

Joyce without Borders

Circulations, Sciences, Media, and Mortal Flesh

EDITED BY

James Ramey and Norman Cheadle



THE FLORIDA JAMES JOYCE SERIES

Joyce without Borders

Circulations, Sciences, Media, and Mortal Flesh

EDITED BY JAMES RAMEY
AND NORMAN CHEADLE

Foreword by Sebastian D. G. Knowles

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Front cover: The Prankquean, by Carol Wade. Oil on canvas, from the series “Art of the Wake.” Courtesy of Carol Wade. “And the prankquean went forth for her forty years’ walk in Tourlemonde” (FW 21.26–7).

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*but there's all the difference in Ireland between your borderation, my chatty cove,
and me*

James Joyce, *Finnegans Wake*, 528.30–31

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FOREWORD

On January 21, 2020, Julie Steenhuisen of Reuters reported on a novel coronavirus that “has already infected more than 300 people in China.” She concluded the short article with a curt prediction: “WHO officials are meeting this week to consider whether this virus should be deemed a global health emergency. CDC officials said last week it is highly plausible there will be cases in the United States.” By that time, at least six people had died. The view of the CDC officials turned out to be right: from that time until Day of the Dead 2021, 747,000 people died of the virus in the United States.

A week before Steenhuisen’s article, on January 15, 2020, a request came from James Ramey and Norman Cheadle via the submissions portal of the University Press of Florida for a new book:

Our book is a collection of scholarly articles that we wish to propose for the Florida James Joyce Series. The title, “Joyce Without Borders,” comes from the resoundingly successful North American James Joyce Symposium celebrated in June 2019 in Mexico City. Among our roster of . . . selected contributors are several major Joyce scholars, as well as younger scholars whose presentations in Mexico showed exceptional promise.

The concept of “Joyce Without Borders” is at once simple and broad. Both Joyce and his work were constantly defying borders and problematizing boundaries of all kinds. This thematic constant seems to us, and to the international community of Joycean scholars, to be more pertinent than ever at the present historico-political juncture.

And then the world changed. We are now at a quite different “historico-political juncture.” Borders are back with a vengeance, and the borderless world of this book reminds us of the halcyon days when conference venues had actual people in them. The idea of borderlessness in January 2020 is completely different from the one in November 2021. A room is no longer your own: it is shared with students, distant relatives, telehealth experts, even other faculty. A country is no longer a land, an anthem, and a flag: it is a place with a

statistical probability of death or disease that waxes and wanes with political and social will. We have become used to being confined.

James Ramey writes about this in his essay on the posthuman, the fourth essay in this wide-ranging and always stimulating volume. We have all become posthuman: we are now the sum of our likes, the reflection of our backgrounds. Ramey speaks prophetically of a world that is “mutational, viral, or parasitic” in its relationship to the world that preceded it. That is the viral state in which we now live, and this borderless book resides at the tip of the pre-COVID era, at a place of humanity, a past space of human connection. Ramey, following Cary Wolfe, defines the posthuman as a “change in the nature of thought itself.” The first coronavirus was discovered in 1964, at which time it caused a cold. It was discovered by a Scottish doctor, June Hart, who grew up in a tenement in Glasgow. Later she married a Venezuelan artist, Enrique Almeida, in a felicitous conjunction of the worlds of Hibernia and Spanish-speaking America that is so rewardingly celebrated here. Who is to say that Dr. Almeida’s discovery may have not been the most important event of the past sixty years?

Sebastian D. G. Knowles
Series Editor
Día de los Muertos 2021

ACKNOWLEDGMENTS

Edited volumes are the product of hard work by many people and, consequently, quite a few acknowledgments are due. First, we thank all the contributors, whose originality, brilliance, and zeal for excellence are evident through the whole of this book; they worked with alacrity and diligence through the darkest stretches of the borderless COVID pandemic, which struck shortly after they had agreed to participate. Without their passion for Joyce's work, their willingness to expand and enrich conference papers into full-fledged research articles, and their profound commitment to working under very challenging conditions, this book would have been impossible.

Special thanks go to Aurora Piñeiro and Mario Murgia; they were co-organizers of "Joyce Without Borders," the 2019 North American James Joyce Symposium, and participated in the initial conversations that launched the Joyce Without Borders project. With their tireless contributions, that project has now generated three collective publications, several book presentations, multiple undergraduate and graduate seminars and research projects, and a substantial Joyce conference organized in 2021 at the Universidad Nacional Autónoma de México, among other gratifying results.

We are deeply grateful to Sebastian Knowles, director of The Florida James Joyce Series, for welcoming this book into the fold and to the entire editorial team at University Press of Florida; particularly warm thanks go to Stephanie Hunter, whose sure hand guided this book's advance through uncertain times. The meticulous and graceful copyediting of Jessica Hinds-Bond is especially appreciated. We also thank the peer reviewers whose observations contributed to improving the manuscript.

We gratefully acknowledge the Humanities Department of the Universidad Autónoma Metropolitana, Cuajimalpa, and the Cuerpo Académico "Exposición y Representación," which generously provided funds in support of this volume and the larger Joyce Without Borders project. And we wish to express our gratitude to the outstanding Irish artist Carol Wade, who contributed the painting that graces our cover, *The Prankquean*, from her dazzling series, "Art of the Wake."

Finally, we thank our families. James is full of gratitude for Daniela, Jimmito, and Estelle for their unconditional love, support, and patience through these difficult years. Norman's loving thanks are always with Julie, for being there, steadfast, through thick and thin.

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Norman Cheadle is professor emeritus at Laurentian University in Sudbury, Canada. Select publications include “*Ulysses* in Buenosayres: Leopoldo Marechal’s Encyclopedia Argentina,” in *James Joyce Quarterly*; “Between Wandering Rocks: Joyce’s *Ulysses* in the Argentine Culture Wars” in *Trans-Latin Joyce*; and an annotated translation of *Adam Buenosayres* by Leopoldo Marechal.

Tim Conley is professor in the Department of English Language and Literature at Brock University in Canada. His books include *Joyces Mistakes: Problems of Intention, Irony, and Interpretation*, *Burning City: Poems of Metropolitan Modernity* (coedited with Jed Rasula), *Useless Joyce: Textual Functions, Cultural Appropriations*, and *The Varieties of Joycean Experience*.

Zoe Hughes is a PhD candidate in the Department of English at the University of Chicago, where she works in the interstice of modernist literature and animal studies. Her written work has appeared in *Configurations*, *Grey Room*, *Humanimalia*, and the *James Joyce Broadsheet*. At the University of Chicago, Zoe has co-coordinated the *Finnegans Wake* Reading Group, the 20th & 21st Century Cultures Workshop, and the Animal/Nonhuman Workshop. She also co-organized the University of Chicago symposium Spectacles of Decline (2020) and the University of Chicago–Northwestern University conference Why Do Animal Studies (2018).

Marianne Kaletzky received her PhD in comparative literature in 2018 from the University of California, Berkeley, where she studied the novel, critical theory, and film. Her dissertation, “Idle Attentions,” includes a chapter on Joyce in its account of modernist writers’ attempt to rehabilitate noninstrumental forms of attention, which were increasingly pathologized over the long nineteenth century. Marianne became a union organizer in response to the precarious conditions of contemporary academic life; she is now the executive officer of the San Mateo Community College Federation of Teachers, a union that represents adjunct and tenure-track faculty at three California community colleges.

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Akiko Nakata is full professor at Nanzan University in Japan. She cofounded the Nabokov Society of Japan in 1999 and has served as one of the organization's directors. With Tadashi Wakashima, she translated into Japanese Nabokov's *Transparent Things*. She has published more than forty articles on Nabokov, and those in English have been included in *Nabokov Studies*, the *Nabokovian*, *Nabokov Online Journal*, *Zembla*, and a few books on the author. In addition, she has written on American writers including William Gaddis, Thomas Pynchon, and Paul Auster, and on modern and contemporary film.

James Ramey is full professor at Universidad Autónoma Metropolitana, Cuajimalpa, in Mexico City, where he serves as Chief Academic Affairs Officer. He has published articles on James Joyce in journals including *James Joyce Quarterly*, *Comparative Literature*, *College Literature*, *Comparative Literature Studies*, *Nuevas Poligrafías*, and *Textual Practice*. He served as lead organizer of Joyce Without Borders, the 2019 James Joyce Symposium, in Mexico City, and is currently writing a book titled "Micro-Modernism: Parasitic Textuality

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Marie Sartain earned her PhD in English language and literature at the University of Tulsa, Oklahoma, in 2021 and is now senior copy editor at the American Pharmacists Association. She served as book review editor at the *James Joyce Quarterly* from 2017 to 2021 and is currently developing her dissertation, “Team Up: Superhero Comics, Collaboration, and Convergence,” into a book.

Emma-Louise Silva is a postdoctoral researcher aboard the European Research Council–funded project “Constructing Age for Young Readers,” focusing on age studies, cognitive narratology, genetic criticism, and the philosophy of mind. She combines this role with a lecture position at the University of Antwerp, where she teaches the Joyce Seminar. As a member of the Centre for Manuscript Genetics, Emma-Louise defended her doctoral dissertation on James Joyce and cognition in 2019. She coedited *James Joyce and the Arts* with Dirk Van Hulle and Sam Slote, and she has published in the *James Joyce Literary Supplement*, the *James Joyce Quarterly*, and *Genetic Joyce Studies*.

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