemic culture of sexual harassment, abuse and assault within the field have, sadly, lost none of their relevance. Proceedings from the James Joyce Society’s 2023 ‘Making Joyce Studies Safe For All’ conference were published in the *Modernist Review* (51[2024]), including contributions from Joyce Society President Jonathan Goldman and Vice-President Cathryn Piwinski.

Concerns within the Joyce community were reflected in scholarship as multiple authors explored the sexual and gender politics of Joyce’s writing. Julie McCormick Weng’s ‘Reading James Joyce in the Wake of the #MeToo Movement’ (in Katherine Ebury, Matthew Fogarty and Bridget English, eds, *Ethical Crossroads in Literary Modernism*, pp. 235–51) examines the sexual ethics of *A Portrait of the Artist as a Young Man* [1916] and *Ulysses* [1922], exploring how ‘Joyce offers pathways for imagining nonviolent, uncoercive sexual intimacy [...] present [ing] an ethic of sexual intimacy that is bound up with an ethic of empathy – what Joyce

calls an ability “to bow” the “mind” (p. 237). The ethical demand in Joyce’s writing is foregrounded as Weng’s chapter emphasizes the role of literature as ‘a form of soft power that beckons readers to bow their minds, to empathize’ (p. 251).

James Joyce Quarterly featured a cluster of essays on Joyce’s gender and sexual politics, including feminist and queer studies perspectives. Drawing from scenes in *Portrait*, *Stephen Hero* [1944] and *Ulysses*, Angus McFadzean’s ‘The Aesthetic of Transgression: Love and Limits in the Early Work of James Joyce’ (*JJQ* 60:i[2022–3] 17–38) traces the shift in Joyce’s early writings from an understanding of transgression in its conventional Christian form towards a model which anticipates Bataille’s dialectics of transgression. McFadzean’s article provides a comprehensive analysis of the aesthetics of transgression in Joyce’s early works while gesturing towards forms of ethical love which develop by the end of *Ulysses*.

In ‘The Joycean Outlex and the Promise of Feminist Lexicography’ (*JJQ* 60:i[2022–3] 39–57) Emily James brings Joyce into dialogue with Virginia Woolf, observing the resistance of both authors to the lexical authority of dictionaries and identifying their parallel cultivation of alternative lexicographies. The article includes an analysis of Joyce’s ‘outlex’, a term used to describe Shem in *Finnegan’s Wake* that James interprets as a portmanteau of ‘outlaw’ and ‘lexicographer’, thus: ‘[the] outlex could be a kind of renegade lexicographer’ (p. 42). While Joyce and Woolf are shown to diverge in their strategies, their forms of alternative lexicography both respond to imperial and patriarchal enclosures of language.

Jeremy Lakoff’s ‘Mute Pearl: The Queer Sonic Dynamics of Murmurs in *A Portrait of the Artist as a Young Man*’ (*JJQ* 60:i[2022–3] 59–73) builds on studies such as *James Joyce’s Silences* (Jolanta Wawrzycka and Serenella Zanotti eds [2018]) as well as scholarship from Derek Attridge [2009], Margot Norris [2009] and Maud Ellmann [2009]. Focusing on scenes from *Portrait*, Lakoff ties murmurous indeterminacy to queer subjectivity and the ‘concealment and disclosure inherent to closeting’. While the closet secludes and obscures the queer subject, sound might allow us to ‘murmur through the closet’s walls’ (p. 68). In attending to the murmur, Lakoff adds a dimension to readings of Joyce’s sensoria that accounts for *intensity* as well as sensation.

In ‘Dublin in Drag: Costuming and Performing Culture in “Circe”’ (*JJQ* 60:i[2022–3] 97–118), Ashley Savard examines moments of cultural performance and costuming in ‘Circe’ via theories of drag. Using Joyce’s work, Savard expands the disruptive potential of drag ‘to include not only gendered or sexual transgressions but also cultural ones, particularly those performances that queer our understanding of culture as something fixed and inherent’ (p. 99). ‘Circe’ appears again in Maxwell Woods’s analysis of slum scenes in *Ulysses* in their article ‘Can the Slumdweller Speak? James Joyce and Mediating Dublin Slum Discourse’ (*JUH* 49:iii[2023] 520–32) with particular attention to sex work and the character of Zoe Higgins.

Elsewhere, *Feminist Modernist Studies* featured Catherine W. Hollis’s short but insightful article ‘Intergenerational Feminism, Anarchism, and the Publication of *Ulysses*’ (*FMS* 6:i [2023] 31–5). Following Clare Hutton’s archival exhibition at the Harry Ransom Center—which emphasized the importance of women in the publication of *Ulysses*—Hollis examines the relationship between publishers Margaret Anderson and Jane Heap and the revolutionary anarchist Emma Goldman and the extent to which ‘Goldman’s anarchist influence on Anderson and Heap inspired their decision to serialize *Ulysses* [in the *Little Review*]’ (p. 31). Hollis challenges received notions of Goldman’s waning influence on the *Little Review* from 1917 onwards, suggesting that the *Little Review*’s apparent retreat from anarchism post-1917 was less ideological and more ‘a tactic [...] to separate the *Little Review* from the hundreds of other radical newspapers being investigated by the nascent F.B.I. and the U.S. Post Office

for “seditious” material’ (p. 33). Anderson and Heap’s determination to serialize *Ulysses* is read by Hollis as a response to Goldman’s arrest and trial in June 1917.

Finally, Lloyd (Meadhbh) Houston’s *Irish Modernism and the Politics of Sexual Health* includes the chapter ““Their syphilisation you mean”: Irish Modernism and the Politics of Venereal Disease’. Houston covers significant ground, beginning with a compelling reading of Joyce’s most famous syphilitic: Father Flynn of “The Sisters” [1914]. Departing from established critical readings of Flynn’s syphilitic paralysis as symbolic of the infection of British occupation, Houston reads Flynn’s illness as a means of presenting ‘the Catholic Church as a degenerate threat to precisely the sorts of resurgent masculinity that Irish Ireland nationalists sought to champion’ (p. 108). Irish nationalism remains in focus as Houston explores uses of degenerationist rhetoric by Sinn Féin and Maud Gonne’s Inghinidhe na hÉireann to cement the association of British occupiers with syphilis, culminating in Oliver St John Gogarty’s venereal-panic play *Blight, the Tragedy of Dublin* [1917]. Joyce is shown by Houston to have derided Gogarty’s sexual puritanism, objecting to the latent bigotry in his writings, particularly his advocacy of Irish racial hygiene, Anglophobia and antisemitism. Joyce’s scepticism of sexual purity is at its sharpest in ‘Circe’ wherein Irish nationalist purity narratives are parodied and critiqued in Bloom’s interaction with the English sex worker Zoe. Despite Joyce’s sustained critique of the degeneracy/purity-Anglo/Irish binary, Houston shows that Joyce did indeed connect syphilis to British militarism in his writings, likening its proliferation in Ireland to other methods of colonial oppression ‘comparable to the Famine [...] or the brewing industry’ (p. 134). Houston closes with an astute observation of great relevance to studies of Joyce’s sexual politics:

Notwithstanding ... the desire of Joyce studies to find in the author a reflection of contemporary identity politics or an anticipation of deconstructive critiques of gender, sexuality, and colonialism, attention must be paid to the ways in which normative assumptions which undergirded the rhetoric of sexual pathology upon which Joyce drew ... were apt to reinscribe themselves in the critiques that rhetoric facilitated (p. 115).

Certain reactionary tendencies are detected by Houston in ‘The Sisters’ and *Ulysses*, complicating claims for Joyce’s progressivism. As questions of Joyce’s gender and sexual politics remain urgent, Houston reminds us of the limits of recruiting Joyce, an imperfect ally, into current political demands. (For more on *Irish Modernism and the Politics of Sexual Health*, see ‘Modern Irish Poetry’.)

Joyce’s political entanglements proved a rich theme in 2023 scholarship as this survey turns towards Luke Gibbons’s *James Joyce and the Irish Revolution: The Easter Rising as Modern Event*. In this full-length study, Gibbons examines the Irish revolutionary period [1916–23] and Joyce’s positioning therein. In his preface, Gibbons quotes the poet and critic Valéry Larbaud: ‘Joyce “did as much as did all the heroes of Irish nationalism to attract the respect of intellectuals of every other country toward Ireland”’. This, Gibbons suggests, ‘distills many of the disparate arguments’ (p. xix) of his analysis. As such, the broader aims of Gibbons’s study are twofold. Firstly, to recover the Irish Revolution, and the Easter Rising in particular, from the insular Romantic nationalism of the Celtic Revival, redefining it instead as a distinctly modern and modernizing event of international importance. Secondly, to demonstrate that Joyce, while not an overtly revolutionary figure and ‘often perceived as set apart from events in Ireland’, nevertheless emerged from ‘the same culture that produced the Easter Rising and the Irish Revolution’ (p. 3). Joyce’s modernist sensibility can thus, Gibbons posits, be read as co-emergent with the revolution (p. 3).

Over nine chapters, Gibbons explores how Joyce's experimental literary method was received favourably by, and remained influential upon, those discontent with the conservatism of the post-revolutionary Irish Free State. These include the writer and IRA 'gunman' Ernie O'Malley, whose notebooks on *Ulysses* and *Work in Progress* [1927–38] are examined in chapter 8 (pp. 188–93) and Easter Rising veteran Desmond Ryan, whose memoir *Remembering Sion* [1934] features 'one of the most acute early appraisals of *Ulysses* from an Irish perspective' (p. 204) and is shown to owe a significant stylistic debt to *Ulysses*. The appeal of Joyce's style to the revolutionaries is perhaps best described in Gibbons's first chapter. Here, Gibbons identifies Joyce's technique of 'systematically vivifying pictures' (p. 31) such as photographs or previously static scenes with movement. In resisting the 'fossilization of the past' (p. 31) Joyce's lively recreation of pre-1916 Ireland, particularly in *Ulysses*, appealed to radical readers as a time when revolutionary futures still beckoned: '*Ulysses* may thus be conceived as looking back to a time when it was possible to look forward' (p. 34).

The power of *Ulysses* to evoke Ireland's past is the subject of Maximilian Feldner's article 'Reading the City: Cultural Memory and the Representation of Colonial Dublin in James Joyce's *Ulysses*' (*JJQ* 60:iv[2023] 507–26). Feldner opens with the stark fact that, due predominantly to heavy bombing during the Easter Rising, 'the Dublin that Joyce knew and portrayed in *Ulysses* had [...] disappeared by 1922' (p. 507). Proceeding from cultural memory studies, Feldner provides an incisive analysis of *Ulysses*'s Dublin as a 'potent site of memory' (p. 507) both in its use of characters' individual memories to recreate the city and as a document of Joyce's own recollections of Dublin's topography. *Ulysses* is further examined as 'a mnemonic device that contributes to the collective memory of Dublin' with Feldner suggesting that it 'might even be the text that has most importantly shaped the collective view of the city in the early twentieth century' (p. 517).

A wealth of scholarship in 2023 focused on diverse intersections of Joyce with genre, philosophy, psychology and religion. Emma-Louise Silva's *Modernist Minds: Materialities of the Mental in the Works of James Joyce* provides an engaging and fresh analysis of the Joycean mind, challenging accounts of the modernist mind's inward turning towards interior landscapes, a reading Silva places at odds with Joyce's resolutely non-dualist conception of mind and body. Silva adopts a twin approach for her critique of the inward turn, drawing on recent theories of 4E cognition as developed by Albert Newen, Leon de Bruin and Shaun Gallagher [2018] and utilizing cognitive-genetic narratology, following Van Hulle [2014; 2016; 2022], Luyten [2015], Beloborodova [2018] and Herman and Krafft [2023].

Following her prologue, Silva's second chapter moves through theories of the mind from Cartesian dualism and computationalism to 4E cognition, the latter providing a non-dualist model of mind as 'dynamically fused with its bodily and worldly surroundings' in a manner which is 'embodied, embedded, extended, and enactive' (p. 4). Silva concludes this chapter with a reassessment of the inward turn in modernist and Joyce studies.

Silva continues to her third chapter, outlining methods of cognitive narratology and genetic criticism. Silva concludes with a section on cognitive-genetic narratology, a synthesis of the two methods in which 'by studying the dynamics of the writing process and by tracing the evolving versions of characters' trains of thought as Joyce composed them over time, new understandings can be generated of cognition as evoked in the author's oeuvre' (p. 59).

Silva's fourth chapter surveys four Joycean minds: Stephen Dedalus, Leopold Bloom, Molly Bloom, and Joyce himself. This chapter is where Silva's analysis is sharpest. The chapter's first section traces the development of Stephen Dedalus's mind throughout Joyce's corpus, with sub-sections on 'Telemachus', 'Nestor', and 'Proteus'. Stephen's mindscape is shown to change across works and, intriguingly, across versions of 'Nestor' and 'Proteus' as they appear in the *Little Review* and the 1922 text. Leopold Bloom's mind is examined within

'Calypso', 'Lotus Eaters', 'Hades', 'Ithaca', 'Aeolus', and 'Nausicaa'. Where Stephen's mental processes involve 'cognitive and affective states [...] that establish his poetic talent and his erudite intellect' Bloom's are described as 'mov[ing] in more compassionate directions, exhibiting perhaps a higher level of emotional intelligence and pseudo-scientific knowledge' (p. 95). Molly Bloom's 'Penelope' soliloquy, often cited as 'the' quintessential text of the interior modernist mind, is re-examined as 'an episode that takes the fictional portrayal of the fusion between mind, body, and world to its limits', suggesting that 'though Molly's mind is evoked [...] as a convoluted one and as a mind that mainly engages with memories, reveries, and future plans [...] it still is a mind that observes worldly details and that acts and reacts upon audible, visible, and tangible elements in the narrative' (p. 145). Here, Silva restores Molly's wholeness: she is neither a fragmented body, subject to the lascivious gossiping of others, nor an unmediated mind bracketed off from the world of the novel. Silva's final section takes up the mind of Joyce himself, focusing upon his writing process, particularly his notebooks. Analysing Joyce's use of writing materials, Silva suggests that 'Joyce's dependency on the material tools in his environment can be classified as a prime example of an "extended mind", since the part of the writing process that could have taken place "in his head", actually took place "in the world"' (pp. 147–8). The strength of Silva's thesis of the materiality of mind is most elegantly expressed here. As Silva draws to a close, she emphasizes the importance of France Raphael to the composition of *Finnegans Wake*, drawing on materials from *The James Joyce Archive* (eds Groden et al. [1977–9]). Raphael's transcriptions of Joyce's leftover *Ulysses* notes are shown to be integral to the composition of the *Wake*, demonstrating 'not only [...] how Joyce relied on his material surroundings and his notebooks, but also how he relied on other people' (p. 161).

Colm O'Shea's *James Joyce's Mandala* is an eye-catching work. In this full-length study, O'Shea points to Joyce's interest in Eastern mysticism as an under-examined area of inquiry, citing the recurrence of mandalic structures throughout his works, particularly *Finnegans Wake*. While O'Shea concedes that 'Whether or not Joyce studied ritual mandalas I cannot say, having found no record of his doing so' (p. 7), this question seems beside the point. Indeed, O'Shea embarks on the more interesting task of 'using the mandala to read Joyce' (p. 2). The first two chapters outline theories of the mandala, from the psychoanalytic and metaphorical readings of Carl Jung and Ernst Gombrich to the cultural-religious practices of Zen Buddhism, Taoism and Tantra.

O'Shea's third chapter focuses on *Dubliners* [1914], moving briefly away from the mandala towards the samsaric wheel—'the Wheel of Life and Death' (p. 46)—a structure which represents the 'circuit of living [...] an interminable wandering into the ravages of disappointment, loss, sickness and/or old age, and, inevitably, death' (pp. 46–7, original emphasis). The rise and fall of the samsaric wheel provides a structure for reading *Dubliners* which aptly describes both its central concern with paralysis, 'reveal[ing] both glimpses at liberation [...] and incarceration' (p. 71), and the varying fortunes of its characters, who as O'Shea notes, 'are mostly fallers' (p. 49).

Chapters 4 and 5 see O'Shea undertake his analysis of the *Wake*-as-mandala in earnest. Chapter 4 provides a close reading of sections of the *Wake* alongside Jung's list of the nine traits of the mandala and William Lethaby's *Architecture, Mysticism and Myth* [1891]. This pairing enables O'Shea to draw out the suggestive alignment of the *Wake*'s mandalic and architectural imagery of domes, spheres and quadrangles. Chapter 5 moves away from 'the static, formal aspect of the mandala' (p. 139) suggested by chapter 4's architectural parallels towards a mandalic trait omitted by Jung, that of the 'yab-yom' (male-female) polarity. This polarity is used to explore the *Wake*'s productive tension of stasis and dynamism, with particular attention to marriage and sexual union.

O'Shea's final chapter centres around an intriguing question: 'Can one reconcile the notion of the mandala as *breakthrough* (to the liberation of non-duality) with that of psychological defense against a schizoid breakdown?' (p. 154). Here, O'Shea observes the tension between the Jungian mandala as stabilizing the schizoid ego and the ritual mandala as ego-transcendence. Reading the *Wake*-as-mandala, this may explain readers' varying responses to it: 'for every fan of the *Wake* that sees a work of genius, there are easily as many that find something oddly worrying about the book, even disturbing' (p. 154). O'Shea cites Nancy Andreasen's description of Joyce's schizoid tendencies, followed by Robert Kaplan's insistence upon Joyce's artistic discipline as an example of his polarizing potential. Rather than coming down on either side, O'Shea places Joyce on a continuum between these two positions: 'I see the Joycean mandala as the product of both a great artist *and* a schizoid disposition' (p. 162). O'Shea's study achieves more than merely proving Joyce's interest in Eastern mysticism or mandalas. Instead, the mandala works in O'Shea's study as an effective and novel lens for reading Joyce. As such, O'Shea's study should appeal to Joyceans from a range of approaches.

Two scholars considered Joyce's use of parody. Sarah Davison's *Modernist Parody: Imitation, Origination, and Experimentation in Early Twentieth-Century Literature* foregrounds 'parody as a primary reflex of modernism' (p. 4), a reflex not lacking in Joyce's work. Davison's chapter 'A "Bawd of Parodies": James Joyce's Practices as a Parodist from His Early Writings to *Ulysses*' examines parody in *Dubliners* and 'Oxen of the Sun', the latter of which 'establishes the agenda for Joyce's future conquest of English, pointing forward to the supra-national, polyglot, and profoundly parodic language of *Finnegans Wake*' (p. 230). Davison's chapter will also be of interest to scholars of Joyce's poetry, featuring analysis of decadent and Elizabethan language in *Chamber Music* [1907]. (For more on *Modernist Parody* see 'General' and 'T.S. Eliot'.) In 'James Joyce's *Liebestod*: Fascism as Civil War' (*JML* 46:iii[2023] 20–37) Michele Chinitz examines Joyce's parody of Wagner's *Liebestod* (*Tristan und Isolde* [1859]) in *Finnegans Wake*, suggesting that it 'replaces the fascist myth of national redemption with endless cycles of love and suffering in history'. Thus '[t]he novel's circularity [...] forms a riposte to the redemption narrative in fascist politics' (p. 20).

Joyce's interest in Nietzsche is examined in Matthew Fogarty's 'Henry Flower Esq. and the Uses of History for Life in *Ulysses*' (*JJQ* 60:iii[2023] 357–77). Writing against the notion that Joyce's interest in Nietzsche's philosophy was limited to a brief dalliance in his youth, Fogarty shows that his interest persisted beyond his emigration to Europe in 1904. Fogarty brings Nietzsche's concepts of 'cultural paralysis' and the 'suprahistorical approach' (p. 358) into dialogue with Leopold Bloom's alias, Henry Flower. In foregrounding this relatively under-examined aspect of *Ulysses*, Fogarty argues that Bloom's alter ego performs a dual personal and political function, 'allow[ing] Bloom to recognize the restorative potential of a surrogate father-son relationship with Stephen' and 'perform[ing] a conciliatory function that establishes a philosophical blueprint for postcolonial nation-building' (p. 358).

Two book chapters offered intriguing analyses of Joyce's treatment of time and time technologies. In 'James Joyce, Irish Modernism, and Watch Technology' (in Margaret Kelleher and James O'Sullivan eds, *Technology in Irish Literature and Culture*, pp. 201–16) Katherine Ebury examines three Joycean timepieces: Bertha's wristwatch in *Exiles* [1918], Leopold Bloom's pocket watch and HCE's Waterbury timepiece. Ebury compellingly draws these three watches together as symbolic of the 'enacted and unacted desires' (p. 213) of their wearers. In '*Finnegans Wake*, Modernist Time Machines and Re-enchanted Time' (in Suzanne Hobson and Andrew Radford eds, *The Edinburgh Companion to Modernism, Myth and Religion*, pp. 404–22), Gregory Erickson proceeds from Max Weber's theory of disenchantment, suggesting that 'modernist texts can reveal forms of magical re-enchantment

through time travel' (p. 404). Working with Joyce's *Finnegans Wake* notebooks at the University of Buffalo, Erickson approaches them 'as objects in themselves' (p. 407), regarding them as both 'decaying objects [and] [...] time travel portals' (p. 408). Erickson's engaging analysis of ruins and time travel brings Joyce into conversation with H.G. Wells, Albert Einstein, Bram Stoker and Rose Macauley. (For more on *The Edinburgh Companion to Modernism, Myth and Religion*, see 'T.S. Eliot' and 'Virginia Woolf'.)

Several scholars examined Joyce's use of languages as well as Joyce in translation. Marta Figlerowicz's article 'Joyce-Pidgin-Man' (*ELH* 90:ii[2023] 519–48) focuses on *Finnegans Wake* and the manner in which Joyce 'creates a utopian, omni-cultural pidgin that reckons with the linguistic and political histories of Europe and its colonies' (p. 519). In this manner, Joyce builds 'a coherent linguistic and cultural *politics*' which orients readers 'toward the everyday needs and realities of people who are made to live between cultures and tongues' (p. 519). In 'Hebrew Language Expressions, Phrases, and Terms in *Ulysses*' (*JJQ* 60:iv[2023] 585–92) Andrei Herzlinger provides a concise survey of Hebrew language usages in *Ulysses*, with particular attention to Jewish liturgical, biblical and kabbalistic references.

In 'Corpus Stylistic Analysis of Literary Translation using Multilevel Linguistic Measure: James Joyce's *Dubliners* and *A Portrait of the Artist as a Young Man* and their Korean Translations' (*Target* 35:iv[2023] 514–39), Jisu Ryu, Soonbae Kim, Arthur C. Graesser and Moongee Jeon provide a corpus-based study of Seongsuk Kim's Korean translations of *Dubliners* and *Portrait*. The authors observe that 'studies in corpus-based literary translation [...] have generally been concerned with only one or two aspects of style' (p. 515). Building on previous computational analyses, this article broadens the range of features included in corpus-based studies by utilizing new analytical programs. In so doing, the authors hope to 'open up possibilities for in-service or potential translators as well as researchers in the field' (p. 535). The article provides an interesting case study for scholars interested in translations of Joyce into typographically distant languages. Other works of interest include Lucas Petersen's 'José Salas Subirat and the First *Ulysses* in Spanish' (in Delfina Cabrera and Denise Kripper eds, *The Routledge Handbook of Latin American Literary Translation*, pp. 157–76) and Congrong Dai's 'Changes in Contemporary Translation of Irish Literature: A Case Study of the Translation of James Joyce' (in Haiping Yan, Haina Jin, and Paul Gladston eds, *Translation Studies and China: Literature, Cinema, and Visual Arts*, pp. 42–55).

New translations in 2023 include a Spanish translation of Joyce's letters (*Cartas 1900–1920* trans. Diego Garrido) published by Páginas de Espuma; a self-published Macedonian translation of *Giacomo Joyce (Džakomo Džojks)* trans. Marija Girevska) with parallel English text; and a Romanian translation of *Ulysses (Ulise)* trans. Rareș Moldovan) published by Polirom. Two Portuguese translations of extracts from the beginning and end of *Finnegans Wake* pair nicely: Caetano Waldrigues Galindo's 'Finnegans Wake 1.1: *anew begins*' (*ABEI* 25:i[2023] 189–211) and Luis Henrique Garcia Ferreira's 'Translation of an Excerpt from Anna Livia Plurabelle's Final Monologue' (*ABEI* 25:i[2023] 157–63). These extracts are parts of future Portuguese translations of the *Wake* by both authors. In a brief introduction to their piece, Garcia Ferreria acknowledges the difficulty of translating the *Wake* literally, adopting a transcultural approach which emphasizes 'joycean [*sic*] poetics, especially aspects such as orality, rhythm, humor and the sexual charge of the signifiers' (p. 157) over absolute fidelity to the source text.

Genetic criticism continued to thrive in 2023. Two full length studies were published: Wim Van Mierlo's *James Joyce and Cultural Genetics: The Joycean Genome* and Daniel Ferrer's *Genetic Joyce: Manuscripts and the Dynamics of Creation*. Issue 23 of *Genetic Joyce Studies* was published in the Spring, with contributions from Viviana-Mirela Braslasu, Geert Lernout and Ian MacArthur. Other full-length studies include Robert Baines's *Philosophical*

Allusions in James Joyce's Finnegans Wake, Roy Benjamin's *Beating the Bounds: Excess and Restraint in Joyce's Later Works* and Gabriel Reggli's *Joyce as Theory: Hermeneutic Ethics in Derrida, Lacan, and Finnegans Wake*.

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Review Article