



შოთა რუსთაველის ეროვნული
სამეცნიერო ფონდი

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სახელმწიფო უნივერსიტეტი

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ჯეიმზ ჯოისი და სამყარო

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საერთაშორისო კონფერენცია

ჯეიმზ ჯოისი და სამყარო

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Manana Gelashvili

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by Maya Avlokhashvili

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Preface

In September 26-27, 2019, Ivane Javakhishvili Tbilisi State University together with James Joyce Association of Georgia hosted a two-day international conference “Joyce and the World” to celebrate the 80th anniversary from the publication of *Finnegans Wake*. The main goal of the conference was to explore, on one hand the diversity of cultures and languages which went into making Joyce’s world and on the other hand Joyce’s impact on world literature.

Finn Fordham (Royal Holloway, University of London) and Richard Brown (University of Leeds) were invited as keynote speakers at the conference.

Needless to say, that a special panel was devoted to Joyce’s translations and studies in Georgia. The reception of James Joyce’s works in different European Cultures followed divergent paths, largely depending on the cultural and political climate of the country. When Modernism and Joyce’s works emerged, Georgia, a country with more than a fifteen-century literary tradition, was under the Soviet regime with its strict censorship and ideological purge. Nevertheless, after Stalin’s death Joyce soon became one of the most translated and studied authors in Georgia.

We cannot claim big names in Joyce studies and cannot boast to have his works translated as early as in his lifetime. Nevertheless, the fact that most of his works have been translated into a language spoken only by less than 4 million people, the number of works dedicated to Joyce studies in Georgian and two international Conferences held at Tbilisi State University already seem remarkable.

It was Nico Kiasashvili, head of the English Department and Centre for Shakespeare Studies at Tbilisi State University who in the 60-70ies laid foundation to Joyce studies in Georgia. A man of great industry and vast contacts with Western colleagues, which was rare at that time, Nico was a real Kulturträger, whose impact on introducing European culture into Georgia as well as raising generations of future translators and scholars can never be underestimated. He published a number of articles introducing writers then unknown in the USSR (Joyce, Lawrence, Pinter, Golding, etc.), translated *Giacomo Joyce* both into Russian and Georgian from a copy sent to him by Richard Ellmann soon after the publication of the text. He translated *Ulysses* (first three episodes were printed as early as in 1971 in an almanac; first ten episodes were published as a book with his introduction and commentary in 1983), organized James Joyce Centenary Conference – the first Joyce Conference in the Soviet Union (1982) and edited a book of Collected Papers of the Conference (1984).

In 2017 a group of Georgian scholars was awarded a research grant by Shota Rustaveli National Science Foundation to carry out the project: James Joyce translations and studies in Georgia. The present Conference and the publication of this volume became possible through the financial support of Shota Rustaveli National Science Foundation Grant.

Manana Gelashvili

FINN FORDHAM
ROYAL HOLLOWAY, UNIVERSITY OF LONDON

**Joyce's worlds of words.
'Whirled without end to end' (582.20)**

This paper responds directly to the title of the Tbilisi conference: 'James Joyce and the World', which, sounding a broad theme, is a voluminous and fine net to capture any topic, large or small. Rather than flying by its nets, I have chosen - quixotically perhaps - to examine not just Joyce, but 'the world', the mesh that we're in (which should perhaps read 'the mess that we're in' if, like me, you're from the UK). And I hope from there to begin an exploration of 'The World According to Joyce', especially in *Finnegans Wake*, which was initially conceived by Joyce as a history of the world, and which has become an example, even an emblem, of 'world literature'.

The exploration will be assisted by the word 'world', as it is presented in the Oxford English Dictionary (2nd edition), and as it is spun through Joyce's works.

Joyce's works, I suggest, are located within - and a key contribution to - a period when meanings of 'the world' were shifting: one sense of the world (OED sense III.16), the social 'worldly' world, had shrunk; while another sense of 'world' (OED sense II.10), pointing to a relatively private system, was expanding. In the latter the microcosm of one's immediate context is inflated through subjectivity into a macrocosm. The many worlds of individual consciousnesses compensate perhaps for the loss of 'the broader world', whether held in the safe pair of hands of a transcendent consciousness, or the less safe pair of a liberal social conscience. This shift may suggest a narrative of modernity as fragmentation and alienation, alongside the loss of any transcendent perspective. Joyce's exploration and reconstruction of private worlds, his expulsion of transcendence through ironisation, makes him a contributor to this worldview. And yet, a new shift has emerged since Joyce's death: with an awareness of the anthropocene, there is a need for a greater integration of 'world' and 'earth', and with it a return to a singular real world. Can we find inspiration for doing this in Joyce's modernist fabular world?

There are many ways in to Joyce's world of words. I will enter via the word 'world' and its many distortions in *Finnegans Wake*. These include: 'the whirled' (582.20), 'the

whirrld' (147.22), 'wonderwearlds' (147.28) (which carries wonder, underworlds, and underwear), 'the walled' (163.27), 'the worrild' (258.21), 'whorled (without aimed)' (272.04), 'woyld' (535.28), 'worold' (441.19) 'the wurld' (498.24), 'the Wilde-wide' (98.20) (for 'worldwide'), 'the warld' (608.34), 'the Wohld' (593.03), 'the wold' (284.24), 'the wittold' (505.32), 'the wood' (354.23), 'the would' (250.16), 'the willed' (272.04), 'the wort' (310.05), 'the wauld', (336.10), 'the wormd' (354.22), 'the veilde' (403.15)ⁱ.

The numerous variations in this morphing series resemble the many old forms of the word 'world' as it changed over time or differed over space in diverse Old and Middle English dialects. This can be seen in the OED's list of forms for the word which include: 'woruld, weorold, wurold, worilt, worald, woreld, weoreld, wureld' etc. These variations diminish over time, leading eventually to a hegemony of the form 'world', once print has come to dominate (though some variation from the norm is sanctioned). This movement towards one correct spelling of the word coincides with globalisation, in which there is a movement towards the idea of one 'world' densely networked, to form a global village. The diversity of Joyce's forms in general, by contrast, embodies a spirit that reverses or resists such uniformity, even while Joyce hopes to appeal to a global audience. And it reflects an experience of the diverse multiplicity of worlds which now populate the world. Even though the form of the word form 'world' has now settled, the meaning has shifted and continues to shift, as we shall see. Joyce's morphed and morphing signifiers may also represent the morphing of the signified. The variations in *Finnegans Wake* indicate Joyce's deep awareness of language change and also etymology which he gathered as a young man reading Skeat (Stephen Hero 26). Etymologically, 'World', according to the OED, stems from two Old German words: 'were' (man) + 'old' (old). So the world was once imagined, with what Vico called poetic wisdom, as an old man, with the corollary perhaps that an old man was imagined as the world. The old man of *Finnegans Wake*, the aged HCE established in chapter one, can be imagined in this way: he is not our planet or the 'earthball', which, as Gaea, is traditionally gendered as feminine, but is instead the materially inhabited earth, Gaea masculinised, nature transformed by humans into culture, the 'worldwright' (14.19), a world builder, 'Finnegan, erse solid man' (003.19-20), continually falling to earth and then raising it into structure, the occupant beneath the ground and above it (the 'humptyhillhead' 003.20), with a tumulus or a burrow marking the spot of his burial and resurrection. The river, his wife, plays over and through the world's surface, the river of time, language, story and song, bringing stories relating to her husband: 'all the news of the great big world' (194.25).

But this original simple old ‘etym’ of ‘the world as old man’ grows and builds and, like the world itself, becomes complex. As a set of things and as a set of ideas, ‘the world’ becomes, in the words of the young Stephen Dedalus, ‘a very big thing to think about’ (A P, 16), and it’s easy to get lost in both. We may know confidently that we’re *in* the world, and where we stand *on* the world, but we don’t know what or where that world is. Our knowledge is always limited. Away from our immediate familiar environment, the world is a labyrinth, its walls made by nature and by culture, and they’re always shifting. This is one way that the world seems, to me, to appear to Joyce: as a maze. And the artist, to represent that world, must make her art maze-like, so it is ‘Allmaziful’ (104.01). Not only is the world a vast maze, but the purpose behind its construction is unclear, as Joyce indicates in a brilliant rewriting of the close of the Pater Gloria, which describes our situation as ‘whirled without end to end’ (582.20). The phrase that Joyce is adapting here is: ‘As it was in the beginning, and now, and ever shall be, world without end’. The promise in this prayer of a stable world suffused ultimately and eternally by God, who is its purpose, has now been shattered. The adaptation describes both worlds turning round its axis and around the sun, and the littler world of *Finnegans Wake*, which, like the former, is circular, famously rounding on itself, a single line without an ending. Both worlds spin and do so without any discernible purpose. *Finnegans Wake* was, moreover, completed in something of a rush, or whirl, deriving help from not having to know what its own end was, being, that is, ‘without end’, other than to complete itself, that is, in order ‘to end’. Navigating this labyrinth, there is no single end to guide our footsteps towards, and so it won’t be easy to find our way out. Dedalus - the pen-name which the young Joyce chose to mask himself and his name, and which a slightly older Joyce used for his objectifying portrait of the artist – was of course the maker of the labyrinth, and his presence emphasises the maze as a symbol of the world, and Joyce’s quest for an extraterrestrial perspective. As in the world, so too in Joyce’s worlds: we’re often lost. To orientate ourselves we move up and down through space or through textual space, from the immediate local detail, the situated, the here and now, to the more distant perspective, the wider horizon, the boundless edge, beyond. This resembles the young Stephen Dedalus at school:

He turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was.

Stephen Dedalus

Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe

. . .

he read the flyleaf from the bottom to the top till he came to his own name. That was he: and he read down the page again. What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? It could not be a wall but there could be a thin thin line there all round everything. It was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be but he could only think of God. (*P*, 16)

The anxiety of unlimited space beyond what is beyond the world is curbed by the thought of God. God, a supergiant and superintellectual, contains the universe and the thought of it: as *Salvator Mundi*, he has the whole world in his hands. In the Augustinian tradition, ‘the verdict of the world is secure’, a reassuring phrase whose Latin form (*‘Securus iudicat orbis terrarum’*) echoes seven times within *Finnegans Wake*, where it insecurely, and with far less reassurance, adopts several forms, undermining its own content of ‘security’. Encountering this phrase was, after all, a destabilising moment for John Henry Newman, triggering his conversion to Catholicismⁱⁱⁱ. For William Blake humans might be tempted to achieve such divine perspective and arrive at the powerful perspective of a visionary as expressed by Blake: ‘Hold infinity in the palm of your hand’^{iv}. Can Joyce think his way round God when thinking beyond the limits of the Universe, hold God in his hands? Does the attempt to do so ultimately produce *Finnegans Wake*, as near as you can get to a boundless text within a boundless universe, for which it provides a metaphor in the word ‘chaosmos’ (118.21), a kind of cosmos, at once chaotic and structured (‘chiasmic’), but which is neither micro- nor macro-.

Given the instability of our place in the wider world, for the sake of orientation, I’m going to direct my exploration of the ‘world’ through specific definitions of the word ‘world’, with structure provided by the OED, and deconstruction provided by

Finnegans Wake. Within the shifting history of these definitions, *Finnegans Wake* can be seen as a symptom or reflection, but also a cause of the shifts. How are we going to structure our senses of the word 'world'? The OED lists 20 different senses arranged within four 'branches'; it also provides 39 phrases (eg. 'P2d. World without end', or 'P24, to set the world on fire'), and 9 groups of compounds (like 'world-famous', 'world cinema', etc.). I'm going to limit myself to the second and third of the OED's four branches of meanings, the headlines for which are: 'II. The earth (also the universe) or a part of it; a natural environment or system', and 'III. The inhabitants of the earth, or a section of them.'

Using these senses, 'the world' is in danger of hardly being definable at all, since it could refer to everything and everybody ('... the universe', the earth's 'inhabitants') or anything or any group (a 'part' or any division of it). This hardly narrows things down. Both of these branch definitions indicate that the word 'world' is one of those perennially free-floating signifiers. Its deployment, in widening and shrinking gyres, resembles and justifies Stephen's presentation of it to his sceptical audience in *Ulysses*: 'the world, macro and microcosm' is 'founded irremovably because founded ... upon the void' (U 9:842). No wonder philosophers and poets have sought to pin the concept down. Wittgenstein tried through positivism: 'the world is everything that is the case';^v while Shakespeare tried through metaphor: 'all the world's a stage'; as did Joyce, in August 1935 when in despair, writing a letter about Lucia, wherein he summarized the world, with the bitterness of a disappointed realist, as 'a battered cabman's face'.^{vi} We try to characterise the world through a metaphor as a means to stop its definitions spinning around or swinging between macrocosm and microcosm. Structuring our definitions seeks the same goal. I identify three sets of meanings for the word 'world' from the OED: i) the world as a unitary planetary reality, ii) imaginary parallel worlds, and iii) subsidiary worlds.

i) 'This world': 'the glowing sensible world' (P 171)

The first set of meanings comprises the world which is imagined as one, this one: the one we live in, the real world, what Wordsworth irresistibly called 'the very world', in Book 10 of *The Prelude*, where he was celebrating the French Revolution and its attempt at a practical politics to build a new world order. In this French context the intensive word that he used - 'very' - may very well carry its French origin, 'vrai', meaning real or true in French:

[They... the meek and the lofty]
Were called upon to exercise their skill,
Not in Utopia,—subterranean fields,—
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us,—the place where, in the end,
We find our happiness, or not at all!^{vii}

This world is the ‘real world’, the one in which we live and to which we all belong, and the one where we should, as realists, be looking for happiness. Even if we might fail to find happiness there, better to look where it might be found, than in some unreal and unrealizable utopia.

It is, I suggest, ‘this world’, in so far as ‘this’ is the real world, that is alluded to on the first page of the first fiction Joyce wrote: ‘The Sisters’. There we are told that the Rev. James Flynn, dying from paralysis, says often he ‘is not long for this world’ (D 7), a cliché which defines this against the other world (Heaven knows where!). It is, I suggest further, referred to as the ‘solid world’ on the last page of ‘The Dead’ (D 255), where it is sadly dissolving for Gabriel, as he passes over into sleep, or spiritual paralysis. And it returns more positively in *A Portrait* where it is ‘the glowing sensible world’ that Stephen thinks about. (P 171).

It is the world that aestheticism has to convince others it believes exists: thus Théophile Gautier remarked that he was one for whom the ‘visible world existed’. The statement implies it is a claim countering some other claim: that there are some for whom the visible world does *not* exist, people for whom Descartes’s daring hypothesis has proved to be correct. Gautier’s defence was quoted by Walter Pater, and then taken up by his student Oscar Wilde who used it to refer to Dorian Grey’s relation to the world. Then some time before 1923, Wilde’s spirit, now gone to another world, repeated the phrase to an Irish spiritual medium, Hester Travers Smith, who transcribed it for her book *Psychic Messages* from Oscar Wilde. Joyce read Smith’s book and took many notes, and is thought (by Danis Rose) to have noted this phrase down, and soon adapted it for *Finnegans Wake* into what would become chapter I.4. In a cross-examination during a trial, a character is asked whether he is ‘one of those lucky cocks for whom the audible-visible-gnosible-edible world existed’ (88.06). It is customary, at a criminal trial, for the world’s existence to be assumed, but in *Finnegans Wake* no-one can assume anything. In the context of the trial, it is a leading question, since, if such a world didn’t exist, the witness would neither be able to hear nor answer. Joyce’s re-wording, an extended edition

of Wilde's original, mocks the idea and its implied counter-claim: that there are 'unlucky cocks' for whom this world doesn't exist, as if to be a nihilist is to be somehow unlucky. And yet, in amongst such recognisable words as audible and visible, a neologism has been thrown: 'Gnosible'. If we allow the nonce word 'nose-able', meaning smell-able or sniffable to be heard, this might seem consistent in a list of senses. But in this list there is another odd one out: 'edible', which amongst such a list, ought to be 'tastable'. To be able to eat the world is to enjoy particular privileges of consumption, lucky enough to live off the world's substance by consuming it. Furthermore, 'palpable', corresponding to the sense of 'touch' is not there. This is not a fully 'sensible' world, in any sense of the word. And, in any case, it's not 'nose-able' but 'gnosible', which implies 'knowable', from Greek 'gnosis'. This is of a different order from the senses that are listed: 'knowing' is not the same as sensing, being considered usually as a consequence of sensing. Responding confidently that a 'knowable' world exists is not a cautious response, given that it's a trial where things prove to be in general unknowable. For Stephen, and for Joyce as realist, the real 'glowing sensible' world does exist: the senses cannot be denied. But is it gnosible, i.e. knowable? In the sense that we cannot know for sure, it clearly is not (or g-not). Existing but knowable only in parts, the totality of the real world is a sublime object for Joyce.

ii) imaginary parallel worlds: 'all the other 'wonderwearlds' (147.28)

So much for our first sense of the world: the real, the singular, the 'very' world we live in, which we sense but we can never fully know. A secondary set of senses refer to those worlds that are parallel to this sensible one: 'the better world' which the Priest in 'The Sisters', according to one of his sisters, has now 'gone to' (D 14). This should, presumably, be Heaven, but the discussion of the sisters casts enough doubts to make us think it could be Hell, far from a better world, though perhaps only marginally worse than the world of Dubliners where hope has been abandoned. This could be a netherworld, an underworld, what *Finnegans Wake*, at one point, turns into 'his unterwealth' (78.10), hitching the German word Welt (world) to 'Wealth', and thus pointing to banking, mining, criminality, and investment in the rich soil, buried treasure, all together as underworlds alongside which we live and hope to get rich from. This secondary set also includes the 'other world' that Gabriel would preferably 'pass boldly into', in stead of fading and withering dismally with age. (D 255)

These other worlds are adjacent to this world, are destinations for our soul, but absent ('secreted' in Wordsworth's brilliantly suspicious phrase). They are projected

imaginatively as of equal scale and complexity, and yet are also radically different, inhabited by ever-living Gods or the dead, the saved or the damned, by shades or spirits. Or by forms of a different order again - Platonic forms or Ideas. For a naïve realist, like me, these are distorted projections of fragments of the real world, and are imaginary, non-existent, tales to scare ourselves with, or distract ourselves from this world. The belief in such worlds have been dissolved by science, rationality, materialism: their imaginative power however lives on untarnished in narratives of many kinds, including many of Joyce's. It is a common reading of *Finnegans Wake* to read it as mapping out such a nether world, through which dead souls are passing towards reincarnation, a Book of the Dead. The borders between this and the other world are often blurry, as they were for Gabriel, surrendering his attachment to this world. And *Finnegans Wake* does contain at its heart, in its title, a resurrection story, so something does pass over into some other world, and also returns from it. But to turn this idea into a key to the setting of the book as a whole, suggesting that we are simply in a world of dead souls, is reductive, as we shall see. There is more to say about parallel worlds, especially with reference to Giordano Bruno's heretical beliefs in the idea of multiple worlds, a position which is thought to have attracted Joyce. I am limiting myself to the physical and social worlds, and to their macrocosmic and microcosmic manifestations.

iii) Subsidiary worlds: 'a selfmade world' (252.26), 'fictionable world' (235.35)

A third set of senses for the word, and the largest set in terms of the word's application, are those which express subsidiary worlds, lesser worlds relative to the one big real world. These 'microcosms' can be external or internal, real or imaginary. They exist across a very wide scale, from massive to miniature, as the OED's numerous illustrations show. Examples of larger worlds (though none as large as the planetary world) include the Roman world, the Western World, the European world, the Old World, the New World, the Christian world. *Ulysses* provides an example when Stephen invokes 'the world of men' (U 9:254), which Shakespeare 'gained' once he'd left Stratford for London, and leaving Anne Hathaway behind him. Medium to small worlds include: 'the Learned world, the reading world, the fashionable world, the poultry world, the world of London journalism'. *Dubliners* provides an example of this size of a world, when Gabriel in 'The Dead' refers to the 'Dublin musical world' (D 233).

The OED, under sense 16, invokes 'Human Society' as a meaning for 'the world' and provides a precise definition from Bishop Berkeley who described, from 'far beyond [its] verge', 'that great Whirlpool of Business, Faction, and Pleasure, which is called

the world'. Many poets have treated this world in scurrilous terms, a kind of exercise in which poetry has already identified itself as 'unworldly', perhaps in revenge for being treated poorly by the world. Henry Vaughan's 'The World' and John Donne's 'Anatomy of the World' provide perfect examples of this. Wordsworth, in a more contemplative mood than when he sympathised with the French revolutionaries, did much the same when, in a sonnet, he announced memorably that 'The world is too much with us, late and soon /Getting and spending, we lay waste our powers.' Obviously, by that stage in his career, Wordsworth's phone wouldn't stop ringing. This is the world of the worldly: a world of society, money, pleasure, ephemerality, politics, and corruption: one of the three enemies of the soul, according to a strong tradition of Christian theology. This is the world out of which the soul of Baudelaire wishes to be taken by Baudelaire the poet: 'N'importe où hors de ce monde!'.

The temporal world has its defenders, however, and from some unexpected quarters. In his Parable of the Unrighteous Steward, Jesus provocatively concluded with the words: 'For the children of this world are in their generation wiser than the children of light'. This is cited in Joyce's short story, 'Grace', though its use there is as complicated as its meaning in its original location, and we do not have world enough, or time, to address this story now. Joyce remarked once that he was 'no poet'. He was, of course, a novelist, but the distinction indicates one way in which, as a writer, he was worldly. Joyce was a family man, he tried his hand at business and journalism, did not shy away from taking people to court, nor from courting patrons and publishers. He made no effort as a mature man to go on any retreats, traumatised perhaps from his experiences as a young man. Seaside resorts and big hotels were more his style. Joyce was disappointed by the reaction to *Finnegans Wake* which people found remote and otherworldly, unable to see its strata of worldly naturalism. He persuaded Frank Budgen to correct this misapprehension. And so, in the late summer of 1939 (though the piece was not published until after Joyce's death in 1941), Budgen wrote as follows:

Joyce worked with the material of the marketplace, and ... wrote out of the centre of his consciousness where his own experience was at one with that of his fellow-men. All the more strange that he should be sometimes regarded as a dweller in an ivory tower. Ivory tower! You don't get an Earwicker, sailor, publican, city builder, and city father; an Anna Livia, lover, mother, and house drudge ... out of any ivory tower.

It is in this attention to a ‘shared experience’ of the material world, the built socio-economic environment, that qualifies those views that set *Finnegans Wake* in a ‘netherworld’.

This sense of the ‘world’ as ‘Human Society’ (OED branch III) is a subset, or microcosm, of the real world as a whole, the inhabited globe, as described in my first sense. Overall, there are multiple forms of such ‘microcosms’ or ‘little worlds’. That the macrocosm is made up of many microcosms is central to the argument of this paper, and it is worth considering the relation between the micro and the macro. Shakespeare’s uses are revealing. He uses the term ‘little world’ twice: once, famously, through John of Gaunt in *Richard II*, to big up his country, England: ‘This little world, this precious stone set in the silver sea’ (RII II.1. 36). **Another time it is used to describe something smaller: a man, Lear, who, as King, was a microcosm** of his own country, but, battling with elements of the world that are belittling him, he is reduced, striving “in his little world of man to outscorn /The to-and-fro-conflicting wind and rain” (KL III.1.10-11), deluded in his grandiloquence, vulnerable. Both are historical plays, one set in quite ancient England, and the phrase ‘little world’ derives from a world, that is perhaps already passing.

With *Lear*, as a ‘little world of man’, an individual as a world, we come to the threshold between the public and private, the social external worlds and the individual, internal, subjective worlds. This is an important border for Joyce, for whom both kinds of world clearly existed. But of the two territories, it was the internal world, the microcosm, having an underestimated complexity, and, being relatively underexplored, which was of greater interest, preferable to inhabit and to represent. Stephen makes a sharp distinction between inner and outer, and, as an aesthete, a priest of the imagination, he privileges the former. In *A Portrait* he identifies ‘the inner world of individual emotions’, from which ‘he draws more pleasure’ than the contrasting real world, or ‘glowing sensible world’ (P 171). For many writers, these private worlds are those that love may make for lovers, and may be made out of lovers, as John Donne’s lover says does in ‘The Good Morrow’:

Love... makes one little room an Everywhere.
 Let see discoverers to new worlds have gone,
 Let maps to others, worlds on worlds have shown,
 Let us possess one world, each hath one, and is one.

This lovers’ world is more reliable than the endlessly redrawn and remapped ‘outer world’, and it is more knowable and singular. As with Stephen’s ‘inner world of individual emotions’, the micro- is privileged over the macro-, since it is easier to be

in possession of the former. Leopold Bloom emphasises exactly this idea of possession in his acrostic love poem to his wife Molly, its five lines anchored in the letters of his nick-name 'Poldy'. The last line begins with a Y:

You are mine. The world is mine.(U 17.410)

To possess another is to possess a world. Each of us is a world, and not only that, each is better than the world – because potentially possessable. Love's ability to make one world seem possessable compensates for the megalomaniac's impossible dream of possessing the whole world.

Another set of microcosms, or subsidiary worlds are, of course, those created by artists. Stephen Dedalus acknowledges Shakespeare's powers of world creation, when talking about 'the note of banishment' which he hears 'in infinite variety everywhere in the world he [Shakespeare] has created.' (U 9.1012). And Joyce, it might be said, with a similarly lazy hyperbole, also created a world. With his unprecedented range of language and extraordinary control over it, and his mastery of languages in the plural, Joyce incorporated the world of words into his writings to form another world built of words. The world is wide, so a wide reach of language (of lexis, but also syntactic form) in its representation, will be necessary to reflect it. The ability of the artist to do all this reflects a Romantic conception of the artist who seeks to emulate the God of creation. The greatest ambition of an artist is to reshape their readers' perceptions of the world, and provide a new model for it. Man competes with God, and Joyce competes with Shakespeare who has, as Richard Best says in 'Scylla', (quoting Alexandre Dumas), 'after God created most.' (U 9:1029). The artist wields the logos - or at least, *a* logos: the word substitutes an imaginary for a real world; or it gives order and meaning to a chaotic and pointless world; or the word produces our world; and the world becomes word. Word and world as signifiers are near-identical twins, a coincidence of language, who playfully swap places.

A series of these swaps begins in *Ulysses* with a slip, a typist's error, in a letter that Leopold Bloom has received from a secret penpal with whom he's started a risqué epistolary relationship. The letter reads at one point:

I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word.(U 5:245-6).

At the moment the typist (who, we assume, is a lady as it's signed 'Martha Clifford') is trying to get the upper-hand by chastising him, she has slipped up, unintentionally typing 'world' when the word she meant was 'word', confirmed in the second sentence.

Several critics - Herring, Sigler, Creasy, Conley, McCarthy - have made hay with this slip. While the joke is on her, Bloom notices but passes over her original intention, and takes the corrupt text literally. Her letter takes on a theological dimension. Bloom later confirms that he doesn't 'like that other world' either (U 6:1002), which might be hell, but in any case, isn't this real one. It is an unlikeable place to which error – sin - in our post-lapsarian world, can lead us. But error can also open up unimagined worlds of thought, of existential deliberation. Thus Bloom will later facilitate the word swapping again, when he wonders 'what is the real meaning of that world'. But does the world have meaning in the same way that a word does? The question is brought on by the exchangeability of these words, something which happens again in *Finnegans Wake* at several points such as: 'that is nat language in any sinse of the world' (82.12), where the 'sins of the world' and the 'sense of the word' are fused; or in the phrase 'one world burrowing on another' (275.06), where the idiom for a heated discussion – one word borrowing from another - has been adapted to conjure up a kind of trench warfare between different worlds, a forecast of a Philip Pullman plot.

The word/world exchange is conceptually potent in still other ways, as it maps on to representation (word) and reality (world). We have seen how the implied equivalence between word and world, by which, where there is no word there is no world, is the Romantic dream of the maker of a language-world. There is also an implied analogy between word and world – insofar as both are parts of complex systems and of structures of meanings, while also having a free-floating quality. The analogic vision finds harmonious patterns in microcosmic and macrocosmic structures, even seeing such structures as identical. Such analogical vision is associated with a medieval world view, but also with a poet already mentioned: William Blake. While he lectures on Shakespeare, Stephen, speaking to himself, rejects Blake for this vision.

Through spaces smaller than red globules of man's blood they [Blake's followers] creepycrawl after Blake's buttocks into eternity of which this vegetable world is but a shadow. (U 9:86-88)

Given how fashionable Blake was at the time, Stephen's contempt is iconoclastic: he condemns Blake fans for shrinking into the very microscopic detail they observe (the grain of sand, or the flea), of becoming invisible for ever up inside Blake's arse, and of treating the real world as a shadow, a danger particular to Platonism. The irony is that all this is invisible from his audience, though not to us. The Blakean focus on the microscopic and microcosmic is too limiting, it turns our backs on the real world, which

is at most ‘just a shadow of eternity’. You might come to know a world made of words (the world of Shakespeare, or Joyce, or Blake), and they are microcosms of a sort. But they will never be equal to the macrocosm, the ‘world’, and when words are treated as having more reality than the world, both are diminished. No single word, or group of words, however complex their structure, has as complex a structure as the world.

We might like to think word and world are analogous as a way of simplifying the complexity of the world. These lesser worlds – these socially or artistically constructed microcosms – are closer to us, make up our immediate or adjacent environment, are less unknown, less unbounded than the real world; are easier to understand and manage and, as such, are a relief from the always changing unknowable largeness of the conceptually unencompassable real world that we inhabit. These multiplying multitudinous microcosms are compensation for the limits of our knowledge. Stephen returns to the anchor of his own consciousness, one which he can expand and manage, away from the edge of the furthest imaginable domain. We build a wall against the dark ocean of uncertainty, close the doors of perception on the chaos outside with relief. We build our own worlds: and individualists claim each of these worlds may be radically different from every one else’s, each set of perceptions being centred upon our distinctive selves with different sets of experiences. Hence our talk of ‘separate spheres’, of ghettos, and silos, of living in different mutually exclusive worlds, of operating in the echo chambers of social media. In *Finnegans Wake* such a world which contains within it mutually isolated worlds is close to a prison, described as ‘the walled’ (163.27); confirmed at an earlier point when the narrator offers a definition of the world as ‘a cell for citters to cit in’ (12.02). There are as many such worlds as there are – and have been – individuals and groups of people, since each now constitutes a ‘world’. A sign of political unease is how people and politicians are thought to inhabit different worlds. The existence of multiple worlds takes many forms.

Worlds come and go as each life passes, but traces of them – ruins – remain in the world, are part of what makes up the macrocosm, an accumulation of the ruins of worlds that have passed: ‘The world, mind, is, was and will be writing its wrunes for ever’ (19.35-36). The world (the old man) works at many levels, always has and always will: it writes its own *rules*, rights its own *wrongs*, and writes its own *ruins*, in an idiosyncratic private script (‘its own *runes*’). The world has its own language, is its own interlocutor, speaks privately to itself.

Likewise, the world is rewritten by each generation, written anew as if it is their own. As well as Donne’s poem where we hear that ‘worlds on worlds have shown’, this

appears in folk wisdom, as Joyce was aware, taking notes from O’Rahilly’s scholarly work, *A Miscellany of Irish Proverbs*, (Dublin 1922). On page 88 Joyce read the phrase: ‘Is bith cáich ar uair an bith so’ and noted O’Rahilly’s translation of it, in a slightly compressed form: ‘world is world of everyone in turn’. For as long as you live the world is yours, everyone has a go, you take your turn, but then you’re out. When Joyce came to use the note, he dropped the first half ‘World is world of’ and hitched the remainder to a new phrase, so its first appearance in the drafts of ‘Work in Progress’ reads: ‘out of the backroom that was everyone’s in turns’. This was (in turn) altered on the same draft level to become ‘everywans in turruns’ (557.09). The Irish Proverb has disappeared, and the world has been revised, shrunk to the size of a backroom. So it’s now a backroom that everyone uses in turn. It is perhaps a place of relief from the ‘front room’ of the pub where the novel is set: a private backworld contrasting a public front world. But does this ‘backroom’ store within it a memory of ‘the world’ from the original note? Not without knowing the source. Elsewhere, however, Joyce plays with the exchangeability of ‘room’ and ‘world’, when he describes the ‘E’, one symbol for HCE, as ‘a cluekey to the worldroom beyond the roomwhorld’ (100.29). You can see in ‘worldroom’ here a literal (and technically poor) translation of the German ‘weltraum’, meaning outerspace (the space of worlds, if you like). It is proposed that this world-as-room may be accessed with a single letter acting as both clue-and-key, which will let you out of the room-as-world, or ‘roomwhorld’, an intricately patterned interior (whorled from ‘whorl’). Perhaps *Finnegans Wake* is all of these: a room, a world, and a key. A microcosm, a macrocosm, and the instrument for passing between them.

And this allows us to pass back to the ‘backroom’ which Joyce produced when he supplanted ‘the world’ with a ‘room’. But this ‘world’ which the Irish Proverb originally offered an observation about, doesn’t actually appear in Joyce’s final text. And this poses difficult questions: without our genetic reconstruction (offering a clue/key, as it were) how could the idea of the ‘world’ of the Irish Proverb ever be sketched in? Who sanctions such shading of context? Did Joyce ever intend us to find the note, and then to seek and find its source, and then to imagine its presence haunting the new object of the phrase? Did Joyce remember the source when he re-read his text? If he did, was it just a private joke, part of a private language and a private world? Did he care whether we got it or not? Should we care what or whether Joyce wanted or remembered or intended? Perhaps - if it eases our reading, placing limits around the potentially unbounded unreadable text, or planting signposts that assist our travels within it. But shouldn’t the text be sufficient for itself? These kinds of questions are common enough in genetic intertextual studies of

Joyce, troubled by the 'relevance' of the notebook material. I do not wish to try resolving these troubling questions, which are, in any case, unresolvable. But our incapacity is important to our topic: it reminds us that individual's intentions are often unknowable. Difficult questions over intention affirm, in general, an element of mystery that exists around individuals' inner worlds. 'What is all the fuss about the mystery of the unconscious?' Joyce asked his friend Budgen, referring to psychoanalysis: 'What about the mystery of the conscious? What do they know about that'. Perhaps such a difference is what Joyce is trying to express in the radical difference of form that *Finnegans Wake* takes, a way of resisting the acceleration towards a single world culture, and a single world language.

This analysis has emphasised the plurality of worlds and the degree of isolation between individual worlds. But we live simultaneously in many worlds, and many overlap: we have worlds in common partly because we have words in common. We don't only fail to communicate. Anna Livia, at the end of *Finnegans Wake*, towards the end of her letter, as she herself nears the end of her life, announces to her audience: 'Hence we've lived in two worlds' (619). She doesn't tell us which two worlds she means, which means we can think of her as resembling Joyce as he approaches the end of his writing, referring retrospectively to the two worlds that he will have lived and worked in, from the moment of having completed the work: the real and the imagined world of the *Wake* that he's created and inhabited. This predicts the end of the book and the end of his life coinciding.

I have presented three different sets of definitions of 'the world', and illustrated them from Joyce (and Company). The first set refers to the real world, proximate but ultimately unknowable. The second set refers to the imagined adjacent parallel worlds, heaven and hell, which are currently dispersing as an effect of numerous rationalisations. As to the third set, the multitudinous subsidiary inhabited worlds, both external and internal, social and private, real and imaginary. continue to multiply, though the word 'sphere' is beginning to supplant the word 'world', as in 'twittersphere' and 'blogosphere'. Joyce is acutely aware of their multiplicity and complexity, and the degree of mystery of the private worlds, in particular.

There are really only two sets of senses for 'the world' which matter, and which we might call the one and the many: the real one and the constructed many. The parallel worlds, originally forming the second set, are really just part of the third. Joyce believed in both sets. He respected the complexity of the internal worlds, but in his distortions of words which extend our concepts, he mocks the laziness of our received ideas

and the way we regurgitate them, as with the concepts of the ‘world’ which then lose their freshness. The first, the real, has primacy, it being the source and the resource for his art. It is, to conjure up one last distortion from *Finnegans Wake*, what he called the ‘fictionable world’ (345.35). This is a refashioning of the phrase ‘fashionable world’, a term that came into fashion in Georgian England, when there were puritanical satires of an emerging consumerism. In its new clothes, ‘fictionable’ is ‘something that can be fashioned into fiction’, which is what the world was for Joyce the novelist.

And these fictions help make up the world just as much as the facts do. We each live in microcosms, worlds that are more or less fashionable; and we also live in a macrocosm, a world which is ‘fictionable’. For Wittgenstein, in his *Tractatus* ‘the world is everything that is the case’. For Joyce, in his fiction, ‘the world is everything that is the case and also everything that is not the case.’ The world is one world made of many worlds, real and fantastical. We live in both kinds, in one and in many worlds. *Finnegans Wake* represents that sublime multiplicity of the many, and the mysterious complexity of the one world, which is ‘whirled without end to end’.

A new shift of consciousness about the world has emerged since Joyce’s death through heightened awareness of the anthropocene. A need to see the human and the natural integrated, together constituting one system on one planet is increasingly acknowledged. The modernist fabular world of Joyce’s subjective private worlds may be a strange place to look for signs of such integration. But, of course, they are there, emerging in the *Ulysses* episodes of ‘Ithaca’ and ‘Penelope’, and then in *Finnegans Wake*, where we see the human and natural worlds intersecting continually. Where our vision is urgent, Joyce’s is comic, as he shows the constructed world of culture falling into the flooded shifting earth of nature. The relationship can be redemptive, as when Joyce adapts lines originally spoken, suitably, by Ulysses in *Troilus* and *Cressida*: ‘one touch of nature set the veiled world agrin’ (136.36-139.01). The feeling of comedy may differ from contemporary anxieties, but there is nevertheless a shared vision that our words can and must help with the transition towards a new kinship between world and earth.

NOTES

ⁱ James Joyce, *Finnegans Wake*, 3rd edition (London: Faber and Faber, 1975).

ⁱⁱ See Chapter IV of Benadetto Croce, *The Philosophy of Giambattista Vico*, trans. by R.G Collingwood (New York: Macmillan, 1913), 44-62.

ⁱⁱⁱ Cardinal John Henry Newman, *Apologia Pro Vita Sua* (London: Longmans, 1914),

129-130.

^{iv} William Blake, 'Auguries of Innocence' in *The Complete Poems*, 3rd edition, ed. by W.H. Stevenson (London: Longman, 2007), 612.

^v Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. by C.K. Ogden (London: Kegan Paul, 1922), 25.

^{vi} *Letters of James Joyce*, vol. 1, Edited by Stuart Gilbert (London: Faber, 1957), 379.

^{vii} William Wordsworth, *The Prelude: 1799, 1805, 1850* ed. by Jonathan Wordsworth et al. (New York: W.W. Norton, 1979), 398.

^{viii} See <http://www.jjda.ie/main/JJDA/F/FF/fnbs/n13all.htm#n13056b>

^{ix} See for example John Bishop, *Book of the Dark* (Madison: University of Wisconsin Press, 1986), 86-125.

^x OED, World, n. 16.

^{xi} William Wordsworth, *Poems, 1800-1807*, ed. by Jared Curtis (Ithaca, NY: Cornell University Press, 1983), 150

^{xii} Luke, 16:8

^{xiii} Budgen, Frank, *James Joyce and the Making of 'Ulysses'* (1965), 339.

^{xiv} 'The Good Morrow' in *The Complete Poems of John Donne*, ed. by Robin Robbins (London: Longman, 2010), 196-7.

^{xv} 'The Good Morrow'.

^{xvi} See <http://www.jjda.ie/main/JJDA/F/FF/fnbs/ssaall.htm#sa0512ak>

^{xvii} See <http://www.jjda.ie/main/JJDA/F/flex/s/sC0d.htm#sa0512ak>

^{xviii} Budgen, 356.

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The Village in the World Picture of the Later Joyce

The village of Saint-Gérand-le-Puy in the Alliers region of central southern France, where the Joyces stayed for almost a year from 24 December 1939, is probably the least well-known of Joyce's many places of residence and often thought to be one of the least congenial to him personally and least instructive to visit for the student of his work. A walk around it can, nevertheless, provide us with a distinctive example of Joyce reception as cultural heritage, add to our knowledge of the historical and personal contexts for the completion of *Finnegans Wake* and his last years and invite us to reassess the interest of the village locality as a way of understanding the Joycean world picture or even "weltbilt" (to use the ambitious term from Heidegger's "The Age of the World Picture"¹), in the later work, re-reading some passages to bring into view the implications of Joyce's experiments in language for his use of proper names for places in a way that speaks to the local and the global challenges of the postmodern contemporary world.

1. Saint-Gérand-le-Puy

Entering the central square of the village may surprise even the Joycean visitor with the prominence of its recognition of its best known resident (fig.1). Overlooking the square is the Hotel de la Paix where the Joyces first stayed (fig. 2) and also one of the grandest buildings in the village which is now an Anna Livia Bibliothèque housing a Joyce library and the village's art event space, the "Espace de James Joyce" (fig. 3). Joyce himself by no means anticipated this at the time since, as he complained, no-one in the village seemed to know anything about his work.

Commemorative plaques mark what is an enjoyable if, at times, slightly puzzling Joyce tour of the village which takes in the church and the hairdresser (with loose textual rather than biographical Joycean significance), the Hotel and house where the Joyces stayed for part of the time and, on the village outskirts, the lavoir. Such communal village washing places are a proud traditional feature of villages in the region and no

doubt it seemed a good idea in 1986, when the village's Joycean makeover took place, to make a link with the historic babbling washerwomen of Chapelized whose voices narrate the Anna Livia chapter of *Finnegans Wake*, a textual link which is re-inforced with a scene of period-dressed figures on display there (fig. 4).

Most academic work on Joyce and geography necessarily focusses on the modern city. Joyce first defended his Dubliners to Grant Richards on the basis that no writer had “yet presented Dublin to the world”ⁱⁱ and the modernist realism of the stories, developed further in *Ulysses*, famously required him to write with a rare meticulous fidelity to actual urban place. Modernist literary theory from Baudelaire to Benjamin draws deeply on the embodied experience of urban place. In several essays, and even a number of psychogeographical Joycean tours in the space beyond the book, I am among a large number of Joycean critics who have worked with this aspect of his writing.ⁱⁱⁱ One aspect of the increasingly popular Debordian practice of psychogeographical city walking is that it produces a certain kind of critical estrangement in relation to the urban space but in this case we can experience a sense of estrangement from our usual understandings of Joyce in the tiny “Square James Joyce” in a village side street in Saint-Gérard with its quotation from “A Portrait of the Artist” (fig.5). No less estranging is the quotation above the village café, presumably from the French translation of Stephen's thoughts about merchants (buying cheap and selling dear in “Nestor” then recapitulated in “Eumaeus” to express sympathy with the plight of the sex worker who buys dear and sells cheap) but not very recognisable as Joycean in this form (fig. 6). The quotation (as much of the Saint-Gérard tour) offers an unfamiliar picture of Joyce as a whole let alone the “revolution dans la littérature mondiale” made by *Ulysses* and *Finnegans Wake* according to the most monumental of the Saint-Gérard plaques, echoing these words of the French editor of his Work in Progress Eugene Jolas.

So can we say more about this village and what it may tell us about place (and the world) in Joyce in some way that is neither quite the same as the ways that Dublin, Trieste, Zürich, Paris or London might for the bulk of the work, or even the same as any one of the many places named, half-named or even unnamed in the Deleuzian lines of flight along the apparently arbitrary signifying chains of Joyce's language in *Finnegans Wake* might do?

The biographical record is interesting and vivid in a number of ways in its own right. Saint-Gérard, as well as being his last place of residence in France was the place where Joyce enjoyed his last Bloomsday. Visitors included Paul Léon (the heroic guardian of Joyce's abandoned Paris flat where he had to abandon his books and papers) and Samuel

Beckett and his partner Suzanne who were ultimately en route to the village where they spent the war with the Résistance in Roussillon in the Luberon. What we know about the stay comes from Ellmann's account based on Joyce's letters and the memoir by Maria Jolas (of which a new translation was recently introduced by Neil Davison in the *James Joyce Quarterly*).^{iv} It was an especially difficult time for Joyce. His health was rapidly declining. He was separated from Lucia who was in a clinic at the mouth of the Loire, especially problematic in that, after the German occupation in May, it threatened to become a war zone with a high risk of allied invasion. His daughter-in-law, Giorgio's wife Helen, was also suffering severe mental health problems. *Finnegans Wake* was finished but he feared a bad reception for it and (despite the fact that he managed to compile a list of corrections with Paul Léon) it is not clear that any new project to extend or follow the *Wake* was fully underway.

The identity card under which the Joyce's travelled declared his nationality as "Britannique" (fig. 7) and he declined, apparently at some risk and inconvenience to himself and his family, the offer to travel as an Irish citizen.^v His identity, already claimed by many nations, was already too complex to be contained by any one, though he retained his British nationality to the end. The card states that Joyce's reason for travelling was to visit his grandson or "petit fils" Stephen who was 8 years old. Maria Jolas had moved her small private school from Neuilly Paris to "La Chapelle", the country chateau of one of her students which was located here, near Vichy, in the zone of occupied France where the rigours of the occupation might have been easier for a radical avant-garde set, who would have been condemned as decadent by the occupying Nazis or even been thought Jewish (as Beckett, called Samuel, thought he might). Joyce ultimately found a suitable and affordable clinic for Lucia in Switzerland; Giorgio cycled back and forward to Vichy to sort out the paperwork and eventually drove his parents the 3 or 4 miles to Saint Germain des Fosses where the train could take them to Switzerland where Joyce died in January 1941.

For all these personal and political difficulties, it was, according to Ellmann's account in the *Selected Letters*, village life itself that was most irksome to Joyce, who had been used to cities all his life and been for nearly twenty years the darling of cosmopolitan Paris: "he found the village life of St Gérard dull and more dull" (SL 401). However, my Saint-Gérard visit reinforced in my mind the extent to which we might see a later Joyce whose work had indeed become less exclusively concerned with the city as such and indeed increasingly interested in representing the village. *Finnegans Wake* is arguably "set", if in any single location at all, not so much in Dublin, as in Howth, or in Clontarf,

in Book 1 Chapter 1, and in Chapelizod for the washerwomen of Book 1 Chapter 7, the pub scene of Book 2 Chapter 3 and especially that of Book 3 Chapter 4. These are parts of the city of Dublin that had retained (and still retain) a village character and history and they shape the experience of the Wake more than the institutional urban centres that feature in the earlier work.

So what, we may ask, is a village? Conventionally defined as small as opposed to large, agrarian as opposed to industrial, rural as opposed to urban, defined by close community rather than the “alienations of modernity”, or, for Ellmann, dull as opposed to interesting and full of distractions, the village (though Joyce might not for any number of reasons have found these qualities in Saint-Gérard itself at this time) had begun to be redefined during the last century not so much in terms of its pastoral seclusion and traditional pre-industrial economy, sense of community and aesthetic charm but as a singular global locality that might equally be present within a larger city space but still retain its “village character” or, even when physically removed from the city and more apparently pastoral in character, be networked to everything else by electronic infrastructure. Such a village may not in fact be a removal from or alternative to the modern city so much as an intensification of its particularising and self-commodifying character. Such a village or urban micro-district life has become a familiar everyday experience for millions of us in the twenty-first century, who value the singularity of our immediate localities whilst increasingly expecting everything from elsewhere to be always already available to us by immediate delivery from Amazon, or by drone wherever we are.

The village in this sense is that popularised by Marshall McLuhan in his Gutenberg Galaxy (1962), a work which redefined the village in terms of the new electronic media, bringing it into a new contact with pre-literate “tribal” supposedly primitive societies of the third world or of pre-Athenian civilization in McLuhan’s view: “the electromagnetic discoveries have recreated the simultaneous ‘field’ in all human affairs so that the human family now exists under the conditions of a “global village”.

^{vi} McLuhan’s works are themselves richly filled with quotations from and allusions to the Joyce of *Finnegans Wake* and though he does not attach the village idea as such to Joyce, the global village concept comes from his reading of *Finnegans Wake* as much as from any other text which demonstrates, as he puts it, “a complex clairvoyance” in these terms. So the village may not take us away from Joyce’s modernity so much as back to the futurity of *Finnegans Wake*.

2. Howth Castle and Environs

In the inter-war period especially in England, rural and village life became appreciated anew. Many small villages had experienced traumatic sacrifices of life in the First War and village life became the centre of a new popular urban interest in the 1930s as the middle classes became more mobile and it came to embody a sense of values threatened by the prospect of a second war. Eliot's turn in *Four Quartets* to the English village locations of Burnt Norton, East Coker and Little Gidding is a prominent case in modernist poetry and it might be argued that for Joyce something comparable took place. One of the most influential recent contextualised readings of the encyclopaedism of modernism and of Joyce, *Tense Future* by Paul Saint-Amour, though it does not address the village, addresses the encyclopaedic and hence the changing world picture of this time in highly relevant terms.^{vii} This becomes apparent if we consider an example of another village that occurs in the composition of the *Wake*: the small town or village of Hitchin in Hertfordshire that is present in 8 note items in Joyce's notebook VI.B.29.126-7 that are themselves drawn from several pages of notes from Reginald Hine's *History of Hitchin* (1921) in the University of Buffalo collection. Commenting on these notes in his introduction to this volume of notes on cities and city building Geert Lernout writes "it is not obvious why Joyce would have been interested" "because Hitchin is such a small village" but he goes on to quote from Hine's conclusion which enthuses "This clod of ground, this piece of England, this speck of the universe, does it not contain in microcosm all we need to know".^{viii} Hine's expansive book is thus typical of a genre of local history especially popular throughout England in which the apparently small and insignificant locality reveals a continuity of layered history through such familiar phases as the prehistorical archaeological record, the traces of the Roman and Viking occupations, mediaeval castle and church building in the middle ages, the renaissance, grand country houses of the eighteenth century and so on. Hitchin itself was relevant to Joyce as it was the place of residence of Joyce's Zürich actor friend Claude Sykes and indeed Sykes's name appears among the signatories of this large and expensive volume which was published by local public subscription. This kind of local village history discourse has an impact, which goes well beyond the few vocabulary items that survive from the notes into the final text of the *Wake*: a discourse radically carnivalized in the avant-garde sense of the encyclopaedic and the global in Joyce's picture of the world in *Finnegans Wake*. The name Hitchin (and especially its archaic name Hicce) contains the initial letters of Joyce's ubiquitous *Wake* hero HCE, Humphrey Chimpden Earwicker or Here Comes Everybody.

We need go no further than the first page of the *Wake* to test this hypothesis out, with its creation of a picture of its setting in these lines:

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.^{ix}

To introduce Dublin as “Howth Castle and Environs”, as Joyce does here, is evidently very different from calling it Eccles Street or Sackville/O’Connell Street or St Stephen’s Green or the National Library and Museum and their surroundings (or places you can get to on foot or by tram or even when drunk on foot to and from a lower middle class North Dublin residence) as he implicitly does in *Ulysses* and the earlier work.

The Howth Castle and its environs that open *Finnegans Wake* is not the same rhododendron-filled open space that it was at the close of *Ulysses* where Molly “got him to propose to me”, “asked him with my eyes to ask again” and Bloom said “yes”. It is rather the stately residence on Howth Hill at the north end of Dublin Bay which (as Joyce’s history throughout the *Wake* reminds us) had remained in the St Lawrence family since the Norman or (what is for Joyce’s Irish historiography) “Anglo-Norman” Conquest. It had escaped the ravages of many of the big houses in the Irish Civil War as told by Elizabeth Bowen, William Trevor, J.G. Farrell and Sebastian Barry, indeed had been restored in some style by famous English architect Edwin Lutyens in 1911 and was still owned by the St Lawrence family until last year when the site was sold to a finance company for development as a golf course hotel. No Joyceans let alone Wakeans seem to have put in an offer.

Joyce sketched a map of Howth and environs (fig. 8) in his November 1926 letter to Harriet Shaw Weaver along with some hints and glosses to her as reader of the passage she had commissioned that heads the book though was written well into its process of composition.^x It is a very rough sketch and would have to be inverted to offer a more helpful north-south orientation to track the course of the River Liffey and the submerged giant Finnegans/HCE from beside Phoenix Park and Magazine Hill to the Hill or “head” of Howth (and might then only make close geographical sense if you imagined the course of the river to flow north between Bull Island and Clontarf rather than following its central course as it now does between the harbour walls). For all that it does in certain respects depict the weltbilt of the *Wake* as this is presented in the historicalised geography of the scene that opens the book.

Sir Tristram, violer d'amores, fr'over the short sea, had passen-core rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconeexaggerated themselves to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick not yet, though venissoon after, had a kidscad buttended a bland old isaac: not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface.

To proceed through Book 1 of *Finnegans Wake* the new reader is well advised to keep in mind the basic discursive paradigm of a tour guide or local historian narrator figure who is describing the geography and history of the Dublin coast radiating from and around the Anglo-Norman history of Howth Castle, the St Lawrence family and the legend of Grace O'Malley and, shortly, the contiguous history around the battles between localised Viking ruler Brian Boru and invading Vikings of the Sagas as well as the basic ice-age pre-historical geography of the Hill that is Phoenix Park and the watercourse that cuts a channel alongside it and into the sea that is the River Liffey. The text invites, sustains, requires and rewards the reader who is curious about such precise particularities of language and meaning yet (as the Weaver letter instructs) it also requires a reader who is able to sustain a curiosity about particular times and places that are deterritorialised not least in the sense that they could not actually be located together, a reader who can be amused or engaged by the curiosities of coincidental or arbitrary similarity or analogy that allow such impossible proximities to be contemplated at all: the Biblical stories of Noah (including Noah Guinness), Isaac, Esau and Jacob, the love-life of Jonathan Swift, a mythic buried, and here drowning, giant figure with his eyebrows appearing about the water.

To be sure, not all of the chains of signification available here are arbitrary, surreal or gratuitous. Though there is no apparent etymological connection between Armorique (Brittany can be called Armorica) and the Portuguese Amerigo Vespucci who discovered the American continent, there are plausible reasons why North Armorica and North America (which many first time Anglophone readers of the *Wake* will mishear it as and which the passage goes on to name) might be connected and even sound alike, which include the diasporic relations between the Northern European seaboard and the

Americas since the C17 and (in this case) the diasporic movement of the celtic peoples from continental Europe to Ireland and from thence to North America especially in the C19. Many connections are more or less arbitrary including the presence of a musical instrument, the viola d'amore, the Peninsular War and the penis, Noah's Ark and an "arclight", let alone the version of Georgia (the US state, though in Tblisi we should consider an alternative locality), as gorgios which seems to depend on the fact that much of Dublin's surviving architectural heritage is Georgian and Joyce's son was called Giorgio, the Italian name for George.

3.The abnihlisation of the etym

Such a strange hybrid world picture or representation of place clearly emerges from Joyce's distinctive artistic practice of using the place name as a verbal sign, no longer a proper name limited to its singular referent, but subject to the same possibilities of semantic ambiguity as any other word, often a quasi-etymological or in some sense philological practice in which Joycean readers delight and which is memorably formulated by Joyce in the pub scene in Book 2 Chapter 3 as the "abnihilsation" or (to emphasize its toponymic aspect) the "expolodotonating" of the "etym":

The abnihilisation of the etym by the grising of the grosning
of the grinder of the grunder of the first lord of hurtreford ex-
polodotonates through Parsuralia with an ivanmorinthorrorumble
fragoromboassity amidwhiches general uttermosts confussion are
perceivable moletons skaping with mulicules which coventry
plumpkins fairlygosmotherthemselves in the Landaunelegants
of Pinkadindy. Similar scenatas are projectilised from Hullulullu,
Bawlawayo, empyreal Raum and mordern Atems. They were
precisely the twelves of clocks, noon minutes, none seconds.
At someseat of Oldanelang's Konguerrig, by dawnybreak in
Aira. (FW353. 22-32)

In this account of the abnihilisation of the verbal atom or "etym", which for Joyce is further split between detonating and pollenating, there's a prominent toponymic (or let's call it "geoglyphic") quality, a play between the splitting of the verbal atom and the extrapolation of locality across the world which is evident in turning Ernest Rutherford's name into Hurtreford (Dublin's Irish name translates as Hurdleford Town), and expanded into an expansive fallout as it "expolodotonates through Parsuralia".

It touches on Poland, the Urals, Pharsalus in Greece (about which Lucan wrote his *Pharsalia*), Coventry bumkins/pumpkins turning into the London elegance of Piccadilly (landaus are carriages and pinkindies were C18 nocturnal strollers who slashed passers by with their sword points), Honolulu, Bulawayo, Imperial Rome, Modern Athens (which may also be Edinburgh the Athens of the North as well as the ancient Egypt of Atem), some seat (Somerset?) of Old Danish conquering (such as Clontarf) or Danelaw kingdom by Donnybrook in Ireland (Eire, or area or perhaps aria). Since *raum* in German is space then *empyrean* *Raum* is also empirical space as well as the explosion projectilising backwards and forwards through history from Rutherford's 1919 to the eighteenth century and ancient Greece and Rome and still being at the same time of 12.00 o'clock "noon minutes" and no seconds. A key word here, perhaps, is "admidwiches" (with its slightly nautical flavor) which nicely captures the processes of verbal separation and portmanteau which allow Joyce to accumulate linguistic referents inside others along whatever lines of associative connection come to hand from anywhere around the world, giving the impression that where these places come from is from within some non-place in-between, and making each place seem a microcosm of all other places potentially contained within it, making each named place itself into a world.

If we were to embark on a tour of the various occurrences of the word "world" in *Finnegans Wake* (133 of them spelled conventionally let alone the distortions and variations that can be explored) we would no doubt be especially impressed by the various plays made on the near homonymy of word and world: in newspapers whose titles declare themselves to be the world, the "fictionable world" of the novel and the "reel world" of cinema, the repeated formulations about what is the best in the world in Dublin local history discourse, the multiple worlds (including the play on the title of the *Two Worlds Monthly* in which Samuel Roth had pirated *Ulysses* in America) that along with the encyclopaedia of specific place name references (first gathered in Louis Mink's *Finnegans Wake Gazetteer* and now available through such digital information tools as Raphael Slepon's *fweet*^{xi}) that make up the *weltbilt* of the *Wake*.

We may also pause to remark the term "geoglyphy" that appears as a Joycean version of geography in the phrase "We may pleasantly heal Geoglyphy's 29 ways to say goodbett" (FW 595.07). One memorable stop on my own privileged academic journey around the world talking about James Joyce, was in Seoul, South Korea in 2004, for a conference on "Glocalising Joyce". There (in solidarity with the challenges sometimes faced by my Asian hosts in distinguishing between the pronunciation of "l" and "r" sounds in English)

I used the term to work towards an understanding of theoretical place and travelling in Joyce, inspired by the epoch-making essay “*Ulysses* Gramophone: Hear say yes in Joyce” by Jacques Derrida which had theorised his own invitation to travel from Japan to Frankfurt to speak at a Joyce conference in 1984.^{xii} A “glyph” is an elemental carving, typically on stone, or a sacred writing as in the word “hieroglyph” and thus is a form of inscription which reaches back to the pre-literature of McLuhan’s “village” space. More recently, reaching forward to his premonition of the electromagnetic age, it has come to mean the particular form taken by a letter, for example, in a particular digital typeface, as opposed to its general recognisable form. It seemed and seems a good term to highlight Joyce’s distinctive ways of turning the word or variations on the word into a newly formulated picture of the world and vice versa.

Joyce’s writing and Joyce himself as a writer needed a special kind of audience, one that reaches out beyond the limits of locality towards the world at large. This thesis was put by the influential French world literature critic Pascale Casanova (who died only last year) in her influential 1999 book *The World Republic of Letters* in which she said that the writer such as Joyce (she also names Kafka and Beckett) seeks for a place beyond the limits of a localised monoculture national literature in which to find artistic “autonomy”, though she also acknowledges the need for interlingual translation for it to do so.^{xiii} The canonical authors of world literature such as Dante and Kafka, as David Damrosch puts it, “function today less as a common patrimony than as rich nodes of overlap among many different and highly individual groupings” and he too emphasizes the value of translation.^{xiv} “World literature” as Franco Moretti has neatly put it “is not an object, it’s a problem”.^{xv} In Joyce this need is evident and expressed especially powerfully in the writing itself, especially in the later work both in its hybrid world picture and in its polylingualism which is to some extent still utopian or at least avant-garde, reaching towards a world where everybody understands all the languages that can be spoken all the time, rather than the real world where we are still dependent on the hard work of translators translating from one language to another with the underlying assumption that these languages are fundamentally independent and not mutually intelligible by most users. But yet this utopian possibility may come increasingly into view.

I was thinking about the fascinating issues of translation in relation to the polylingual Joyce world in preparation for this paper when (quite rarely for me) I clicked onto Facebook and noticed a post from Fritz Senn Director of the Zürich James Joyce Foundation and legendary figure in the Joyce world about the new Danish translation of *Ulysses*. This quickly turned up a list of 65 names of people who had “liked” the post:

Alison Armstrong, Sam Slote, Eishiro Ito, Luke Thurston, 민태운, Gareth Downes, Shinjini Chattopadhyay, Susan De Sola Rodstein, Arianna Autieri, Caetano W. Galindo, Alysia Lim, Annalisa Volpone, Richard Gerber, Paul Devine, Alexander Morozov, Brian Caraher, Ulker Askerova, Dirce Waltrick Do Amarante, Muhammad Ajmal, Alexandros Karavas, Alicia JJ, Timea Venter, Frances Ilmberger, Aguinaldo Severino, Monica Giovinazzi, Boris Wake, Sabine Doerlemann, Christa Schuenke, Alan Shockley, Omid Ghahreman, Mina Djuric, Sabine Baumann, Beda Thornton Senn, Tamar Ra, Noel O' Grady, Syamantakshobhan Basu, Marija Girevska, Manana Gelashvili, Catherine Rhatigan, Micaela Schweiger.

It's a small world, you might be thinking, and one in which the global villages anticipated by McLuhan may take many different forms beyond the village in its literal geographical sense as represented by Saint-Gérard-le-Puy. Indeed this deterritorialised "village" community may be more familiar to Joyceans than either that particular village or any other particular physical location could be. The list includes Joyceans forming something like a world republic of letters located in Senn's Zürich, in America, England, Ireland, Japan, Korea, India, Turkey, Azerbaijan and, fortuitously, here in Tbilisi, all interested for one reason or another in Joyce's *Ulysses* and many skilled in many languages and translation, or indeed in Senn himself, though none apparently posting "likes" from Denmark or apparently being members of the assumed target audience for a Danish translation of *Ulysses*, at least one defined as a translation of book written in one language (English) but supposedly unreadable in another (Danish) until now and required by the Danish reader as their first or sole means of access to Joyce.

Notwithstanding the populist nationalisms that have recently mushroomed in the political world, in such communities we are to some extent denizens of a village that is increasingly deterritorialised (for some euphorically and for some no doubt also disturbingly) beyond the boundaries of nation and one that is increasingly recognisable in the weltbult or world picture offered in those aspects of Joyce work that so appealed to McLuhan's vision of the future. Joyce was Irish (in a sense used by Honorary Consul Jeff Kent at the opening ceremony yesterday) but he was also British (as his 1940 Carte d'Identité shows), Italian, Swiss and French and, like Diogenes of Sinope, he declared himself through his writing to be "cosmopolitan": a citizen of the cosmos or the world. Diogenes was a Cynic Philosopher and, as a recent study by Arthur Rose has argued, such writers as Beckett, Borges, Coetzee and by extension Joyce may be said to be "cynical cosmopolitans" inasmuch as they write in the cynic tradition, awkwardly

placed at odds with particular localities and speaking a difficult truth beyond their assumptions and concerns.^{xvi}

A walk around the charming village of Saint-Gérard-le-Puy where Joyce spent much of 1940 can be unsettling for the Joyce student but also provoking and instructive in important ways. Though Joyce himself for any number of personal, professional or political reasons may have felt awkward or displaced in the village, in *Finnegans Wake*, Joycean world writing or “geoglyphy” had already set out the challenging project of writing a new “village” condition of modernity in a new vocabulary, packed with particulars that might make up the impression of global totality in particular locality in a way that encourages the reader to annotate, compile indexes, make lists and glossaries and also theorise the encyclopaedic itself as a condition of the “global villages” of a “tense future” world in an era of total war that anticipates McLuhan’s vision of an electromagnetic future and has clear resonances for us still, especially as we move towards contemporary political challenges in climate, migrancy, political community and identity that have global as well as local dimensions for us all.

NOTES

ⁱMartin Heidegger’s “The Age of the World Picture” in *The Question Concerning Technology and Other Essays*, trans. W. Lovitt (New York: Harper & Row, 1977): 115–136.

ⁱⁱJames Joyce, *Selected Letters* (London: Faber, 1978): 78.

ⁱⁱⁱRichard Brown, “The Ghost Walks in London” etc. in *James Joyce Broadsheet* 104 (June 2016): 1-6. Richard Brown “Time, Space and the City in “Wandering Rocks” in *Joyce’s Wandering Rocks European Joyce Studies 12* edited by Andrew Gibson and Steven Morrison (Amsterdam: Rodopi, 2002):57-72. Recent published work on Joyce and the city includes *Metropolis and Experience: Defoe, Dickens, Joyce* by Hye-Joon Yoon (Newcastle: Cambridge Scholars, 2012) and *James Joyce, Urban Planning and Irish Modernism: Dublins of the Future* by Liam Lanigan (London: Palgrave, 2014).

^{iv}Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982): 728-39 and Neil Davidson “With Joyce in Saint-Gérard-le-Puy: Maria Jolas’s ‘Joyce en 1939-1940’ in Translation” *James Joyce Quarterly* (Volume 52, Number 1, Fall 2014): 129-142.

^vEllmann: 738; Jolas in Davidson; 139.

^{vi}Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962): 73.

^{vii}Paul Saint-Amour, *Tense Future: Modernism, Total War, Encyclopaedic Form* (Oxford: Oxford University Press, 2015). The special issue *Encyclopaedia Joyce* guest-edited by James Blackwell and Kiron Ward *James Joyce Quarterly* (Volume 55, Nos 1-2 Fall 2017-Winter 2018) draw consistently on Saint Amour’s book.

^{viii}Vincent Deane, Daniel Ferrer and Geert Lernout (eds.), *James Joyce The Finnegans Wake Notebooks at Buffalo: Notebook VI.B. 29* (Brussels: Brepols, 2001): 8.

- ^{ix}James Joyce *Finnegans Wake* (Oxford: OUP, 2012).
- ^x*Selected Letters*: 317. See Geert Lernout “The Beginning” in Luca Crispi and Sam Slote *How Joyce Wrote “Finnegans Wake”* (Madison: University of Wisconsin Press, 2007): 49.
- ^{xi}Louis Mink, *A Finnegans Wake Gazetteer* (Bloomington: Indian University Press, 1978).
- ^{xii}Richard Brown, “From Stephen’s ‘Roads’ to Postmodern Places in the Later Joyce” *James Joyce Journal* (Seoul: James Joyce Society of Korea) 14.2 (December 2008): 9-27.
- ^{xiii}Pascale Casanova, *World Republic of Letters*, trans. M.B. DeBevoise (Cambridge Mass.: Harvard University Press, 2004).
- ^{xiv}David Damrosch, *What is World Literature?* (Princeton: Princeton University Press, 2003): 281.
- ^{xv}Franco Moretti “Conjectures on World Literature” in *New Left Review*, 1 (2000): 55-67.
- ^{xvi}Arthur Rose, *Literary Cynics: Borges, Beckett, Coetzee* (London: Bloomsbury, 2017).

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***Exiles* by James Joyce and *Betrayal* by
Harold Pinter**

James Joyce, a failed poet and unsuccessful playwright, in his only dramatic piece *Exiles* intended to create what he called “the naked drama” or the perception of a great truth, or the opening up of a great question both having a more far-reaching importance than mere stories about conflicting characters.

It is noteworthy that Harold Pinter, winner of the Nobel Prize in 2005 “who in his plays uncovers the precipice under everyday prattle and forces entry into oppression’s closed rooms”, one of the most acclaimed playwrights of the XX century was the second person to put *Exiles* on stage in 1970.

Although Pinter himself strenuously denied any direct cause and effect, the experience of working on *Exiles* seems to have penetrated his artistic imagination. He sat down to write *Old Times* in the winter of 1970 while saturated in Joyce’s play; and while the two works are obviously very different, both deal with the contest between two figures for the soul and body of a third, and wit the ultimate unpossessability of the triumphant heroine. The influence of *Exiles* can be traced in *Betrayal* (1978) with both plays examining the theme of friendship and betrayal.

Joyce in *Exiles* actively uses the comparative power of pastiche, exposing the flaws of disparate theatrical forms by placing them in juxtaposition. Joyce appropriates common theatrical techniques, strips them of any authority, and, ultimately, exposes the gap between character and communication. “Circe,” the closet drama nestled in the middle of Joyce’s epic *Ulysses* achieves the same effect through a carnivalesque hallucination.

Other resemblance between Joyce and Pinter that was pointed out by Frank McGuinness, while Pinter was awarded the Honorary Doctorate on the hundredth anniversary of *Ulysses* (which also cannot be accidental) is that both writers shared a “credo of disobedience “non serviam”, since “art never, ever bows to the logic and lies of authorities”

სალომე დავითულიანი

ივანე ჯავახიშვილის სახელობის
თბილისის სახელმწიფო უნივერსიტეტი

ჯეიმზ ჯოისის „გაქცეპული“ და ჰაროლდ პინტერის „ლალატი“

ხელოვნების სხვადასხვა დარგში, ისევე როგორც ლიტერატურაშიც ძალიან დიდი და მნიშვნელოვანი როლი აქვს გამოხატვის ფორმას. სწორედ გამოხატვის სხვადასხვა ფორმები ქმნიდნენ ეპოქებს და მიმდინარეობებს. მეოცე საუკუნის ერთ-ერთმა ყველაზე ცნობილმა ავტორმა ჯეიმზ ჯოისმა შეძლო და სწორედ მისეული გამოხატვის განსაკუთრებული ფორმით შექმნა ის ტექსტები, რომელთა გარეშეც მოდერნიზმის ეპოქა წარმოუდგენელია. მას შემდეგ სხვადასხვა ავტორი გარკვეულწილად განიცდიდა მის გავლენას.

„მოდერნიზტული მწერლობის გამაერთიანებელი თვისებებიდან უპირველეს ყოვლისა აღსანიშნავია იმჟამად ახლადმოჩენილი კოლექტიური არაცნობიერის რაციონალიზაცია, მისი ლიტერატურული „გაცნობიერება“ და მოდერნისტების მიერ მხატვრულ საშუალებად გამოყენება“- წერს თემურ კობახიძე, მაღალი მოდერნიზმის შესახებ. აქედან გამომდინარე, შეგვიძლია ვიფიქროთ, რომ მეოცე საუკუნის მიწურულის ავტორისათვის ისეთი როგორიც ჰაროლდ პინტერია, მოდერნიზმის ეპოქა, სადაც ძირითადი აქცენტი „არაცნობიერის რაციონალიზმზეა“ ფაქტობრივად უკვე კარგად ნაცნობი ლიტერატურული მიმდინარეობა იყო. ამავდროულად, აღსანიშნავია, ის ფაქტი, რომ ქრონოლოგიურად თითქმის ერთმანეთის შემდგომ ლიტერატურულ მიმდინარეობებში, ისეთებშიც კი, სადაც გარკვეულწილად, სრულიად მოშლილია წინა მიმდინარეობის მახასიათებლები, გარკვეული საერთო დეტალები მაინც რჩება. შესაძლოა, ხშირად სწორედ ეს საერთო დეტალები აღიქმებოდეს ხოლმე გავლენად. თუმცა, როდესაც ტექსტების განხილვისას თითქმის საერთო სიუჟეტთან და საერთო თემატიკასთან მივდივართ, მათი პერსონაჟების ამბებისა და ისტორიების საერთო მახასიათებლებით, ვფიქრობ ეს უკვე დასტურია, რომ ავტორებს შორის გარკვეული გავლენა ნამდვილად იგრძნობიდა.

უკვე შემდეგ პერიოდში, აბსურდის დრამის ავტორად მიჩნეული, ჰაროლდ

პინტერი მის ერთ-ერთ სიტყვაში, ბავშვობაში მომხდარ, ჯოისთან დაკავშირებულ ამბავს იხსენებს:

I also managed to save up to buy a copy of *Ulysses* which I placed on the bookshelf in the living room. My father told me to take it off the shelf. He said he wouldn't have a book like that in the room where my mother served dinner.”ⁱⁱ

თუმცა, პინტერი შორს არ ყოფილა ჯოისისეული ტექსტებიდან და მოგვიანებით სხვადასხვა კვლევის საფუძველზე დადასტურდა, რომ პინტერთან ჯოისის ტექსტების ანარეკლები გვხვდება. პინტერის ერთ-ერთი მკვლევარი, რონალდ ნოულსი სტატიაში,ⁱⁱⁱ „პინტერი და მეოცე საუკუნის დრამა“. („Pinter and the Twentieth-century drama“), მიიჩნევს, რომ პიესაში „ღალატი“ („The Betrayal“) შეგვიძლია სტრუქტურული მსგავსება ვიპოვოთ ჯოისის პიესასთან „გაძევებულნი“ („Exiles“).

როგორც ცნობილია, „გაძევებულნი“ („Exiles“) ჯოისის ერთადერთი პიესაა. მიიჩნევენ, რომ ჯოისი ცნობილი ნორვეგიელი ავტორის, ჰეინრიკ იბსენის გავლენას განიცდიდა და თვლიან, რომ მისი პერსონაჟებიც ნაწილობრივ იბსენის ბოლო პიესიდან, „როცა ჩვენ მკვდრები ვიღვიძებთ“ („When We Dead Awaken“), ირეკლება.

ჯოისის პიესაში „გაძევებულნი“ რიჩარდი და ბერტა რვა წლის ვაჟთან ერთად ბრუნდებიან იტალიიდან დუბლინში, სადაც რეალურად ფიზიკურად სახლში იმყოფებიან, მაგრამ დუბლინში, იმ ადგილას რასაც „სახლს“ უწოდებენ, სინამდვილეში თავს სულიერად დევნილებად გრძნობენ. ჯოისი პიესაში გადმოგვცემს ოთხი პერსონაჟის ამბავს. ისინი პერიოდულად იხსენებენ თავიანთ წარსულ ურთიერთობებს და ასევე აშკარად ჩანს, რომ ფაქტობრივად ვერ ახერხებენ ანმყოში რეალიზებას. პიესაში ძველი მეგობრები რობერტი და ბეატრიჩე მოხარულები არიან რიჩარდისა და ბერტას დაბრუნებით. მთელი სიუჟეტური ხაზი, კი აგებულია მათ ყოფილ და ახლანდელ სასიყვარულო ურთიერთობებზე. ამ ურთიერთობებიდან გამომდინარე შეიძლება ითქვას, რომ არც ერთ პერსონაჟს არ აქვს ის მახასიათებლები, რაც მათ მკვეთრად განსაზღვრავდა.

ნოულსი დაწვრილებით გვთავაზობს იმ დეტალებს რაც გვარწმუნებს მის მოსაზრებაში, რომ პინტერი მეოცე საუკუნის ერთ-ერთი ყველაზე მნიშვნელოვანი ავტორის გავლენას განიცდიდა. იგი წერს, რომ ჯოისთან რიჩარდი და ბერტა, რობერტისა და ბეატრიჩეს შესახვედრად ცხრა წლის შემდეგ ბრუნდებიან იტალიიდან დუბლინში და ასევე, აღნიშნავს, რომ პინტერის პერსონაჟები, ჯერი და ემაც ცხრა წლის შემდეგ ხვდებიან ერთმანეთს. ასევე, „გაძევებულნი“

ნის“ პირველი მოქმედების დასასრულს ბერტა გამოუტყდება როჩარდს, რომ რობერტთან ფლირტი ჰქონდა და იგივე დეტალს ვხვდებით „ღალატში“ როცა ემა ჯერის გამოუტყდება, რომ ყველაფერი აღიარა რობერტთან.

ნოულსი, აქვე განიხილავს იმ პასაჟს, პიესაში „გაძევებულნი“ (“Exiles”) სადაც, რიჩარდი რობერტის კოტეჯისკენ მიემართება და გზად რობერტს ღალატში ამხელს, ეტყვის, რომ ყველაფერი იცოდა და ხვდებოდა დაწყებამდეც კი.

Richard: I know everything. I have known for some time... Since it began between you and her.

Robert: This afternoon?

Richard: No. Time after time, as it happened”.

Robert: And you never spoke! You had only to speak a word – to save me from myself.

ანალოგიური ეპიზოდი გვაქვს პიესაში „ღალატი“, როდესაც ჯერისთან სტუმრად მისული რობერტი ეტყვის ჯერის, რომ ყველაფერი ბევრად ადრე იცოდა.

Robert: No, she didn't. She didn't tell me about you and her last night. She told me about you and her four years ago. Pause. So she didn't have to tell me again last night. Because I knew. And she knew I knew because she told me herself four years ago. Silence^{iv}

ნოულსი განიხილავს იმ პასაჟს, როცა პიესაში „გაძევებულნი“ (“Exiles”), მეორე მოქმედების დასასრულს რიჩარდი ბერტას და რობერტს ერთად დატოვებს, დაეჭვებული რობერტი კი ბერტას ეკითხება, ყველაფერი უთხრა თუ არა და ბერტა პასუხობს, რომ ყველაფერი მოუყვა. ასეთივე ეპიზოდი გვხვდება „ღალატში“ (“The Betrayal”) როცა ჯერი ემას ეკითხება, მოუყვა თუ არა გუშინ მათზე რობერტს და ემაც პასუხობს, რომ დიახ ყველაფერი მოუყვა რობერტს.

Jerry: You told him everything?

Emma: I had to.

Jerry: You told him everything . . . about us?

Emma: I had to.^v

ასევე დაწვრილებით აღნიშნავს ნოულის იმ პასაჟებს, სადაც ორივე პიესაში პერსონაჟები ერთმანეთს განიხილავენ ისე როგორც „უცხო“. მაგალითად, პიესა „გაძევებულის“ მესამე მოქმედებაში ბერტა რიჩარდს მიმართავს, რომ ის უცხოა და იგი თავს საკმაოდ ცუდად გრძნობს იმის გამო, რომ უცხოსთან ერთად ცხოვრობს.

Bertha: Don't touch me! You are a stranger to me. You do not understand anything in me—not one thing in my heart or soul. A stranger! I am living with a stranger!^{vi}

ნოული იქვე განიხილავს ანალოგიურ მონაკვეთს პიესიდან „ღალატი“ („The Betrayal“), სადაც რობერტი აღნიშნავს, რომსრულიად უცხო ადამიანად იქცა ემასთვის.

Robert: So let's say I, whom they laughingly assume to be your husband, had taken the letter, having declared myself to be your husband but in truth being a total stranger.^{vii}

როგორც ვხედავთ რონალდ ნოული, ამ ორ პიესას შორის, ნამდვილად ბევრ საერთო დეტალს გვთავაზობს. თუმცა, ვფიქრობ, აქვე აუცილებლად უნდა აღვნიშნოთ ის დამატებითი დეტალები, რასაც პინტერი თვითონ გვანვდის. მაგალითად ის რომ „ღალატის“ პერსონაჟებიც იტალიაში კუნძულ ტორჩელოზე ყოფნის პერიოდს იხსენებენ ისევე როგორც რობერტი და ბერტა.

პინტერი ასევე ისეთ ავტორებს იყენებს თავის პიესაში, ვისაც აუცილებლად ირლანდიასთან მივყავართ. მაგალითად ერთ-ერთ მონაკვეთში, მისი პერსონაჟები განიხილავენ იმ პერიოდს, როდესაც იეიტსს კითხულობდნენ.

პინტერის ერთ-ერთი მკვლევარი, ანტონი როჩე^{vii} მის სტატიაში „პინტერი და ირლანდია“ („Pinter and Ireland“), თვლის, რომ ცნობილი ირლანდიელი ავტორი იეიტსი დიდ როლს თამაშობს პინტერის პიესაში „ღალატი“ („The Betrayal“). როჩე წერს, რომ პიესის სამივე პერსონაჟი ჩართული არიან ლონდონის გამომცემლობაში და ისინი პერიოდულად აღნიშნავენ, რომ დიდებული შეთანხმება დადეს ვინმე ახალგაზრდა ავტორთან. ეს ახალგაზრდა ავტორი, კი თავის მხრივ გოდოს გვაგონებს, რადგან არასოდეს ჩანს პიესაში, თუმცა, საკმაოდ მნიშვნელოვანი დატვირთვა აქვს. როჩე აღნიშნავს, რომ პიესაში იეიტსის ხსენება ემოციურად ასხვაფერებს მოვლენებს. და ამის დასტურად განიხილავს პასაჟს, სადაც რობერტი და ჯერი იეიტსს იხსენებენ.

Robert: Have you read any good books lately?

Jerry: I've been reading Yeats.

Robert: Ah. Yeats. Yes. (Pause).

Jerry: You read Yeats on Torcello once.

Robert: On Torcello?

Jerry: Don't you remember? Years ago. You went over to Torcello in the dawn, alone. And read Yeats.

Robert: So I did. I told you that, yes. (Pause). Yes. (Pause). Where are you going this summer, you and the family?

Jerry: The Lake District.^{ix}

შეიძლება ითქვას, რომ იეიტსის ხსენება პიესაში კიდევ ერთხელ მიგვანიშნებს ირლანდიისკენ. ეს შესაძლოა, კიდევ ერთ მაგალითად გამოგვადგეს, რომელიც გაამყარებს აზრს იმასთან დაკავშირებით, რომ გარკვეულ პერიოდში პინტერმა დიდი ირლანდიელი ავტორების გავლენა განიცადა. მნიშვნელოვნად მიმაჩნია, განვიხილოთ, ის ცნობილი ლათინური სენტენცია, რომლის მიხედვითაც „არაფერია ახალი მზისქვეშეთში“ („ნიჰილ ნოვი სუბ სოლე“). ვფიქრობ, მოცემული სენტენცია გულისხმობს, რომ ნებისმიერი ჩვენი ქმედება პირველი ქმედების გამეორებაა და სამყაროსეული ციკლურობაც გარკვეულწილად ამყარებს ამ მოსაზრებას. იგივე აზრი შეგვიძლია მოვარგოთ პინტერის პერსონაჟებსაც, ისინი კვლავ იმავეს იმეორებენ და კვლავ წრეზე დადიან, თავიანთ წარსულში ისევე, როგორც ჯოისის პერსონაჟები. როგორც როჩე აღნიშნავს, იეიტსმა იცოდა „უკან ოცნების“ პოტენციური დრამაში და იყენებდა კიდევ თავის სხვადასხვა პიესებში.

Every event so dreamed is the expression of some knot, some concentration of feeling separating off some period of time... and the dream is as it were a smoothing out or an unwinding.^x

მოცემულ ფრაზას როჩე წარმოადგენს თავის სტატიაში და აქვე მიანიშნებს, იმის შესახებ, რომ ამ მოსაზრებას ჯორჯ მილს ჰარპერი და ვოლტერ კელი ჰუდი, განიხილავენ იეიტსის „ხილვა“ („A Vision“) კრიტიკულ გამოცემაში. („A critical edition of Yeats' 'A Vision', 1925). თავად როჩე კი, მოცემულ მოსაზრებაზე დაყრდნობით მიიჩნევს, რომ პინტერის პიესა „ლალატში“, სწორედ ამ ფორმით გვაქვს ზოგიერთი სცენა წარმოდგენილი. დაყოფილი გვაქვს დროის

პერიოდები და გრძნობების ხარისხები. აქვე მაგალითად მოჰყავს მესამე სცენის ეპიზოდი, როდესაც ჯერი აღნიშნავს თუ როგორი რთულია ორი შეყვარებული ადამიანისთვის შეხვედრა. ემა კი ცხადად წარმოაჩენს ამ ყველაფერს და პასუხობს.

“Emma: You see, in the past . . . we were inventive, we were determined, it was . . . it seemed impossible to meet . . . impossible . . . and yet we did. We met here, we took this flat and we met in this flat because we wanted to.”^{xi}

როჩე აღნიშნავს, რომ მოცემულ პასაჟში ვხედავთ ემას, რომელის სიტყვებიც „უკან ოცნებისას“ თითქოს გამბედაობას იძენენ სურვილის ფონზე. ასევე, ის აღწერს, რომ პიესის განმავლობაში პერსონაჟები ერთდროულად რამდენიმე როლს თამაშობენ. ისინი ცდილობენ მოირგონ საკუთარი თავი და წარსული, მათსავე მომავალში, სხვადასხვა ფორმებით. ეს იმაზე მიანიშნებს, რომ პერსონაჟები, დროის სხვადასხვა მონაკვეთებში, სრულიად განსხვავდებოდნენ თავიანთი თავებისგან.

მოცემული მსჯელობიდან გამომდინარე, შეგვიძლია დავასკვნათ, რომ ფაქტი, რომლის მიხედვითაც, ჯოისის და პინტერის პერსონაჟები, თითქმის სრულიად აისახებიან ერთმანეთში სწორედ იმ აზრს ამყარებს, რომ სხვადასხვა ეპოქებში და სხვადასხვა ლიტერატურულ მიმდინარეობებში, სრულიად შესაძლებელია, რომ ერთი და იგივე თემატიკა და სიუჟეტური ხაზი წარმოადგინო. ეს ყველაფერი იმის მანიშნებელია, რომ ადამიანი მისი შეგრძნებებითა და ემოციებით არასოდეს შეცვლილა. ანტიკური პერიოდიდან დღემდე ისევ ისე განვიცდით და ისევ ისე გვტკივა, გვიხარია და შევიგრძნობთ რიგ მოვლენებს როგორც მანამდე. იცვლება მხოლოდ გამოხატვის ფორმები და საშუალებები.

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ⁱⁱⁱKnowles Ronald. “Pinter and twentieth-century drama”. Cambridge University Press. (2009) pp. 74-88.

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^{viii} რობერტი: მოდი ვთქვათ რომ ვილაცხები სასაცილოდ მიიციენ ჩემს ქმრობას, ნერილის რომ მივიღე აღმოვაჩინე, რომ კი, ვარ შენი ქმარი, მაგრამ სრულიად უცხო. Pinter, Harold. *Betrayal*. Grove Press. (2013). p. 33.

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James Joyce and Otar Chkheidze - Painters and Chroniclers (according to *Dubliners* and *Études of my Village*)

A Writer's job is not easy in any country, as it is great responsibility not only towards the past, but present and future as well. Empirical time and space mostly try to silence, train and tame them, but nevertheless writers undoubtedly create literature that remains forever in literary, cultural and public consciousness. As such can be considered James Joyce for Irish people and Otar Chkheidze for Georgians; Both excellent artists and chroniclers. The latter roles are well illustrated in the works *Dubliners* and *Études of my Village*. In them we see not only the specifics of urban and rural life but also the problems, tribulations of the nation in general, while the books serve as historical and documentary guides of sort. O. Chkheidze himself lauds Joyce for this reason in his article *Nation of James Joyce*

He diligently describes Ireland, Dublin. Like a true naturalist, a documentaryist. Describes so that if you remember well you will not be lost when you get to Dublin. *Ulysses* will also serve as a guide“ⁱ

To begin with the style discussion, in the dialogue of *Études of my Village* Otar Chkheidze responds to the term “rural prose” which was prevalent in the critique of the book and says that this is nothing but a working term, suggesting that its opposite is “urban prose”, which author believes grinds down the writer as it shifts narration focus on just landscape function . By this logic *Dubliners* does not fit into the specifics of just “urban prose”, even though it is roughly to say about a provincial city. However, when researching fiction, it is sometimes of little importance whether we seek universal in particular or particular in universal because a person or his distress falls within a mimetic framework, as O. Chkheidze would say:

Man is a man: he is good, avid, he loves, hates, is wise, is lawless, is modest, of a high spirit, classic literature does not know a man different than this, nor does modernist literature know any different.”ⁱⁱ

Hence, when it comes to artistic expression, it doesn't matter whether the character is in the country or in the city, he is expressed in the same way. The main task for the author is to deeply explore and understand the space in which he depicts his people, characters, and in our case, both authors place great importance on the perception of their space.

I returned to the country after graduating. Living in the country made me think a lot: I had a better look at the city and the country life itself from there. I looked at the tragic existence of our country, our people. I hadn't noticed this pain in the city. Here, in my eyes, people were like each other. They stayed in one establishment and shared the same interests"ⁱⁱⁱ

While we read in Joyce's 1921 letter to Arthur Power

They [writers] were national first, and it was the intensity of their own nationalism which made them international in the end [...] For myself, I always write about Dublin because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal.^{iv}

James Joyce's *Dubliners* presents naturalistic display of the city, despite critics' dispute that it should not be interpreted in a naturalistic / realistic frame (as it plays a very important role in forming author's modernist structure), it is still quite a descriptive collection of short stories (which in fact is such a bound and compositionally cohesive integrity that can easily be perceived as a novel). In reality it is a collection of stories that masterfully paint pictures of the daily, monotonous life of a provincial city, the fate of little people and their mediocre existence. Early twentieth-century Irish city life, people in the city - with misery and happiness, pain and joy, a middle-class colorless daily life and human emotions. Joyce said –

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis^v

The writer's thoughts on his own creation are not often credible, though in this case Joyce accurately sets out both his and the *Dubliners* purpose. Falling is one of the main themes in the book. It is noteworthy that in addition to the idea of paralysis, the word "fall" runs in the background as a keynote- sometimes in a straightforward, sometimes symbolic and sometimes metaphorical way. For example, in Grace, as used in a dialogue between Kernan's friends - "The light music of whisky falling into glasses made an agreeable interlude." Let's not forget the fact that Kernan falls down the stairs in the

direct sense of the word, and after this we begin to pay more attention to his moral (or ideological) fall. The modernist writer makes extensive use of extratextual associations, symbols, ironic hints of Dublin presence, literary allusions to Dante, the Bible, and so forth. By synthesizing all this, it achieves the “ambiguity” that Joseph Conrad, who stands at the forefront of modernism, considered as a feature of great literature.^{vi}

Joyce was able to portray Dublin as a side province, the country’s most remote province. Dublin is a much larger city than can be seen in the work. What is most interesting is that in describing these common people and simple situations, at least a monumental figure was drawn from the young man, since Joyce was only 22 when he wrote the Dubliners.

Like Joyce, in his vast artistic world Otar Chkheidze speaks of life and people who resemble each other with fate and life. Like Joyce, he does it dynamically, without haste, tasting every word rhythmically. He speaks of the diversity of life, of death, of beauty and of chastity, of the fall and rise of man. Short stories in *Études of my Village* feature a barbed-wire Georgian village - as a symbol of the country’s dramatic existence.^{vii}

The whole history of Georgia’s twentieth century and the first five years of the 21st century is described in Otar Chkheidze’s novels, short stories and essays. He traces rhythm and breath of the era step by step with unparalleled mastery of artistic speech. His novels *mist* and *Artistic Revolution* [both in Georgian] are clear proof of that. Therefore, Otar Chkheidze is fairly entitled to the title of chronicler.

Otar Chkheidze’s literary vocabulary in *Études of my Village* is enriched with folk expressions, proverbs, legends, which in turn should be based on Georgian folklore and ancient Georgian writings. In the book much attention is paid to the contextual use of words. Like the analysis of James Joyce’s “Fall”, the author not only expresses a subject or event with them, but also analyzes and goes deeper into the intellectual and philosophical aspects of the word itself. As if the word for him is a mystical entity. He often focuses on the colors that create the tone of a scene. The same is true of James Joyce; It is impossible to overlook “The Dead” in this regard, where Mervyn Browne sits at a table with a brown goose, while Gabriel is undecided about reciting a Browning poem and the atmosphere is filled with what Joyce calls “brown imperturbable faces”.

From *Études of my Village* we see that unlike Joyce, Otar Chkheidze is a realist, in this sense, the successor of Ilia Chavchavadze and Mikheil Javakhishvili and continuation of their paths. However, his realistic method is different. He enriches realism by adding a tinge of documentary. In fact, he brings real people into this short stories, and by preserving names and surnames, he creates completely new type of fictional characters (for example, Geronti Kikodze and Leo Kiacheli in, *Gamismtevlebi* [in Georgian]).

Chkheidze's works are all-encompassing; They represent the everyday, spiritual, social, psychological, religious, political aspects of life, which means that the shortcomings of life are in excess. In the etudes the author presents the panorama of the fall of the Georgians which again leads to the discussion of Joyce. Both books deal with the routine lives of the characters, which makes life more intolerable and does not offer any new, interesting prospects.^{viii}

Ambiguity of the genre to some extent, like the *Dubliners*, applies to the etudes too. The author himself writes in the afterword of the first book –

If I had spared no effort, this would have been a novel - a novel. Now what this is, I can't easily say, the theory of the genres has been so mixed up [...] that this will be an etude novel - miniature novel.^{ix}

One important feature with Joyce is that some of the stories of the *Dubliners* ('Evelyn', 'Two Gallants') can stand alone and be read separately without missing the literary atmosphere that the writer creates from the very first page of the book.^x This applies to Otar Chkheidze as well, since the story of 'Kursha' stands apart in the *Études of my Village*. The author uses such a specific appeal, request, and supplication that the story goes far beyond being mundane and is presented in a generalized way to a reader. We easily see that "Kursha" is not an ordinary dog who suffers lying under the sun. Nor is the new puppy in the yard an ordinary puppy. The greatest emphasis is on the overpowering of the individual, the moral breakdown and the urge - to return to the old greatness and courage. "Kursha would drop and fall in the middle of the yard,"^{xi} just as the ideals of the villagers were falling by pressuring and constraining bigger ideals (it is worth noting that here, too, falling is a major keynote). Kursha's yapping seems to be a call to such people. With the mastery of the writer, the reader easily realizes that this story is about something more than just the loss of a devoted family dog. This intonation, expressiveness and sense of expectation highlight symbolization of Kursha as a main character. The misery of Irish boys and girls is also a symbol of the devaluation and decadence of a much greater ideal than just their personal predicaments.

In addition to the ideological and structural similarities, both writers encountered obstacles with publishing and criticism. Court trials and scandalous reactions connected to James Joyce's *Ulysses* is well known, the same can be said regarding *Dubliners* - the book was written in 1905, published in 1914, when Joyce had it presented 18 times to 15 different publishing houses (Maunsel & Roberts publishing house even burnt a copy of *Dubliners* in 1909). Otar Chkheidze was also highly criticized by publishers

and Soviet public. To begin with, Otar Chkheidze's novels were published in the 50's of the 20th Century: *The Shoal* (1958) and *Mist* (1955) [both in Georgian], appearance of the latter caused great criticism and was not surprising in the reality of that time, as the novel satirically expressed the full brilliance of the former Soviet Union and the fiercest ideological struggle, at the instigation of the authorities. The first secretary of the Central Committee of the Communist Party of the Soviet Union specifically mentioned it in his report as "exaggerator of the negative and atypical aspects of our lives." Nor was *Etudes of My Village* an exception, in the author's words it caused "a fierce fury" - "I say a fierce fury and I stop and think maybe I am exaggerating, yeah, but no."^{xii} The story 'A Cradle' [In Georgian] received a multifaceted response, in 1947 one newspaper wrote that Otar Chkheidze was artificially limiting the ideological-social significance of his work, since he avoided the true reflection of Soviet reality. The article ends with the following message:

It is revolting that the young writer does not take into account criticism and public opinion and stubbornly continues to go wrong.^{xiii}

At one time it might have been reprehensible but I think this is what sets Otar Chkheidze's modern readers in great sympathy for the author and his work. And the literary criticism itself of that time also paints a picture of how opposed the author was to the distorted, framed and falling thinking; This is how one critic depicts above mentioned etude

[The author] humiliated and devastated his protagonist so much that upon visiting renewed Soviet village, a great Soviet scientist only wanted to see his old cradle"; "This doesn't seem to be a fair picture of life.", "Couldn't our young writer find anything more interesting and important than this? [..]."^{xiv}

"The writer is a painter first and foremost, but he is also a chronicler of epochs" (O. Chkheidze) . James Joyce and Otar Chkheidze are rightly entitled to both titles. Their literary and cultural heritage has political, social, psychological, philosophical, and above all, artistic significance. Any reader or literary critic will find endless treasure in the form of this grand legacy. Both writers paint universal characters and universal places, in both works, we deal with a description of the decline and the routine that fades the lives of ideologically and morally oppressed people. James Joyce contributed greatly to the formation of modernist literature, and Otar Chkheidze, along with a small team of like-minded people, created a new era in Georgian prose history during the toughest times in Georgia.

NOTES

- ⁱOtar Chkheidze. „Nation of James Joyce“. Rkali. Tbilisi: Soviet Georgia, 1986 (p. 304-305)
- ⁱⁱOtar Chkheidze. „Etudes of My Village (Dialogue)“. Rkali. Tbilisi: Soviet Georgia, 1986 (p. 343)
- ⁱⁱⁱIbid, 345
- ^{iv}Richard Ellmann. James Joyce. Oxford: Oxford University Press, 1982 (p. 520)
- ^vRichard Ellmann. Letters of James Joyce. Vol. 2. London: Faber & Faber, 1966. (p.45)
- ^{vi}Temur Kobakhidze. Parody References in James Joyce’s “Grace”. Sjani. Tbilisi, 2018 (p.87)
- ^{vii}Maia Jaliashvili. Crossing the Artistic and Historical Narrative by Otar Chkheidze’s works. Otar Chkheidze - 90. Tbilisi: Shota Rustaveli Institute of Georgian Literature, 2009 (p. 50) [In Georgian]
- ^{viii}Maia Jaliashvili. Holy Water Teller, Artist of the era Otar Chkheidze. Criticism. Tbilisi, 2008 [In Georgian]
- ^{ix}Otar Chkheidze. „Etudes of My Village (Dialogue)“. Rkali. Tbilisi: Soviet Georgia, 1986 (p. 344)
- ^xGordon Bowker. James Joyce: A New Biography. New York: Farrar, Straus and Giroux, 2012. (p.36)
- ^{xi}Otar Chkheidze. „Etudes of My Village (Dialogue)“. 1986 (p. 346)
- ^{xii}Ibid, 347
- ^{xiii}Lia Tsereteli. Land-Cradle, Icon-Veil. Otar Chkheidze, Scientific Conference. Tbilisi: Shota Rustaveli Institute of Georgian Literature, 2011 (p. 83) [In Georgian]
- ^{xiv}Inga Milorava. The hidden, gray tragedy (One aspect of Otar Chkheidze’s Kvernaki). Tbilisi: Republic of Georgia, 2017 (p.5) [In Georgian]

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- Inga Milorava. The hidden, gray tragedy (One aspect of Otar Chkheidze’s Kvernaki). Tbilisi: Republic of Georgia, 2017 [In Georgian]

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‘Oxen of the Sun’: Problem of its Adequate Translation into Georgian

Hailed as one of the most difficult chapters in *Ulysses*, the fourteenth episode ‘Oxen of the Sun’ confuses the reader with the multiplicity of styles between which Joyce’s narrative shifts throughout the episode. It is acknowledged that in this episode Joyce attempts to explore the history of the development of the English language and literary style by parodying it. This evolution is represented by nine sections which correspond to the period of nine months from conception to birth. The setting of the episode, a maternity hospital, where the two protagonists Stephen Dedalus and Leopold Bloom meet, also emphasizes Joyce’s concept of the episode: to express the development of the language from its birth to his present time.

In a many-times cited letter to Frank Budgen (20 March, 1920) Joyce called it a nineparted episode without divisions introduced by a Sallustian-Tacitean prelude (the unfertilized ovum), then by way of earliest English alliterative and monosyllabic and Anglo-Saxon (‘Before born the babe had bliss. Within the womb he won worship.’ ‘Bloom dull dreamy heard: in held hat stony staring’) then by way of Mandeville (‘there came forth a scholar of medicine that men clepen etc’) then Malory’s Morte d’Arthur (‘but that franklin Lenehan was prompt ever to pour them so that at the least way mirth should not lack’), then the Elizabethan chronicle style (‘about that present time young Stephen filled all cups’), then a passage solemn, as of Milton, Taylor, Hooker... so on through Defoe-Swift and Steele-Addison-Sterne and Landor-Pater-Newman until it ends in a frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel.’ⁱ

However, later on Joyce scholars notedⁱⁱ that Joyce’s letter is not entirely trustworthy and in this episode his English prose style is not successive, sequential and pedantically correct and that there are more authors and styles involved in its making. Don Giffordⁱⁱⁱ

identified as many as thirty-three different authors and styles that Joyce had parodied in the episode. These studies, that go into such minute details to explore Joyce's various manuscripts, although give a fascinating and illuminating insight into the understanding of the complexity of the text, but at the same time seem of little help and at times even make the difficult task of translation of the text into another language even more complicated.

Nico Kiasashvili, the Georgian translator of *Ulysses* decided not to follow Don Guilford's scrupulous genetic studies,^{iv} but to return to Joyce's declared intention of presenting the development of the English literary style in nine periods and re-create the same in his own cultural milieu. At the same time although Kiasashvili names some of the Georgian authors that he thinks as representative of a certain literary movement and epoch, it is quite obvious (as it is with Joyce who also enumerates a number of authors) that neither Joyce nor the translator see the 'Oxen of the Sun' as a series of *ad hominem* parodies. As Fritz Senn put it:

There are no real and adequate equivalents to the literary styles whose progression make up the Oxen of the Sun chapter. And still less can the styles of individual and highly characteristic writers be parodied.

Translation too is the art of the possible and the perpetual squint at the original cannot do justice to its full achievement. The only fact it brings out are deficiencies.^v

The Georgian translator of *Ulysses* also seems to have viewed translation as 'the art of the possible'. Although, in the late sixties when Nico Kiasashvili started on translating *Ulysses* Socialist Realism was the mainstream in literature and culture but the strategies chosen by the translator was not to create a literal word-for-word translation. He did not opt for a free translation either, which would have made it easier to make Joyce's text more understandable for his readers by filling in the gaps, using less 'anomalous' syntax and appropriating it to the culture of the target language. This strategy must have been quite tempting: firstly because it was the strategy which dominated the Georgian translational scene and secondly because 'familiarizing' Joyce's text would have made it more acceptable both to readers and critics. However, Nico Kiasashvili attempted to create an aesthetic equivalent of the source text into the target text. It implied understanding the main purpose of the particular episode together with the means of achieving this purpose in the source language and recreating it in Georgian. In other words, Kiasashvili's aesthetic equivalent seems to be the same what Jolanta Wawrzycka terms as 'trans-semantification' or 're-linguaging'.^{vi} In most cases,

Nico Kiasashvili succeeded in ‘re-linguaging’ the text, if we can speak of a success when evaluating any translation of *Ulysses*. The episode ‘Oxen of the Sun’, which is discussed in the present article, seems to be one of those successful parts of the book.

Needless to say that Joyce’s intention ‘to copy all their various styles of signature so as one day to utter an epical’ (FW) is impossible to imitate in another language, even when the source and the target languages belong to the same language family or branch and the literatures created in these languages have more or less similar cultural and historical backgrounds. The difficulty increases when it comes to rendering ‘Oxen of the Sun’ into a completely new cultural realm. Nico Kiasashvili, tried to create an equivalent effect by parodying the evolution of the Georgian language and literary style beginning from the first hagiographic texts (birth of Georgian Literature) up to the language of the first half of the 20th century. By using parody on both lexical and syntactic levels, by creating new composites and using wordplay the translator created a text which re-creates Joyce’s experimental prose in a different language.

To translate a multi-layered text like *Ulysses* it is not enough to have a good knowledge of source and target languages. It also requires knowledge of numerous studies on the text and as well as a broad knowledge of English (and not only English) literature and Irish culture and history. As Jolanta Wawrzycka suggests in one of the interviews, a criterion by which translations could be judged, is how far they can assimilate the results of the numerous critical studies on *Ulysses*.^{vii} The suggestion implies that a certain preparation is necessary when dealing with a text like *Ulysses* and being a good and experienced translator will not work.

When Kiasashvili started his work on *Ulysses* he was already an established scholar of English Literature and particularly of Shakespeare (he had edited Shakespeare’s Works, written extensively on Shakespeare, started publication and edited several collected essays of Georgian scholars on Shakespeare, organized an International Conference in Tbilisi, founded the center for Shakespeare Studies at Tbilisi State University, etc.). He started his work on Joyce as a scholar by publishing a number of articles on Joyce, giving public lectures to introduce Georgian society with the author. His works laid foundation to Joyce studies in Georgia. Needless to say that this experience contributed greatly to the success of the translation.

However, the success of the translation depends also on the literary standard of the receptive language, its resources and ability to express a variety of styles, how it can handle the wordplay, alliterations, cultural overtones, allusions, linguistic games and many more. In this respect Nico Kiasashvili was lucky as the Georgian language and literature has a very long history

with the first literary texts dating back to the 5th century. However, the historical timeline of Georgian Literature differs greatly from the trends apparent in most West European literatures. So that when rendering a particular style in English, say alliterative prose or Addison-Steel's journalistic style, it is impossible to use the Georgian language and style of the same century as that of the source language. The translator has to find an equivalent of the phenomenon according to the style and not to the dating which surely would have worked when translating into French or German where Enlightenment, Romanticism, etc. existed more or less in one and the same period and shared a lot in common.

'Oxen of the Sun' opens with Roman incantatory prayer to fertility goddess: "Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus", which translates as "Let us go south to Holles Street," followed by a prayer to the sungod/Dr. Horne (one of the two doctors at the Maternity Hospital), and ending with a midwife's celebratory announcement 'Boyaboy!' (U 14. 1-6)^{viii}

This paragraph in Georgian is rendered by the language of Christian hymns dating back to the 6th century. Although the target language cannot evade narrowing down the semantic field, the range of possible associations and linguistic connectivity (e.g. doctor Horn's name includes a reference to oxen and masculinity which gets lost in the translation), but the overall incantatory effect of the paragraph which is sprinkled with irony is re-created by using alliteration, elevated style in syntax as well as vocabulary.

გარდმოგვივლინე, სხივმოსილო, ნათელსახოვანო, ჰორნჰორნ, ძალი
უმოსწრაფესი შობირებისა და ნაშობი. გარდმოგვივლინე, სხივმოსილო,
ნათელსახოვანო, ჰორნჰორნ, ძალი უმოსწრაფესი შობირებისა და ნაშო-
ბი. გარდმოგვივლინე, სხივმოსილო, ნათელსახოვანო, ჰორნჰორნ, ძალი
უმოსწრაფესი შობირებისა და ნაშობი. ჰოპლა, ბიჭია, ბიჭი! ჰოპლა, ბი-
ჭია, ბიჭი! ჰოპლა, ბიჭია, ბიჭი! (ულისე 379)^{ix}

Anglo-Saxon alliterative prose of Aelfric ('Before born babe bliss had. Within womb won he worship.') (U 14.60) which contains mostly monosyllabic words, is impossible to render into Georgian, which has mostly two or three syllabic words. However, by using a highly alliterative phrase stylized on ancient Georgian texts, the translator achieves the goal to create an alliterative text with some incantation.

შვილი ჯერეთ არ შობილა და საშოშივე შეშუნდება შეება.' (ულისე 380)
Shvili jeret ar shobila da sashoshive sheshundeba shueba

As it is apparent from the transliteration of the Georgian text Kiasashvili managed to put the same meaning in a Georgian sentence which is based on alliterating the same

consonant which is in the original text - **B** (3 times) and **sh** – which is repeated 7 times).

Medieval Latinate prose is translated by the language of hagiographic texts belonging to the 5th -8th centuries and that of the New Testament and the psalms also translated in the same period. So, the translator's choice seems justified and motivated by the fact that translating Bible had a major impact on the Georgian language and culture, just as translations from Latin influenced English:

Some man that wayfaring was stood by housedoor at night's oncoming. Of Israel's folk was that man that on earth wandering far had fared. Stark ruth of man his errand that him lone led till that house. (U 14.71-73).

კაცი ვიეთიმე მოარული მოსულიყო და დამდგარიყო კართან მიმწუხრის ჟამს. ისრაელიტელთა ტომის იყო კაცი იგი რომელ ეხეტიალა ქუეყანასა ზედა და მოეღწია შორეულ ალაგს. და ამა კაცმა რომელიცა გარნა მხოლო ადამიანური თანა-ლმობისა გამო იარა მარტოდ, მიაღწია სახლსა მას. (ულისე 380).

When it comes to translation the text imitating the journalistic style of first English essayists Joseph Addison and Richard Steele Kiasashvili had a difficult task to solve: he had to decide whether to use the style of the same period, or neglect the existing discrepancy in time frame and look for the similar phenomenon in Georgian Literature, which means moving a century later as the period of rapid development of journalism and importance of periodicals in Georgia fall on the second half of the 19th century. This was a highly politicized time just as the post Glorious Revolution period was in Britain. After becoming part of Russian Empire in 1801, Georgia not only lost its independence, but saw an unprecedented decline of the language, which was no longer the official language of the country as Russian became the language of instruction at school and the language of legal and official documents. So, that periodicals and theatre were the places where the national language and spirit was kept alive. Although, as a result of Russification the language of the period was heavily infected with Russian barbarisms (სასამართლოს ინპალნიტელნი..., სტოლნაჩალნიკი) particularly in the legal and juridical field. Thus, the following paragraph was 're-linguaged' as follows:

Our worthy acquaintance, Mr Malachi Mulligan, now appeared in the doorway as the students were finishing their apologue accompanied with a friend whom he had just rencountered, a young gentleman, his name Alec Bannon, who had late come to town, it being his intention to buy a colour or a cornetcy in the fencibles and list for the wars. (U 14. 651-5).

ჩვენი ღირსეული ნაცნობი, ბატონი მალაქია მალიგანი კარის ზღურ-
ბლზედ გამოჩნდა, როცა სტუდენტები თავის აპოლოგიას ამთავრებდნენ,
მეგობართან ერთად, რომელსაც ის-ის არის შეჰყვდა. ახალგაზრდა კაცი,
სახელი მისი ერიკ ბენსონი, გვიან საღამოს ჩამოვიდა ქალაქში, რაიმე
სამხედრო ჩინი რომ ეყიდა, იქნებ პრაპორშეიკისა ან კორნეტისა ლაშქარში
და სადმე ბრძოლაშიც მიეღო მონაწილეობა. (ულისე 397).

There are certain passages which must have been relatively easier to put in Georgian. One of them is the passage when the style shifts to nostalgic/romantic as it tells of Bloom's memories of various stages of his own growth and development: Bloom as an 18-year-old high school student, as a door-to-door salesman for his father's jewelry business, then as a 20-something having his first sexual experience with a prostitute. The secret lies in the target language which provided the translator with a tradition of a highly developed Romantic/idyllic style.

სახლიდან სკოლისკენ მიისწრაფვის... და ა.შ.(ულისე 409)

We already mentioned above that the success of the translation depends not only on the translator's linguistic intuition, but also on the literary standard of the target language. If it does not have a long, uninterrupted literary history it will be virtually impossible to re-create 'Oxen of the Sun'. Due to it some passages must have been less difficult to put in the target language than others. From my student years when the translation was in progress, I remember Nico Kiasashvili saying that it was much easier for him to re-create a parody of a romantic or realistic style than translate The Coda, i.e. the closing 150 lines of the episode where the prose disintegrates into muddled snatches of slang and dialect. Joyce himself described this passage as a 'frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel'.

The difficulty for the translator is two-fold: the first is common for anyone either researching or translating this part of the 'Oxen'. This is to make out sense in this fragmented jumble, which anticipates the linguistic experimentation of the *Wake*. The other difficulty which the Georgian translator must have experienced lies not only in the text itself, but also in the history of Georgian Literature. Its rich heritage provided Nico Kiasashvili with brilliant examples started with the first hagiographic texts through enlightenment, Romanticism, Realism and onto the aestheticism of the beginning of the 20th century. However, in the 70ies, when Nico Kiasashvili was working on the translation, a literary work using slang and colloquialism did not exist in Soviet Georgia.

Socialist realism would not allow in a literary work the vocabulary which was cruder than formally educated speech. Thus, the translator had to be a pioneer in this respect as well. Through the translation he had to allow into the literary text the language which existed but was denied access into literature. It was a tough enterprise for two reasons: first because this was something overtly resisted in the receiving culture and canons by language purists (a tendency which has always been very strong in Georgia as the language is identified with national identity, something which has always been under threat through the country's long history) and secondly because there was no text to rely on. However, the examples below show that Nico Kiasashvili managed to keep close to the text and at the same time not to par down the excesses of language and the explosive humour of Joyce's text. One of the most rhetorically high-wrought sentences full of comically pretentious Latinisms and nonce verbiage runs as follows:

You move a motion? Steve boy, you're going it some. More bluggy drunkables? Will immensely splendiferous stander permit one stooder of most extreme poverty and one largesize grandacious thirst to terminate one expensive inaugurated libation? (U 14.1529)

Although Georgian cannot imitate Latinisms, the translator finds an ingenious way to re-create the aesthetic message of the paragraph by retaining alliteration and mixing a pretensions high style with slang which produces the ironic effect of the original. When dealing with a text like *Ulysses* even some minor and simple things, which at a glance seem dead easy to translate, pose difficulties and contribute greatly to the quality of the translation. The phrase 'Steve boy' from the above cited paragraph is a good example of such a case. In the original it is presumably used to express an approval of Steve's suggestion of having another drink. In Georgian it is rendered not by 'ბიჭო', which would have been a word-for-word translation as the word means 'a boy' and at the same time in Georgian, exactly as it is in English, the word is used in exclamation to express strong feelings, especially of excitement or admiration. However, the translator uses the word 'ჯიგარი ხარ' a slang which has been in use for more than a century to express an approving way of speaking about somebody. The whole paragraph in Georgian runs as follows:

წინადადება შემოგაქვს? ჯიგარი ხარ სტივ, დარჩა რამე დასალევი? უალ-რესად უდიდებულესი დიდსულოვნად ხომ არ გაიმეტებდა უკიდურეს გა-საჭირში და უზარმაზარ დილიხორში მყოფისათვის ერთ ძვირად ღირე-ბულ საზეიმო ხახის გასაგრილებელს? (ულისე 424).

It is noteworthy that when using slang Kiasashvili would search for those that had been used for a long time. I remember him saying that many of the colloquialisms used in the translation were those which he had heard from his grandmother and her peers. (e.g. აფახულა, ჯიგარი ხარ, ფარა, მიჭყავის, დილიხორი, მასტი, შმოტკები, ვირის აბანო, იუზგარი).

Let us examine another passage which abounds in English deviant spelling, the Georgian translator uses phonetic deformation which is generally characteristic for the speech of non-native speakers of Georgian who find it impossible to pronounce some Georgian consonants.

Kind Kristyann will yu help, yung man hoose frend tuk bungalo kee to find plais whear to lay crown off his hed 2 night. (U 14. 1539-40)

კეთილო კრისტიანო დაეხმარე ახალგაზრდა კაცს რომლის მეგობარმა სახლის გასაღები ცაართვა და ჩირდება ტავი სადმე შეაპაროს² გამე. (ულისე 424).

The paragraph below is a fine example of Joyce's linguistic carnival where exaggerated high style with religious reminiscences is entwined with modern colloquialisms and slang. Joyce's juggling with words, his linguistic exuberance is at its best and creates a passage, which seems impossible to render in another language:

Elijah is coming washed in the Blood of the Lamb. Come on, you winefizzling ginsizzling booseguzzling existences! Come on, you dog-gone, bullnecked, beetlebrowed, hogjowled, peanutbrained, weaseleyed four flushers, false alarms and excess baggage! (U 14.1580-1584).

The first sentence seems fairly easy to translate, as a parody of a pompous style filled with religious reminiscences is not difficult to recreate in Georgian. However, it certainly must have been very hard to maintain a mock-heroic tone combined with colloquial words in the sentence, which follows and what is more, translate the words most of which were created by Joyce. The Georgian translator seems to become a co-creator of Joyce's experimentation with words:

ელია მოდის კრავის სისხლში განბანილი. მოდით, ყოველნო ღვინომწრუბავნო, ჯინმწყურვალნო, შარაფმყურწანო ქმნილებანო! მოდით, თქვენ, ლაძლისშვილებო, ხარკისრიანებო, ხოჭოშუბლიანებო, ღორდინგიანებო, ბატიტივინებო, ეშმათვალიანებო თაღლითებო, ენაჭარტალებო და დანარჩენო ნაგავო. (ულისე 425).

Once Fritz Senn remarked that translations almost inevitably foreshorten the potential of Joyce's original text, as translations, 'are less Protean, less gushing, less self-righting, less looming, less weaving, less misleading – also more misleading -, less synecdochal, less dislocutory, less everything and – perhaps most bitterly – less transluding'.^x On the whole the statement is an exact evaluation of any (even a good) translation of *Ulysses*. However, some paragraphs in Georgian *Ulysses* seem to be on par with the original in managing to be 'Protean' and daring in pushing the language to its limits.

'Familiarizing' a translation, adjusting it to the culture of the target language on the whole cannot be termed as a right strategy. However, its occasional usage can be justified when it is used with subtlety and taste. E.g. there is nothing easier than to translate the title of 'The Colleen Bawn', a melodramatic Irish play and opera mentioned in the 'Oxen'. However, the title even if its origin and nature is explained in the commentary will not work in the text whereas the phrase from a highly popular melodramatic Georgian song ('ახ. ტურფავ, ტურფავ'), which Kiasashvili used instead speaks for itself.

Other difficulties are tongue-twisters, foreign words, portmanteau words. In most cases the translator's linguistic intuition finds a solution which works for the Georgian readers. A tongue-twister ('The Leith police dismisseth us') according to Joyce a sobriety test which the police sergeant asks drunkards to repeat and in answer gets a distorted phrase - 'The least tholice' is rendered by a Georgian tongue-twister which is represented first in the correct form and then distorted. ((ერთსა კაცსა ბლისკინელსა. კლინბლისკელსა).

Foreign words (from German, French, Spanish, etc.) which abound the whole book and particularly The Coda e.g. 'Urbemensch', 'Cramba', 'Les petites femmes) are not translated in the text, but are given in the footnotes, which leaves Joyce's text multilingual as it should be. As to portmanteau words (like Christicles - Christ + testicles; Underconstumble –understand + stumble) – although they are impossible to be translated into a foreign language, but Kiasashvili manages to 're-language' them with very efficient phrases (Christicles - იესოს ყვერებს ვფიცავ; Underconstumble - აზრზე მოდიხარ?).

Another interesting point that must be noted concerns the lines 1356-78: ('The stranger still regarded...') where Joyce parodies Walter Pater. Throughout the whole episode Kiasashvili's strategy is to imitate and parody not so much any particular author, but the spirit of the time, however, in this case he pinpoints a concrete person saying in the commentary to the episode that it was the style of Erekle Tatishvili, which was used to render Walter Pater's passage in Georgian.

Erekle Tatishvili (1984-1946) was the founder of the Faculty of West European Languages and Literature at Tbilisi State University and the first chair of Modern Languages. Educated in Germany, France and Britain he was a polyglot, erudite, philosopher, essayist and translator, famous for his translation of *Also Sprach Zarathustra*, which cost him an arrest under Stalin's purge. He used to hold regular meetings at his house with a group of students with literary interests. It was during these conversations that the future translator of *Ulysses*, who was a student at that time, first heard about the book. However, acknowledging Erekle Tatishvili's contribution to Georgian literature could not have been only paying homage to his great tutor.

The question whether the language of the translation is of equal importance with the language of the original writing is controversial and pros and cons can easily be found. The history of Georgian Literature definitely knows at least two translations which played an important role in the development of the language and culture. One was the translation of the Bible (10th century) and the other was the translations of William Shakespeare by Ivane Machabeli (19th century).

By inserting the language of the translations in this episode of *Ulysses* and what is more by paying readers' attention to it in the comments Nico Kiasashvili clearly stated his position about the importance of the translated text in the development of the language, style and culture.

This opinion is apparent in an interview with Emily Tall (published in JJQ, 1990) ^{xii}where to the interviewer's question what his translation brought to the Georgian prose, Nico Kiasashvili replied that he did not want to devote a large part of his life to a job which will only be a translation and added that he did not claim that his translation could influence all Georgian Literature, but he had already noticed this influence in the works of young writers in the style, wording, usage of interior monologue.

Indeed, by translating *Ulysses*, as well as by writing about Joyce and modernism, by giving public lectures and readings, Nico Kiasashvili introduced the writer whose aesthetics was contrary to the accepted and trait norms and standards of literary language and style. Kiasashvili's translation expanded the boundaries of the Georgian language by following Joyce in creating new words, allowing into the text colloquialisms, slang, by exploring various styles, introducing interior monologue and stream-of-consciousness technique. Georgian *Ulysses* opened up new horizons for perceptive minds and undoubtedly had a strong influence on Georgian culture. A number of papers which appeared recently give analysis of Joyce's impact of various Georgian writers and even artists. Two of such papers are represented in this volume.

NOTES

ⁱJames Joyce, *Letters in three Volumes*, vol. 1, ed. Stuart Gilbert (The Viking Press, New York, 1966), pp. 139-40.

ⁱⁱSee Davison, Sarah, Joyce's incorporation of literary sources in 'Oxen of the Sun'. http://www.geneticjoycestudies.org/GJS9/GJS9_SarahDavisonOxen.htm

ⁱⁱⁱSee Don Gifford, *Notes for Joyce: An Annotation of James Joyce's Ulysses* (New York, 1974).

^{iv}See preface to episode XIV. In: Joyce, James, *Ulysses* translated and commented by Nico Kiasashvili. Translation completed and publication prepared by Maya Kiasashvili. Tbilisi: Publishing House Bakur Sulakauri., 2012, 830. (In Georgian).

^vFritz Senn, *Ulysses in Translation. Approaches to Ulysses: Ten Essays*. edited by Thomas F. Staley, Bernard Benstock. (The University of Pittsburgh press, 1970).

^{vi}Wawrzycka, Jolanta, Introduction: Translatorial Joyce (Guest-Editor) *James Joyce Quarterly*, Vol. 47, Number 4, Summer 2010.

^{vii}Mihálycsa E., Wawrzycka J. "I Am a Far-Fetcher by Constitution." *Conversation with Fritz Senn. Scientia Traductionis*. 2012, n. 12: 205-248.p.242. <https://periodicos.ufsc.br/index.php/scientia/article/view/1980-4237.2012n12p205/24035> (Accessed on: 12 November 2019).

^{viii}Citations from English *Ulysses* throughout this paper from: James Joyce, *Ulysses*. Ed by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. Afterword by Michael Groden, The Bodley Head, London.

^{ix} Georgian translation is cited from: (ჯეიმზ ჯოისი, ულისე“, ინგლისურიდან თარგმნა ნიკო ყიასაშვილმა. ბაკურ სულაკაურის გამომცემლობა, 2012) Joyce, James, *Ulysses* translated and commented by Nico Kiasashvili. Translation completed and publication prepared by Maya Kiasashvili. Tbilisi: Publishing House Bakur Sulakauri., 2012. (In Georgian).

^xSee Mihálycsa Erika and Wawrzycka, Jolanta, "Far-fetcher by Constitution:" *Conversation with Fritz Senn*. https://www.academia.edu/16214487/Conversation_with_Fritz_Senn_Translation_Joyce_Homer(accessed on November 10, 2019). 'Transluding' - Joyce's neologism from FW alluding to a translation as a language play.

^{xi}See Cohn, Alan M., "Joyce's Notes on the End of 'Oxen of the Sun,'" *James Joyce Quarterly* 4, no. 3. (Translation Issue, spring 1967), 194-201

^{xii}Tall, Emily, Interview with Nico Kiasashvili, Georgian Translator of "Ulysses". *James Joyce Quarterly* Vol. 27, No. 3 (Spring, 1990), 479-487

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Transforming Shem into Shermadin (Some Difficulties of Translating Chapter VII of *Finnegans Wake*)

In a lecture held at Cornell University, on March 4, 1983 dealing with Walter Benjamin's *The Task of the Translator* Paul de Man argued, that

The translation belongs not to the life of the original, the original is already dead, but the translation belongs to the afterlife of the original, thus assuming and confirming the death of the original [...] translation also reveals the death of the original.ⁱ

The idea of 'the death of the original' at a glance seems quite plausible, because sometimes translations are unable to convey the style or the depths of the original work, but at the same time a good translation becomes 'an afterlife' of the original, enriching the culture of the translating country. Georgian literary critic and translator Vakhtang Chelidze, in his article 'About Translation' resonates with the above said and declares that 'translated work becomes somewhat the 'property' of the target language, because it becomes an inseparable part of its literature'. Thus, the translator's task is 'to find the intention toward the language into which the work is to be translated, on the basis of which an echo of the original can be awakened in it'ⁱⁱ.

The notion that *Finnegans Wake* is 'untranslatable' has become some kind of a cliché in Joyce scholarship. Umberto Eco even claimed that *Finnegans Wake* is 'pointless to translate' because, by virtue (or vice) of its multilingualism, it is already translated. Nevertheless, *Finnegans Wake* has been translated into numerous languages and the Georgian Translation of Book I is currently a *Work in Progress*.

The present paper entitled 'Transforming Shem into Shermadin'ⁱⁱⁱ deals with some of the difficulties that a Georgian translator faces while translating and annotating Joyce's magnum opus. It is also an attempt of making the text more accessible for the Georgian public and hence 'the ends justifying the means'.

As Fritz Senn suggested ‘Translations should be admired, not trusted’, meaning that each and every literary text is more or less an interpretation of the translator, particularly one has to deal with a text by Joyce. He stresses the same idea in *Transmutation in Disgress*, suggesting that ‘Translation is inevitably based on preliminary interpretation: one must determine beforehand what a passage ‘means’ even if ‘meaning’ can never be defined. The question then becomes – which of the multiple interpretations to be preferred?’^{iv}. Hence, each new translation is somewhat a new approach to words the text. Therefore, the task of the translator is not only to convert words from one language to another, but at the same time convey the meaning behind each word, which becomes rather tricky when dealing with *Finnegans Wake* and especially while translating it into the Georgian language.

The idea on the importance of interpretation can be traced in Finn Fordham’s book *Lots of Fun at Finnegans Wake* where Fordham argues that ‘*Finnegans Wake* for Fritz Senn is what we do with it. But it is also what it does with us. We produce a wake by the way we steer, but we also steer by the Wake that we produce’.^v

The debate about translation, its importance and possibilities will be discussed way ahead in the XXI century; but Umberto Eco in *Experiences in Translation* suggested that

Every sensible and rigorous theory of language shows that a perfect translation is an impossible dream. In spite of this, people translate. It is like the paradox of Achilles and the turtle. Theoretically speaking, Achilles should never reach the turtle. But in reality, he does. No rigorous philosophical approach to that paradox can underestimate the fact that, not just Achilles, but any one of us, could beat a turtle at the Olympic Games^{vi}

Thus, the aim of the Georgian translation is not only to be a new chapter in the History of Translating Joyce, but to enhance Georgian language, culture and literature as well.

The foremost problem with *Finnegans Wake* is that it as if unites disunited languages again and ‘it talks several languages at once’ Joyce attempts to ‘babelize’ words by giving them simultaneous existences in different languages, taking them back to the tower of Babel, right before ‘sense emerged in disunited languages’^{viii} (European Joyce Studies, 1990)^{ix}. As Walter Benjamin puts it, ‘all translation is only a somewhat provisional way of coming to terms with the foreignness of languages’^x.

Although Joyce ‘with increasing lack of interest in [...] semantics’ (FW 173:32) used over 60 languages, while creating his ‘édition de ténèbres’ Georgian was not on his list.

This makes its translation even more complicated than in other languages. Let's take a look at one 'normal' sentence on page 485, which would instantly point out the difficulties: 'Are we speachin d'anglas landadge or are you sprakin sea Djoytsch?' (FW 485:12-13). Even with a basic knowledge of French and German the reader can understand what Joyce is implying, and thus while translating it either in French or German it is possible to render the wordplay. However, this wordplay gets lost no matter how creative and inventive a Georgian translator might be. In Georgian 'speachin/sprakin' is *saubari/laparaki* (საუბარი, ლაპარაკი), 'd'anglas' *inglisuri* (ინგლისური), 'landadge' (land, language) *mitsa/ena* (მინა, ენა), 'Djoytsch' *germanuli* (გერმანული). What is more 'sea' on the one hand is 'Sea' and on the other refers to the German word 'Sie'.

The thing is that Georgian Language belongs to the Kartvelian languages, which does not belong to the Indo-European family. The Kartvelian language family consists of four closely related languages (Georgian, Svan, Megrelian (chiefly spoken in Northwest Georgia) and Laz (chiefly spoken along the Black Sea coast of Turkey, from Melyat, Rize, to the Georgian frontier), which form a dialect continuum. Thus, it is no wonder that Georgian grammar is remarkably different from those of European languages and has many distinct features, such as split ergativity and a polypersonal verb agreement system, which makes translating *Finnegans Wake* a nightmare of 'Catchecatche and couchamed!' (FW 502:28)

From the translator's point of view presumable one of the greatest technical obstacles are various types of word-play: play on one word in different senses; on different words similar in shape; the multi-lingual puns; the slight change in proverbs and other fixed phrases; prosodic features involving meter, rime, alliteration, assonance, and the like. Some of these difficulties are exemplified in my article.

Let's begin from the very start of Chapter 7, which at a glance seems a relatively simple and understandable sentence, compared to many others in Joyce's 'Book of the Dark':

Shem is as short for Shemus as Jem is joky for Jacob.

Even though four out of twelve words are names, translating them into Georgian can still be problem: firstly, the alliteration which is in the original. The first part 'Shem is as short for Shemus' can be rendered unaltered because 'short' in Georgian is 'shemoklebit' (შემოკლებით), fitting perfectly with 'Shem' and 'Shemus' and creating a sense of alliteration

Shemi shemoklebit igive shemusia' (შემი შემოკლებით იგივე შემუსია).

Nevertheless, the Georgian translation fails to bring in the notion of ‘shame’, which is apparent in the original text. The second part of the sentence becomes quite tricky because ‘joky’ is ‘xumrobit’ (ხუმრობით) in Georgian and ‘Jacob’s’ Georgian equivalent is ‘Iakobi’ (იაკობი). Thus, the question arises whether to leave ‘Jacob’ as it is or its Georgian version, and even if one leaves ‘Jacob’ untouched what should one do with ‘joky’ whose Georgian equivalent destroys the sense of alliteration of the original text. Thus, after several attempts (and sleepless nights) another word struck my mind for ‘joky’, although it is not exactly the same, but still gives the reader the essence of ‘joke’ but a bit in a ‘clownish’ way. This word is *jambazi* (joker/clown). Therefore, the sentence in the last version of my translation sounds as following:

შემი შემოკლებით იგივე შემუსია, როგორც ჯემია ჯამბაზურად ჯეიკობი.
shemi shemoklebit igive shemusia, rogorc jemia jambazurad jeikobi

As one can notice from the sentence above, the Georgian script makes no distinction between upper and lower case. However, some Georgian fonts include capitals, which are just larger versions of the letters, and certain modern writers have experimented with using the obsolete Asomtavruli letters as capitals. Thus, while rendering the following passage from *Finnegans Wake*, the decision of changing the Font came instantly to mind:

Feel his lambs! Ex! Feel how sheap! Exex! His liver too is great value, a spatiality!
Exexex! COMMUNICATED.]’ (FW 172:8-10)
აძოენ კრავნი ჩემნი! ეჭეი! დამწყსენ ცხოვარნი ჩემნი! ეჭეჭეი! მისი
ღვიძლი დიდად ფასობს, როგორი განსასივრცულია! ეჭეჭეჭეჭეი!
ღჄნღჄნღჄნღჄნ

Although the current Georgian alphabet is *Mkhedruli*, a number of people are familiar with *Asomtavruli* letters. Another reason why the change in Font can be justified is that the passage is an allusion to John 21:15-17: ‘Feed my lambs... Feed my sheep’^{xi} and as the Georgian language would not have allowed to transfer all the ‘possible’ meanings that Joyce had meant, because ‘wordplay’ in Georgian would not have worked properly in this case, because ‘sheep’ is *tskhvari* (ცხვარი) and cheap – *iapi* (იაფი), so I decided to use the “Feed my lambs... Feed my sheep” as it appears in the Georgian translation of the Bible. Another difficulty poses the prefix ‘ex’ mentioned several times, which is doubled and tripled after its first appearance. The ‘ex’ is preparing the reader for the last word of the passage ‘communicated’ giving it a negative connotation, but in

Georgian ‘excommunicate’ is *gankvetilia* (განკვეთილია) and writing ‘gan’, ‘gangan’, ‘gangangan’ would have made absolutely no sense, that is why I used ‘ehei’ (ეჰეი) an exclamation used by shepherds, which goes nicely with the allusion of ‘feeding the lambs and sheep’. And using the *Asomtavruli* letters at the end of the passage continues the general sense of antiquity that prevails in the translation.

Presumably, the question that arises here is how one should treat *Justius* on page 187 and *Mercius* on page 193, which are also given in capital letters, and moreover are interesting in several regards:

JUSTIUS (to himother)

სამართლიანუხი (ძმასა თვისსა)

MERCIUS (of hisself): Domine vopiscus! (FW 193:31)

მიტევებოუხი (სპონტანური): Domine vopiscus!

In both cases, Joyce capitalizes the names, puts ‘to himother’ ‘of hisself’ in brackets and shows off his extensive knowledge of Latin (as in many other cases) and Roman History.

Using *Asomtavruli* would not serve its purpose in this case that is why my decision was based on the Georgian words for ‘justice’ and ‘mercy’. As neither Justius nor Mercius are distinct personalities in Roman history (as far as the annotations suggest), I created a new Latinized name, which would convey the sense of ‘justice’ and ‘mercy’, calling Justius – *Samaritanus* (სამართლიანუხი) and Mercius as *Mitevebius* (მიტევებოუხი).

In the case of personal pronouns he/she/it in Georgian has simply one equivalent – *is* (ის), without specifying the gender and the same happens in the case of possessive pronouns, where his/her/its equals to *misi* (მისი). In Justius’ case, where he is addressing his brother, without any wordplay (him other, his brother) I put *Dzmassa Tvissa* (ძმასა თვისსა), an addressing to a brother that we come across in the Georgian translation of the Gospel of Matthew and which is a bit archaic. As for Mercius ‘of hisself’ is defined as ‘spontaneously, without the instigation or aid of another’, so I inserted *spontanurad* (სპონტანურად) in the brackets disregarding the ‘him’ and ‘his’, which the Georgian language is unable to produce. As for the exclamation by Mercius, which is in Latin and includes a whole range of interpretations, my decision was to leave as it is without translating, because translation on the one hand would lose the idea that Joyce is aiming to convey and on the other hand leaving the sentence in Latin makes perfect sense with *Mitevebius*, who himself is of Latin origin.

If one leaves the Latin exclamation unaltered, what should the approach be to ‘*Insomnia, somnia somniorum*’^{xiv} followed by the interesting ‘*Awmawm*’ mentioned just before Mercius begins his speech. This small three word sentence (if one may call it so) is packed with various meanings, which even the most inexperienced readers of *Finnegans Wake* are able to notice. Of course, what a naïve reader will see here is mere sleeplessness and yawning at the ending, missing the mockery of liturgy as well as the holly syllable of the Upanishads ‘**AUM**’ (or OM as it may also be written).

In one of his interviews Fritz Senn noted ‘one of my disadvantages is that I never took a Joyce course. One of my advantages is that I never took a Joyce course. You can observe things better [from the outside]’^{xv} and while dealing with *Finnegans Wake* one of the questions I am frequently asked is whether the ‘knowledge’ of the text really helps me as a translator or on the contrary creates more difficulties, which is quite a tricky one because it both aids you and at the same time creates the problems, which would not have been there if one had not read all those scholarly books, articles, researches.

Clive Hart in *Structure and Motif in Finnegans Wake* makes an excellent remark: about this passage ‘Justius concludes his denunciation of Shem with the yawning religious formula: ‘*Insomnia, somnia somniorum. Awmawm*’. No doubt without realising what he is doing, Shaun is intoning the holy syllable. Not only is AUM clearly present in ‘*Awmawm*’, but the words ‘*Insomnia, somnia somniorum*’ would seem to represent respectively the Waking State, Sleep (with Dreams), and Deep Sleep. Further, ‘*Awmawm*’ may also include the word *maunam*, meaning ‘silence’—here the fourth element surrounding and containing AUM—so that the whole phrase is equivalent to AUM plus its concomitant Silence two or three times over. This typical condensation forms the silent pause marking the end of the major cycle of chapter 1.7.’^{xvi} The task of the translator even hardens after it, because one has to try their best in order to convey the idea and meanings meant in the original.

Hence, leaving ‘*Awmawm*’ seemed most appropriate in this case, as for ‘*Insomnia, somnia somniorum*’ the decision was to make a parody of ‘*per omnia saecula saeculorum, amen*’ using *insomnia* and the traditional ending „*ან და მარადის და უკუნითი უკუნისამდე*“ (*ats da maradis da ukuniti ukunisamde*). As for *insomnia*, although it is a disease, and in Georgian ‘*insomnia*’ is frequently used, still my decision was to replace it with ‘*udziloba*’ (უძილობა) or sleeplessness, because it fits better with the general tone of antiquity of the sentence.

He points the deathbone and the quick are still. Insomnia, somnia somniorum.
Awmawm. (FW 193: 29-30)

მომაკვდინებელ ძვალს მიუშვერს და ცოცხალნი დადუმებულან. უძილობა, აწ და მარადის და უკუნითი უკუნისამდე. აუმაუნ.

The number of biblical references may seem quite helpful, but at the same time Joyce packs each word with so many different allusions that it becomes hard for the translator, especially when one is obliged to choose between this or that interpretation because the mother tongue does not allow more. One of the crucial themes which Joyce plays with in this chapter is ‘Shem’ and ‘Shame’, which fits perfectly in Indo-European languages, but in Georgian the name ‘Shem’ is *shemi* (შემი) and ‘Shame’ is *sircxvili* (სირცხვილი).

Therefore, the only alternative seemed to create a new word using both the name and shame notion and so „shemmarcxveneli” (შემმარცხვენელი) the shameful one came to mind. By doubling the consonant ‘m’ both the name *Shem* and *shame* are evident.

[.....]— when he is a — yours till the rending of the rocks, — Sham. (FW 170:23-24)

[.....]— როცა ის იქნება - სანამ იძვრება მიწა და დასკდებიან კლდენი - შემმარცხვენელი.

‘Rocks’ is a word packed with meanings, like Shame at the end of the sentence. on *Slang* it means testicles (i.e. castration, eunuch); It is also an allusion to Matthew 27:51: ‘and the earth did quake, and the rocks rent’ as well as Matthew 16:18: ‘And I also say to you that you are Peter, and on this rock I will build My church’ and of course rendering of the rocks reminds the reader of Ragnarøkkr - the last battle of the Norse gods leading to their destruction. In Georgian ‘Rock’ is *Klde* (კლდე) and no matter how hard one tries no connection either with testicles or Ragnarøkkr is possible to convey. Thus, even though, in the commentaries I am sharing all the possible allusions that this word might contain, I am explaining that choosing the Georgian translation of Matthew 27:51 ‘sanam mitsa idzvreba da daskdebian kldeni’ (სანამ მიწა იძვრება და დასკდებიან კლდენი) seemed the best option, otherwise I would lose even that.

As for Sham, Adaline Glasheen in *Third census of Finnegans Wake* explains it as follows ‘sham - a spurious imitation + **shaman** (i.e. Jim is shaman) + Sham, Shame - combines Shem and Ham. Suffering the first hangover, Noah dispossessed his black son, Ham, made him servant to his brothers, Shem and Japheth, who represented the Jews and the Gentiles. ‘Sham’ represents a later time when Jews and blacks were alike dispossessed

and ‘Shamrock’ adds on the dispossessed Irish. Shaun, the Aryan supremacist, puts down his brother Shem by calling him ‘Sham,’ i.e., black and ham, a meat forbidden Jews. Wyndham Lewis is model for the Aryan supremacist’. ^{xvii} Again Joyce is packing one ‘simple’ word with loads of allusions, but as I was not possible to play with the name ‘Ham’ and the food ‘Ham’ (because in Georgian Noah’s son is called *qami* (ქამი) and ham is *lori* (ლორი) my choice was to play on the name Shem and Shame resulting into shemmarcxveneli (შემმარცხვენელი), which fits greatly with the following sentence of the novel ‘Shem was a sham and a low sham and his lowness [.....]’

One of the hardest parts in Chapter VII was translating and annotating the passage on *London Street Games* at the beginning of page 176. The reason why it created so much difficulty was that although Street Games was a rather popular pastime in Tbilisi in the 70s and 80s of the past century, with the entrance of modern technology and social media they seem to have disappeared from the yards. Thus, the question I was pondering was whether to find the Georgian equivalent of the London Street Games or to leave the Games as they were and explain in the commentaries which Game meant what as how Joyce transformed them in this passage.

Substituting *London Street Games* in this case did not seem appropriate, plus it would also mean that I would lose the multiple meaning that Joyce had meant, therefore my decision was against ‘Georgianizing’ the passage, although in the commentary section which is over three pages long, I outlined the Georgian equivalent of the London Games, so it may be of some help to the Georgian readers.

....games like Thom Thom the Thonderman, Put the Wind up the Peeler, Hat in the Ring, Prisson your Pritchards and Play WithersTeam, Mikel on the Luckypig, Nickel in the Slot, Sheila Harnett and her Cow, Adam and Ell [.....] Hops of Fun at Miliken’s Make, I seen the Toothbrush with Pat Farrel, Here’s the Fat to graze the Priest’s Boots, When his Steam was like a Raimbrandt round Mac Garvey.(FW 176:1-18)^{xviii}

In conclusion, as Fritz Senn put it in one of the interviews as *Finnegans Wake* is impossible to translate, it is the untranslatability that ‘has to be attempted. A sort of Beckett syndrome: Try to fail better!’^{xix}

Thus, the Georgian translation of *Finnegans Wake* is another attempt to fail better in a different language.

NOTES

ⁱPaul De Mann “On Walter Benjamin’s The Task of the Translator” Yale French Studies, No. 69, 1985

ⁱⁱBenjamin, Walter. “The Task of the Translator.” *Illuminations*. New York: Schocken Books, 1968.

ⁱⁱⁱShermadin, now a Georgian name, comes from Arabic and means “conscience”

^{iv}Senn, Fritz. *Transmutation in Disgress*, James Joyce Quarterly, Summer 2010.

^vFordham, Finn. *Lots of Fun at Finnegans Wake*. Oxford University Press, Oxford. UK. 2007

^{vi}Eco, Umberto. *Experiences in Translation*. Translated by Alastair McEwen, University of Toronto Press, Toronto. Canada. 2001

^{vii}Derrida, Jacques. “Two Words for Joyce.” *Post-Structuralist Joyce: Essays from the French*. Eds. Derek Attridge and Daniel Ferrer. Cambridge: Cambridge UP, 1984.

^{viii}Laurent Milesi’s also connects this with the man’s fall: “like the Bible, *Finnegans Wake* leitmotivistically repeats a few basic narrative patterns and just as the Bible parallels man’s arrogant construction of the Babel Tower, from which sense emerged in disunited languages, with the sexual sin consumed by eating from the tree of knowledge, thus drawing language and sex together, the Wake’s quest for the protohero’s sexual fall in the Phoenix Park is equated with the *felix culpa* of language, the medium which enables it to be forever conducted”.

^{ix}Milesi, Laurent. “Metaphors of the Quest in *Finnegans Wake*.” *Finnegans Wake: Fifty Years*. Ed. Geert Lernout. *European Joyce Studies*. Vol. 2. Amsterdam and Atlanta, GA: Rodopi, 1990.

^xBenjamin, Walter. “The Task of the Translator.” *Illuminations*. New York: Schocken Books, 1968.

^{xi}The King James Version of the Holy Bible

^{xii}excommunicate - (Eccl.) To cut off from communion; to exclude, by an authoritative sentence, from participation in the sacraments and services of the church, or from religious rites in general

^{xiii}Domine (l) - O Lord + vopiscus (l) - survivor of a pair of twins (born alive after premature death of other) + Vopiscus, Flavius - One of the six authors of Augustan History (AD. 117 - 284) + Dominus vobiscum (l) - the Lord [be] with you.

^{xiv}insomnia - inability to sleep, sleeplessness + insomnia, somnia somniorum (l) - sleeplessness, dreams of dreams + (notebook 1930): ‘insomnia, somnia somniorum’ + per omnia saecula saeculorum, amen (l) - for ever and ever, amen (liturgy).

^{xv}Interview with Fritz Senn by Lara May O’Muirthe, New Dublin Press, June 15, 2014 Available online at: <http://newdublin-press-old.squarespace.com/updates/fritz-senn>

^{xvi}Hart Clive, *Structure and motif in Finnegans Wake*, Evanston, Illinois: Northwestern University Press, 1962

^{xvii}Glasheen, Adaline, *Third census of Finnegans Wake* Berkeley, California: University of California Press, 1977

^{xviii}The translation of this whole passage in Georgian is as follows: *ისეთი თამაშები რომ-*

გორიცაა ტონტონ ტამტამ ქუხილკაცა, შეაშინე სტრიპტიზიორი პოლიციელი, მიიღე გამონვება, მიქელა ილბალგოჭაზე, ნიკელის მონეტა სლოტის სათამაშოდ, კრაზანა შეილა და მისი ძროხა, ადამი და ელიპატარა მადმოაზელი, თავაზიანი ბჟუტური, მაგი არის კედელზე, ორები და სამები, ამერიკული ნახტომი, მელა გამოვიდა ბუნაგიდან, გატეხული ბოთლები, სახეში გასალანუნებელი დანერილი წერილი, ასკინკილა ტკბილია, ხეიბარი ჰენრიკო გარიცხულია, ფოსტალიონის კაკუნი, სწორად ვართ წარმოჩენილნი? სოლომონი ჩუმად კითხულობს, ვაშლის ხე დათვის ქვა, ერთ მრეცხავს ვიცნობ, სავადმყოფოები, როცა მივსეირნობდი, დრამკოლიერში ვილაცის სახლია, ვატერლოს ბრძოლა, ფერები, კვერცხები ბუჩქში, ჰაბერდაშერიშერ, სიზმართ მოთხრობა, რა დროა, წათვლელა, დედიკო იხვი, ფეხზე მდგომი ბოლო კაცი, ჰალი ბაბუნ და ორმოცი ყაჩაღუნ, თვალების ფსოზა და სმენის ხშობა, ხელქორწინებაში მხოლოდ ერთხელ ცხოვრებაში და ამნაირ ცოდვას რალა ჩამადენინებს, ზიპ ტკბილეული, ინდაური ჩალაში, აი ეს არის ის თუ როგორ მოვიმკეთ გრძელი და მგზნებარე დილის მოსავალი, მხიარული ხტომიალი მილიკენის ნაჯაფზე, მე მინახავს კბილის ჯაგრისი პიტ ფარელთან ერთად, აჰა ცხიმი მღვდლის ჩექმის გასაპოხად, მაშინ როცა მისი ნაკადული მაკგრეივის გარშემო რეიმბრანტივით ჰქონდა შემორტყმული.

^{xix}Senn, Fritz. Irish Literary Supplement, Volume 34, Number 2, 1 March 2015.

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Some Elements of John Donne's Metaphysical Lyrics in James Joyce's Poem *A Prayer*

Recent literary criticism regards James Joyce's collection of poems, *Pomes Penyeach*, in terms of a biographical sketch underlining the various influences and relationships in his life of its creator between 1913 and 1927. Adriaan van der Weel and Ruud Hisgen even suggested that it is "an odyssey of Joyce's emotional life", or an assortment of Joyce's private emotions.

However, a closer look at the poems, clearly shows that Joyce's biography only serves as a basis for the collection, when in reality Joyce is using late-Victorian forms and images to redefine the modernist age and underline the decadence nature of his period.

In this regard, echoing the general sense of decadence, *A Prayer* (the last poem in the collection), which is in line with the long tradition of inverted prayers (Baudelaire's litany in the *Fleurs du mal* to Francis Thompson's *The Hound of Heaven*), mostly alludes to John Donne's *Holy Sonnet XIV*. What both poems have in common at a glance is the poems' imperative tone and sexual implications, which at the same time is entwined with religious musings deeply rooted in both authors' backgrounds. But unlike Donne's persona who implores God to ravish him and thus courts his own physical disintegration, Joyce's speaker concludes his atheistic prayer for amorous death with the ultimate request to be spared.

The present paper serves as a close reading in order to throw light at the particular themes, motives, symbols, differences and similarities in both poems.

ლილიანა გოგიჩაიშვილი

ივანე ჯავახიშვილის სახელობის

თბილისის სახელმწიფო უნივერსიტეტი

ჯონ დონის მეტაფიზიკური ლირიკის ელემენტები ჯეიმზ ჯოისის ლექსში „ლოცვა“

XVIII საუკუნის მეტაფიზიკურ პოეზიასა და მისგან სამი საუკუნით დაშორებულ მოდერნისტულ ლიტერატურაზე საუბრისას მათ შორის არსებული არაერთი საერთო ხაზი იკვეთება. ორივე ეპოქის ავტორთა უმრავლესობა საკუთარი შემოქმედებით ადამიანური არსებობის ძირეული პრობლემების გადაჭრას ცდილობს; პიროვნების იდუმალი, ამოუცნობი და დუალისტური ბუნების შესწავლით არიან დაკავებულნი ორი მთავარი ეპოქის უმნიშვნელოვანესი წარმომადგენლები ჯონ დონი და ჯეიმზ ჯოისი. ისინი ადამიანის წარმოსახვის ყველაზე იდუმალ შრეებში აღწევენ და საამქარაოზე გამოაქვთ ისეთი ფიქრები, რომელთა არსებობის გამომჟღავნების კაცობრიობას ოდითგანვე ეშინია. ორივე ავტორის მოცემული ლირიკული ნაწარმოების მთავარი მხატვრული მეთოდი პარადოქსია, რომლის ძირეული უპირატესობა სრულიად ურთიერთგამომრიცხავი ცნებებისა და სურათ-ხატების ერთმანეთთან იდეალურადშერწყმის უნარში გამოიხატება. ლექსებში მე-14 „წმინდა სონეტი“ და „ლოცვა“ კარგად ჩანს როგორც დონის, ისე ჯოისის ადამიანური არსებობის პრობლემებით დაინტერესება.

მოდერნიზმის მთავარ მწერლად აღიარებული ჯეიმზ ჯოისის შემოქმედებაში გარდა პროზისა, ვხვდებით პოეტურ ნაწარმოებებსაც. „Pomes Penyeach“ ავტორის მიერ გამოქვეყნებულ პოეზიის კრებულებს შორის მეორე და უკანასკნელია. ის ქრონოლოგიურად დალაგებული ცამეტი ლექსისგან შედგება, რომელთაგან თითოეულს თან ახლავს შექმნის თარიღი და ადგილი, საიდანაც ირკვევა, რომ ლექსები ოცი წლის განმავლობაში ევროპის სხვადასხვა ქალაქსა თუ ქვეყანაში იწერებოდა. ჯოისმა თავის უკანასკნელი ლექსების კრებულს იუმორით „Pomes Penyeach“ უწოდა, სადაც „Pomes“ ერთის მხრივ მოიაზრება როგორც „poems“, ხოლო მეორეს მხრივ მოგვაგონებს იმავე ჟღერადობის ფრანგულ სიტყვას „pommes“, რაც ვაშლებს აღნიშნავს. კრებულის თორმეტი ლექსიდან თითოეული ავტორმა ირონიულად თითო შილინგად შეაფასა, ხოლო მეცამეტე ლექსი „baker’s dozen“ პრინციპით მკითხველს საჩუქრად უძლვნა. „საჩუქარს „A Prayer“- „ლოცვა“ უწოდა და ამით დაავიროვინა როგორც კრებული, ისე მთლიანად მისი პოეტური მოღვაწეობა.

ლექსი „ლოცვა“ 1924 წლის მაისში, საფრანგეთში დაიწერა. ეს პარადოქსებით სავსე ლექსი შესაძლოა რამდენიმენაირად გავიაზროთ. ერთის მხრივ, ის შეიძლება შეყვარებული მამაკაცის საკუთარი ქალბატონისადმი წარმოთქმულ მიმართვად ან მოწოდებად აღვიქვათ, მეორეს მხრივ კი შეიძლება, მომაკვდავი ადამიანის სიკვდილის თაობაზე შეთხზულ მონოლოგად მივიჩნიოთ; შესაძლოა ეს ორი მოსაზრება, სულაც, საერთო სახით წარმოვადგინოთ და ჩავთვალოთ, რომ ავტორი ქალის სახით შენიღბულ სიკვდილს ესაუბრება. ნებისმიერ შემთხვევაში, მკითხველის ყურადღებას, პირველ რიგში, ლექსის მბრძანებლური ტონი, ურთიერთსაწინააღმდეგო სურათ-ხატები, ფარული სექსუალური ქვეტექსტი და აგრესიული განწყობა იპყრობს:

Again!

Come, give, yield all your strength to me!

From far a low word breathes on the breaking brain

Its cruel calm, submission's misery,

Gentling her awe as to a soul predestined.

Cease, silent love! My doom!

კვლავ!

მოდი, მომეცი, დამითმე მთელი შენი ძალა!

შორიდან ჩუმი სიტყვა სუნთქავს მსხვერვად გონებაზე,

მისი სასტიკი სიმშვიდე, მორჩილების ტანჯვა

ამშვიდებს ჩუმ შიშს, როგორც ბედისწერაგანსაზღვრულ სულს.

შეჩერდი ჩემო სიყვარულო! ჩემო დამღუპველო!ⁱⁱ

ლექსის პირველივე ტაეპი პარადოქსული ხასიათისაა-ავტორი ერთის მხრივ თავისკენ უხმობს მისთ ვის დამღუპველ ძალას, მეორეს მხრივ კი შეჩერებისკენ მოუწოდებს მას. მიმართვის ობიექტისადმი ასეთი ბუნდოვანი, ორაზროვანი და პარადოქსული დამოკიდებულება, ერთდროულად სიყვარულით, შიშითა და სინანულით სავსე ტონი მოგვაგონებს ჯოისის ეპოქამდე სამი საუკუნით ადრე დაწერილ სხვა ლირიკულ ნაწარმოებს, რომლის ავტორი ჯოისისგან განსხვავებით მკითხველისთვის ძირითადად თავის პოეტური ქმნილებებით გახდა დასამახსოვრებელი. მეტაფიზიკური სკოლის მთავარი წარმომადგენლის ჯონ დონის მე-14 „წმინდა სონეტიც“ „ირლანდიელი ავტორის „ლოცვის“ მსგავსად მკითხველში ორაზროვან დამოკიდებულებას აღძრავს. ლექსის მთავარი გმირი, თვითგანახლებისა და თვითგანწმენდის მიზნით, ღმერთისგან ბოლომდე განადგურებასა და გაუბედურებას ითხოვს:

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new
განგმირე გული ჩემი, სამსახოვანო ღმერთო,
ჯერ გულის კარზემიკაკუნებდი, სულს მიბერავდი, გზას მინათებდი,
გამრთელებას ლამობდი;
იმ იმედით რომაღდგებოდი.გამანადგურე, შენი ძალა კი
ჩემს გასატეხად, გამოსაფხიზებლად, დასანველად გამოიყენე, რათა
განვახლდე.

მაშინ როცაჯოისთან მიმართვის მთავარი ობიექტი ქალია, დონის პერსონაჟი აშკარად მამაკაცური ძალის მქონე ღმერთს მიმართავს. ლექსის შემდგომ ტაეპებში გამოხატული ცალსახა სექსუალური ქვეტექსტისა და პროტაგონისტის დატყვევებულ ქალაქთან გაიგივების მიუხედავად, (I, like an usurp'd town to another due, Labor to admit you, but oh, to no end ⁱⁱⁱ) მაინც რთულია იმის მტკიცება, რომდონის მოცემული ლექსისმთავარი პერსონაჟი უეჭველად ქალია, გენდერული საკითხი ავტორს ამ შემთხვევაში ღიად აქვს დატოვებული. სქესთა განსხვავება უფრო თვალსაჩინოდაა წარმოდგენილი ჯოისის ლექსში, სადაც სიკვდილი, აშკარად, ქალის სახით გვევლინება, პროტაგონისტი კი, უდაოდ, მამაკაცია. ამის დასტური ლექსის პირველ ტაეპში სიკვდილთან მიმართებით გამოყენებული კუთვნილებითინაცვალსახელი ჰერ და ლექსის მეორე ტაეპის ბოლო ეპიზოდია:

My slow life! Bend deeper on me, threatening head,
Proud by my downfall, remembering, pitying
Him who is, him who was!
ჩემო დუნე სიცოცხლე! ჩემსკენ მოიდრიკე თავი შენი, მუქართსავსე
ჩემი დაცემით ამაყს გახსოვდეს, გებრალეობდეს
ის ვინც არის, ის ვინც იყო.

ამ შემთხვევაშიც, პროტაგონისტის სიკვდილისადმიდამოკიდებულება, მისი სწრაფად ცვალებადი და მოულოდნელი სურვილები მკითხველს კვლავ ეპიზოდის სექსუალურ ქვეტექსტზე მიუთითებს. თუკი ერთგან მას სიკვდილის „ცივი შეხება აშინებს“, მეორე წამს ის მასთან უფრო ღრმად კავშირისკენ მიისწრაფვის. (Bend deeper on me) მოცემული ტაეპის ბოლო ეპიზოდში გაჟღე-

რებული წინადადება კი ლექსის ბოლო ტაეპის წინასწარმეტყველებასავით ჟღერს და მთხრობელის სიკვდილთან დამარცხებისთვის ნიადაგს ამზადებს. პროტაგონისტი ველარ ეწინააღმდეგებაეროტიული შინაარსით გაჯერებული სიკვდილის ჩუმ, იდუმალ ხმას და საბოლოოდ ნებდება:

Again!

Together, folded by the night, they lay on earth. I hear
From far her low word breathe on my breaking brain.
Come! I yield. Bend deeper upon me! I am here.
Subduer, do not leave me! Only joy, only anguish,
Take me, save me, soothe me, O spare me!

კვლავ!

ერთად, ღამით დანაოჭებულნი, ისინი წვანან დედამიწაზე.
შორიდან მესმის მისი ჩუმი სიტყვის სუნთქვა მსხვრევად გონებაზე.
მოდ! გნებდები. უფრო ღრმად შემოდი ჩემში! მე აქ ვარ.
დამიპყარი, არ დამტოვო! მხოლოდ სიხარული, მხოლოდ გამოუთქმელი
ტანჯვა.

წამიყვანე, შემიფარე, მაზიარე ჭეშმარიტებას, შემინყალე!

ჯოისის ლექსის მოცემული მონაკვეთი განსაკუთრებით კარგად ეხმიანება დონის მე-14 „წმინდა სონეტს“. როგორც ეს მეტაფიზიკოსი პოეტებისათვის და შემდეგ უკვე მოდერნისტებისთვისაც დამახასიათებელი, დონის მოცემული სონეტის მთავარი მხატვრული ხერხიც პარადოქსია. მეტაფიზიკური მახვილ-გონიერებით გაჯერებული ლექსის ორაზროვანი და ურთიერთსაწინააღმდეგო ხასიათი კარგად ვლინდება მის უკანასკნელ ეპიზოდში, სადაც ავტორი ღმერთს ევედრება, რომ დაიპყროს, მასზე იძალადოს და ამგვარად განწმინდოს და ბოროტი ძალისგან გაათავისუფლოს.^{iv}

Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

შენთან წამიყვანე, დამაპატიმრე,
რადგან შენ თუ არ დამიპყრობ, ვერასდროს გავთავისუფლდები,
ვერც ვერასდროს გნავინმინდები, შენ თუ არ გამაუპატიურებ.

აქ გაჟღერებულ იდეათა ურთიერთგამომრიცხავ ხასიათს რომ თავი დაეანებოთ, გვერდს ვერ აფუვლით ლექსის აშკარა უკმეხ, აგრესიულ ტონს, (...o’erthrow me, and bend your force to break, blow, burn... Take me to you, imprison me, enthrall me, ravish me...) რაც გვაფიქრებინებს, რომ ლექსის საერთო განწყობა წინააღმდეგობაშია მის სათაურსა და სათაურით გამოწვეულ მოლოდინთან, ვინაიდან აქ წარმოდგენილი ძალადობრივი შეძახილები არა ღმერთისადმი წარმოთქმულ ვედრებად, არამედ, უფრო, დაუკმაყოფილებელი ადამიანის საპირისპირო სქესისადმი წაყენებულ მოთხოვნებად ჟღერს. ანალოგიური შეიძლება ითქვას ჯოისის ლექსის შემთხვევაშიც, სადაც მომაკვდავი ადამიანის სიკვდილისადმი თქმული სიტყვები ძლიერ წააგავს ვენებაშლილი კაცის სატრფიალო მონოლოგს.

ამგვარად, ჯეიმზ ჯოისის ლექსის „ლოცვა“ და ჯონ დონის მე-14 „წმინდა სონეტის“ შედარებითი ანალიზის საფუძველზე გამოიკვეთა აზრობრივი და პოეტიკური სიახლოვე ორ ერთმანეთისგან საუკუნეებით დაშორებულ ლირიკულ ნაწარმოებებს შორის. ორივე ავტორი საკუთარ ჩახლართულ ემოციებს სექსუალური ქვეტექსტის მექონე ლექსიკის მეშვეობით გადმოგვცემს; ორივე შემთხვევაშილექსები ურთიერთსაწინააღმდეგო განცდებითაა სავსე, მათში გაჟღერებული აზრები კი პარადოქსის ფორმით არიან გადმოცემულნი.

შენიშვნები

ⁱLennartz,N. “The Ache of Modernism”: James Joyce’s Pomes Penyeach and Their Literary Context. University of Vechta

ⁱⁱეს თარგმანი, ისევე, როგორც ამ სტატიაში წარმოდგენილი სხვა ტექსტების თარგმანი ეკუთვნის ავტორს.

ⁱⁱⁱაღყაში მოქცეული ქალაქის მსგავსად, ვცდილობ შენს ჩემში შემოშვებას, თუმცა ამაოდ.

^{iv}Campbell-Jones, B.Symbolism meaning: Donne’s Holy Sonnet xi. https://www.ukessays.com/essays/english-literature/symbolism-meaning-of-donnes-holy-sonnet-xiv-english-literature-essay.php?fbclid=IwAR2CmEkmyNI2_GsjKXrcdSEL9n1sz2CovXgvf9QXJYgNBIV3MK8Pujel7zQ

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The Joyce I Knew: Oliver St. John Gogarty's Presentation of Joyce to American Audiences

The relationship between James Joyce and Oliver St. John Gogarty is commonly regarded as a complete triumph for Joyce, but it must have been perplexing and vexatious to Gogarty himself. In his mid-forties, Gogarty—then a man of distinction and success in Dublin—suddenly found himself sharing his life with an unwelcome doppelganger, Buck Mulligan, who resembled Gogarty too closely to banish. It was an unflattering portrait. Mulligan is a witty and amusing but ultimately frivolous and unreliable young medical student. It would have been a baffling experience in normal circumstances, but to find one's carefree and bawdy youth preserved in the most significant novel of the century must have been immensely frustrating for Gogarty. It was also effectively unanswerable.

Yet Gogarty did try to reply.

This paper does not pretend to resolve all the ambiguities of Gogarty's relationship with Joyce, but it perceives value in examining Gogarty's version of his interactions with Joyce, and of Joyce's fictionalization of them. It seeks specifically to investigate Gogarty's presentation of Joyce to audiences in the United States, in two articles, one entitled 'The Joyce I Knew' (which appeared in *The Saturday Review of Literature*, New York, issue for 25 January 1941) and 'James Augustine Joyce' (which appeared in the 'Book News' of the *Dallas Times Herald* issue for 3 April 1949, and was subsequently republished as a booklet in an edition of 1050 copies by the Texas Western College Press, El Paso). This essay postulates that these articles are of interest for the Joyce community for several reasons: 1) that they partially elucidate Gogarty's thinking about Joyce later in life, 2) that they help to explain how Gogarty made tactical and rhetorical errors in his testimonies about Joyce, to the detriment of his reputation, and 3) that they have not been widely utilized by Joyce scholars.

It is worth beginning, however, with the general critical consensus of Joyce's relation with Gogarty, because Gogarty has been uncommonly luckless in his critical standing amongst scholars of Irish literature. Helene Cixous, for example, characteristically misses the mark when she observes of Gogarty that 'Dr. O. St. John Gogarty realizes

that he has miscalculated—he has not bought Joyce’s silence by his generosity in buying him drinks, he has acquired nothing but the role of the most unsympathetic, most unattractive and least likeable citizen of Dublin with the name and attributes of Buck Mulligan...ⁱ Although one may dislike Gogarty, it is difficult to maintain that he, or Mulligan, is ‘the most unsympathetic, most unattractive, and least likeable citizen of Dublin,’ given that Dublin has the same murderers, rapists, pimps, and criminals to be found in any city of comparable size. (One might recall the Phoenix Park murders...). Note also that his transgression here was buying Joyce drinks, which is something known to happen sociably in Dublin; one wonders what condemnation of Gogarty a genuine assault might have provoked.

Richard Ellmann is predictably on more moderate ground when he observes of Joyce and Gogarty that ‘Gogarty and Joyce never dueled on top of the Sugarloaf Mountain, but they took part in a lifelong battle in which Gogarty was severely worsted.’ⁱⁱ As a scholarly judgment, this is certainly a defensible assertion. Gogarty’s primary fame now is in the field of Joyce studies, and his main interest to scholars is his relationship to Joyce and to Joyce’s work. Yet it should also be noted to Gogarty’s credit that his life was hardly one of being locked in relentless battle with his former friend. Gogarty had real enemies armed with more than pencils; he was famously kidnapped by gunmen and had to escape by leaping into the Liffey and swimming to safety, which episode was a prelude to his country home in Galway being burnt. Thus, to note several of the major achievements of his life is not special pleading on Gogarty’s behalf—it serves to complicate this narrative of a man who allegedly spent a lifetime grappling with Joyce. Gogarty was educated at Trinity College Dublin and Oxford, and thus had a formidable education; he became a distinguished otolaryngologist (Ear-Nose-and-Throat doctor); he was a Senator of Ireland; he was a champion bicyclist and an amateur pilot; he was financially successful, owning homes in Ely Place in Dublin and a large home in Renvyle, Connemara (and also owned one of the first privately-owned Rolls Royce automobile in Ireland)ⁱⁱⁱ; he was a classical poet with a reputation for capable if antiquarian poetry; and he maintained personal friendships with people of the distinction of William Butler Yeats, AE (George Russell), George Moore, Augustus John, Arthur Griffith, and Michael Collins. Whatever we may conclude about Gogarty’s relations with Joyce, his life was generally a credit to himself and a benefit to his community. One would be unlikely to foretell so distinguished, varied, and publicly useful a career for Buck Mulligan.

Yet Gogarty, by the late 1930s, was disillusioned by DeValera’s Ireland, and had lived off and on in England for several years in a manner of self-imposed exile. He

turned his hand more seriously to writing, producing his most accomplished work in 1937, *As I was Going Down Sackville Street*. And in 1939 he embarked on a lecture tour of the United States. This was to be determinative for Gogarty's remaining two decades of life, as he did not return permanently to Ireland or Britain after the outbreak of the war in Europe (Gogarty obtained his visa on 14 September 1939)^{iv}. He spent the rest of his life (with occasional visits to Ireland after the war ended) as a resident of New York City.

Gogarty thus found himself in a new country and needing income. Although he now had more time for his writing than he had enjoyed previously, he was also canny enough to recognize that the United States' enthusiasm for Irish literature and Irish culture made his memories and anecdotes saleable. He therefore pursued the lucrative lecture circuit in North America, essentially making the easy money of telling anecdotes and memories of his own life.

Here, however, we may begin to glimpse some of the frustrations of touring a continent and retelling one's youthful adventures to paying audiences. Let us here examine just one report of a Gogarty speech: in this case, a report from 21 November 1945, appearing in *The Nebraskan*, a newspaper serving the University of Nebraska. On the front page, under an unsigned article entitled 'Irish Poet Speaks at UN Convocation,' *The Nebraskan* reports that 'Oliver St. John Gogarty, famed Irish poet and wit, speaking on "Poets I Have Known," will be presented as the speaker for the third all-university convocation Monday [...] Since he led the opposition to DeValera, Irish Prime Minister and the Sinn Feiners, he was obliged to live in exile for a time in England. Gogarty has intimately known William Butler Yeats, George Russell, Lord Dunsany and George Moore. He is known as the inspiration for the character "Buck Mulligan" in James Joyce's novel "Ulysses."^v

The article in *The Nebraskan* is not notable for anything particularly memorable that occurred at Gogarty's lecture. Indeed, it is the unexceptional quality of it that enables us to glimpse Gogarty's potential frustration during this period. He is identified as 'famed Irish poet and wit,' whilst his friends Yeats, Russell, Dunsany, and Moore are all named without identification: the presumable message being that their contributions are recognizably well-known, whilst Gogarty needs to be introduced as a 'poet and wit' to his audience. This leads into his lecture topic, which is announced as 'Poets I Have Known.' He was to recycle anecdotes about Yeats and Moore for the rest of his life, and some of these are indeed engaging essays. Yet it must have been dispiriting for a man of Gogarty's social proximity to the most illustrious Irishmen of his era to be reduced

to the peripatetic retelling of stories about other people. His topic implies that it is the people he has known who are interesting, not he himself. Finally, he is unambiguously identified as being the inspiration for Buck Mulligan, which demonstrates that even in 1945 Gogarty could not escape the fact that his interest for audiences was indissociable from Joyce's depiction of him. It must have been disheartening.

Let us therefore turn to the first of Gogarty's articles to be surveyed in this paper, 'The Joyce I Knew,' from *The Saturday Review of Literature* of 25 January 1941. The date is suggestive; Gogarty must surely have written it at speed upon learning of Joyce's death. For this reason—Gogarty's potential compositional haste—it is not absolutely certain how considered his comments are as a reflection of his mature reaction to Joyce and Joyce's creative writing. Yet Gogarty committed to them on paper, and seems never to have retracted them. How, therefore, does he present the Joyce he knew, less than a fortnight after Joyce's death?

There are passages of praise, which are indeed consistent with memories or recollections recorded by others. He lauds Joyce's singing voice, for example, something he must have known Joyce prided himself on: 'I never heard a voice to compare with his.'^{vi} He also testifies to Joyce's uncommon erudition even as a young man: 'No man had more erudition at so early an age... his reading must have been as prodigious as his memory was.' Indeed, even when paying Joyce the back-handed compliment of being so work-driven as to be uncompanionable, he still testifies to Joyce's incredible self-belief and tenacity in writing: 'The obstinate courage which enabled him for twenty years to keep on writing, all in longhand, a work of over a thousand pages without hope of a publisher, is an outstanding proof of that unswerving belief in himself and his self-expression, which made him anything but a genial companion.'^{viii}

These passages of praise are notable because they are effectively independently verifiable. We have other testimonies to these characteristics of Joyce. Joyce's pleasure in his voice was remembered decades later by Samuel Beckett, who recalled that even in the 1930s Joyce sang with what Beckett recalled as 'his marvelous remains of a tenor voice.'^{ix} Gogarty's praise of Joyce's erudition and reading is consistent with what Stanislaus Joyce records of James as a young man: 'My brother was not only the most brilliant pupil in the college, and, at that time at least, of exemplary diligence, but also an omnivorous reader...' And James Joyce's lifelong work ethic is multiply attested.

Beyond those recollections of Joyce, Gogarty perhaps unexpectedly offers some praise of even Joyce's most relentlessly experimental work, *Finnegans Wake*. Although temperamentally disinclined towards literary Modernism, Gogarty was at

least able to understand and to recognize Joyce's conception: 'In Anna Livia Plurabelle his experiment is at its best. Here there is intelligible evidence of that for which he was striving and that was to make words in a surrealistic way show roots as well as blossoms. His stupendous erudition is evident in every word.'^{xi} Even consequential experimentalists have reacted less sympathetically to *Finnegans Wake*: Ezra Pound famously noted that 'nothing short of divine vision or a new cure for the clapp can possibly be worth all the circumambient peripherization,'^{xii} and Vladimir Nabokov dismissed the novel as 'nothing but a formless and dull mass of phony folklore, a cold pudding of a book, a persistent snore in the next room, most aggravating to the insomniac I am.'^{xiii} Yet despite Gogarty's published appreciation for the accomplishment of Anna Livia Plurabelle, two points remain to be made. First, despite this appreciation of a brief passage in *Finnegans Wake*, there is little evidence that Gogarty had enthusiasm for any other passages in the novel. His commendation confines itself to one of the most approachable passages of *Finnegans Wake*. More importantly, however, we note also here Gogarty's elision of the boundary between the Joyce he knew, and the Joyce of *Finnegans Wake*. We shall see, in both this essay and his later piece for the *Dallas Times Herald*, that Gogarty awkwardly mixes his recollections with literary criticism and general opinion, a tendency that significantly undermines his authority as someone who knew Joyce. If Gogarty was worth attending to about Joyce, it was because he had known him; his authority as a reader of Joyce is undercut by his inability or unwillingness to distinguish between the young Joyce of Dublin and the mature Joyce who wrote *Ulysses* and *Finnegans Wake*.

This tendency to offer opinion as informed personal knowledge is worrisomely evident in several of Gogarty's more extreme dismissals of Joyce's work. Consider the following passage: 'the national spirit was recreating itself through the art of Yeats. With savage indignation against all that was bad form and was holy, Joyce, a disheveled harbinger of the Bolshevik revolution flung himself away from beauty and harmony to howl outcast for the rest of his life through the dark recesses of the soul.' This is ludicrous; whatever Joyce's strengths or weaknesses, it is positively Miltonic to claim that he howled outcast through the dark recesses of his soul. But even the invective is clumsy. To associate Joyce with Bolshevism is a bafflingly lazy identification, apparently based on the idea that Joyce—like the Bolsheviks—represented a disorderly break with the harmonious, the beautiful, and the established. Yet this is an excessively provocative and unusable connection. To accuse Joyce of being in any way associable with Bolshevism is to discredit one's own perceptions by willfully substituting antipathy

for recollection. The Joyce Gogarty knew was, if nothing else, no Bolshevik, and it diminishes Gogarty's eyewitness testimony not to have resisted this defamatory and aberrant identification.

Gogarty makes a comparable rhetorical error in the following passage: 'There is room in this world of ours for every form of literature. But those whose gaze is clear and undimmed and steadfastly fixed on the Vision Beautiful as Yeats's was, must see what a waste of ingenuity and what nonsense this vast concordance represents. To me it is like a shattered cathedral through the ruins of which, buried deep and muted under the debris, the organ still sounds with all its stops pulled out at once.'^{xiv} Here we may note how outdated Gogarty's literary criticism is; it is so obstinately unfashionable ('gaze is clear and undimmed and steadfastly fixed on the Vision Beautiful') that one suspects Gogarty intentionally attempted to evoke an older, more traditional approach to literature, without conceding that such an approach would have little pertinence to Joyce or his work. Additionally, we note also that Gogarty's description of *Ulysses* as being 'a waste of ingenuity and what nonsense' seems deliberately contrarian, and carries Gogarty away from that area in which he could claim personal knowledge, which is Joyce himself as a young man. It is a surprisingly graceless attack on a man who had only just died, and is too old-fashioned to be persuasive as literary criticism.

Another observation should be advanced here of 'The Joyce I Knew' which is that Gogarty begins to establish a personal defense. He notes that in *Ulysses* 'a figure with smoke blue eyes and glistening teeth emerges carrying shaving materials preparatory to going out to swim. The person so described is said to be myself as it well may be, so alien is that gay, water-loving character who moved not sullen in the sweet air to all the thwarted, mad, miserable phantoms of the rest of that terrible exposition of indignation and revolt.'^{xv} This is apparently consistent with the impression Gogarty made on his fellows—even Stanislaus Joyce, who detested Gogarty, conceded that he cut a cheerful figure in a dismal Dublin: 'He was full of bustling energy, wit, and profanity, and had a seemingly inexhaustible supply of bawdy rhymes [...] He was, moreover, in loquacious revolt against the drabness and smugness of Dublin life.'^{xvi} Here is a more intriguing line of approach, in that Gogarty affirms that Buck Mulligan may be intended to represent him, but that Buck Mulligan at least shows some signs of having a happy spirit and enjoying life. This is an understandably biased reading of Mulligan's role in the novel, yet it is not entirely eccentric; Mulligan does seem insouciant, witty, and happy. Another unexpected commentator makes a similar observation of Mulligan, as Wyndham Lewis calls Mulligan 'the jolly, attractive Wild Irishman' who stands

in contrast to Stephen Dedalus, whom Lewis terms ‘the really wooden figure,’ and who is “the poet” to an uncomfortable, a dismal, a ridiculous, even a pulverizing degree.^{xvii} This all indicates that Gogarty had available to him a less vitriolic response to being depicted as ‘Buck Mulligan,’ and might not have harmed his reputation so gravely had he merely continued to assert that Mulligan had the merit of being vital, and refrained attacking Joyce personally. As we have seen, and will continue to see, his most significant errors were conflating literary criticism with personal recollection, and an apparent desire to denigrate Joyce and his admirers.

One final note occurs to the reader of ‘The Joyce I Knew’ which is that Gogarty, troublingly for a memoirist, makes what appear to be significant errors of fact. When discussing the rental of the Martello Tower in which *Ulysses* begins, Gogarty writes: ‘[Joyce] kept eight pounds to pay one year’s rent of one of those fortresses with which the British Government dotted the east coast of Ireland after the threat of a French invasion during the Napoleonic wars.’^{xviii} No scholar appears to concur with Gogarty’s crediting Joyce with paying that rent; Gogarty seems to have paid it himself. Ellmann believes that this was an attempt at civility, writing that ‘Gogarty said courteously later that it was Joyce who like Stephen Dedalus rented the tower from the Secretary of State for War, but the records show it was Gogarty who did so and paid the annual £8 rent.’^{xix} Similarly, Gogarty gets the chronology of this stay wrong, noting that ‘For two years we lived off and on in this impregnable place,’^{xx} and that ‘For months all went well.’^{xxi} Again, no scholar agrees with Gogarty on the claim of years, nor even months; Ellmann specifically dates Joyce’s residence in the Tower as beginning on 9 September 1904^{xxii} and ending on 14 September of that year.^{xxiii} Such errors are excusable, and perhaps even permissible in amusing anecdotes presented for a casual audience, but they become deeply problematic when one launches an attack on a major writer’s reputation, and claims as one’s authority that one had personally been present at important events. If one is provably wrong about even details where no one contests one’s personal presence, it makes one’s recollections and opinions eminently disputable.

It is now here appropriate to move our attention to Gogarty’s other essay, ‘James Augustine Joyce,’ and we must first examine the somewhat uncertain textual history of this essay. The essay apparently first appeared in the *Dallas Times Herald* on 3 April 1949, and was later (evidently that same year) published as a separate booklet by the Texas Western College Press, El Paso.^{xxiv} The essay, however, seems to have been expanded by Gogarty for later publication as ‘They Think They Know Joyce’ in *The Saturday Review of Literature* of 18 March 1950. There is a significant amount of

verbatim replication in the later publication, but several additional passages of interest appear, and therefore this paper will examine first ‘James Augustine Joyce’ by itself, then proceed to note those additions worth observing in ‘They Think They Know Joyce.’

In ‘James Augustine Joyce’ Gogarty expands his criticism of Joyce as a disruptive figure promoting disorder. As he writes ‘About this time the obscene bulk of Gertrude Stein appeared on the scene. She began making nonsense of the language and presenting the potpourri to a public which could be reached by people of her sort who controlled the avenues of publicity. “A Portrait of Mabel Dodge at the Villa Curona” appeared about 1907. It stated among other messages that “Blankets are warmer in the Summer: the explicit visit: there has been William.” Disruption of the standards of literature took place almost contemporaneously with the revolutionary brew in Russia.’^{xxv} Here again Gogarty somehow conflates Modernist experimentation with revolutionary upheaval and disorder in Russia, and is not more successful in this accusation than he had been in ‘The Joyce I Knew.’ Indeed, this assertion may be even less compelling, in part because it is aligned with the suggestion that Gertrude Stein was influential on—or at least paved the way for—Joyce. There is no evidence that Joyce was influenced by Stein, or felt that he owed his accomplishment to her precedent. Again, Gogarty’s opinionated dismissal of Joyce and Stein as two representatives of Bolshevism or disorder renders his literary criticism dubitable, and his claim to personal knowledge unconvincing.

Gogarty pursues another troubling line of argument in the following passage. In this quotation he again asserts the primacy of personal information over a sympathetic reading of Joyce: ‘When I read those who, although they have never been in Dublin, set themselves up as “guides” to Joyce or as masters of “the master,” I feel sorrow for their illiteracy and then anger at their presumption. I know how Joyce, who used a grim attitude long sustained when he was acting rather than “making” a joke, would laugh at these “fans” of his—and dupes.’ It is incontestable that possessing knowledge of Dublin is an advantage to reading Joyce. Yet notice here how easily—and unconvincingly—Gogarty moves from those who lack a precise knowledge of Dublin to attacking the body of Joyce’s admirers. In Gogarty’s view, to be a Joyce enthusiast is to be illiterate, presumptuous, and a dupe. Those who knew him well—although decades earlier—apparently see through Joyce’s artistic trickery. He thus privileges his personal knowledge of Joyce as a young man over the potentially more sensitive readings of Joyce scholars who never met him. This is a disturbingly personal approach to literary criticism, but it is exacerbated when one’s own literary perceptions seem willfully uninformed (Stein’s implied role in Joyce’s development) or perplexingly

insupportable (accusing both of them of being manifestations of trends comparable to Bolshevism). One wonders who he thought his audience was at this point.

As noted above, what appears to have been an expanded version of this text was published in *The Saturday Review of Literature* for 18 March 1950. It is extended, but not better. That the article is titled 'They Think They Know Joyce' represents an intriguing shift from his earlier essay in the same journal, as it shifts from the primacy of his personal knowledge of Joyce ('The Joyce I Knew') to an attack on Joyce's followers ('They Think They Know Joyce'). It is unclear who provided these titles, so unless a typescript or manuscript emerges it is wise not to place too much judgmental value on these titles alone. But the titles do accurately reflect the primary trajectory of the essays: the first asserts that Gogarty knew Joyce, and the latter asserts that Joyce's fans are presumptuous and mistaken.

In 'They Think They Know Joyce,' we encounter an elaborated interpretation of Joyce as a joking perpetrator of a hoax who suddenly found himself celebrated—a reading of Joyce that insults both Joyce and Joyce's admirers. Gogarty writes 'I wonder what all the worshippers of Joyce would say if they realized that they had become the victims of a gigantic hoax, of one of the most enormous leg-pulls in history.'^{xxvii} Gogarty then expatiates on what he thought motivated Joyce: 'On the backside of beauty he would inscribe his name. If the writing proved to be indelible, all the better.'^{xxviii} To dismiss Joyce's intense compositional effort as mere schoolboy vandalism is both insulting to the man, and revealing of how little Gogarty truly understood the undertaking Joyce had set himself in *Ulysses* and *Finnegans Wake*. Yet he continues, noting that upon the success of *Ulysses* 'Joyce found that his leg-pull had acquired an international audience. Suddenly he discovered that to write his name on the backside of beauty was the most significant action of his life. He dared not retract; money and fame were at stake. He dared not let anyone into a joke that had gone too far and been taken too seriously.'^{xxix} At this point Gogarty is simply insulting not just Joyce's admirers, but Joyce himself. To reduce *Ulysses* to a prank, and to assert that Joyce then devoted the rest of his life to maintaining a hoax because he sought money and fame, is patent calumny. In a sense, Gogarty created a situation almost exactly opposite to what he intended: Gogarty's earlier assertions that his former friendship with Joyce made him particularly competent to comment on *Ulysses* and *Finnegans Wake* have now become such cranky and under-evidenced readings of Joyce that their only interest lies in that personal acquaintance. It is hard to imagine such an essay being published without it coming from the pen of 'Buck Mulligan.'

In a sense, Gogarty in his later years is a deeply compelling individual. He was far from his home and society, making a substantially reduced living through writing and public lecturing. His biographer refers to him at this time as being ‘lonely, hard-up and at a loose end in Manhattan.’^{xxx} All the while, however, his dead friend’s reputation continued to rise. It must have been a bitter and painful denouement to his life and ambitions. Joyce had eclipsed him, primarily on the strength of a book in which Joyce had depicted him, and Gogarty now found himself chiefly of interest because of that connection. It helps to explain—if not to justify—why he insisted upon personal knowledge of Dublin and Joyce as being necessary to understanding Joyce’s work. Gogarty had that knowledge, and to assert it as necessary made him an authority. Yet Gogarty’s intemperate dismissal of Joyce’s works, his factual imprecision, and his needless abuse of Joyce’s fans, were opinions he would more wisely have left unprinted, and unexpressed. Had he moderated himself in this manner, his reputation would almost certainly have been higher today than it is. Had Gogarty merely restricted his comments on Joyce to the observation—which, as we have seen, he advanced in ‘The Joyce I Knew’—that Buck Mulligan is a light, witty, and exuberant fellow, similar to what Gogarty had been in youth, he might have earned the more positive position in Irish literary history that his writings merit. He was not the titan that Joyce became, but his more modest achievement has been utterly lost to literary critics because of his grumpy and discreditable prolongation of a feud with a dead man.

NOTES

ⁱHelene Cixous, *The Exile of James Joyce*. NY: David Lewis Publisher, 1972. (p.112)

ⁱⁱRichard Ellmann, *James Joyce*. Oxford: Oxford University Press, 1982. (p.207)

ⁱⁱⁱJ. B. Lyons. *Oliver St. John Gogarty: The Man of Many Talents*. Dublin: Blackwater. 1980 . (p.71)

^{iv}J. B. Lyons. *Oliver St. John Gogarty: The Man of Many Talents*. Dublin: Blackwater. 1980. (p. 239)

^vThe Nebraskan, ‘Irish Poet Speaks at UN Convocation.’ 21 November 1945. (p.1)

^{vi}Oliver St. John Gogarty, ‘The Joyce I Knew.’ *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.15)

^{vii}Oliver St. John Gogarty, ‘The Joyce I Knew.’ *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.15)

^{viii}Oliver St. John Gogarty, ‘The Joyce I Knew.’ *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.15)

- ^{ix}James & Elizabeth Knowlson, *Beckett Remembering/Remembering Beckett*. New York: Arcade Publishing. 2006. ([/ 46)
- ^xStanislaus Joyce, *My Brother's Keeper*. New York: Viking, 1958. (p.73)
- ^{xi}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.16)
- ^{xii}Cited in Richard Ellmann, *James Joyce*. Oxford: Oxford University Press, 1982. (p.584)
- ^{xiii}Alfred Appel, Jr. 'An Interview with Vladimir Nabokov,' *Wisconsin Studies in Contemporary Literature*, Vol. 8, no. 2. (Spring, 1967), (p. 134)
- ^{xiv}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.16)
- ^{xv}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.4)
- ^{xvi}Stanislaus Joyce, *My Brother's Keeper*. New York: Viking, 1958. (p.175)
- ^{xvii}Wyndham Lewis. *Time and Western Man*. Boston: Beacon Press, 1957. (p.97)
- ^{xviii}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.4)
- ^{xix}Richard Ellmann, *James Joyce*. Oxford: Oxford University Press, 1982. (p 172)
- ^{xx}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.4)
- ^{xxi}Oliver St. John Gogarty, 'The Joyce I Knew.' *The Saturday Review of Literature*, Vol. XXIII, No, 14 (25 January 1941). (p.15)
- ^{xxii}Richard Ellmann, *James Joyce*. Oxford: Oxford University Press, 1982. (p. 171)
- ^{xxiii}Richard Ellmann, *James Joyce*. Oxford: Oxford University Press, 1982. (p.175)
- ^{xxiv}Oliver St. John Gogarty. 'James Augustine Joyce.' *Dallas Times Herald*,. (Texas Western College Press), 1949. (n.p.)
- ^{xxv}Oliver St. John Gogarty. 'James Augustine Joyce.' *Dallas Times Herald*,. (Texas Western College Press), 1949. (n.p.)
- ^{xxvi}Oliver St. John Gogarty. 'James Augustine Joyce.' *Dallas Times Herald*,. (Texas Western College Press), 1949. (n.p.)
- ^{xxvii}Oliver St. John Gogarty. 'They Think They Know Joyce' (in) *The Saturday Review Gallery*. New York: Simon and Schuster, 1959. (p. 262)
- ^{xxviii}Oliver St. John Gogarty. 'They Think They Know Joyce' (in) *The Saturday Review Gallery*. New York: Simon and Schuster, 1959. (p. 264)
- ^{xxix}Oliver St. John Gogarty. 'They Think They Know Joyce' (in) *The Saturday Review Gallery*. New York: Simon and Schuster, 1959. (p. 265)
- ^{xxx}J. B. Lyons. *Oliver St. John Gogarty: The Man of Many Talents*. Dublin: Blackwater. 1980. (p. 282)

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City as a Mythical Space in James Joyce's

Ulysses

Modernist literature perceived as urban, with its alienated modern man as a product of big cities has become a cliché in Literary Studies. City in High Modernism has become a kind of experimental Space, with its distinguished aesthetic function and a symbolic meaning behind.

Dublin depicted in James Joyce's *Ulysses* is rather an interesting material in this respect. Joyce's approach towards Dublin on the one hand is rather realistic (sometimes even naturalistic) minuteness, and on the other hand charges the city with a symbolic dimension. The same is evident while dealing with time: even though, objective time is observed with pedantic exactness with the reader knowing exactly when and where the action takes place, but at the same time chronological time serves only as a background and Joyce's aim is to give an image of a space where all times meet.

City for Joyce becomes *imago mundi* - an area confined with boundaries and closed for outer world. Dublin, where Leopold Bloom, Stephen Dedalus and many others wonder, is exactly such a space. At the same time Bloom's contemporary Dublin, ancient Ithaca, Calypso's cave, mythical country of the Lotus Eaters, Hades, land of the Sirens and Cyclops, Scylla and Charybdis all exist at one and the same time. It means that the city becomes a space where all times co-exist in one eternal present moment.

Thus, the paper shows that Joyce aims at creating a chronotope that is free from limitations of time and space and represents the most general mythical model of the world, although being deeply rooted in the real city.

ქათეჰან ჯაუხაძე

ივანე ჯავახიშვილის სახელობის თბილისის
სახელმწიფო უნივერსიტეტი

ქალაქი, როგორც მითოსური სივრცე, ჯეიმზ ჯოისის რომანში „ულისე“

თითქმის ყოველთვის მხატვრული ლიტერატურის ნიმუშის პროტაგონისტი სულიერი ქმნილებაა, პერსონაჟი, რომელიც ნაწარმოების ერთგვარი ცენტრია და რომლის გარშემოც სრულდება ქმედებათა ჯაჭვი, ან რომელიც თვითონ ასრულებს ამ მოქმედებათა სერიას. ავტორის მიერ შერჩეული დრო და მოქმედების არეალი კი ხშირად დამხმარე საშუალებებად გვევლინება, რომლებიც კონკრეტულ ეპოქასა და სივრცეში ახვედრებენ პერსონაჟებს, სიუჟეტის განვითარებისათვის გარკვეულ ფონს ქმნიან და/ან მკითხველს ერთგვარ მიმართულებას აძლევენ, წარმოდგენას უქმნიან რომელიმე კონკრეტულ დროსა და სივრცეში არსებულ მდგომარეობასა თუ ადამიანთა ყოფა-ცხოვრებაზე. ამ მხრივ, ერთი შეხედვით, გამონაკლისი არც ჯეიმზ ჯოისის „ულისე“. ნაწარმოებს სამი მთავარი გმირი ჰყავს ლეოპოლდ ბლუმის, სტივენ დედალოსისა და მოლი ბლუმის სახით. მოქმედების დრო 1904 წლის 16 ივნისი, ხოლო ნაწარმოების მხატვრული სივრცე ქალაქი დუბლინია. საინტერესოა, „ულისეზე“ საუბრისას რა მიმართულებით წარმართავს მსჯელობას ვარაუდი, რომ რომანის მოქმედების არეალი - დუბლინი ამავდროულად ნაწარმოების პროტაგონისტია? მიუხედავად იმისა, რომ ავტორი მკითხველს ლეოპოლდ ბლუმთან და სტივენ დედალოსთან ერთად ქალაქში რეალურად არსებული ქუჩებითა და მარშრუტით ატარებს, ცხადია, ჯოისის მიერ აღწერილ დუბლინს საერთო არაფერი აქვს გეოგრაფიულ რუკაზე კონკრეტული ადგილმდებარეობის მქონე ქალაქთან და საქმე გვაქვს ავტორისეულ, მის გონებაში არსებულ სიმბოლური მნიშვნელობის მქონე სივრცესთან.

მნიშვნელოვანია, აღინიშნოს, რომ მოდერნისტულ ლიტერატურაში როგორც ნაწარმოების მხატვრული დრო, ასევე სივრცე ექსპერიმენტის საგნის სახეს იძენს და გაცნობიერებულ, პოეტიკურ საშუალებად გვევლინება. თანამედროვე რომანის სივრცული თავისებურება გულისხმობს იმას, რომ მოქმედების არეალი მკაცრად შემოფარგლული და დახშულია ისე, თითქოს მის მიღმა არაფერი არსებობს, არსებობის შემთხვევაში კი გარესამყაროში მიმ-

დინარე მოვლენებს მნიშვნელობა არ გააჩნიათ და მათთვის კარი საიმედოდაა დახურული. ასეთ მკაცრად ლოკალიზებულ სივრცეებად მოდერნისტული ლიტერატურის ტექსტებში შეიძლება მოგვევლინოს მთა, რომლის ხსენებასაც ასოციაციურად იმთავითვე თომას მანის „ჯადოსნური მთისაკენ“ მივყავართ, ერთი ოთახი, რომელიც უილიამ ფოლკნერმა შეარჩია მხატვრულ სივრცედ მოთხრობისათვის „ვარდი ემილისთვის“, და, რა თქმა უნდა, ქალაქი - ჯოისისათვის დუბლინის, თომას ელიოტისათვის ვენეციის, ფოლკნერისათვის ჯეფერსონის ურბანული გარემოები. ნახსენები სივრცეები განასახიერებენ მოქმედების ექსპერიმენტულ არეალსა და მოდერნისტული რომანის ფიქციურ სამყაროს, რომელსაც ცენტრალური მხატვრული ელემენტის ფუნქცია და როლი ეკისრება.

ქალაქის, როგორც განსაკუთრებული მნიშვნელობის მქონე სივრცის, აღქმა არახალია, თუმცა მოდერნისტული ლიტერატურის წარმომადგენლებმა იგი ახლებურად გაიაზრეს და ახალი სიცოცხლე შესძინეს უკვე მეოცე საუკუნეში შექმნილ ტექსტებში. ანთროპოლოგი მირჩა ელიადე ნაშრომში „მარადიული დაბრუნების მითი“ საუბრობს ქალაქის, როგორც მითოსური სივრცის, მნიშვნელობაზე. ელიადე წერს, რომ ქალაქებს, ტაძრებთან და სასახლეებთან ერთად, თავიანთი ღვთაებრივი პროტოტიპები, ზეციური მოდელები გააჩნიათ, რომელთაც მარადისობაში უკავიათ ადგილი. სამყაროში მიწის ყველა ნაჭერს, ქალაქსა თუ ტაძარს თავისი ზემინიერი პროტოტიპი გააჩნია, რომელიც „როგორც ერთგვარი წინასწარ ჩაფიქრებული „გეგმა-პროექტი“, ან „მოდელი“, ანდა შეიძლება როგორც მისი წმინდა წყლის ორეული, სადღაც უმაღლეს კოსმიურ დონეზე არსებობს“.ⁱ თითოეული წმინდა ქალაქი სამყაროს ცენტრში მდებარეობს და, რადგან ცისა და დედამიწის ერთმანეთთან კვეთის წერტილად გვევლინება, თავად ხდება კოსმოსის ცენტრი, ლერძი.ⁱⁱ

თუ დავუშვებთ, რომ ჯოისისეული დუბლინი არის ადგილი, რომელიც განასახიერებს სივრცესა და დროში განფენილ უზოგადეს მოდელსა და სამყაროს პირობით სიმბოლოსა და ხატს, ადგილს, რომელსაც საერთო არაფერი აქვს რეალურად არსებულ ქალაქთან, გამოდის რომ დუბლინი ესაა პროფანულისაგან განსხვავებული, საკრალური ზონა და ელიადესეული „ცენტრი“, სადაც აბსოლუტური რეალობა სუფევს. ესაა ქალაქი, რომელიც ჩაკეტილ წრეს განასახიერებს, სადაც ყველა და ყველაფერი იყრის თავს. დუბლინში ერთდროულად და ერთ სივრცეში თავმოყრილია ითაკა, კალიფსოს მღვიმე, ლოტოფაგების ქვეყანა, სკილა და ქარიბდა, ჰადესის, სირინოზებისა თუ ციკლოპის სამფლობელოები. სწორედ ამგვარ, ყოვლისმომცველ და, ამავედროუ-

ლად, მკაფიოდ შემოსაზღვრულ სივრცეში ამოგზაურებს ჯოისი ლეოპოლდ ბლუმს.

თუ დაკვირვების არეალს კიდევ უფრო მივუახლოვდებით, რთულად შესაძლებელი არ იქნება სამყაროს ცენტრ დუბლინში არსებული ლოკალური ცენტრი - ლეოპოლდ ბლუმის სახლი. ამ გაგებით, რომანში ბლუმის გზა ცენტრიდან გამომავალი გზაა, რომელიც ისევ უკან, სახლისკენაა მიმართული. „ცენტრისკენ მიმავალი გზა - „რთული გზა“ (dūrohana)“, წერს ელიადე.ⁱⁱⁱ ბლუმის ერთი დღის განმავლობაში განფენილი ხეტიალი სახლიდან უკან სახლისაკენ იმ კაცის მსვლელობას უნდა ჰგავდეს, ვინც სამყაროსა თუ საკუთარი თავის შესამეცნებლად ადგას გზას და ვინც საკუთარი რაობის „ცენტრისკენ“, შესაბამისად, ეფემერულობიდან მუდმივობისაკენ, პროფანულიდან საკრალურისაკენ მიდის, სინამდვილეში კი ხელთ გვრჩება ლეოპოლდ ბლუმი, რომელიც სახლში დაბრუნებას გამიზნულად აჯანჯლებს, მოლის რომ ლალატში არ შეუშალოს ხელი, ამასობაში კი სრული სისავსით აღიქვას ქალაქისაგან მისკენ გამოშვებული კოლექტიური თითი. აქედან გამომდინარე, ლეოპოლდ ბლუმი ნახსენები მაძიებელი გმირის პაროდული განსახიერებაა იმდენად, რამდენადაც მისთვის „ცენტრში“ დაბრუნება ინიციაციის ტოლფასი არ არის. სიმბოლურია, რომ ბლუმი სახლის გასაღებს ვერ პოულობს და ღამით შინ დაბრუნებულს, სტივენ დედალოსთან ერთად, გაღავანზე გადასვლა უნევს. არც დედალოსს აქვს თან მარტელოს კოშკის გასაღები. როგორც ქალაქი, ისე პერსონაჟების საცხოვრებელი მათთვის ჩაკეტილ, დახშულ სივრცეს წარმოადგენს, სადაც შეღწევა გარკვეულ სიძნელეებთანაა დაკავშირებული.

დუბლინი შეიძლება აღვიქვათ მარადიულ ქალაქად, სადაც არსებითად არაფერი იცვლება და სადაც მუდმივი „აქ“ და „ახლა“. „ულისეში“ აღბეჭდილი ერთი დღე მთელ ციკლს მოიცავს, რომელიც კვლავ განმეორებადია და არსებითი მნიშვნელობა არ ენიჭება დროის პერიოდს, ერთი დღე იქნება ეს, ერთი წელი თუ ერთი წამი. 1904 წლის 16 ივნისი ის ერთი უსაშველოდ გაწელილი წამია, სადაც წარსული, აწმყო და მომავალი ერთიანდება და რომელიც თომა აქვინელისეულ nunc stans-ს (მარადიული ახლა) განასახიერებს. „იქნებ მარადისობაში მივაბიჯებ სენდიმაუნტის სანაპიროთი?“, კითხვას სვამს სტივენ დედალოსი.^{vi} ცხადია, ნახსენები გეოგრაფიული ობიექტი დედალოსის გონებაში ზედროულ, შეუცნობელ სივრცედ ტრანსფორმირდება, სადაც მოგზაურობა საკუთარ თავთან შეხვედრით და არსებობის რაობის ამოხსნით უნდა დასრულდეს. სტივენის პერსონაჟი ამას სრულად აცნობიერებს და აზრის სიცხადისთვის იმონმებს მეტერლინკს: „თუ სოკრატე დღეს სახლიდან

გავა, ნახავს მის კარის დირეზე მჯდარ ბრძენს. თუ იუდა ამაღამ გაუდგა გზას, იგი მას იუდასთან მიიყვანს.“^{iv} იქვე ამატებს: „ყოველი სიცოცხლე ბევრი დღეა, დღიდან დღემდე. საკუთარ არსებაში დავიარებით და ვხვდებით ყაჩაღებს, მოჩვენებებს, გოლიათებს, ბებრებს, ყმანვილებს, ცოლებს, ქვრივებს, სულიერ ძმებს. მაგრამ ისევ და ისევ, მუდამ საკუთარ თავს ვხვდებით... ეს ყველაფერი სივრცეში არსებობს და თავის დროზე მეც უნდა მივიდე მასთან, გარდაუვალად“.^{vi} ამგვარად, დედალოსის გზა საკუთარი თავის საძიებლად გასავლელი ცენტრისკენული გზაა, რომელიც ზემინიერ ქალაქში ხორციელდება.

დუბლინში, რომელიც სამყაროს ანარეკლია (imago mundi) და აქ მისი ყველა წესი და კანონი ვრცელდება, ყველაფერი უცვლელია. ქალაქში მომხდარი ყოველი მცირე ცვლილება აუცილებლად ანაზღაურდება, ჩანაცვლდება მეორით. მიწას მიბარებულ პეტრიკ დიგნამის ადგილს ქალაქის ახალი მკვიდრი, ქალბატონი პიურფოის ახალშობილი დაიკავებს, ნანარმოების მხატვრული სივრცე კი, შესაბამისად, სასაფლაოდან სამშობიაროში გადაინაცვლებს. ამგვარად, დუბლინში არავის ენიჭება პერსონალური მნიშვნელობა და არც გარდაცვალება და არც დაბადება ემოციურობის თვალსაზრისით არსებითი არ არის. ქალაქი ერთი მთლიანი ორგანიზმია, რომელშიც, მთავარია, არ დაირღვეს პირველყოფილი წესრიგი და წყობა. ლეოპოლდ ბლუმის ფიქრთა ნაკადი ამ საკითხსაც წვდება და შემდეგნაირად ფორმულირდება: „სიტყვების რახარუხი. ყველაფერი ძველებურად მიედინება, დღიდანდღემდე... ტრამვაის ვაგონები ცენტრისკენ და უკან... დიგნამმა თქვენი ჭირი წაიღო. გასივებული მუცელი, მაინა პიურფოი საწოლზე გმინავს, ბავშვს როდის გამომაძრობენო. ყოველ წამში ერთი იბადება სადმე. სხვა კვდება ყოველ წამში... მთელი ქალაქი კვდება, მეორე მთელი ქალაქი ჩნდება. მერე ისიც მიდის: ახლა სხვა მოდის, მიდის... არავინ არაფერს არ წარმოადგენს“.^{vii}

დუბლინის, როგორც ერთი მთლიანობის, აღსაქმელად ჯოისი რომანში ერთდროულობის, სიმულტანურობის ეფექტს ქმნის. ეს იმას ნიშნავს, რომ მკითხველი ერთსა და იმავე დროს ქალაქის სხვადასხვა წერტილში მომხდარ მოვლენებს ერთმანეთთან თანხვედრაში აღიქვამს, თითქოს ავტორმა ქალაქი მისი მახვილი თვალის ქვეშ გადაშალა და მასზე ზემოდან დაკვირვების საშუალება მისცა.

სწორედ ამ აზრს ეხმიანება ლიტერატურის მკვლევარი ჯოზეფ ფრენკი ნაშრომში *Spatial Form in Modern Literature*. ფრენკის თანახმად, თანამედროვე რომანმა და პოეზიამ ვექტორი ნანარმოების გასივრცულებისაკენ მიმართა. ეს იმას ნიშნავს, რომ ელიოტის, პაუნდის, პრუსტისა თუ ჯოისის მკითხველმა

მათი ნაწარმოებებში მიმდინარე მოვლენები ერთდროულად, და არა თანმიმდევრულად, უნდა აღიქვას, ერთ სივრცესა და წამში მოაქციოს და გონებაში ერთ მთლიანობად გამოსახოს.^{viii}

„ულისეს“ შესახებ ჯოზეფ ფრენკი წერს, რომ ჯოისის ჩანაფიქრი აშკარაა. ავტორს სურს, მკითხველს თვალწინ გადაუშალოს დუბლინის, როგორც ერთი მთელის, სურათი და რომ მას, ფლობერის მსგავსად, ამოძრავებს სურვილი, სხვადასხვა ადგილას მომხდარი ერთდროული ქმედებები მკითხველმა ერთმანეთთან თანხვედრაში აღიქვას.^{ix} დასახული მიზნის მისაღწევად და დუბლინის ერთიან სურათად აღსაქმელად, ფრენკი ჯოისის მიაწერს სურვილს, მკითხველი გაადუბლინელოს, ქალაქის გარემოცვაში ჩააყენოს და სრულად გაათვითცნობიეროს მის წარსულსა და აწმყოში. სწორედ ამგვარად შეძლებს ის მრავალი ფრაგმენტის აწყობას და დუბლინის, როგორც ერთი ორგანიზმის აღქმას.

აღნიშნული ტექნიკის გამოყენების საუკეთესო მაგალითებად შესაძლოა მივიჩნიოთ „ულისეს“ VII და X ეპიზოდები, „ეოლოსი“ და „მოხეტიალე კლდეები“, რომლებშიც ჯოისი თხრობის ქრონოლოგიურ ტექნიკას უარყოფს და, სანაცვლოდ, მიმდინარე მოვლენებს ერთმანეთთან თანხვედრაში, ერთდროულობის პრინციპით აღწერს.

„ეოლოსის“ დასაწყის ნაწილში მთხრობელი ქალაქის ოთხი სხვადასხვა წერტილის სურათს აღწერს: ნელსონის სვეტთან ტრამვაების მიმოსვლას, მთავარი ფოსტის შესასვლელთან ფეხსაცმლის მწმენდავების ყოველდღიურ საქმიანობას, პრინსის სარდაფებში მომუშავე მტვირთავების ხმაურსა და რედაქციაში მისული ბლუმის საქმიანობას. მოქმედების დრო ერთი და იგივეა. სიმულტანურობის ტექნიკის გამოყენებით მკითხველს საშუალება აქვს სრული სიცხადით აღიქვას ქალაქის ყოველდღიურობა და მისი მცხოვრებლების ცხოვრების რიტმი.

მეათე ეპიზოდში „მოხეტიალე კლდეები“ ჯოისი განაგრძობს და კიდევ უფრო ფართო მასშტაბებს სძენს თხრობას ერთდროულობის პრინციპის საფუძველზე. ეპიზოდი მთლიანადაა სივრცეში განფენილი. რომანის პერსონაჟები ერთსა და იმავე დროს, დღის 3 საათზე, დუბლინის სხვადასხვა ქუჩებში გადაადგილდებიან. თითქოს მთელი ქალაქი გარეთაა გამოფენილი. საიმონ დედალოსი ქუჩაში თავის ქალიშვილს გადააწყდება, რა დროსაც ლეოპოლდ ბლუმი ბუკინისტთან წიგნებს ყიდულობს, ბრიალა ბოილანი მოლისთან სტუმრობისთვის ემზადება და ა.შ.

XVIII ეპიზოდი „ითაკა“ სრულდება კითხვით: „სად?“, რომელზე პასუხიც ბუნდოვანია. ავტორი საპასუხოდ წერტილს სვამს. კითხვა მიემართება მოგ-

ზაურს, ლეოპოლდ ბლუმს, რომელიც დუბლინის ქუჩებში მთელი დღის ხეტიალის შემდეგ სახლში დაბრუნდა და ემბრიონის პოზაში მწოლიარე გვევლინება. სად იმყოფება ან სად მიდის ბლუმი, იგივე ოდისევსი, იგივე სინდბადი ზღვაოსანი, იგივე პირველყოფილი ადამიანის ჩანასახი, ვინც კი ოდესმე გასდგომია გზას საკუთარი გონებისა თუ გარემომცველი ფიზიკური სამყაროს ბნელ ლაბირინთებში? მიუხედავად იმისა, რომ ჯოისი კითხვას ღიად, ინტერპრეტირების საგნად ტოვებს, ერთი რამ ცხადია, რომ მომდევნო დღეს, 17 ივნისს, ლეოპოლდ ბლუმი და სტივენ დედალოსი ისევ გამოვლენ დუბლინის ქუჩებში სახეტიალოდ. როგორც დედალოსის შინაგანი მონოლოგი გვამცნობს: „ცხოვრება ბევრი დღეა. ეს ერთიც დასრულდება“.^x

შენიშვნები

ⁱელიადე, მ. მარადიული დაბრუნების მითი, თბ.: ალექსი, 2017, გვ. 28

ⁱⁱიქვე, გვ. 31

ⁱⁱⁱიქვე, გვ. 38

^{iv}ჯეიმზ ჯოისი, „ულისე“, ინგლისურიდან თარგმნა ნიკო ყიასაშვილმა. ბაკურ სულაკაურის გამომცემლობა, 2012, გვ. 37

^vიქვე, გვ. 209

^{vi}იქვე, გვ. 209-213

^{vii}იქვე, გვ. 158

^{viii}Frank, Joseph, *Spatial Form in Modern Literature*, The Johns Hopkins University Press, 1945, p.225

^{ix}იქვე, გვ. 233

^xჯ. ჯოისი, „ულისე“, გვ. 210

ბიბლიოგრაფია

ჯეიმზ ჯოისი, „ულისე“, ინგლისურიდან თარგმნა ნიკო ყიასაშვილმა. ბაკურ სულაკაურის გამომცემლობა, 2012.

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MAYA KIASASHVILI

TRANSLATOR/INDEPENDENT SCHOLAR

A Lifelong Journey: the Georgian Translation of *Ulysses*

It took Odysseus twenty years to reach home. Nico Kiasashvili spent even longer completing the translation of *Ulysses* into Georgian: it was an arduous journey that forced him to pass between Scylla of the Soviet ideology and Charybdis of the hostile reception of the novel by some critics who flatly refused to accept such an ‘alien’ narrative.

It is difficult enough to write about *Ulysses*, but twice harder when it is connected to the translator, my father, Nico Kiasashvili, who shared his woes and little victories while translating with me, which determined my bold decision to become the co-translator and editor of the novel after he passed away.

Ever since Joyce was mentioned by his university lecturer, N. Kiasashvili’s interest only intensified over the years and every time he had the opportunity to participate in conferences abroad, mainly devoted to Shakespeare, he tried to enrich his personal library with the latest publications on Joyce. Needless to say, anything even remotely connected to Western literature was scarce in the Soviet Union, particularly the materials about such an ‘unorthodox’ writer as James Joyce. He also succeeded in maintaining contacts with many scholars, among them: Richard Ellmann, Fritz Senn (Zurich James Joyce Foundation), Kristian Smidt (Oslo University), Giorgio Melchiori (Universita Degli Studi di Roma), Thomas F. Staley (The University of Tulsa), Emily Tall (State University of New York at Buffalo), Richard Brown (Leeds University) and many others.

Before embarking on the seemingly impossible task of translating *Ulysses* and introducing it to Georgian readers, the translator tried to somehow prepare them for the non-traditional novel. It is not my aim to analyze the political conditions of the time when, directly or indirectly, it was banned to translate any kind of literature ‘alien’ to the Soviet principles. The same applied to films and art in general, because any form of art that opposed the ruling dogmatic standards was considered unacceptable. At

the same time there were those Georgian intellectuals who refused to conform to the official attitude, pursuing their own style in all forms of art. Under the circumstances, it doesn't look surprising that Nico Kiasashvili's aim was to familiarize the society with the modern west European literature. However, strictly speaking, by then the modernist writers such as J. Joyce, V. Wolf, W. Faulkner and others had already been acknowledged as classical writers, but remained quite unknown in Soviet Georgia.

Prior to publishing the episodes of *Ulysses*, the translator devoted several articles to the stream-of-consciousness technique and Joyce's literary style in general.ⁱ However, the publication of *Giacomo Joyce* truly proved to be a breakthrough, paving the road to the novel. The translator planned for his both translations into Georgian and Russian to appear simultaneously, so they were published in two literary magazines in 1969, both with his introductions.ⁱⁱ

One of the first reviews referring to the issues inspired by the Georgian *Giacomo Joyce* belongs to Irakli Kenchoshvili, who quotes the translator's supposition that the main character is devoid of heroism and is completely de-romanticized. He sees the work as a sample of grotesque realism, linking it to the ancient Roman ornament, because Joyce intertwines the opposing and brings it all together, similar to those old mosaics.ⁱⁱⁱ The Russian translation was reviewed by Yekaterina Genieva, who wrote that it was highly professional, done with the profound understanding of the language and intricate allusions hidden in this short piece of prose.^{iv} Quite recently an article by Elena Fomenko was devoted to the comparison of the translations into the Russian and Ukrainian languages. She analyses numerous instances with the original – lexical, rhythmic, structural and stylistic elements – and concludes that Nico Kiasashvili's translation is much closer to Joyce's style, which is the reason there has been no other attempt to translate *Giacomo Joyce* into Russian since 1969.^v In this respect it might be appropriate to mention that for many years Nico Kiasashvili's Russian translation has appeared in various publications devoted to Joyce without any changes.

The intellectual prose of *Giacomo*, abounding in literary, historical, mythological and biblical allusions, was the focus of Nelly Sakvarelidze's review.^{vi} Herself an expert translator, Sakvarelidze stressed that one of the biggest challenges facing any translator is decoding the metaphoric and symbolic forms of the original and finding their equivalents in the target language. She sees the difficulty in the unusually condensed expressive means, the compositional elements, constantly changing rhythm and an amazing courage in word choice. She believes that the translator has to show the same bravery, but above all, if an author is allowed such freedom, a translator is

often blamed for anything anomalous for or uncharacteristic of the target language. This might mostly happen when readers are unable to appreciate the original and compare it to the translation. She concludes that the translator opted for the hard way of preserving Joyce's style and experimenting with Georgian, which resulted in an ultimately excellent translation.

The first attempt to introduce *Ulysses* to Georgian readers was made in July 1967 when the translation of several opening pages of the novel with comments were published in a literary newspaper *Literaruruli Sakartvelo*. Along with purely academic articles devoted to Joyce's prose, *Ulysses* in particular, that appeared over the years, Nico Kiasashvili also arranged regular public readings of separate episodes at the Department of West European Studies of Tbilisi State University. The first ten episodes with his introduction and notes appeared in various literary magazines between 1971 and 1983, published as a book the same year. The translator had a hard time convincing the publishing house Merani that certain 'strange' words and grammar of the translation had to be retained: it all seemed completely non-Georgian.

It is no secret that *Ulysses* poses a serious challenge to any reader, requiring vast background knowledge in order to understand the allusions linked to mythology, philosophy, social and political issues, religion, music, literature and Irish folklore among other areas. This usually results in copious comments and notes accompanying the novel, but any responsible translator has to ensure all the references and allusions are checked properly. Nico Kiasashvili certainly belonged to the category: at his desk he kept a long list of experts in various spheres and consulted them before finalizing the Georgian version. The same applies to getting advice when comparing the novel's French, German or Spanish translations, when he would consult his colleagues fluent in these languages. In the final, complete edition of the novel, I thanked all those experts for their invaluable assistance.

Although a number of highly interested readers were already familiar with *Ulysses* thanks to public readings, professional critics demonstrated amazing indifference when the episodes began to be published. Partly, this can be explained by their attitude towards what was 'worthy' to be published, thus popularized. On the other hand, many were irritated by the narrative style and linguistic experiments of the novel, but refused to admit it.

One of the authors who had the courage to voice his discontent was Nodar Tsuleiskiri whose review was published in *Mnatobi* magazine (8, 1977). His main concern was the amount of comments that followed every episode: while he dwelled on a number of explanations supplied by the translator and their necessity, he also complained that

some notes needed to be more precise. The author said nothing about the translation as such, neither did Revaz Japaridze in his brief overview (*Tsiskari*, 2, 1978) of the previous year's publications. The author believed that there should be no comments at all because they confused readers further instead of clarifying the content.

Other critical publications were more in-depth and highly positive, among them Jansug Gvinjilia's review (*Literaturuli Sakartvelo*, 5 June 1981) in which he mentions the translator's success in rendering such a complex novel into Georgian and Manana Khergiani's article (7 Dge, 9-15 July 1993), in which she notes that the translation has enriched Georgian literature due to its exceptional quality.

Numerous articles dedicated to Nico Kiasashvili's academic and pedagogical achievements appeared after his death, but until now Nelly Sakvarelidze's review of his translation of *Ulysses* remains the most professional and profound (*Ulysses in Georgian, Literaturuli Sakartvelo*, 27 April 1984). Although the author noted that it was not her aim to review the translation, in fact she answered all the comments and criticism – voiced, implied or not voiced – in connection with the novel. She mentions that it is absolutely erroneous to analyze the translation with the norms of the standard Georgian in mind because ultimately Joyce is experimenting, which is the translator's duty to follow if one wishes to produce an adequate translation. After providing examples she considers successful instances, the author concludes that rather than mechanically repeating Joyce's linguistic experiment, the translator actually becomes involved in this endeavour, demonstrating that he is a courageous innovator himself.

In the meantime, Nico Kiasashvili continued to publish articles devoted to Joyce with the aim of further familiarizing the author to Georgian readers.^{vii} The majority was in Russian, the fact explained by a simple practical reasoning: he tried to secure the position the Georgian studies of Joyce held in the Soviet Union. Also, more western critics could get acquainted with those publications compared to a handful of those who could read the Georgian ones. True, there is some information about the studies of James Joyce and the translation of *Giacomo* and *Ulysses* in foreign periodicals, but they are scarce and for obvious reasons none of them dwell on the quality of the translation itself.^{viii}

One of the major events related to promoting James Joyce was the centenary conference organized in 1982 by N. Kiasashvili at Tbilisi State University: the two-day academic session was quite modest by today's standards, but without exaggeration it can be said that it was a milestone, because it was the first of its kind in the Soviet Union. The conference materials were published in 1984 (*James Joyce – 100*, Tbilisi

State University Publishing) with summaries in Russian and English. It is only fair to mention that in 2012 a truly international conference was organized by Prof. Manana Gelashvili, which reflects a completely different political atmosphere compared to the first one. The conference materials were published in the book *James Joyce – 130*, with articles in Georgian and English.

The fact that *Ulysses* is considered difficult to read and understand doesn't sound particularly informative. At the same time, each episode poses a different set of problems to a reader as well as to a translator, especially if it is translated into a language that has no lexical, structural, historical or cultural proximity to English. If even educated English speakers face a number of difficulties trying to find their way through the tangle of allusions, intertextual references and innumerable other pitfalls, the translator into the Georgian language had to struggle ten times harder in order to reach the goal. In one of his articles^{ix} the translator expressed his opinion that the theory of 'untranslatable' *Ulysses* was supported by those who cannot accept modernism in literature and art in general; that their stance was not the result of their puritan attitudes but rather determined by Joyce's style of narrative, those innovative means he chose to adopt. He believed that the responsibility of any translator of Joyce into their languages is to seek adequate resources in the depths of their respective languages with the aim of rendering the stream-of-consciousness technique and other peculiarities of Joyce's prose.

The aim of the present article is to look at the linguistic and stylistic issues that the translator had to deal with, rather than analyzing the novel, its structure, meaning and symbolism. To start with, I would like to dwell on its certain characteristic features that the translator had to maintain in the Georgian version.

The most obvious, and possibly the most straightforward, idiosyncratic moment is an extremely scarce use of traditional punctuation, especially speech markers, not to mention Molly Bloom's monologue that is completely devoid of any punctuation. The seemingly formal organization of such prose is practically unimaginable in Georgian, which uses more punctuation marks, especially commas. With very few exceptions, the translator followed Joyce's choice in this respect, ignoring the norms of the Georgian language.

Apart from other things, Joyce experiments with words, coining new, joining two or three words, turning composite nouns or even phrases into verbs, e.g.: dewsilky, seawardpointed ears, gumheavy serpentplants, milkoozing fruits, smiledyawndnodd, etc. In these cases, the translator was lucky because he could use the ability of Georgian to create composites, but in the translation these look as unusual as in the original, thus the desired effect is achieved.

The same applies to Joyce's syntax, such as: 'Eglintoneyes, quick with pleasure, looked up shybrightly. Gladly glancing, a merry puritan, through twisted eglantine.' Having maintained the first composite, the translator treated the second phrase more freely, making a pun of the proper name. Often body parts seem to have a life of their own, e.g.: 'His hand turned the page over', 'His lips lipped and mouthed fleshless lips of air', or 'His eyes sought answer from the river' – in all these cases, the Georgian translation maintains the same structure.

Needless to say, there are many instances when the translator was obliged to divert from the original because: either there was no equivalent in Georgian to reach the same effect as is has on English speakers, or the specific meaning or implication was more important. E.g., the tongue twister that follows Piper's appearance in Episode 8 is substituted with a Georgian one, though it meant changing the character's name; or the horse's name Throwaway that features in the novel, causing misunderstanding in the narrative – the Georgian version is based on Bloom's phrase 'I was just going to throw it away' but uses another name, roughly translated as 'a promotional leaflet'.

Occasionally, the translator deliberately gives a word-for-word translation of the original phrase, thus keeping its colourful imagery or rendering the specific meaning within the immediate context. For instance, 'May your shadow never grow less' is an excellent example of Irish generosity and hospitality, which is also characteristic of the Georgians, but using a typical Georgian toast would only create a comical effect, thus the decision to keep the original wording. Another example can be 'Could hear a pin drop' – a Georgian would naturally say 'could hear a fly', but keeping in mind that Bloom remembers a church service, keeping 'a pin' was a good choice, especially considering that pins were widely used on hats and ties at the time.

One of the serious difficulties the translator faced was connected to the nobility and clergy titles, because Georgian has no equivalents: our history, social structure and religious matters differ greatly from those of European countries. Ultimately it means that the translator had to often invent new words or borrow them directly from English, e.g., yeomen. Yet another difficulty is linked to finding compatible phrases in Georgian when it concerns Shakespeare: most works were translated long ago, becoming classical texts and easily recognized by educated readers. However, when it is connected to textual references in *Ulysses*, mechanical quotation of traditional Georgian translations can lose the intended meaning of the original. For that reason, the translator applied certain discretion in deciding whether to provide a new version or use the traditional translation of Shakespeare's phrases.

Although each episode presents its own unique difficulty to a translator and a reader, I would like to focus on some aspects the Georgian translator had to deal with. The following is a brief list of peculiarities that had to be adequately rendered into Georgian.

The lexical building material as well as their rhythmic arrangement of Episode 7 create the illusion of draught and wind blowing, and it abounds in some rhetorical figures of speech, such as enthymeme, pleonasm, epanorthosis, metathesis and others. In Episode 11 the opening 60 phrases had to reflect the rhythmic and acoustic structure of the entire episode, as well as containing many references to songs, arias and other musical allusions.

Generally speaking, the passages that have close stylistic or lexical equivalents in Georgian literature proved relatively easy to translate. In this respect, the literary discussion from Episode 9 and the passages of the past glory and national pride parodied in Episode 12 translated more naturally than those depicting everyday life, pub and street scenes, races and box related events, or imitating parliamentary debates and Bloom's calculations. In the first case, when Joyce demonstrates an amazing knowledge of all theories (whether confirmed or dubious) connected to Shakespeare through Stephen, the translator had to supply not only matching traditional translations of phrases, but work through numerous references linked to theology, philosophy and world literature in general. It is only natural that this episode was the closest to Nico Kiasashvili's mind and soul, because half of his life, at least before Joyce, was devoted to Shakespearean studies.

Although the parodied grandeur of Irish history, its achievements in industries, culture and sports were relatively easy to render in Georgian, Episode 12 presented serious difficulties when it came to finding equivalents to the Victorian clichés related to parliamentary debates, references to esoteric theories and spiritualism, passages imitating trials and describing clerical gathering. When dealing with the passage of the social event, the translator aptly created names of the same 'floral' character.

When questioned about the complexity of translating *Ulysses* into different languages, various translators single out various aspects, but everyone agrees that the novel is among the hardest pieces of prose, probably coming second to *Finnegan's Wake*. Personally, I believe that Episode 14 proved to be the most challenging for the Georgian translator because it reflects the entire history of development of the English language. Through imitating 32 different writers or distinct literary periods, Joyce achieved the desired effect: comparing language development to that of an embryo. It is hardly conceivable to identify matching styles in Georgian literature due to the

fact that Georgian evolved completely differently, more slowly than English, and was influenced and enriched by other linguistic sources compared to English. And although the first Georgian novel dates back to the 5th century, followed by an unbroken history of producing a variety of prose and poetry pieces, the translator resolved to choose nine distinct styles in order to preserve the overarching intention of the original: they symbolically coincide with nine months needed for an embryo to develop.

Now I would like to dwell on the period of preparing the complete edition of *Ulysses* and its difference from its previously published episodes.

Ever since the first ten episodes were published in 1983, the translator continued working on the remaining part as well as editing the published ones. The fact is that by then *Ulysses: A Critical and Synoptic Edition* (prepared by Hand Walter Gabler, Garland Publishing, New York and London, 1984) was available to him, so having such a reliable source together with certain comments and advice received over the years from his colleagues, among them Nelly Sakvarelidze, Medea Zaalishvili and Tamuna Japaridze, inspired him to introduce some changes to the previously published episodes. Sadly, my father's declining health didn't allow him to put as much effort and time into his work as he was able to in the 1970s. Also, it is highly unfortunate that he wasn't familiar with the computer and although I tried to help him with preparing some passages by typing them up on my computer, he still preferred his three typewriters (Georgian, English and Russian) he got so used to over the years.

In the 1990s he involved me more and more into his working process: he would read the freshly translated passages to me, share his 'little victories', as he called them, when finding a particularly apt equivalent to the original phrase, that's the only reason I found the courage to carry on editing not only the already published episodes but to complete the remaining part. It was only after his death that I discovered that some episodes were translated in full but not edited, while others were incomplete with some passages missing. If not for Tamaz Chiladze, writer and editor of magazine *Mnatobi*, I probably wouldn't have completed my father's lifelong work: Tamaz Chiladze offered to publish the remaining eight episodes in installments, which appeared in 1998-1999 in *Mnatobi*.

The final, complete version of the novel was published in 2012 by Bakur Sulakauri Publishing with the following main features that differ it from the 1983 edition as well as from the magazine installments:

Proper names, street and place names underwent certain changes, bringing them closer to the original pronunciation, for instance, maintaining street, row, walk, terrace, corner, lane and others forming place names without change in Georgian. Some sentence

structures were changed in accordance with the translator's handwritten corrections of the already published episodes mainly because he thought they matched Georgian better than the earlier version.

Joyce's choice of punctuation might present certain difficulty for English-speaking readers, but for Georgians it would make the novel virtually unreadable. It is a well-known fact how particular Joyce was in this respect, insisting on preserving his non-traditional manner, especially when it came to the stream-of-consciousness passages. A certain compromise has been adopted for those passages that seemed too hard for many reasons, not only the absence of punctuation, but abundance of other, textual inferences. In this respect, the leading principle was to make the sense and symbolism or imagery understandable, even at the expense of violating the punctuation system of the original. Episode 18, consisting of eight lengthy run-on sentences is now presented with one divergence: numerous song and opera quotations that occur in Molly Bloom's soliloquy are italicized, enhancing their differentiation from her thoughts.

Arguably, the most challenging aspect for any interpreter (and certainly a reader) is to untangle a massive number of references, allusions and puns of the novel. Considering historical, cultural and linguistic differences between the original and the target language, Georgian readers have to put more effort into deciphering the hidden layers of *Ulysses*, thus the decision to provide two kinds of comments. The first is in the form of footnotes, giving translations of French, Latin, Italian, German or Spanish words and phrases, of which there are numerous instances. The comments provided at the end of the edition (pp. 708-864) are designed to make it easier for readers to grasp the meaning in full and to clarify textual implications. I am convinced that without them, much of the unfamiliar references would be lost forever for the reader. This is particularly important bearing in mind that comments often refer readers to earlier passages because *Ulysses* has numerous inter-textual allusions or references to Joyce's earlier works, as well as facts from his personal life. Also, whenever possible, the names of writers, philosophers and other figures are given not only in Georgian transcript but in their original form as well, which enables anyone interested to find out more about them using the limitless Internet sources available today.

From the very first days when parts of *Ulysses* appeared in Georgian periodicals, the necessity and essence of comments have been questioned. However, some young people have told me that they sometimes read the comments irrespective of the novel, viewing them as a particularly interesting source of information. True, it wasn't the

translator's aim to analyze or evaluate some historic events mentioned or referred to in the novel, but the comments give sufficient material to compare the dramatic relationship between Ireland and Britain at the period and draw certain parallels with that of Russia and Georgia.

I firmly believe the number of comments should not cause frustration or other hard feelings because if one chooses to ignore them, it is their decision: notes are given at the end, without numbering, which means the text proper can be read without being distracted by reference marking. The fact that some translations into European languages are published with short accompanying notes or without them does not serve as an example in our case, because they have more affiliation with English, to historic facts and events related to Britain and Ireland, their social structure and folklore. In the 1970s, some critics blamed the translator for inventing the comments, while it was mentioned from the start that he based most of the notes on Gifford, Don; Seidman, Robert J., *Notes for Joyce, An Annotation of James Joyce's Ulysses*, New York, 1974, which went through several editions with very little changes, thus the majority of the translator's comments were verified against this valuable book and were not the result of his rich imagination.

In cases when allusions relate to well-known figures or facts, the comments only mention them briefly. The same applies to the Bible allowing readers to compare the textual reference to the source, but sometimes the allusion is complex, involving several sources, for instance: '... in all of us, ostler and butcher, and would be bawd and cuckold too but that in the economy of heaven, foretold by Hamlet, there are no more marriages, glorified man, an androgynous angel, being a wife unto himself' (p. 459) – combines allusions to *Hamlet* and Matthew's Gospel; or: 'Born all in the dark wormy earth, cold specks of fire, evil, lights shining in the darkness. Where fallen archangels flung the stars of their brows. Muddy swinesnouts, hands, root and root, gripe and wrest them' (p. 519) – echoes Milton's *Paradise Lost*, as well as John's Gospel and Revelation.

The necessity to include certain notions, figures and events in the comments was inevitable, because apart from losing the contextual meaning, the reader wouldn't be able to relate the narrative with the implication, for instance: Mananaan MacLir, Kathleen ni Houlihan, Baumont and Fletcher, Gilbert and Sullivan, Danu, De Wet, Robert Emmet, Daniel O'Connell, Charles Stewart Parnell and many others need additional explanation, because they are virtually unknown outside well-educated English-speaking public.

The same can be said about the comments referring to numerous instances linked to the Catholic Church, Jewish traditions and rituals, Jesuits and Free Masons, etc., when in order to understand the contextual meaning and symbolism, one needs to know about them so as to appreciate the author's implication: in most cases the true nature of these rites and rituals are either misunderstood by the characters or parodied by Joyce.

Finally, I would like to mention how helpful and patient Bakur Sulakauri Publishing was while we prepared the complete edition of *Ulysses*: the director Tina Mamulashvili, who spent years trying to negotiate with the James Joyce Estate, and Tea Kitoshvili, the editor, who proved easier to convince that the non-traditional and 'strange' elements were as unusual for English as they were for the Georgian language.

In his article *Homage to a Spoilt God* (Independent on Sunday, 26 July 1998), Roy Foster writes that James Joyce's two books (*Ulysses* and *Portrait of the Artist as a Young Man*) were voted into the top three novels of the century by the editorial board of Random House's Modern Library (including Antonia Byatt, Gore Vidal, Arthur Schlesinger Jr and William Styron). 'Somewhere, behind his impenetrably thick glasses, the old artificer must be smiling', and later 'He never doubted his art, and he was right'. However debatable such lists might be, it is a fact that Joyce's three novels are invariably among the top ten best prose pieces in America and Britain. It only proves that the interest towards Joyce has not diminished and every new generation discovers new layers in these novels, often getting completely immersed in his style. Molly Bloom's bedtime monologue ends with a positive 'Yes', giving hope that studies regarding Joyce and his legacy will continue into the future.

NOTES

ⁱN. Kiasashvili, The Stream-of-Consciousness Literature in England, *Mnatobi*, 4, 1966 (in Georgian); N. Kiasashvili, Who Should be Considered a Modernist Writer? *Literaturuli Sakartvelo*, 10 Feb. 1967 (in Georgian); N. Kiasashvili, A Portrait of James Joyce, *Khomli*, 1, 1968 (in Georgian); N. Kiasashvili, *Padenie vlastelina prirody* (The Fall of the Master of Nature), *Molodezh Gruzii*, 14 July 1969 (in Russian); N. Kiasashvili, *Tragikomicheskoye videnie zhizni: razmyshlenia ob angliskom romane XX veka* (The Tragicomic Vision of Life: Thoughts on the 20th Century English Novel), *Molodezh Gruzii*, 11 Sept. 1969 (in Russian).

ⁱⁱ*Giacomo Joyce*, Russian trans., intro. and notes, N. Kiasashvili, *Literaturnaia Gruzia*, 9-10, 1969 (pp. 79-86). *Giacomo Joyce*, Georgian trans., intro and notes, N. Kiasashvili, *Tsiskari*, 11, 1969 (pp. 80-89).

ⁱⁱⁱIrakli Kenchoshvili, *Giacomo Joyce* and Thoughts about Grotesque Realism, *Literaturuli Sakartvelo*, 14.08.1970.

^{iv}Yekaterina Genieva, Giacomo Joyce Resurrected in Russian, *Literaturnaia Gruzia*, 9, 1979 (in Russian).

^vElena Fomenko, Is Joyce Lost in Translation? *Jazik a kultura*, 8, 2011.

^{vi}Nelly Sakvarelidze, Giacomo Joyce in Georgian, *Kritika*, 4, 1981.

^{vii}Apart from the articles that appeared in Georgian periodic editions, the following are worth mentioning: N. Kiasashvili, Some Aspects of James Joyce's Stream-of-Consciousness Method, Staatliche Universität Tbilissi, Friedrich Schiller Universität Jena, B2 140, 1971 (Abstracts in Russian and German); N. Kiasashvili, The Shakespearean Tradition and Some Problems of the 20th Century English Literature, in Vol. 4 of The Georgian Shakespeare Studies, Tbilisi, 1975; N. Kiasashvili, For the 100th Anniversary of James Joyce, *Voprosy literatury*, 6, 1982 (in Russian); N. Kiasashvili, The Russian Odyssey of Ulysses, *Inostrannaya literatura*, 1, 1990.

^{viii}Emily Tall, The Joyce Centenary in the Soviet Union: Making the Way for *Ulysses*, James Joyce Quarterly, vol. 21, N. 2, winter 1984 (pp. 107-122); Emily Tall, *Ulysses* Returns to Russia: Background and First Reactions, Irish Slavonic Studies, 1984; Interview with Nico Kiasashvili, Georgian Translator of *Ulysses*, James Joyce Quarterly, vol. 3, spring 1990; Emily Tall, The Reception of James Joyce in Russia, in The Reception of James Joyce in Europe, vol. 1, Theommes Continuum, Lnd. – N.Y., 2004.

^{ix}N. Kiasashvili, All the Woes and Joys of the Ordeal: Comments of the Translator of *Ulysses*, *Literaturnaia Gruzia*, 10, 1988 (in Russian).

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Language and Style of James Joyce

Scholarly literary opinion is that James Joyce revolutionized the novel in the twentieth century by abandoning conventional narrative for stream of consciousness and unprecedented play of language. When the Irish Literary Renaissance was ending James Joyce was just beginning. During this time Joyce brought new techniques of writing that no one had ever used before. His new method was writing in a modernism style. He utilized symbols and imagery to make his works complex. Joyce opened many eyes to this new style of writing. Through the use of modernism Joyce wrote about very controversial topics such as the Catholic Church and sexual issues. Joyce was seen as a rebel for his new writing style and, many of his books were often banned and were always under protest from his critics. Today, his works have become some of the most read novels in the world. The strong topics found in his books can be explained with Joyce earlier life as he began to spend money on prostitutes. This is why many of his novel refer in varies occasions to the sexual desires of men.

Although Joyce is frequently praised for his mastery of the stream-of-consciousness narrative technique, his distinctive use of imagery has contributed much to the artistic development of the twentieth-century novel. A close reading of his works will produce many more images and language peculiarities within these patterns. Joyce's use of them is essential as he constructs his intricate thematic structure.

To justify his style, he mentions and speaks of 'scrupulous meanness'. The term 'meanness' connotes stinginess or the lack of generosity. Joyce uses it to describe the economy of language applying to his stories. However, the interpretation demands a more complicated understanding of the term. 'Scrupulousness' is a crucial element both in Joyce's use of language, and in the structure and form of the stories. 'Scrupulous meanness' refers to a most complex and heavily allusive style that determines the reading of his works.

From the minimum of words Joyce succeeds to extract the maximum effect so that the very economy of his style gives his novels such concentration and resonance that it "passes through realism into symbolism. Joyce introduces his writing technique in the style of 'scrupulous meanness' right away.

The three words 'Paralysis', 'simony' and 'gnomon' are key words that describe Joyce's 'scrupulous meanness' while leading the reader through the story. 'Simony'

and ‘gnomon’ are words of biblical origin which help to emphasize the image that Joyce attempts to draw of the Irish Catholic Church through placing Father Flynn in the center of his story.

There is some evidence also that Joyce believed near the end of his life that he had gone wrong in this way. In any case, his experiments in narrative mode have had little influence among writers who followed him. A few passages here and there that adapt his techniques and the occasional work that takes a wholly stream-of-consciousness approach — though even then usually in a less difficult fashion, presenting characters’ interior monologues in colloquial language. It could be argued moreover that these efforts might have developed as they did without Joyce’s massive tomes pointing the way.ⁱ

Dubliners is a collection of fifteen short stories by Joyce, first published in 1914. They form a naturalistic depiction of Irish middle class life in and around Dublin in the early years of the 20th century.

The stories were written when Irish nationalism was at its peak and a search for a national identity and purpose was raging; at a crossroads of history and culture, Ireland was jolted by converging ideas and influences. The stories center on Joyce’s idea of an epiphany: a moment when a character experiences a life-changing self-understanding or illumination. Many of the characters in *Dubliners* later appear in minor roles in Joyce’s novel *Ulysses*. The initial stories in the collection are narrated by child protagonists. Subsequent stories deal with the lives and concerns of progressively older people. This aligns with Joyce’s tripartite division of the collection into childhood, adolescence and maturity.

A Portrait of the Artist as a Young Man is a nearly complete rewrite of the abandoned novel. Joyce attempted to burn the original manuscript in a fit of rage during an argument with Nora, though to his subsequent relief it was rescued by his sister. A *Künstlerroman* (Artist’s novel), *Portrait* is a heavily autobiographical coming-of-age novel depicting the childhood and adolescence of the protagonist Stephen Dedalus and his gradual growth into artistic self-consciousness. Some hints of the techniques Joyce frequently employed in later works, such as stream-of-consciousness technique interior monologue, and references to a character’s psychic reality rather than to his external surroundings are evident throughout this novel.

The wet/dry imagery, for example, is symbolic of Stephen’s *natural response* to the world versus a *learned response*. As a small child, Stephen learns that any expression of a natural inclination (such as wetting the bed) is labeled “wrong”; the wet sheets will be replaced by a dry, reinforcing “oilsheet” — and a swift, unpleasant correction for inappropriate behavior. Thus, wet things relate to natural responses and dry things

relate to learned behavior.

Other examples of this wet/dry imagery include the wetness of the cesspool (the square ditch) that Stephen is shoved into and the illness which follows; likewise, the “flood” of adolescent sexual feelings which engulf Stephen in “wavelet[s],” causing him guilt and shame. Seemingly, “wet” is bad; “dry” is good.

With the appearance of *Ulysses*, 1922 was a key year in the history of English-language literary modernism. In *Ulysses*, Joyce employs stream-of-consciousness technique, parody, jokes, and virtually every known literary technique to present his characters.

The action of the novel, which takes place in a single day, 16 June 1904, sets the characters and incidents of the *Odyssey* by Homer in modern Dublin and represents Odysseus (Ulysses), Penelope and Telemachus in the characters of Leopold Bloom, his wife Molly Bloom and Stephen Dedalus, parodically contrasted with their lofty models. The book explores various areas of Dublin life, dwelling on its squalor and monotony. Nevertheless, the book is also an affectionately detailed study of the city, and Joyce claimed that if Dublin were to be destroyed in some catastrophe it could be rebuilt, brick by brick, using his work as a model.

The book consists of 18 chapters, each covering roughly one hour of the day, beginning around about 8 a.m. and ending sometime after 2 a.m. the following morning. Each of the 18 chapters of the novel employs its own literary style. Each chapter also refers to a specific episode in Homer’s *Odyssey* and has a specific colour, art or science and bodily organ associated with it. This combination of kaleidoscopic writing with an extreme formal, schematic structure represents one of the book’s major contributions to the development of 20th century modernist literature.

The use of myth as a framework for his book and the near-obsessive focus on external detail creates an interesting mixture in the book in which much of the significant action is happening inside the minds of the characters. Later on Joyce admitted to Samuel Beckett that, “I may have over systematized *Ulysses*,”ⁱⁱ and played down the mythic correspondences by eliminating the chapter titles that had been taken from Homer. Joyce was reluctant to publish the chapter titles because he wanted his work to stand separately from the Greek form. It was only when Stuart Gilbert published his critical work on *Ulysses* in 1930 that the schema was supplied by Joyce to Gilbert. But as Terrence Killeen points out this schema was developed after the novel had been written and was not something that Joyce consulted or followed while writing the novel.ⁱⁱⁱ

Joyce’s method of stream of consciousness, literary allusions and free dream associations was pushed to the limit in *Finnegans Wake*, which abandoned all

conventions of plot and character construction and is written in a peculiar and obscure English, based mainly on complex multi-level puns. The approach which is similar to *Ulysses*, but far more extensive has led many readers and critics to apply Joyce's oft-quoted description in the *Wake of Ulysses* as his "uselessly unreadable Blue Book of Eccles" to the *Wake* itself. However, readers have been able to reach a consensus about the central cast of characters and general plot.

Much of the wordplay in the book stems from the use of multilingual puns which draw on a wide range of languages. The role played by Beckett and other assistants included collating words from these languages on cards for Joyce to use and, as Joyce's eyesight worsened, of writing the text from the author's dictation.

In conclusion, James Joyce opened many peoples' eyes to modernism through his writing. With this new style, many people understood the modernism movement. Readers could now see the beauty and art in literature. Although Joyce's books were somewhat controversial, people were able to see past the controversial issues and get a feel for Modernism. Joyce is one of many writers who opened the door for Modernism to become mainstream and his works will be used for years to come. Although during his times his novels were unwelcome and criticized, James Joyce created the groundwork for writer who came after him. James Joyce has become one of the most read and influential writers and serving as a founder of a literary movement has a great deal to do with it.

Contrary to what you might expect, most of Joyce's literary works have been interpreted in films.

NOTES

ⁱJoyce, James, *Letters of James Joyce*, Col. 1, Edited by Stuart Gilbert (London: Faber, 1957).

ⁱⁱEllman Richard, *James Joyce*, (Oxford University Press, 1983). p.715

ⁱⁱⁱKilleen, Terence, *Ulysses Unbound: A Reader's Companion to James Joyce's Ulysses*. (University Press of Florida, 2018).

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JOYCE AND HIS PARIS WORLD

The 14 residences of James Joyce in Paris

INTRODUCTION

Let's take a whirlwind walk through James Joyce's Paris in the 1920s and 1930s, where he lived and worked while completing *Ulysses* and *Finnegans Wake*. This presentation includes PowerPoint slides of photographs, taken between February and August 2019. It only includes residences in Paris, not in Passy.

James Joyce (1882-1941) had already begun writing poems before attending the University College Dublin (UCD) in 1898. After graduating in 1902, he travelled to Paris to study medicine. He returned to Dublin in 1903, claiming ill health in the cold climate, although biographer Richard Ellmann suggests that the course, taught only in French, may have been too difficult for him. Between 1904 and 1920, Joyce lived in Zurich, Trieste, and Rome, frequenting London where his works were published. By 1919, Joyce was a published author, with four works in print: the poetry collection *Chamber Music* (1907), the short stories of *The Dubliners* (1914), his first novel *A Portrait of the Artist as a Young Man* (1916), and his first play *Exiles* (1918). By 1920 he was six years into his work *Ulysses*, with his inspiration stemming from *The Dubliners*.

In June 1920 in Trieste, Joyce wrote to his friend, American poet Ezra Pound, that he was short of funds and needed a quiet place to finish *Ulysses*. 'Pound, always eager to help, recommended France as the cheapest place he knew of, offering to find him accommodation there plus 1,000 lire towards the fare.'ⁱ

James Joyce arrived in Paris by train on July 8, 1920, with Nora Barnacle and their two children Giorgio and Lucia. Joyce was thirty-eight years old; Nora was thirty-six; Giorgio had his fifteenth birthday the previous month; and Lucia would be thirteen on July 26.

Joyce's intended short stay, of a few months, led to twenty years in Paris and France,

from July 1920 to December 1940. However, in those twenty years, he never bought a home of his own. He lived in rental apartments and hotels. Depending on his funds, the residences, from cheap to luxurious, varied in size, style, and location.

Only one residence has a plaque of remembrance, and only because it was the home of French poet Valéry Larbaud. His visible legacy can be seen today in the naming of a garden—the Jardin James Joyce—and the English-language bookshop Shakespeare and Company, an ever-enduring tourist destination, named after the original bookstore of Sylvia Beach—the person who published *Ulysses* (1922) and *Finnegans Wake* (1939). Of the fourteen residences in Paris, six were rental apartments and eight were hotels. Joyce favored the sixth, seventh, and eighth municipalities, called *arrondissements*, where he lived in twelve residences: The remaining two residences were located in the 14th and 16th *arrondissements*.ⁱⁱ

RESIDENCE 1: 9 RUE DE L'UNIVERSITÉ—A PRIVATE HOTEL

University Street is a fitting place to start life in Paris. The small corner hotel at 9 rue de L'Université on the Left Bank of Paris, near the river Seine and in the heart of Saint-Germain-des-Prés in the 7th *arrondissement*, was the first residence of the Joyce family in Paris. It was a private hotel and the original name is unknown, but Richard Eder wrote that it was called Hotel Lenox in 1982.ⁱⁱⁱ Today, in 2019, it is the Le Saint Hotel.

From July 8-14, the Joyce family resided in the hotel while Pound continued to search for a more permanent abode. For a family of four, the rooms were not cheap and not expensive, but small. Joyce described their room as damp and matchbox-sized, to which his thirteen-year-old daughter Lucia added that it was ‘stuck together with spit.’^{iv}

The hotel has the typical Haussmann five-floor façade of cream limestone, without ornate adornments and balconies, and without the Mansard roof, commonly called the French roof, which has two slopes, similar to a barn house, but with windows.

Ezra Pound sought assistance from his friend Ludmilla Bloch-Savitsky, a Russian-born French translator, and on July 15 the Joyce family moved into her apartment in Passy, west of Paris, rent-free. ‘The flat was small and bare, there was no electricity and just one double bed.’ He would likely have taken the new metro line into Paris. By October, the family moved back to the hotel at rue de L'Université.

Rue de l'Université is an historical street—long, flat, and narrow—running parallel to the Seine. The street began near the hotel and curved gently as it followed the Seine in a westerly direction for 2,785 meters (1.7 miles) ending near the Eiffel Tower. Joyce

could take an easy stroll for thirty-five minutes to stand beside the iconic tower, but he could not easily see it from the three-tiered hotel. Joyce returned regularly to this hotel—in between changes of residences—and after periods abroad.

RESIDENCE 2: 5 BOULEVARD RASPAIL

Fortunately, Joyce signed an apartment lease in December, so by the end of 1920, Joyce decided to remain in Paris. ‘Finally, on 1 December Joyce took a six-month lease on a luxury apartment at 5 Boulevard Raspail at Notre-Dame-des-Champs in Montparnasse, costing £300 a year.’^{vi} In the 6th arrondissement, on a wide, airy boulevard, the apartment had a telephone and a piano. It was luxurious indeed. There must have been an audible sigh of relief when the family moved in. Everything was more expansive, bringing communication, music, nature, light, and air to Joyce’s life.

In his correspondence to English author John Rodker, Joyce wrote that he was ‘amazed at his transformation’ since coming to Paris, from ‘homeless and barefoot’ to ‘living in luxury’ where he resumed work after problems with his eyes.’^{vii}

He was still trying to finish *Ulysses*, but the luxury of his apartment enabled him to work productively. With only two chapters remaining, he felt a surge of energy. Harriet Shaw Weaver, his wealthy patron in London, sent him funds from sales of *A Portrait of the Artist as a Young Man*, so he was feeling flush and fluid. However, towards the end of May 1921, the lease of Joyce’s expensive flat was about to expire.

RESIDENCE 3: 71 RUE CARDINAL LEMOINE

French author and publisher Valery Larbaud resided at 71 rue Cardinal Lemoine in the 5th arrondissement of Paris near the Pantheon, where he lived from 1919 to 1937. Hearing that Joyce was looking for an apartment, Larbaud offered his place in the Latin Quarter, rent-free. Larbaud was going to England on vacation, so the timing was perfect.

‘On 3 June, the Joyce family moved to the French writer’s newly decorated, tastefully furnished flat ... close to the Seine just opposite Notre-Dame. Joyce liked his new surroundings, ‘a charming little quarter situated in a kind of park’ he wrote, ‘with...^{viii} absolute silence, great trees, birds ... like being a hundred kilometers from Paris.’ It was also close to Sylvia’s Beach’s Shakespeare and Company bookstore.

There are two plaques on the building exterior: one commemorating Valery Larbaud, and the other commemorating James Joyce. Joyce’s plaque states: James JOYCE (1882-

1941) British writer of Irish descent, welcomed by Valery Larbaud, completed his novel “Ulysses,” a major work of 20th century literature, here. This plaque confirms that, at last, while residing in Larbaud’s comfortable apartment for from June to September 1921, Joyce finished the novel he commenced in 1914.

Larbaud returned to his apartment in early October. Joyce returned to the hotel at 9 rue de L’Université, but this time, he booked two rooms—a separate room for his children. At this time, Sylvia Beach was preparing to publish and promote *Ulysses*, which was released on February 2, 1922, on Joyce’s fortieth birthday.

He left Paris on August 17, 1922, to go to London, returning to Paris by September 18. The hotel at rue de L’Université, where the Joyce family had been for a year, was under minor renovations. The constant noise, and his intense eye pains, forced Joyce to seriously look for an apartment.

RESIDENCE 4: 26 AVENUE CHARLES FLOQUET

From November 1, 1922, the Joyce family moved from the hotel at rue de L’Université into an apartment on the Avenue Charles Floquet, close to the Eiffel Tower in the 7th arrondissement.

Irish artist, Arthur Power, who later wrote *Conversations with James Joyce* (1978), first met Joyce in April 1921 at Sylvia Beach’s party to announce her decision to publish *Ulysses*. Power liked Joyce’s ‘fine and airy’ Avenue Charles Floquet apartment, which he said was ‘the most attractive of his many habitations’ for it ‘looked out onto the Eiffel Tower, and since it was near the military academy, through the trees one occasionally caught a glimpse of uniformed officers riding past in the Parc du Champ de Mars.’^{ix}

The seven-month lease enabled the Joyce family to have a more settled life. Lucia was enrolled at a Paris school and Giorgio has a bank job. Joyce had not written anything new since the completion of *Ulysses*, but on March 10, he wrote to Weaver that he had written two pages. From these two pages, two sentences are in his next novel, *Finnegans Wake*.^x

In April, he had two dental operations which ‘left him toothless’ and an eye operation. During this time, Joyce is likely to have commenced wearing his iconic eye patch, for Bowker states that in May he managed his first theatre trip in a year, wearing what he called ‘that sempiternal black patch.’^{xi}

In June 1923, when the apartment lease expired, Joyce put their furniture in storage and on June 18 took a vacation with his family to Bognor, a British seaside. Joyce was

so relaxed in Bognor that he commenced writing another book—marked A, which was the beginning of *Finnegans Wake*. In early August, he was back in Paris.

RESIDENCE 5: 6 RUE BLAISE DESGOFFE—HOTEL VICTORIA PALACE

In August 1923, Joyce booked into the Hotel Victoria Palace at 6 rue Blaise Desgoffe in the 6th arrondissement and began apartment hunting. He was receiving a considerable amount of funds from Harriet Weaver, enabling him to reside in the hotel for a year.

It was the weather that forced Joyce out of the Hotel Victoria Palace. In May 1924, the heat made hotel residents ‘throw open their windows, laughing and talking in loud voices ... Joyce stopped writing and put all his manuscripts into storage at Beach’s bookshop’—the Shakespeare and Company.^{xii} Joyce and Nora went to London for a long summer vacation. The Joyce family returned to Avenue Charles Floquet from September 1924 taking a six-month lease, and retrieving their furniture from storage. On February 25, 1925, Joyce extended the lease.

RESIDENCE 6: 3 RUE DE BOURGOGNE—HOTEL BOURGOGNE & MONTANA

Before James Joyce and his family could move into their new apartment at 2 Square Robiac in the 7th arrondissement, it needed renovations, so for two weeks, the family moved into a nearby hotel—the Hotel Bourgogne & Montana.

RESIDENCE 7: 2 SQUARE DE ROBIAC

In June 1925, the Joyce family moved into a ‘spacious flat at 2 Square Robiac, just off the rue de Grenelle, cost 20,000 francs per annum, and would be their home for the next six months.’^{xiii} Harriet Weaver, on vacation in Paris, visited the new apartment and the ongoing renovations. She was ‘shocked by the chaos, but finally Joyce had found a home he could properly inhabit.’ The Square Robiac apartment with ‘three living rooms, one decorated with yellow hangings, and a drawing room with blue hangings’ was a place where Joyce ‘could now rehang the family portraits and unpack his papers.’^{xiv}

The initial six-month lease was extended and extended for six years, from 1925 to 1931. It was the Joyce family’s longest residential home since Zurich, Switzerland, where he lived during the first World War for five years, from 1915 to 1920. In April 1927, when his landlord renewed the rental contract, it required a down-payment and, even worse, the

rent was doubled from October. Nevertheless, Joyce remained there and on November 2, he invited about twenty-five people for a recitation of passages from Anna Livia in *Finnegans Wake*, including Valéry Larbaud and Ernest Hemingway.^{xv}

Cyril Connelly, the twenty-five-year-old literary editor of a British cultural magazine, visited Joyce in Paris at the end of 1928, and thought Joyce's apartment was 'rather smart ... and nicely furnished.'^{xvii} The American artist Myron Nutting and his wife Helen visited at Christmas, and Helen described the apartment as 'a room of soft lights, a piano ...' with Irish friends singing Irish songs.^{xvii} These friends included Aldous Huxley, D.H. Lawrence, and Samuel Beckett.

His eye doctor, Louis Borsch, died in February 1929, and Joyce travelled to Alfred Vogt in Switzerland for future treatments. On October 29, 1929, the American Wall Street Stock Exchange crashed, which put an end to the many Americans living cheaply in France. The Nutting family was one of the first to leave Paris. On February 2, 1931, Joyce wrote to Harriet that he had 'the worst birthday in history' because he had no money. After six years in the Square Robiac apartment, Joyce put his books in storage, and gave the piano to Giorgio in preparation to leave Paris for London.

RESIDENCE 8: 52 RUE FRANCOIS 1-ER – HOTEL POWERS

Before leaving Paris, the Joyce family stayed at the Hotel Grand Powers, near the Champs-Élysées, in the 8th arrondissement for two weeks in April 1931.

RESIDENCE 9: 41 AVENUE PIERRE 1-ER DE SERBIE – LA RÉSIDENCE

In London, he became a resident of the United Kingdom, and he married Nora on July 4. By the end of September, Joyce decided to return to Paris. He found accommodation at 41 Avenue Pierre 1er de Serbie, just off the Champs-Élysées, in the 8th arrondissement, where the family stayed for one month.^{xviii} In 2019, the building is the Hotel de Sers, but in 1931 it was called 'La Résidence.'

After a month in 'La Résidence' Joyce moved into a furnished flat at the end of October on a four-month lease in Passy. Mary Colum, an Irish author and friend of Sylvia Beach, said it was not the cheeriest home they had—it was a gloomy flat in a gloomy district.^{xix} To add to the gloom, Joyce was not permitted to have a piano in the flat. When the Passy lease expired, Joyce planned to return to London with Nora and Lucia. On April 17, at the railway station in Paris, Lucia had a forty-five-minute screaming fit, ending that plan. Luggage in hand, they went to a hotel instead.

RESIDENCE 10: 30 RUE DE BASSANO—HOTEL BELMONT

After Lucia's violent screaming episode at the railway station Joyce took a taxi to the Hotel Belmont in the 16th arrondissement near the Champs-Élysées. By May 15, James, Nora, and Lucia moved back to the apartment in Passy. When the lease expired in July, James and Nora took a vacation in Switzerland. On October 20, they were back in Paris.

RESIDENCE 11: 5 RUE CHATEAUBRIAND—HOTEL LORD BYRON

On October 20, 1932, the Joyce family moved into the Hotel Lord Byron in the 8th arrondissement, again near the Champs-Élysées, but closer to the Arc de Triomphe. They left Hotel Lord Byron on November 17. At the time of viewing the hotel in 2019, it was under renovation.

RESIDENCE 12: 42 RUE GALILÉE

After staying at the Hotel Lord Byron, the Joyce family returned briefly to the hotel at 9 rue de L'Université in the 7th arrondissement on November 17, 1932. At the end of November, Joyce paid a one-month deposit on a flat in the rue de Galilée in the 16th arrondissement, describing it to Harriet Weaver as a 'comfortable home sweet home' that even Lucia would like. British diplomat and author friend Harold Nicolson said the apartment was 'a little furnished flat and stuffy and prim as a hotel bedroom. The sitting-room was like a small salon at a provincial hotel.'^{xx} Although it was small, Joyce extended the lease.

From March 24 to April 17, James and Nora went to Zurich with friends. After seven months at flat 42 rue de Galilée, Joyce signed another lease for another apartment.

RESIDENCE 13: 7 RUE EDMOND VALENTIN

On Friday July 13, 1934, James and Nora 'signed the lease of an elegant apartment just off the Avenue Bosquet at 7 rue Edmond-Valentin at an annual rent of 11,500 francs. In the 7th arrondissement, 'it was a well-heated fourth-floor flat, with five rooms, and a lift, in a quiet street with little traffic.'^{xxi} It was his last rental apartment in Paris, residing here for five years until 1939.

Nino Frank, Italian-French film critic and writer, thought the apartment was similar to the one at Square Robiac, 'substantial and anonymous' with 'a vast drawing room, where Mrs. Joyce's portrait occupied the place of honour.' Swiss writer Jacques

Mercanton described its ‘sober and elegant furniture, a big reproduction of a Vermeer, photographs, fine editions of Ulysses in the glazed bookcase.’^{xxii}

James and Nora left for Switzerland in February 1938 to visit Dr. Vogt. When they returned to Paris at the end of March, there was news that German troops had marched into Austria. In early December, he collapsed due to overwork—he was almost finished *Finnegans Wake*, working on final edits. He declared it finished on January 1, 1939.

The apartment lease, due to expire again in July, inspired Joyce to sell and give away his books and furniture after five years. The Joyce family moved into an apartment in Passy on April 15, a month after the German occupation of Czechoslovakia. Sylvia Beach published *Finnegans Wake* on May 4.

RESIDENCE 14: 45 BOULEVARD RASPAIL—HOTEL LUTÉTIA

The last residence of James Joyce in Paris was the Hotel Lutétia at 45 Boulevard Raspail in the 6th arrondissement, where it exists today, albeit with room rates of about US\$940 per night. James, Nora, Giorgio, and his seven-year-old son Stephen James, moved into the hotel in mid-October 1939. Lucia and Giorgio’s wife Helen were in sanitariums near Paris.

It was war that ended the magical years for many expatriates in Paris. Due to the outbreak of the Second World War in September 1939, Joyce left Paris on December 23, and went first to Saint-Gérand-le-Puy, near Vichy in central France, where Maria Jolas had a country home, and then to Vichy the exile town of Valéry Larbaud, and back to Saint-Gérand-le-Puy. Germany occupied Paris on June 14, 1940. The Joyces left France on December 14, 1940, arriving in Zurich on December 17. Paris was liberated on August 25, 1944, years after Joyce’s death in Switzerland on January 14, 1941.

CONCLUSION

James Joyce was constantly affected by eye operations—cataracts, iritis, and glaucoma—having nine operations by May 1930, and about twenty operations throughout his life. He was in pain. His eyes, his head, and his teeth caused him pain. His pain made him depressed. The lack of money made him depressed. He argued with Harriet Weaver and Sylvia Beach over money, continuously asking them for financial support. Thus, he led a roller-coaster life, with the lows of pain and the highs of being paid. Money brought the joy of seaside holidays and spacious apartments, where he could entertain guests with singing and piano-playing.

The constant movement often inspired his writing, but it affected his moods and his productivity. He was adaptable to his environment, but he was also sensitive to his surroundings. This sensitivity resulted in bouts of gloom and bursts of energy: endless days of flowing creativity and months of tedious editing. He needed light to write and darkness to protect his eyes. It had to be right to write.

His greatest works evolved over many years: seven years to write *Ulysses* and sixteen years to write *Finnegans Wake*. Happiness and contentment in his surroundings were important to him — his first luxurious apartment at 5 Boulevard Raspail, and the elegant environment of Valéry Larbaud’s home at 73 rue Cardinal Lemoine enabled him to finish *Ulysses*. The seaside vacations that he loved so much, with his family, where he was peaceful (and paid) were long and joyful. The English coast of Bognor inspired *Finnegans Wake*, but it was the settled life in Paris of six years at 2 Square Robiac and five years at 7 rue Edmond Valentin that enabled him to finish it.

It was in Paris, surrounded by creative, supportive, influential, and financially generous friends from around the world, where he found his niche. Paris in the 1920s was described as the crazy years, the luminous years, and the magical decade. In the 1930s, it lost none of its allure for literary luminaries. It was the place of escape, inspiration, freedom, and fame: to be seen or just to be.

NOTES

ⁱGordon Bowker, *James Joyce: A Biography*, 2011, p273.

ⁱⁱIrish Paris, lists 19 residences, which includes three in Passy, and two additional hotels—the Hôtel Elysée and The Lancaster, but I have found no confirmed evidence of these. <http://www.irishmeninparis.org/writers-and-journalists/james-joyce>

ⁱⁱⁱRichard Eder, “In the Footsteps of James Joyce: The pilgrim’s road leads from Dublin to Paris, by way of Trieste,”

^{iv}Gordon Bowker, *James Joyce: A Biography*, 2011, p282.

^vGordon Bowker, p275. This Passy residence is not included in this article. The neighboring town of Passy, incorporating the Bois de Boulogne (Boulogne Woods) and the Arc de Triomphe (Arch of Triumph), was annexed to Paris in 1859, but considered to be ‘outer Paris’ in the 1920s. It is now the 16th arrondissement on the Right Bank and the largest arrondissement in Paris.

^{vi}Gordon Bowker, *James Joyce: A Biography*, 2011, p283.

^{vii}Gordon Bowker, p284.

^{viii}Gordon Bowker, p292. Bowker indicated that the address was 74 rue Cardinal Lemoine, but it is actually 73 rue Cardinal Lemoine.

^{ix}Gordon Bowker, , p315.

^xGordon Bowker, p318-320.

^{xi}Gordon Bowker, p320. Sempiternal means eternal.

^{xii}Gordon Bowker, p342.

^{xiii}Gordon Bowker, p343. The sum of 20,000 francs was equivalent to £267.

^{xiv}Gordon Bowker, p343-344.

^{xv}Gordon Bowker, p366.

^{xvi}Gordon Bowker, p377.

^{xvii}Gordon Bowker, p380.

^{xviii}Gordon Bowker, p424.

^{xix}Gordon Bowker, p425. This Passy residence is not included in this article.

^{xx}Gordon Bowker, p445.

^{xxi}Gordon Bowker, 2011, p445.

^{xxii}Gordon Bowker, 2011, p473-474.

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Adolescence Cycle of *Dubliners*: Comparing Two Georgian Translations

In a preface of his book *Experiences in Translation* Umberto Eco declares the following: “Every sensible and rigorous theory of language shows that a perfect translation is an impossible dream.”ⁱ “Impossibility” of an ideal translation becomes even more apparent when one has to deal with James Joyce. Having read and compared numerous translations of Joyce’s works in Georgian I have to agree with Jolanta Wawrzycka “that knowledge of the English language alone, no matter how perfect, is not necessarily a passport to translating Joyce, just as knowledge of Greek is not a license to translate Homer or of Italian to translate Dante and so on...Joyce is exceptionally difficult to translate because his texts require translators also to be scholars of Joyce, not only fully immersed in the basic facets of Joycean scholarship but also with full access to the Joyce materials such as archives and criticism, published in English.”ⁱⁱ

Despite the above-mentioned difficulties, nearly all major works by James Joyce are translated in Georgian and the fact that Nico Kiasashvili, the best translator of James Joyce was also an eminent James Joyce scholar only proves the truth of Jolanta Wawrzycka’s words. I had to mention Nico Kiasashvili, the father of all Georgian Joyce scholars simply to show that the translators of next generation, while dealing with Joyce not only had to struggle with an extremely difficult text, but also competed with a very high translation standard, set by Nico, who dedicated nearly half of his life- 25 years to *Ulysses*.

In case of *Dubliners* we have two — Soviet and Post-Soviet — translations of the book in Georgian language: It was first translated in 1970 by Lia Imerlishvili and Mzia Shatberashvili. (Shatberashvili translated only the last story of the collection.) The collection was published by “Sabchota Sakartvelo” and accompanied with the foreword by Nico Kiasashvili. As for the post-Soviet period, in 2014 “Palitra L” published a new translation of the collection, by David Akriani. The overall effect from comparing both translations is that the older version is a far more successful attempt of conveying Joyce’s language, stylistic innovations or imagery in good, fluent Georgian, whereas the new one,

trying to stick to “word for word” translation method, frequently makes the text sound rather unnatural in target language, going far beyond the scope of typical dichotomies a translator has to face, like free vs. literal translation or domestication vs. foreignization.

The difference between two translations is noticeable as soon as one looks at the titles of the stories in the contents section: some titles are identical in both versions: “Sisters” – „დები“, “An Encounter”- „შეხვედრა“, “Boarding House”- „პანსიონი“, “Little Cloud”- „პატარა ღრუბელი“, “Mother”- „დედა“, but we trace the difference in the name of the last story of “Childhood cycle”- “Araby”, Imerlishvili translates it as “არაბეთი” and Akriani prefers the word “არაბია”- Akriani’s version contains a fallacy: “არაბია” is either the distorted version of Russian „Аравия” or the adoption of the pronunciation of English “Arabia” (a modern version of Araby). As for “Counterparts” – in Imerlishvili’s translation the title sounds as “ასლები” and Akriani’s version is „ორეული“. The first one refers to the copy or duplication of a legal document and is in perfect accordance with Farrington’s monotonous job, as for Akriani’s „ორეულები“- the meaning of the word coincides with another definition of “counterpart”- “a person or thing that corresponds to or has the same function as another person or thing in a different place or situation”, but is not quite relevant to the story. As for the story “Grace”- Imerlishvili translates it as „ღვთის წყალობა” (“God’s Mercy”) and Akriani translates it as- „წყალობა” (“Mercy”). None of the titles seem relevant, according to Temur Kobakhidze, who claims in his article “Parody Associations in James Joyce’s story “Grace” that the title must be translated as „მადლი“, correspondent to catholic (gratia), which is different from „წყალობა” (misericordia) and in case of James Joyce the catholic symbols and terms always bear a special importance, hence, need to be handled with care. The problem of translating the titles of the collection is an interesting issue, especially if we compare the aforementioned two Georgian translations with the Russian translation, but this can be the focal point of a more profound and voluminous research, so let’s get back to 4 stories of “adolescence cycle”.

The first story of the cycle is “Eveline.” And as nearly in every story of “Dubliners,” the translators differ in rendering proper names:

Miss Gavan(Joyce)/მის გავანი (Akriani) მის გევენი (Imerlishvili);
Ernest(Joyce)/ერნესტი (Akriani)/ ერნსტი (Imerlishvili);
Eveline(Joyce)/ ევილინ(Akriani)/ევილინი (Imerlishvili).
the Devines, the Waters, the Dunns, little Keogh the cripple.ⁱⁱⁱ (D 42)

დევინსები, უოტერსები, დანსები, პატარა ინვალიდი გოგონა კეო..^{iv} (Akriani 36)

დივანები, უოტერსები, **დანები, პატარა ხეიბარი კოუ..**^v (Imerlishvili 40)

Translating the sentence “The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, **she** and her brothers and sisters” (D 42) Akriani makes a strange decision to tie the personal pronoun “she” to “little Keogh the cripple,” who is actually a male character (After a sentence or two we read: “usually little Keogh used to keep nix and call out when **he** saw her father coming.” (D 42). — „უნინ იმ მინდორზე გვერდიგვერდ თამაშობდნენ პროსპექტის ბავშვები: დევინები, უოტერსები, დანები, პატარა ინვალიდი **გოგონა** კეო, მისი ძმები და დები.“ (Akriani 36) He fails to see that “she” refers to Eveline, not Keogh, so afterwards Eveline’s father turns into Keogh’s father in Georgian text: “Her father used often to hunt them in out of the field with his blackthorn stick;“ (D 42) / „**კეოს მამა** ხშირად ერეკებოდა ბავშვებს მინდვრიდან კვრინჩხის ჯოხით“ (Akriani 36)/ Imerlishvili never makes such a mistake, although we have to mention that she renders “blackthorn stick” as “a black stick with a bumpy surface” — „მამამისი ხშირად ერეკებოდა ხოლმე ბავშვებს მინდვრიდან **თავისი შავი, კოჟრებიანი ჯოხით**.“ (Imerlishvili 40), but at least, here we understand that the author talks about Eveline’s father.

There are a number of stylistic discrepancies and awkward constructions in Akriani’s translation that you will never find in Imerlishvili’s version. Let’s just bring some examples to illustrate this:

When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her **only for her dead mother’s sake**. (D 44)

მამა არასოდეს ეპყრობოდა ევილინს ისე, როგორც ჰარის ან ერნესტს, რადგან ის გოგონა იყო. მაგრამ მოგვიანებით დამუქრება დაუწყო: აი, რას გიზამ **თუნდაც მკვდარი დედაშენის გამოო**.“ (Akriani 38)

The translation shows that Eveline’s father is ready to beat his daughter **BECAUSE** of his dead wife. Hence, in Akriani’s translation mother’s figure provokes the violence, instead of hindering it.

მამას არასოდეს უცემია ისე, როგორც ერნესტსა და ჰარის სცემდა ხოლმე. იმიტომ რომ გოგო იყო. მერე კი ხშირად ემუქრებოდა. ეუბნებოდა, მართო იმიტომ არ გახლებ ხელს, რომ დედაშენის ხსოვნას ვცემ პატივსო. (Imerlishvili 42)

Imerlishvili's translation shows that **ONLY** the memory of his dead wife keeps the man from violence against his daughter). Another example:

Sometimes he could be very nice. Not long before, when she **had been laid up for a day**, he had read her out a ghost story and **made toast for her** at the fire. (D 46).
 „ზოგჯერ მამა ძალიან სასიამოვნო საურთიერთო იყო. არც ისე დიდი ხნის წინ, მას შემდეგ, რაც ევილინმა **დღის სანოვაგე მოიტანა**, მამამ მოჩვენებების ისტორია უამბო და **მისი სადღეგრძელოც შესვა** ბუხართან“
 (Akriani 39-40)

Back translation of Akriani's text will result as follows: “Eveline **brought home the daily products**” and “**father drank in honour of his daughter.**” Toast can be translated in two different ways in Georgian: as a) “a piece of bread” and b) “drinking in honour of another person” and Akriani chooses the wrong version whereas Imerlishvili sticks to the proper meanings of the original text.

„ზოგჯერ კეთილიც კი იყო. ერთხელ, არცთუ დიდი ხნის წინათ, როცა ევილინი **ავად გახდა და მთელი დღე ლოგინიდან არ ამდგარა**, მამა მოჩვენებების ამბავს უკითხავდა და **ცეცხლზე პურს უხუხავდა**“ (Imerlishvili 44)

Finally the following sentence “Ernest had been her favourite but she liked Harry too“(D 46), which is translated by Imerlishvili as follows: „მისი სათაყვანო ძმა ერნსტი იყო, მაგრამ ჰარიც უყვარდა“ (Imerlishvili 44), is altogether omitted in Akriani's translation which cannot be regarded it as a mere technical error. As we all know, Ernest, Eveline's brother is dead and this sentence reveals that once again, death has a priority over life in the paralyzed world of “Dubliners.”

The second story of the Cycle is “After the Race” and the translators render proper names differently again:

Charles Segouin (Joyce)/შარლ სეკუინი (Akriani)/შარლ სეგუენი (Imerlishvili);
 Routh (Joyce) / რაუზი (Akriani)/რაუტი (Imerlishvili);
 Farley (Joyce)/ ფარლი (Akriani)/ ფორლი (Imerlishvili).

While translating the names of the streets Imerlishvili uses hyphen and Akriani writes them as compounds:

Naas Road; Dame Street; Grafton Street (Joyce)

ნეისროუდზე; დეიმსტრიტს; გრაფტონსტრიტისკენ (Akriani)

ნაას-როუდი; დეიმ-სტრიტზე; გრაფტონ-სტრიტისაკენ (Imerlishvili)

Comparison of two translations of the sentence “Now and again the clumps of people raised the cheer of the **gratefully oppressed**” (D 49) once again illustrates the fact that Imerlishvili’s interpretation of the original text work better than Akriani’s method of “word for word” translation. Imerlishvili renders the near-oxymoron “gratefully oppressed,” as „**ბეჩავი გულკეთილი** ირლანდიელები’, – so, as we see the figure of speech is lost in translation but the meaning of the Georgian substitute very closely corresponds with Joyce’s idea of meek and harmless people, who do not seem to protest against their oppression, moreover, they even seem eager to embrace it, whereas Akriani’s version „დროდადრო ადამიანთა ჯგუფებს, **სასიამოვნოდ დათრგუნვითა**, შეძახილები აღმობდებოდათ ხოლმე““ (Akriani 42) maintains the near-oxymoron combination in the target language, but the structure of the sentence seems rather unnatural and faulty in Georgian.

While translating the following sentence Akriani changes the object of focal interest:

His father, remonstrative, but **covertly proud of the excess**, had paid his bills and brought him home. (D 50-51).

მამამ--იოლად არაფრის დამთმობმა, თუმცა ფარულად მოამაყემ სიმდიდრით--ჯიმის ვალები გადაიხადა და შინ დააბრუნა““ (Akriani 43).

According to his translation, Jim’s father is **secretly proud of his own** wealth, not of **his son’s** extravagant, excessive expenses—hence, the accent shifts from young Jim to Mr. Doyle, which seems wrong. Imerlishvili maintains Joyce’s intention and Jim remains the main “hero” in this case:

მამამისმა ბევრი იზუზლუნა, დატუქსა კიდეც, როცა მის ვალებს ისტუმრებდა, მაგრამ **გულში მაინც ამაყობდა შვილის ხელგაშლილობით**“ (Imerlishvili 50). (back translation: deep down in his heart he was proud **of his son’s extravagance**).

While translating the description of a card game, Akriani uses Russian barbarism, which, unfortunately, is not an exceptional case in his translation of “Dubliners”:

They drank the health of the **Queen** of Hearts and of the **Queen** of Diamonds (D 56).

შესვას გულის **ღამის** და აგურის **ღამის** სადღეგრძელოები (Akriani 48).
დალიეს აგურისა და გულის **ქალები** სადღეგრძელო (Imerlishvili 56).

The third story of the youth cycle—“Two Gallants” conveys sharp irony in its title, which is rendered differently by Georgian translators: Akriani translates it as “Two Cavaliers” and Imerlishvili prefers “Two Knights.” To my mind, the latter makes Georgian reader to feel Joyce’s irony in a more ample scope, as it sounds far more familiar than the foreign “კავალერი “. Keeping in mind chivalrous images of the knights from Georgian epic *The Knight in Panther’s Skin*, Georgian reader sees that these two young men are absolutely devoid of all essential features of knighthood.

This story is a rare case, when the translators render names of the characters similarly, though they still remain different in their treatment of the street naming. And it also is the story, where Imerlishvili omits an important detail. As we know, the story begins with a sentence: “The **grey** warm evening of August had descended upon the city..,” (D 58) and the paragraph ends with the phrase: “sent up into the warm **grey** evening air an unchanging, unceasing murmur.” (D 58) The word “grey” is lost in both cases in Imerlishvili’s translation: „ქალაქში აგვისტოს თბილი საღამოს ბინდი ჩამოწვა.“ (Imerlishvili 58) and „მსუბუქმა სიომ ისე ჩამოუქროლა ქუჩებს, თითქოს ზაფხულის გამოსათხოვარი საღამოაო..“ (Imerlishvili 58)

Akriani maintains the above-mentioned word in both cases:

ქალაქის თავზე აგვისტოს **ნაცრისფერი**, თბილი საღამო დაშვებულიყო“ “ and „თბილი, **ნაცრისფერი** საღამოს ჰაერში უცვლელ, განუწყვეტელ ჩურჩულს გზავნიდა.. (Akriani 49)

It is well-known that colours acquire special symbolic meaning in Joyce’s text and grey is one of the essential hues on *Dubliners* palette, emphasizing the drab, lifeless existence of the paralyzed city, hence the word should have been kept in translation. The effect of contrast is lost, when Akriani fails to maintain the conjunction “but” while translating the sentence:

His breeches, his white rubber shoes and his jauntily slung waterproof expressed youth. But his figure fell into rotundity at the waist, his hair was scant and grey and his face, when the waves of expression had passed over it, had a ravaged look. (D 59).

ბრიჯები, რეზინის თეთრი ფეხსაცმელები და დაუდევრად მოგდებული ლაბადა მათი პატრონის სიჭაბუკეზე მეტყველებდა. ფიგურა წელთან

სიმრგვალეში გადასდიოდა, რუხი ფერის თმა შესთხლებოდა, სახეზე კი, როცა ზედ სხვადასხვა გამომეტყველების ტალღები უვლიდა, გაპარტახებული იერი ედებოდა. (Akriani 50)

The transition is lost and the translation does not reveal that although Lennehen seems quite young, he is not in the prime of his youth.

მისი შარვალი, რეზინისძირიანი თეთრი ფეხსაცმელები და მხარზე დაუდევრად მოგდებული საწვინარი მის ახალგაზრდობაზე მეტყველებდა, **მაგრამ** ტანი უკვე შემრგვალეობდა, თმა გასთხლებოდა და გასჭალავებოდა, სახეზე კი, როცა მხიარული ტალღები გაუქრებოდა, დაღლილობა და შეშფოთება ეხატებოდა.. (Imerlishvili 59)

In her article Jolanta Wawrzycka's provides one phrase from the story to illustrate the way how the translators of James Joyce sometimes substitute his "not very comfortable," "rude" words with euphemisms: "She's a fine decent tart," he said, with appreciation; 'that's what she is" (D 56) —these are Corley's words about the servant girl. The definition of the word "tart," according to Merriam –Webster, is "a promiscuous woman: a woman who has many sexual partners," both Georgian translators chose absolutely neutral and harmless euphemism for its translation: "A nice girl":

მშვენიერი კეთილსინდისიერი გოგოა,--თქვა დაფასებით,--სწორედაც.. (Akriani 55)/

მშვენიერი გოგოა, ძმაო,--დაასკვნა ბოლოს,---რაც მართალია, მართალია.. (Imerlishvili 65)

We cannot claim, though that rude and obscene words or slang are always substituted with euphemisms and literary English in Georgian translations of the story. Whereas in "Sisters" the heteroglossia of the characters is completely lost in both translations and instead of illiterate speech of Eliza or old Cotter we see proper literary English (thus, the prominent means of characterization is missing in both Georgian versions of the story), here the peculiar speech of two Gallants is maintained in most cases. Though some discrepancies with idioms are apparent:

I was afraid, man, she'd get in the family way. But she's up to the dodge. (D 60).

მეშინოდა, არ დაორსულდეს მეთქი, მაგრამ არც ეგეთი არიფი იყო (Imerlishvili 60)

Back translation of the text will be as follows: ‘I was afraid she should get pregnant but she was no fool/ novice in matters like these.’

„შემეშინდა, კაცო, ოჯახის წევრით იქცეოდა. ეშმაკობს, რა“ (Akriani 52).

Back translation: “I got scared, man; she acted like a family member. She’s a sly one, you know”.

It is obvious from the back translations that Akriani’s translation is a misunderstanding of the original text.

A rather comic impression is created by Akriani’s “word for word” translation of a phrase: “Are you trying to get inside me?” (D 65). Imerlishvili renders this part as: „წართმევას მიპირებ?“ (Imerlishvili 65) / back translation: “Are you going to take her away from me?” –maybe not the exact analogue of the original, but far better than Akriani’s mechanically correct: „ჩემში შემოსვლას ლამობ?“ (Akriani 55) /back translation: Are you trying to penetrate into me?

In the last story of the cycle, “The Boarding House” we hardly see any dialogues, so not much can be said about the preservation of heteroglossia in translations, but both Georgian translators successfully manage to render the passage where Joyce illustrates Polly’s illiteracy through the characterization of her speech:

She was a little vulgar; some times she said “I seen” and “If I had’ve known.”(D 81).

პოლი ცოტათი მდაბიო იყო. ხანდახან ამბობდა: „მე ნახული მაქვს“ ან „თუ მე მცოდნოდა.“ (Akriani 67)

პოლი ცოტა ხეპრეც იყო. ლაპარაკი არ უვარგოდა, ზოგჯერ იტყოდა ხოლმე--„მინახნია,“ „რეებს ამბობ.“ (Imerlishvili 81)

In Akriani’s translation of this story some sentences considerably diverge from the meaning of the original text creating a completely new meaning, whereas Imerlishvili closely follows the original. Here are some examples from the texts:

1. When he met his friends **he had always a good one to tell them and he was always sure to be on to a good thing-that is to say, a likely horse or a likely artiste.**” (D 75).

„მეგობრებთან შეხვედრისას მუდამ მოეპოვებოდა რომელიმე ძელგა უხ-ამსობა და ყოველთვის დარწმუნებული იყო, რომ მაგარ რამეს ამბობდა: ან სა-თანადო ცხენის როლში გამოდიოდა, ან სათანადო მხედრის.“ (Akriani 63) / back translation: “he acted like a proper horse or a proper horseman”

„ამხანაგებთან შეხვედრისას ყოველთვის მზად ჰქონდა მოსწრებული ანეგ-დოტი, არაფერს დააკლდებოდა; თუ სადმე რამე ახალი და საინტერესო, მაგ-ალითად, ლამაზი ცხენი ან ლამაზი მსახიობი ქალი გამოჩნდებოდა, პირველი ის გაიგებდა ხოლმე.“ (Imerishvili 75) / back translation: “he was always the first one **to learn about a beautiful horse or a beautiful actress.**”

2. “The music-hall artistes would **oblige**; and Sheridan played waltzes and polkas and vamped accompaniments.” (D 75)

„მიუზიკჰოლის მსახიობები **ითხოვდნენ** და შერიდანიც უკრავდა ვალსებს, პოლკებსა და იმპროვიზირებულ აკომპანიმენტებს“ (Akriani 63) / back translation: **asked for**

„მიუზიკ-ჰოლის მსახიობები **პატივს დასდებდნენ** ხოლმე თავიანთი მო-ბრძანებით. შერიდანი ვალსებსა და პოლკებს უკრავდა, სახელდახელოდ თხ-ზავდა აკომპანიმენტს.“ (Imerlishvili 56)/back translation: **descended to; agreed to**

3 “She **counted all her cards** again before sending Mary up to Mr. Doran’s room”(D 79) “She did not think he **would face publicity.**“ (D79)

„კიდევ ერთხელ გადათვალა თავისი ქაღალდები, სანამ მერის გაგზავნიდა მისტერ დორანის ოთახში“ (Akriani 66)/ back translation: She **counted her papers/ documents** once again.

„მისის მუნიმ კიდევ ერთხელ **ასწონ-დასწონა ყველაფერი**, ვიდრე მერის აგ-ზავნიდა მისტერ დორანის ოთახში“ (Imerlishvili 79)/ back translation: she **measured everything carefully.**

While translating a sentence “Besides, young men **like to feel** that there is a young woman not very far away” (D 76), Akriani employs a neologism, created by the eminent Georgian poet, Galaktion Tabidze „„ეალუბლებოდა“ „გარდა ამისა, ბიჭებს ეალუბლებოდათ იმის შეგრძნება, რომ შორიახლოს გოგონა იმყოფებოდა.““ (Akriani 64) I miserably failed in providing the back translation of this highly poetic coinage (something like “made their hearts blossom like a cherry-tree,” perhaps), but this word does make a rather neutral “**like to feel**” sound extremely pathetic, pompous and out-of its element in Georgian version. Imerlishvili’s neutral substitute “უყვართ/ back translation: “**like, love**” seems more proper in this case. „„გარდა ამისა, ყმანვილებსაც უყვართ, როცა თავიანთ ახლოს ახალგაზრდა ქალს ხედავენ.““ (Imerlishvili 76)

After comparing two Georgian translations and discussing the ways both translators employed neologisms, euphemisms, omissions in translation, rendered proper names and so on, we can claim that the previous translation is far more accurate and careful

in its treatment of James Joyce's text than the new one. Quite a paradox, if we compare the possibilities of having access to such authors as Joyce (including both works and criticism) in Soviet and present-day worlds. Summing up, the fact itself that Georgian readers already have two versions of "Dubliners" in their native language is quite an achievement, although I would always recommend the older translation to non-English readers of Joyce.

NOTES

ⁱUmberto Eco, *Experiences in Translation*; University of Toronto Press Incorporated, 2001, p.IX

ⁱⁱJolanta W. Wawrzycka "Text at the Crossroads: Multilingual Transformation of James Joyce's "Dubliners" in "ReJoycing: New Readings of "Dubliners" ; Rosa M. Bollettieri Bosinelli, Harold F. Mosher, University Press of Kentucky, 1998 p.70

ⁱⁱⁱJames Joyce, *Dubliners*. New York, B.W.Huebsch, 1917. All citations from *Dubliners* in this paper are from this edition.

^{iv}James Joyce, *Dubliners*. Translated into Georgian by Dato Akriani. (Palitra L., Tbilisi , 2014) (Hereafter cited as Akriani+ page number).

^vJames Joyce, *Dubliners*. Translated into Georgian by Lia Imerlishvili. (Sabchota Sakartvelo, Tbilisi, 1970). (Hereafter cited as Imerlishvili+ page number).

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Joycean allusions in Salman Rushdie's

The Satanic Verses

James Joyce, one of the most influential writers of the XX century, who as Salman Rushdie remarked “built a universe out of a grain of sand”, continues to inspire writers with his “silence, exile, and cunning”. Salman Rushdie, forced to leave his homeland for creating “blasphemy against Islam”, features a great deal of Joycean allusions in *The Satanic Verses*.

In one of his interviews Rushdie said that “Ulysses is a grand homage to the country that has never understood him” and Rushdie himself is experimenting in *The Satanic Verses*. Apart from exile, what the two writers share is constant preoccupation with the language – Joyce’s endeavor to create new English is somewhat similar to those changes that English has undergone through the stream of immigrants who are the main characters in Rushdie’s novel. One more aspect that Rushdie finds particularly impressive is Joyce’s inclination to parody clichés.

In *The Satanic Verses* Rushdie aims at creating a postmodern mock-comic the beginning of which alludes to the fall of mankind (main characters Gibreel Farishta and Saladin Chamcha both actors of Indian Muslim background magically survived from an explosion of a hijacked plane by means of a miraculous transformation) and strongly resembles the beginning of *Finnegans Wake*. Rushdie calls his book ‘a castigation of Western materialism’ in a comic form which puts him in line with Joyce’s Rabelaisian irony.

მარიამ რაზმაძე

ივანე ჯავახიშვილის სახელობის თბილისის
სახელმწიფო უნივერსიტეტი

ჯოისური ალუზიები სალმან რუშდის რომანში**„ეშმაკეული აიები“**

თანამედროვე ინგლისური ლიტერატურის ერთ-ერთი მნიშვნელოვანი ავტორი სალმან რუშდი, რომელსაც სკანდალური პოპულარობა მოუტანა რომანმა „ეშმაკეული აიები“, ჯეიმზ ჯოისის შესახებ ინტერვიუში ამბობს: „ჯოისი ყოველთვის ჩემს გონებაშია და მუდამ თან დამყვება...მან მთელი სამყარო უბრალო ქვიშის მარცვლებისგან შექმნა“.ⁱ

მიუხედავად იმისა, რომ ჯეიმზ ჯოისი და სალმან რუშდი სხვადასხვა ეპოქის, კულტურისა და ლიტერატურული მიმდინარეობის წარმომადგენლები არიან, ერთმანეთთან ბევრი საერთო აქვთ. რუშდის აღტაცება და სიყვარული ჯოისის მიმართ, ალბათ, გარკვეულწილად, მათი ცხოვრებისული ისტორიის მსგავსებითაა განპირობებული. ჯოისის მსგავსად, ნებაყოფლობით ემიგრაციაში წავიდა რუშდიც, თუმცა ყოველთვის სამშობლოში არსებულ პრობლემებზე (ინდოეთზე) წერს და ცდილობს მკითხველს დაანახოს სირთულეები, რომლებთანაც გამკლავება უწევდათ და უწევთ კოლონიალიზმისა და პოსტ-კოლონიალიზმის პირობებში. ანალოგიურად, სამშობლოდან გაქცეულ ჯოისს ცივსისხლიან კოსმოპოლიტიზმს აბრალებდნენ, თუმცა მიიჩნევა, რომ მის მთავარ საზრუნავად მაინც ირლანდია რჩებოდა.

ინგლისი ორივესთვის „დამპყრობელი“ ქვეყანაა. ინგლისური ენა კი არცერთისთვის არ წარმოადგენს მშობლიურს, თუმცა ორივემ შეძლო დამპყრობელი ერის ენის „დამორჩილება“. როგორც რუშდი აღნიშნავს, ჯოისმა შექმნა არა-ინგლისური ინგლისური ენა, კითხვაზე, იყო თუ არა მისი სურვილიც შეექმნა განსხვავებული ენა, რუშდი დადებითად პასუხობს და ამბობს, რომ „ენას სჭირდება ცვლილებები. თუცა, ჯოისის ღვაწლი ამ მხრივ უპირატესია და ყველა უნდა მიჰყვეს მის მაგალითს.“

რომანში „სირცხვილი“ (Shame) სალმან რუშდი წერს:

მე ნათარგმნი კაცი ვარ,რომელიც საზღვრებს მიღმა დაიბადა. ზოგადად ითვლება, რომ თარგმანისას რაღაცას ყოველთვის კარგავ, და მე ამის მჯერა... თუმცა რაღაცას იძენ კიდევ^{“ii}

ფაქტს, რომ თარგმნის დროს რაიმეს დაკარგვით ან გამოტოვებით, რაღაც ახლის მიღწევა შეიძლება ეფუძნება ჯოისის „ღამისთევა ფინეგანისთვის“. რომანის წერის მანერით ჯოისი საკუთარ თავს ინგლისური ენის საზღვრებს მიღმა გარდაქმნის და ამასთან, მშობლიურ ენასთან ნებაყოფლობითი კავშირის განწყვეტით თავისუფლებას იძენს. როგორც ავსტრიელი მწერალი შტეფან ცვაიგი თავის წიგნში „The World of Yesterday“ იხსენებს, ერთ-ერთი შეხვედრისას ჯოისს მასთან საუბარში აღუნიშნავს:

მე მომწონს ენა, რომელიც ყველა ენას აღემატება, ენა რომელსაც ყველა დანარჩენი ემსახურება. არ შემიძლია გამოვხატო საკუთარი თავი ინგლისური ენით, თუ არ ვეკუთვნი მის ტრადიციას.ⁱⁱⁱ

თამამად შეიძლება ითქვას, რომ ჯოისმა საკუთარი ენა შეექმნა, რომელიც თავის თავში მოიცავს სხვადასხვა ქვეყნების ენების თუ დიალექტების ლექსიკას და, ამასთან, ის ცდილობს სხვადასხვაგვარი კომბინაციებით სრულიად ახალი კონსტრუქციების შექმნას (მაგალითისთვის, როგორც ცნობილია ირლანდიური ბგერების ჩასაწერად ინგლისურ ასოებს იყენებდა.) ანალოგიურად, რუშდის რომანებიც პოლიფონიურია, რაც განპირობებულია, ერთის მხრივ, მესამე სამყაროს ქვეყნებისთვის დამახასიათებელი ენებისა და დიალექტების სიმრავლით, მეორეს მხრივ კი, დამპყრობელი ერის ენისა და ადგილობრივი ენების შერევით მიღებული ჰიბრიდული ფორმებით და ამასთან, ჯოისის რომანების მსგავსად არატრადიციული სინტაქსური წესების გამოყენებით.

რუშდი ერთ-ერთი ინტერვიუში საუბრობს მის რომანებში ჯოისის ენის გავლენაზე. თუმცა, ჯოისის გავლენა ამ კუთხით არამხოლოდ რუშდის შემოქმედებაზე ვრცელდება, არამედ ზოგადად პოსტკოლონიალისტურ ლიტერატურაზე. რობერტ მაიკლ კირშენს თავის ნაშრომში მოჰყავს პოსტკოლონიალისტური ლიტერატურის ერთ-ერთი მკვლევარის ფეროზა ჯუსავალას სიტყვები, სადაც ის აღნიშნავს:

„1922 წლის თებერვალში, როდესაც ჯოისის ულისე დაიბეჭდა პოსტკოლონიალისტური ლიტერატურა დაჯილდოვდა- საჩუქარი კი ინგლისურ ენაზე ექსპერიმენტების ჩატარების ნებართვის უფლება იყო“. როგორც ამავე ნაშრომში ვკითხულობთ, აღნიშნულ მოსაზრებას რუშდი სრულებით იზიარებს და ამბობს, რომ „სიტყვებით თამაში არის ლიტერატურული გამოხატულების მნიშვნელოვანი მხარე. არამხოლოდ მისთვის, არამედ ნებისმიერი მწერლისთვის, რომელიც ინგლისურად წერს 1950 წლის შემდეგ“.^{iv}

ამ ორი ავტორის ბიოგრაფიაში კიდევ ერთი საერთოა: ჯოისის მსგავსად, რუშდიც მკრეხელობასა და გარყვნილებაში ამხილეს, მისი სამშობლო ინდოეთი პირველი იყო, რომელშიც „ემმაკეული აიები“ აიკრძალა და მიუხედავად იმისა, რომ რომანმა მსოფლიო აღიარება მოიპოვა, ინდოეთში დღემდე აკრძალული წიგნების სიაში რჩება. ანალოგიურად იყო ჯოისის შემთხვევაშიც, როგორც ცნობილია, მისი რომანები ირლანდიაში გვიან ითარგმნა და აღიარებაც ყველაზე ბოლოს სამშობლოში მოიპოვა.

ერთის მხრივ მსგავსმა ცხოვრებისეულმა გამოცდილებამ, მეორეს მხრივ კი ჯოისის, როგორც შემოქმედის გენიალურობამ იმდენად მოხიბლა რუშდი, რომ ერთ-ერთ ინტერვიუში კითხვაზე: ვინ არის თქვენი გმირი, პასუხობს, რომ ეს ჯეიმზ ჯოისია, რადგან მისგან თავდაბლობისა და უბრალოების სწავლა შეიძლება. ამასთან, ის ყოველთვის ჩვენზე უკეთესი იქნება“.^v

გასაკვირი არ არის, რომ ბევრი ავტორის მსგავსად, რუშდიც განიცდის ჯოისის გავლენას. რელიგიური თუ მითოლოგიური სიუჟეტების შემოტანა თხრობაში არც ერთი ავტორისთვის უცხო არაა. რუშდის „ემმაკეული აიების“ დასაწყისშივე უცნაურად ვითარდება მოვლენები: ორი მთავარი პერსონაჟი თვითმფრინავის ბორტზე შეხვდებიან ერთმანეთს, რომელიც ინდოეთიდან ინგლისისკენ მიფრინავს. ტერორისტების მიერ გატაცებული თვითმფრინავი „ბოსტან“, რეისი 420 ჰაერში ფეთქდება და ორი მთავარი მოქმედი პირი, სალადინ ჩამჩა და ჯაბრაილ ფარიშტა ზეციდან თავქვე მოფრინავენ 29.004 ფუტის სიმაღლიდან- ყოველგვარი პარაშუტების თუ ფრთების გარეშე:

აფეთქებისაგან მცირეოდნავ ტვინგამოლაცებულნი, ჯაბრაილი და სალადინი მოფრინავდნენ თავქვე, როგორც რამ უგერგილო ყარყატის დაფრენილი ნისკარტიდან გამომსხლტარი ორი თეთრი ფუთა.^{vi}

სალადინის და ჯაბრაილის ვარდნის პროცესი საინტერესო ასოციაციებს აჩენს. იმ ფაქტის გათვალისწინებით, რომ თვითმფრინავს, რომლიდანაც პერსონაჟები ვარდებიან ბოსტან ანუ ბალი, ედემი ჰქვია, ბუნებრივია, ჩნდება პირველი ადამიანების დაცემისა და მათი სამოთხიდან გამოძევების ალუზია.

ფაქტობრივად, რუშდი გვთავაზობს კაცობრიობის დაცემის მოტივის პოსტ-მოდერნისტულ, ამავდროულად ალეგორულ ვერსიას მაგიური თხრობის ელემენტებით:

გადამშრალი, ორად გადატეხილი ძველი სიგარიდან გადმოცვენილი თამბაქოს ნაფრჩხვენებით გადმოიყარნენ სივრცესა და დროში. მათს ზე-

მოთ, ქვემოთ, უკან და გვერდით ბზრიალ-ტრიალით მოექანებოდა გადასანევსაზურგიანი გორგოლაჭებიანი მაგიდა, რყევისსანინალმდეგო გამანონასნორებლის ნამსხვრევები, ვიდეთამაშებიანი კასეტები, მგზავრთა პიროვნების დამადასტურებელი ბარათები, წნული თაროები ხელბარგისთვის, მუყაოს ქიქები, პლედები, ჟანგბადის ნიღბები...^{vii}

პროფესორი ქით ბუკერი, რომელიც თანამედროვე ლიტერატურას იკვლევს ამბობს, რომ კაცობრიობის დაცემის მითი, რომ ჩვენ ყველა ადამ და ევას ცოდვის გამო ვისჯებით, ასევე მნიშვნელოვან როლს ასრულებს ჯეიმზ ჯოისის „ფინეგანის გამოღვიძებაში“. ხოლო კემბელისა და რობინსონის თანახმად „ფინეგანის გამოღვიძება“ წარმოადგენს „კაცობრიობის დაცემისა და აღდგომის ერთგვარ ალეგორიას“

„ღამისთევა ფინეგანისთვისაც“ სწორედ დაცემის ეპიზოდით იწყება: „ამბავი დაცემისა (ბაბაბადალინდქუხიაიაპმეხფინქუხბერძმეხიტალგვრგვინიადიალექტქუხპროტორქუხილვარუნანშვედქუხდანმეხგელმეხ!) ერთი ვოლსტრიტის ბებერი პარისა, რომელზედაც მუდმივად საუბრობენ ლოგინშიც და ცხოვრებაშიც და რომელზედაც ქრისტიანი მოხეტიალე მუსიკოსები და პოეტები მღერიან. კვერცხის ცემადიდი კედლიდან ისე სწრაფად და ფუივარდნულად მოხდა ფინეგანისთავს, სერიოზული ირლანდიელი მამაკაცი, რომ ცოტათი კუზიანიც სასწრაფოდ აფრენს ერთს დასავლეთისაკენ რათა მან ჩაძირული ატლანტიდა მოიძიოს“^{viii}

გარდა ბიბლიური მოტივისა, სალადინისა და ჯაბრაილის დაშვება ამავედროულად ძველბერძნულ მითსაც მოგვაგონებს დედალოსისა და იკაროსის შესახებ. მითის თანახმად, დედალოსმა და იკაროსმა ფრთები მიიმაგრეს და ცაში აიჭრნენ. ვინც ხმელეთიდან მათ ჩიტივით ფრენას შეჰყურებდა, ფიქრობდა, რომ ორი ღმერთი მისრიალებდა ცის ლაჟვარდზე. ეშმაკეულ აიებში კი მთხრობელი მიგვანიშნებს სალადინის და ჯაბრაილის მსგავსებას ძველბერძნული მითის პერსონაჟებთან: „განა რა უცნაურობას ამჩნევ? უბრალოდ, ორი შავტუხა მამაკაცი დაბლა ეცემა გვარიანად. რაა ამაში უჩვეულო? ზედმინვენით მაღლა აბობლდნენ, საკუთარ თავებს გადაახტნენ, ხატოვნად რომ ვთქვათ, მერე მზესაც სულ ახლოს ჩაუფრინეს ...“^{ix}

აღნიშნული ალუზია მოგვაგონებს ცნობილ იკარუსის მსგავს პერსონაჟს სტივენ დედალუსს^x რომელსაც მსგავსად იკაურისას მამასთან რთული ურთიერთობა ჰქონდა. სტივენ დედალოსისა და მამამისის ურთიერთობა კი, თავის

მხრივ, მოგვაგონებს „სატანურ აიებში“ სალადინისა და მამამისის ურთიერთობას. მთელი ცხოვრების განმავლობაში, სტივენის მსგავსად სალადინიც ცდილობს მამისგან შორს ყოფნას:

ბიჭი დარწმუნდა მამამისი არასდროს შეეშვებოდა, მუდმივად ძირშივე ამოძირკვავდა ყველა მის იმედსა თუ მცდელობას, და ამიტომაც გად-
ანყვითა ოკეანის მიღმა გადახვეწილიყო, მთები და უდაბნოები ჩაედგა
მასსა და ამ დიდზე-დიდ კაცს შორის.^{xi}

ჯოისისა და რუშდის პერსონაჟებს აერთიანებთ მშობლიური ქალაქიდან გაქცევის სურვილიც, ისინი ემიგრანტები ხდებიან, სტივენი ირლანდიას ტოვებს, სალადინი კი ინდოეთიდან გარბის.

„ემმაკეულ აიებში“ ჯოისის რომანების არაერთი ღია და დაუფარავი ალუზია გვხვდება, ნახსენებია მარტელოს კოშკი, რომელიც ბუნებრივია გვახსენებს „ულისეს“ „მთვარიან სანაპიროზე, ზედ წყლის პირზე, მარტელოს კოშკის მიმართულებით, ზორბა, ზრდასრული ნანდა მირბოდა“. პოლიციის სამმართველოს საზოგადოებასთან ურთიერთობის ოფიცერს კი სტივენ კინჩი ჰქვია.

რუშდის განსაკუთრებულ ინტერესს „ლამისთევა ფინეგანისთვის“ იწვევს. რომანის გმირები ორჯერ მოიხსენიებენ მას. ერთ-ერთ ეპიზოდში მიმი მამულ-
ლიანი ცდილობს, სალადინი მოხიბლოს თავისი განათლებულობით და ამბობს:

გაითვალისწინე ინტელექტით გაჟღენთილი ძუ გახლავართ და არა ვიღაც
გომბიო. „ფინეგანის ალაპიც“ წაკითხული მაქ და დასავლეთის პოსტმოდ-
ერნისტული კრიტიკის აზრზეც ვარ...^{xii}

სალადინს კიდევ ერთხელ მაშინ ახსენდება „ლამისთევა ფინეგანისთვის“, როდესაც მძიმე სენით დაავადებული მამამისის სანახავად მოსული სტუმრებისა და თავად ჩინგიზ ჩამჩაველას მოჩვენებით დროსტარებას ადევნებს თვალყურს:

ეს ყველაფერი რაღაც დაბადების დღის აღნიშვნას უფრო ემგვანება
ნელ-ნელა,- გაიფიქრა სალაჰუდინმა, ან იქნებ - ფინეგანის ალაპს.
მიცვალებული, უარს რომაა განისვენოს და ცოცხლებს დროსტარების
საშუალებას აძლევს. ^{xiii}

კიდევ ერთი ჯოისურ ალუზიას ვხვდებით რომანის მესამე კარში. ჩამჩას ცოლს, პამელას ახსენდება ქმრის ყოფილი მეგობრისა და თავის საყვარლის, ჯამშიდ ჯოშის დისკ-ჟოკეობის ამბავი, როდესაც ის საკუთარი ყვითელი ავტობუსიდან ტურისტებს ართობდა. ამ ყვითელ ავტობუსს სალადინი შემდეგნაირად მოიხსენიებს: „Finn’s Thumb in honor of the legendary sleeping giant of

Irland, Finn MacCool, another sucker“.^{xiv} ფინ მაქული, ერთი მხრივ, ირლანდიური ფოლკლორის გმირია, რომელიც მითის მიხედვით მიძინებულია და სწორედ მაშინ გამოიღვიძებს, როდესაც ირლანდიას ყველაზე მეტად დასჭირდება და გადაარჩენს. ამავდროულად, ჯოისი მას თავისი რომანის, „ლამისთევა ფინეგანისთვის“ პერსონაჟად აქცევს. რომანის მიხედვით, ფინ მაქული საკმაოდ ძლევამოსილი მეფეა. სიბერეში ცოლად შეირთავს ახალგაზრდა ქალს, გრანას, რომელიც რომანს გააბამს ფინის რჩეულ მეომარ დირამუთთან. რუმდი, ბუნებრივია, ფინ მაქულს შემთხვევით არ ახსენებს. ფაქტობრივად, მსგავსი სიუჟეტი თამაშდება „ემმაკეულ აიებშიც“: გრანას მსგავსად, პამელაც ქმარს საუკეთესო მეგობართან ღალატობს.

როგორც ზემოთ მოყვანილი მაგალითებიდან ჩანს და ბუკერი აღნიშნავს, ფინეგანის გამოღვიძებასა და ემმაკეულ აიებს ბევრი საერთო აქვთ: „ორივე წიგნი, დიდწილად, იყენებს სიზმრის მეტაფორას, რომ მათი პერსონაჟები გაექცნენ რეალობაში არსებულ შეზღუდვებს, ამ ხერხით ისინი ამკვიდრებენ კომპლექსური წერის პრაქტიკას, რაც თანადროულად რამდენიმე სხვადასხვა ტექსტუალური სახეობის: პაროდის, ალეგორიის, პოეზიისა და ამავდროულად ონტოლოგიურ დონეზე სიზმრების, ჰალუცინაციების, მითების, ფილიმების გამოყენების საშუალებას იძლევა. აღნიშნული რომანების ტექსტები უაღრესად რეფლექსიური და შემამოფოთებელია თავისი კომპოზიციურობით და არამართო. როგორც „ემმაკეული აიებში“, ასევე ჯოისის რომანებში „ულისე“ „ლამისთევა ფინეგანისთვის“ წარმოდგენილია სამყარო, რომელშიც პერსონაჟები განიცდიან მეტამორფოზებს და გაურკვეველი ონტოლოგიური მდგომარეობა ერთიანი, სტაბილური, ავტონომიური სუბიექტების ტრადიციულ აღქმას ეჭვქვეშ აყენებს. იდეა, რომელსაც ჯოისი და რუმდი პოლითეიზმიდან იღებენ - ჯოისი ბერძნული მითოლოგიიდან, ხოლო რუმდი ინდუიზმიდან და ბუდიზმიდან, არის ე.წ. „სულთა გადასახლება“ ანუ მეტემფსიქოზი - ერთგვარი რელიგიურ-მისტიური შეხედულება სულის რეინკარნაციის, გარდასახვის შესახებ.

მეტემფსიქოზი ულისეში იჩენს თავს, როდესაც ლეოპოლდ ბლუმი მეოთხე ეპიზოდში „კალიფსო“ მოლი ბლუმს უხსნის სიტყვა მეტემფსიქოზის მნიშვნელობას:

„ზოგს სწამს, რომ ჩვენი სიკვდილის შემდეგ სხვა სხეულში განვაგრძობთ სიცოცხლეს. რომ თითქოს ჩვენ ყველას ადრეც გვეცხოვროს, ათასი წლის წინათ, დედამიწაზე ან სხვა პლანეტაზე. ამბობენ, დაგვაგინყდაო. ზოგი ამტკიცებს, რომ თავისი წინა არსებობაც ახსოვს. ... მეტამფსიქოზს ძველი ბერძნები ეძახდნენ. მათ სწამდათ, რომ შეიძლება ცხოველად ან, ვთქვათ, ხედ იქცე...“^{xv}

ტერმინის განმარტება და მისი მრავალფეროვანი გამოყენება გვხვდება რუშდის რომანში „ემმაკეული აიები“:

„ალაოდ მყოფი ჯაბრაილისთვის ეს სულთა ფერიცვალება ერთგვარ კრებით რაობად იქცა, რომელიც რომ ბაბილონური სიმრავლის ცნებებს მოიცავდა: საკუთარი ფერფლიდან აღმსდგარი ფენიქსი, ქრისტეს აღდგომა, მეტემფსიქოზი, დალაი-ლამას სიკვდილისშემდგომი გარდამოსვლა ახალშობილის სხეულში... ყველაფერი ეს ვიწნუს ავატარებსა თუ იუპიტერის მეტამორფოზებში ათქვეფილიყო... ხელახლა რომ დაიბადო, ჯერ უნდა მოკვდე...^{xvi}

აღნიშნული ეპიზოდი, ბუნებრივია, ალუზიურად გვახსენებს ჩვენ მიერ ზემოთ მოყვანილ ეპიზოდს ჯოისის ულისეიდან.

ამგვარად, ამ ორი ავტორის ცხოვრებისეული გამოცდილება და ხედვები ერთმანეთს ძალიან ჰგავს. აშკარაა, რომ რუშდი განიცდის ჯოისის გავლენას ცნობიერ თუ არაცნობიერ დონეზე, თუმცა ეს მისი, როგორც ავტორის მნიშვნელოვნებას არ აკნინებს, პირიქით ზემოთ მოყვანილი ჯოისური ალუზიებისა და მისეული ტექნიკის გამოყენება კიდევ უფრო საინტერესოს და სიღრმისეულს ხდის რუშდის რომანებს. ის ახერხებს უკვე ნაცნობი ალუზიების საშუალებით სრულიად ახალი, ინდივიდუალური ტექსტის შექმნას.

რაც შეეხება ლინგვისტურ თვალსაზრისს, როგორც აღვნიშნეთ ჯოისის მსგავსად, რუშდიც ცდილობს სრულიად ახალი ენის შექმნას, თუმცა მისგან განსხვავებული მეთოდებით. ჯოისის მსგავსად, მან, როგორც ავტორმა, ზუსტად იცის, როგორ გამოიყენოს უკვე არსებული გამოცდილება და ამავდროულად, გახდეს ახალი ტრადიციის შემოქმედი.

NOTES

ⁱDijkgraaf, Margot. Salman Rushdie talk about James Joyce. January 1, 2008. <https://salman-rushdie.blogspot.com/2008/01/salman-rushdie-talk-about-james-joyce.html>

ყველა თარგმანი, თუ სხვაგვარად არ არის მითითებული, ეკუთვნის სტატიის ავტორს.

ⁱⁱRushdie, Salman, Shame, Picador USA, 2000. (p.41) <https://b-ok.cc/book/928736/698b59>

ⁱⁱⁱZweig, Stefan, The world of yesterday, Translated from the German by Anthea Bell, Pushkin Press London, 2008. (p.133) <https://b-ok.cc/book/4220500/841597>

^{iv}Kirschen, Michael, James Joyce and post-imperial bildung: influences on Salman Rushdie, TayebSalih, and TsitsiDangarembga, University of Nevada, Las Vegas, May 1, 2013. (p.85) <https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=2850&context=thesesdissertations>

^vAcharya, Dipal, My London : Salman Rushdie, 28 September, 2017 <https://www.standard.co.uk/lifestyle/esmagazine/my-london-salman-rushdie-a3644876.html>

^{vi}რუმდი, სალმან, „ემმაკეული აიები“, თარგმანი გია ჭუმბურიძისა, გამომცემლობა „დიოგენე“, თბილისი, 2015. გვ. 20

^{vii}რუმდი, სალმან, „ემმაკეული აიები“, გვ. 19.

^{viii}Booker, M. Keith. *Finnegans Wake and the Satanic Versis: Two Modren Myths of the Fall*, 1991.(p. 192)

^{ix}რუმდი, სალმან, „ემმაკეული აიები“, თარგმანი გია ჭუმბურიძისა, გამომცემლობა „დიოგენე“, თბილისი, 2015. (გვ. 22)

^xBooker, M. Keith. *Finnegans Wake and the Satanic Versis: Two Modren Myths of the Fall*, 1991.(p.193)

^{xi}რუმდი, სალმან, „ემმაკეული აიები“, თარგმანი გია ჭუმბურიძისა, გამომცემლობა „დიოგენე“, თბილისი, 2015, გვ. 70

^{xii}რუმდი, „ემმაკეული აიები“, გვ. 402

^{xiii}რუმდი, „ემმაკეული აიები“, გვ. 732

^{xiv}Rushdie, Salman, *The Satanic Verses*, The Viking Press, 1989. (p. 21) <https://b-ok.cc/book/1114769/eac5bf> ციტირებული ფრაზა ქართულ თარგმანში გამოტოვებულია.

^{xv}ჯოისი, ჯეიმზ, „ულისე“, თარგმანი ნიკო ყიასაშვილისა, გამომცემლობა მერანი, თბილისი, 1983, გვ. 86

^{xvi}რუმდი, „ემმაკეული აიები“, გვ. 147

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Interior Monologue in James Joyce's *Ulysses* and Otar Chiladze's Novel *The Creel*

Interior Monologue first used extensively by the French writer Édouard Dujardin at the end of the XIX century, became a characteristic device of the Modernist Novel of the XX century along with the stream-of-consciousness technique.

Otar Chiladze, (1933-2009) a great Georgian novelist, poet and playwright, not only had a lifelong interest in Joyce's *Ulysses*, but was also an active supporter of its publication in Georgian. Moreover, his novels with its extensive usage of various types of interior monologue (direct, indirect) are particularly interesting.

Unlike Joyce's first person direct stream-of-consciousness technique, Otar Chiladze often uses a third-person narrative to render the thoughts of his characters, thus making it difficult determine the boundaries between the author's voice and that of the protagonist. In Chiladze's novel interior monologue encompasses several forms, including dramatized inner conflicts, self-analysis, and imagined dialogues.

The present paper analyses *The Creel* by Otar Chiladze's written in 2003, considered as one of his most important novels. It is a Novel-Saga reflecting the tragic history of Georgia from the end of the 19th century to the Soviet period. Chiladze's attempt to show the moral degradation of the nation aims at awakening the 'nation's conscience' in the way as James Joyce had done in his great works by creating the "moral history" of Ireland.

One more resemblance that it bears with Joyce's *Ulysses* is that the last chapter is told by the female character Liziko, written though the usage of direct interior monologue, and her recollections of her hard life and finally accepting life as it is brings Molly Bloom's 'Yes' to mind.

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მსოფლიო ლიტერატურის ისტორიაში მეოცე საუკუნის ოცდანი წლები გარდამტეხი მნიშვნელობის აღმოჩნდა. სწორედ ამ დროიდან ყალიბდება მაღალი მოდერნიზმი, როგორც ლიტერატურული მიმდინარეობა და მას ისეთი მწერლები უყრიან საფუძველს როგორებიც არიან ჯეიმზ ჯოისი, ტომას ელიოტი, ვირჯინია ვულფი, ეზრა პაუნდი და ა.შ. ამ დროის ლიტერატურამ ფაქტობრივად ახალი გამომსახველობითი ფორმები შემოიტანა მსოფლიო ლიტერატურაში, შეიცვალა მხატვრულ ნაწარმოებში დროისა და სივრცის აღქმა. მეოცე საუკუნის კრიზისული მსოფლალქმა, რაღა თქმა უნდა, ყველა მწერლის ნაწარმოებში მძაფრად იჩენს თავს, ამავედროულად, თითქმის ყველა მწერალი უარს ამბობს ე.წ ტრადიციულ თხრობაზე და ნაცვლად ამისა პერსონაჟების შინაგან სამყაროზე ამახვილებს ყურადღებას, ხდება რომანისა და სიუჟეტის ჩაშინაგანება და პერსონაჟების შინაგან სამყაროში უფრო ღრმად ჩასვლა, რაც ლიტერატურათმცოდნეობაში „ცნობიერების ნაკადის ტექნიკის“ⁱⁱ სახელით არის ცნობილი. როცა თავს უფლებას ვაძლევთ ცნობიერების ნაკადის ტექნიკაზე ვილაპარაკოთ ალბათ ჯოისის „ულისე“ არის ის სანიმუშო წიგნი რომელიც გვახსენდება, თუმცა თავს უფლებას რა თქმა უნდა არ მივცემ და არ ვაპირებ ულისეს დეტალურად განხილვას. უბრალოდ შევეცდები შემოგთავაზოთ თუ რა მსგავსებაა ჯეიმზ ჯოისისა და ოთარ ჭილაძის ამ ორ რომანში.

როგორც ქართველი ლიტერატურათმცოდნე პაატა ჩხეიძე აღნიშნავს, მოდერნისტული ტენდენციები საქართველოში მოგვიანებით შემოვიდა, რადგანაც, როცა ჯოისი საქართველოში უნდა შემოსულიყო, შემოვიდნენ წითლები. თუმცა, მოგვიანებით მან მაინც შეძლო ქვეყანაში შემოსვლა და ამის დასტურია ისეთი მწერლების შემოქმედება, როგორებიც არიან ოთარ ჩხეიძე, ოთარ ჭილაძე, თამაზ ჭილაძე, გურამ დოჩანაშვილი, ედიშერ ყიფიანი და ა.შ.

მეოცე საუკუნის მეორე ნახევრიდან საქართველოშიც გაცნობიერებულად მოხდა ისეთი ტენდენციების გამოყენება, როგორიცაა დროისა და სივრცის

პრობლემა მითოსური პირველსქემების, მითოლოგიისა და ანტიკური ლიტერატურისკენ მიბრუნება და მათი ხელახლა გადაზრება. ამ მხრივ ყველაზე გამორჩეული მწერალი ჩემი აზრით ოთარ ჭილაძეა, რომლის ჯერ კიდევ პირველ რომანშიც „გზაზე ერთი კაცი მიდიოდა“ აშკარად ჩანს ყველა ზემოთ ჩამოთვლილი ნიშან-თვისება. თუმცაღა, ამ მხრივ ყველაზე რთული მაინც მისი მეექვსე და ბოლო რომანია „გოდორი“, რომელიც თამამად შეიძლება ჩავთვალოთ საქართველოს მთელი ბოლოდროინდელი ისტორიის შემაჯამებელ ნაწარმოებად. „გოდორი“ სამ ნაწილად არის დაყოფილი და ერთი გვარის - კაშელეების ისტორიას მოგვითხრობს.

მალხაზ ხარბედია, 2006 წლის გამოცემის ბოლოსიტყვაობაში „მუმლის ბურუსი“ აღნიშნავს:

გოდორი ერთი მხრივ იდეათა რომანია, ხოლო მეორე მხრივ კი რომანი საგა. მასში მძლავრი პუბლიცისტური პათოსი ეპიკურ, მითოლოგიურ, არქეტიპულ სახეებთანაა შეზავებული და ასეთი შეზავებით მიღებული ენობრივი ქსოვილი ცხადია, გარკვეულ პრობლემებს უქმნის კომენტატორს... ვერავინ იტყვის, რომელი უფრო რთულია ე.წ „გოდორის კაცის“ პუბლიცისტური სახის ჩამოქნა, გამოკვეთა და რეალურ სიტუაციებთან მისი მისადაგება თუ მისთვის ზოგადსაკაცობრიო თუ ყველა დროისთვის გამოსადეგი პარადიგმის სტატუსის მინიჭება.ⁱ

რომანის დასაწყისი ერთი შეხედვით ტრადიციულია და თავიდან შეიძლება ვიფიქროთ რომ ჯოისის ტექსტთან ჭილაძის ამ რომანს არაფერი საერთო არ გააჩნია, თუმცაღა მალევე ვხვდებით რომ ჭილაძე ამ რომანში პუბლიცისტურ პათოსს ურევს ეპიკურ და მითოლოგიურ სახეებს, სწორედ ამაში მდგომარეობს რომანის მთელი სირთულე. ხშირად ძალიან რთული გასარჩევია თუ სად მთავრდება ავტორისეული თხრობა და სად იწყება ამა თუ იმ პერსონაჟის შინაგანი მონოლოგი. თუ „ულისეში“ მოქმედება ერთ დღეში ხდება, ჭილაძის რომანში ფაქტობრივად დროა გაჩერებული.

მან მაშინ შეწყვიტა მდინარეობა, როდესაც საქართველო, როგორც ერთიანი ქვეყანა, მოკვდა. ასე რომ, XV საუკუნეში რომის პაპისგან საგანგებო მისიით გამოგზავნილ ელჩს ლუდოვიკო ბოლონიელს საქართველოდ წოდებული ქვეყანა აღარ დახვდა. დროის გაქრობამ სივრცე დააჭაობა და რომანში სწორედ ეს ჭაობია აღწერილი, სიმბოლურად, გოდორის დინასტიის აღზევება და დაცემა. მწერალი ერთგვარი პალიმფესტური მეთოდით წარმოაჩენს დროის სხვადასხვა შრეებს, ერთმანეთზე წაფენილს და მთხრობელისა თუ პერსონაჟთა მეხსიერების საცავიდან მკითხველს გადმოუშლის.ⁱⁱ

მკვლევარი მანანა კვაჭანტირაძე ჭილაძის რომანებს, „კულტურული მეხ-სიერების ვეებერთელა რეზერვუარებს უწოდებს, სადაც შენახულია ჩვენი ისტორიული ცნობიერების თითქმის ყველა მონაპოვარი“.

იგივე შეიძლება ითქვას ჯოისზეც, რომელმაც მართალია ირლანდია ფიზიკურად დატოვა, თუმცა მის შემოქმედებაში ამ ქვეყანას ყოველთვის ცენტრალური ადგილი ეკავა და ამის მაგალითად მისი „დუბლინელები“, „პორტრეტი“ და „ულისე“ გამოდგება.

ჯოისის ულისეში სხვა მრავალ თემასთან ერთად პირველივე თავში ვხედავთ ინგლისისა და ირლანდიის დაპირისპირების თემას, (პირველი თავი მთავრდება სიტყვით უზურპატორი).

ჭილაძის „გოდორშიც“ ერთ-ერთი მთავარი თემა სწორედ რუსეთ საქართველოს ურთიერთობაა და ის დამლუბველი შედეგები რაც რუსეთმა საქართველოს მოუტანა.

სწორედ რუსეთის ბატონობიდან იწყება გოდორის კაცების ისტორიაც, რომლის პირველი ნაშიერი რაჟდენ კაშელია. ის მთაში მცხოვრები ჭკუასუსტი მწყემსის ცოლისა და დიდი ალბათობით იმ „ურადნიკის“ შვილია, რომელიც ყოველდღე დადის მწყემსი კაცის ცოლთან და დედამისიც ბავშვმა ხელი რომ არ შეუშალოს გოდორში სვამს მას, როცა საყვარელი სახლში ეწვევა. მწყემსი თავდაპირველად თვალს ხუჭავს ყველაფერზე და ცდილობს თავი მოიტყუოს, თუმცაღა, ერთ დღეს მეზობლები მწყემსის ცოლს მოკლულს იპოვიან და რაჟდენ კაშელი, ჯერ კიდევ ბავშვი, რომელიც გოდორში ზის ამ ყველაფერს ალგზნებული ადევნებს თვალს. მამას (თუკი ნამდვილად მისი მამაა) მისი მოკვლა ველარ მოუსწრია და აკი იტყვის კიდევაც თქვენ მოკალით, მაგისგან კაცი აღარ დადგებაო. თუმცა მეზობლებს რასაკვირველია ბავშვი არ მოუკლავთ და „ვერც მოკლავდნენ, გინდაც გულით სდომებოდათ იმის სიკვდილი. რუსეთის იმპერიის უკანა ხვრელიდან მალე საქართველოს ახალი სახეობა უნდა დაბადებულიყო და ის ბიჭიც იმ საქართველოსთვის ყავდა განკუთვნილი განგებას... მას უნდა დაედო სათავე სრულიად ახალი მოდგმისთვის, რომელიც თვითონვე თუ ამოჭამდა საკუთარ თავს, თორემ სხვა არავითარი ძალა არ მოიძებნებოდა ბუნებაში მისი მომრევი.“^{iv}

გოდორის კაცი რაჟდენ კაშელი ბევრს ივლის, ბოლოს ილიას მკვლელობაში ერთ-ერთი ეჭვმიტანილიც გახდება და რუსეთში შეაფარებს თავს, სადაც კაზაკ ქალ კლავაზე იქორწინებს და 1921 წელს მეთერთმეტე არმიაში მოხალისად ჩაწერილი ის და მისი მეუღლე საქართველოში ბრუნდებიან. შვილი კი სიმბოლურად სწორედაც რომ თბილისის ალების დღეს უჩნდებათ, რითი

ავტორი მიგვანიშნებს რომ კაშელების კიდევ ერთი თაობა უნდა დაეპატრონოს ქვეყანას და როგორც ავტორი აღნიშნავს საბჭოთა ხელისუფლება სწორედაც რომ ანტონ კაშელის ჩხავილით შემოვიდა საქართველოში, რომელიც მამის მსგავსად გაუგონარი სისასტიკით იყო განთქმული და რომელმაც ქვეყანას კნიაჟნა ქეთუსიასთან ქორწინების შემდეგ (სხვათა შორის მამისა და ქმრის დახვრეტის შემდეგ შეირთო ცოლად) კიდევ ერთი რაჟდენ კაშელი მოუვლინა ქვეყანას და შეიძლება ითქვას რომ მთელი წიგნიც სწორედ კაშელების მესამე და მეოთხე თაობაზე ესე იგი რაჟდენ კაშელისა და მისი შვილის ანტონ კაშელის გარშემო ტრიალებს და პარალელურად ქვეყანაში მიმდინარე მოვლენებსაც მთელი სიმწვავეთა და სიცხადით წარმოგვიჩენს. სწორედ ამ მონაკვეთიდან ნაწარმოებში შემოდის კიდევ ერთი მთავარი გმირი ლიზიკო, ანტონ კაშელის ახლადშერთული მეუღლე, რომელიც მწერლის ქალიშვილია, იმ მწერლისა რომელიც ერთ-ერთია იმათაგან ვინც რაჟდენ კაშელის აგარაკზე ისვენებს ქვიშხეთში და მისი „წყალობის შემყურეა“. ჭილაძე საოცრად რთული ენით და ტექნიკით იწყებს იმ სიტუაციის აღწერას რაც ქვეყანაში კაშელების მეშვეობით გამეფებულა და მალე იმასაც ვიგებთ რომ რაჟდენ კაშელს ჯერ კიდევ ბავშვი ლიზიკოსთვის დაუდგამს თვალი, შვილისთვისაც სწორედ იმიტომ შეურთავს რომ საკუთარი რძალი ხელში ჩაიგდოს და საყვარლად გაიხადოს.

საგულისხმოა ისიც, რომ ჭილაძე ამ რომანში ყველაზე სასტიკი და პირდაპირია, მისი შედარებები და თხრობის რეალისტური მანერა საოცარ გავლენას ახდენს მკითხველზე და სულით-ხორცამდე ძრავს რაჟდენ კაშელის ბინძური ფიქრები. ესეც ავტორის გამიზნული ჩანაფიქრია, იმიტომ რომ სურს მიახვედროს საზოგადოება თუ რამხელა ჭაობშია ჩაფლული ქვეყანა და ის მაღალი ღირებულებებიც გაცამტვერებულა როდესაც ქვეყნისა და ღირსების გულისთვის ჩვენი მეფეები საკუთარი ნებით კუნძზე დებდნენ თავს და დედოფლები კი ძუძუებს აგლეჯინებდნენ ჯალათს. ამ საქართველოში, სწორედ იმ დროიდან როცა გენერალ მაიორი ტოტლებენი შემოვიდა და რუსმაც საკუთარი წესრიგი დაამყარა ახალი ღირებულებები დამკვიდრდა, სწორედ ამიტომაცაა ზახვასმული ნაწარმოების დასაწყისში რომ ტოტლებენის თანამედროვე მღვდელმთავარი დოსითეოზ ნეკრესელი, ამ ერთმორწმუნე „მოყვრის“ ზრუნვისგან ჭკუიდან შეშლილი (გნებავთ გაპოეტებული) ბატის ფრთას ნელა აწობს მელანში, რომელიც ყვავილებისგან არის დამზადებული და პერგამენტზე ასოები გამოჰყავს: „არა არს ისრეთ ტკბილი ვით მამულის სიყვარულიო“ დოსითეოზ ნეკრესელი-პოეტი და რომანტიკოსი, თან რუსეთის

სისასტიკისგან ჭკუიდან გადამცდარი მღვდელმთავარი შესაძლოა იმის სახეა რომ უკვე ახალი სახეობის საქართველოში მწერლები და ყოფნა არ ყოფნაზე მოფიქრალი ხალხი გიჟადაც ითვლება და აღარავის აღარ დასჭირდება იმიტომ რომ აქ პრაქტიკოსი და სასტიკი კაშელების მმართველობის ხანა დამდგარა.

როგორც მაია ჯალიაშვილი აღნიშნავს თავის სტატიაში რომანის ცენტრში ორი ოჯახია – ისინი ერის ორ ძალას განასახიერებენ – ინტელექტუალურსა და ძალაუფლებრივს. ერთი მხრივ, მწერალი ელიზბარს წარმოაჩენს, თავისი მაღალი იდეალებით, მეორე მხრივ – რაჟდენ კაშელს, თავისი თავგადასავლით. ორივე საქართველოს სახეა. ელიზბარის უკან ქართული მწერლობა, მისი კულტურა დგას. მის ფესვებზეა ამოზრდილი, ე.ი. ის ერის სულიერი კულტურის მატარებელია, რაჟდენის უკან „ხელოვნურად“ გამოყვანილი წინაპრების თაობაა, მწერალი პირობითად მას „გოდორის“ თაობას უწოდებს. გოდორი ჩაკეტილი სივრცის სიმბოლოა. ამ თვალსაზრისით, რომანში სხვა დახშული სივრცეებიც გვხვდება, რომელთა გარღვევასაც ლამობს ახალი თაობა, ელიზბარისა და რაჟდენის შთამომავლები. მწერალი ამ ორ ოჯახს დაანათესავებს, რათა სრულყოფილად წარმოაჩინოს ერის ღირსება-ნაკლოვანება.

რომანში თხრობის ტემპი შენელებული და მდორე, თხრობა უფრო მეტად რთულდება მაშინ როცა ნაწარმოებში ერთ-ერთი მნიშვნელოვანი სიმბოლო მუშაობს ჩნდება. მუშაობს ყველგან აგარაკზე, სავარძელზე, გზაში. მისით არის შედედებული და დამძიმებული ჰაერი. ბუნებრივია მუშაობს ხსენებაზე მკითხველს ნაცნობი სტრიქონები უნდა გაახსენდეს. „მუშაობს მუხასა, გარს ეხვეოდა“ რასაც ანტონ კაშელი უკუღმა იმეორებს და ეს ფრაზა რეფრენის სახით გასდევს მთელ ნაწარმოებს. „იღმუმ ასახუმ სრაგ ადოევზე“ რაც იმის მანიშნებელი უნდა იყოს რომ ამ ეტაპზე საქართველოში ყველა ღირებულება გაუფასურებულია.

ისევე როგორც „ულისეში“, „გოდორშიც“ ერთერთი მთავარი თემა მამა-სა და შვილს შორის დაპირისპირება და გაუცხოებაა. სტივენ დედალოსის მსგავსად ანტონსაც იგივე პრობლემა აქვს, შეიძლება ითქვას რომ ორივე მამას ეძიებს ბიოლოგიურ მამასთან საერთოს ვერ ნახულობს. თუ სტივენ დედალოსისთვის ასეთი ადამიანი ლეოპოლდ ბლუმია, ანტონ კაშელისთვის სულიერ მამას საკუთარი სიმამრი წარმოადგენს, რომელიც მწერალია, თუმცა ცდილობს ისე წეროს რომ არც ხალხი და არც ამ ქვეყნის ძლევამოსილი და გავლენიანი წრეები არ გააღიზიანოს, ზედმეტად თვალში არავის მოხვდეს და შვილსაც ამგვარი სულისკვეთებით ზრდის, მორჩილებას და შემგუებლობას აჩვენებს და ასწავლის. ლიზიკოც თავის ტრაგედიაში მთავარ გმირად სწორედ მამას მიიჩნევს და ადანაშაულებს.

ანტონი თავისი ფიქრებით და მისწრაფებებით ჰამლეტური გმირია, იგი მხოლოდ წარმოსახვაში კლავს საკუთარ მამას და თუ რატომ არ ახორციელებს ამ ყველაფერს ფიზიკურად ეს ალბათ ცხადიცაა, იმიტომ რომ თუ ის რეალურად მკვლელობის ფაქტს განახორციელებს თავადაც მკვლელი გამოდის. ამიტომაც ვერ მოახერხებს თავი დააიხსნას გოდორიდან, იმ ჩაკეტილი წრიდან რაზეც დადის მისი მოდგმა. თუმცა ის ამ წრის გარღვევას ახერხებს.

კიდევ ერთი ძალიან მნიშვნელოვანი და თვალშისაცემი საერთო რაც ამ ორ ნაწარმოებს აქვთ ისაა რომ ორივე რომანი ქალის ცნობიერების ნაკადის ტექნიკით სრულდება. ლიზიკო საკუთარი ცნობიერების ნაკადის ტექნიკით ცდილობს აღიდგინოს მომხდარი:

„მთელი მალაზია დაიტბორა, დახლიანად, ნოქრიანად, და ბოლოს, მეც გამომაცალა ფეხქვეშ მინა, მეც ციმციმ გამიტანა ქუჩაში ჩემი სისხლის ნიაღვარმა... ქუჩაც ჩემი სისხლით იყო გადანთლებული... ჩემი სისხლის გუბებში მიშლავუნობდნენ გამვლელები, მიშხუოდნენ მანქანები... მერე აღარ მახსოვს... არა, როგორ არა! მერე, ვითომ, ქვიშხეთში ვიყავი, ოღონდ, უანტონოდ... პირველად ჩემს სიცოცხლეში. ქვიშხეთი ერთადერთი ადგილია ალბათ, სადაც სიამოვნებით ვერ მოვკვდებოდი. თუმცა, ყოველთვის მალიზიანებდა და მაბრაზებდა, მამაჩემს ღამის გასათევი ადგილიც რომ არ ჰქონდა იქ, იმათ კი, სასახლე ედგათ... განსაკუთრებით, დიდი თეთრი ქვების მეჩეჩი მიყვარს, ბონდის ქვემოთ... ცხენის ჩონჩხივით გდია მდინარეში და თოლიები დასტრიალებენ თავს, სვავებივით... ალბათ მამის ჯიბრიტაც მომივიდა, რაც მომივიდა... არაფერი გაგიკვირდეთ ჩემგან. შეიძლება, ელისოს მოვუგე ნიშნი, თვალი დავუყენე, აი, შენ ვისთვის იკლავდი თავს და აი, ვინ იკლავს ჩემთვის თავს-მეთქი... თავს ვერ დავდე, მართლა ასე მოხდა-მეთქი, მაგრამ ცხადად მახსოვს, როგორ დავუსხლტი ხელიდან, როგორ გავხსენი სეიფი, როგორ ავიღე რევოლვერი... არ გაბრიყვდეთ, დამიყვრა ჩემმა ჭკვიანმა დედამთილმა. ერთი კი გავიფიქრე, ესეც ხომ არ მივაყოლო-მეთქი, მაგრამ ტყვია აღარ დამრჩა. ერთი. ორი. სამი. ოთხი. ხუთი. ექვსი. შვიდი... დავცხრილე საცერივით. შადრევანივით ასხამდა სისხლს ნატყვიარებიდან. ლაჩარი. ლაჩარი... ვერ ვიტან ლაჩარ კაცს. არადა, არავინ მეგულებოდა იმის მომრევი. ბავშვობიდანვე ასე გავიზარდე, ასე მწამდა. ყველას ეშინოდა. ჩურჩულით ლაპარაკობდნენ იმაზე... მანქანიდან რომ გადმოვიდოდა, უნებურად უკან იხევდნენ. შვილის კი, შეეშინდა. შვილმა ცული მოუღერა და, აბა ბა ბა ბა... ლულულულებდა რაღაცას. აბა ბა ბა ბა...“^v

ჭილაძე, ისევე როგორც ჯოისი, თვლის რომ ქალი არის ახალი ცხოვრების საწყისი, მარადიულობის დასამაბი და სწორედ ქალმა უნდა შვას ახალი სიცოცხლე, გოდორს გამოთავისუფლებული თაობა. ამიტომ ისე როგორც

ულისეში მოლი ბლუმი ამბობს კის, აქაც ლიზიკო ახელს თვალს - „სწორედ ამ დროს, ნაბლის ხეზე ისევ დაიჩხავლა კაჭკაჭმა და ლიზიკომ თვალი გაახილა...“^{vi} და ცხოვრებას კის ეუბნება.

შენიშვნები

ⁱხარბედია, მალხაზ, „მუმლის ბურუსი“, „გოდორი“, მეორე გამოცემა, გამომცემლობა „არეტე“, 2006.

ⁱⁱჯალიაშვილი, მაია, დაკარგული ქვეყნის ძიება- ოთარ ჭილაძის „გოდორის“ მიხედვით, http://maiajaliashvili.blogspot.com/2010/12/blog-post_1243.html

ⁱⁱⁱკვაჭანტირაძე, მანანა, ოთარ ჭილაძის განგაშის რომანები, <https://burusi.wordpress.com/2009/05/13>

^{iv}ჭილაძე, ოთარ, „გოდორი“, გამომცემლობა „არეტე“, 2006. გვ. 20

^vიქვე, გვ. 203

^{vi}იქვე, გვ. 210

ბიბლიოგრაფია:

ჭილაძე, ოთარ, „გოდორი“, გამომცემლობა „არეტე“, 2006

კვაჭანტირაძე, მანანა, ოთარ ჭილაძის განგაშის რომანები, <https://burusi.wordpress.com/2009/05/13>

ხარბედია, მალხაზ, „მუმლის ბურუსი“, „გოდორი“, მეორე გამოცემა, გამომცემლობა „არეტე“, 2006.

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James Joyce Studies in Georgia

From its banning in the 1930s to its sensational publication in Russia in 1989, *Ulysses* has always served as a bellwether of cultural freedom in the Soviet Union. However, Georgia was years ahead of the capital city of Moscow in publishing long forbidden classics. As Emily Tall notes, Nico Kiasashvili, head of the English Department of Tbilisi State University, began publishing his translation in the literary journal ‘Khomli’ in 1971, long before anyone dared to do it in Moscow.

An internationally renowned Shakespeare scholar, founding member of the International Shakespeare Association and director of the program in the twentieth-century Western literature at Tbilisi State University, Kiasashvili was the first ‘madman’, as he used to refer to himself, who translated *Ulysses* in the vast Soviet Empire. Before him there was only one translation of “The Dead” as early as the 1930s, but it was done from Russian. Kiasashvili started by translating Giacomo Joyce – its first 1968 edition, with an introduction and notes by Richard Ellmann, was almost immediately followed by Nico Kiasashvili’s Georgian and Russian translations. As he himself admits in an interview with Emily Tall from the University of New York at Buffalo, for him this translation was very important as a prelude to his magnum opus, Georgian translation of *Ulysses*. As a matter of fact, he devoted almost half of his life to translating *Ulysses*. In 1983 the first ten episodes of the novel, with comprehensive introduction and extensive commentaries, appeared as a book. From then until his death in 1996 Nico Kiasashvili managed to finish the translation – the remaining eight episodes were serialized in the literary journals ‘Saunje’ and ‘Mnatobi’ in 1988 and 1998-1999, respectively; but it took about sixteen years after his death to publish the full Georgian translation – the full text of *Ulysses* in the Georgian language, edited and corrected by the translator’s daughter Maia Kiasashvili, was first published in 2012. The translation has been unanimously assessed as congenial by Georgian literary critics.

Nico Kiasashvili also made a major contribution to the development of James Joyce studies in Georgia. In 1982 he organized a centennial conference dedicated to the 100th anniversary of Joyce’s birth at Tbilisi State University. In 1984 the conference

papers were published as a volume. The volume turned out to be pivotal in shaping the reception of Joyce and establishing his reputation in Georgia. It included eleven essays by prominent Georgian literary scholars such as Nico Kiasashvili, Nodar Kakabadze, Rezo Karalashvili, Maia Natadze, Neli Sakvarelidze, Temur Kobakhidze and others. In 1992 Nico Kiasashvili published a book of essays on Western literature titled *Between Scylla and Charybdis, or What Did You Say, Mr. Joyce?* that included some comprehensive essays on James Joyce and his work.

When most Soviet critics viewed *Ulysses* as an anti-humanistic book, reflecting the crisis of bourgeois society, and Joyce himself was regarded as a writer ruined by his own “inner contradictions”, Nico Kiasashvili, defying all pseudo-aesthetic and ideological clichés of Soviet literary criticism and ignoring the vulgar-sociological approach of Soviet literary scholarship, considered that *Ulysses* was one of the greatest books ever written. He thought that it was a document of crisis but that did not detract from its literary merit. On the contrary, in his opinion, if the crisis was shown in such a great novel, that was the author’s strength.

Soon after Nico Kiasashvili’s death, the first PhD dissertation on Joyce was defended in Georgia – namely, in 1998 Eliso Panstkava from Kutaisi Akaki Tsereteli State University, under the guidance of Professor Manana Gelashvili, defended her doctoral thesis concerned with the evolution of Stephen Dedalus in James Joyce’s fiction from *Stephen the Hero* to *A Portrait of the Artist as a Young Man* to *Ulysses*. In 2014, the dissertation was published as a monograph titled *Stephen Dedalus – A Young Joycean Protagonist*. Eliso Pantskhava has also published over ten academic essays on *Dubliners*, *A Portrait* and *Ulysses*, concentrating on the analysis of protagonists. In her essays Eliso Pantskhava deals with: the central theme of *Dubliners*, paralysis, in the context of social and political life of Ireland at the turn of the 20th century; Shakespearean allusions and parallels associated with Stephen Dedalus; innovative character-building techniques in *Ulysses*; Leopold Bloom as an androgynous character; the history of publication of *Ulysses* as well as young, adult and female protagonists of *Dubliners* etc.

Eliso Pantskhava has organized a James Joyce Reading Club at Akaki Tsereteli State University in Kutaisi, Georgia. She regularly holds the Club meetings for students and faculty members.

Following Eliso Panstkava’s dissertation, in 2002 another doctoral thesis supervised by Manana Gelashvili was defended by Irakli Tskhvediani, also a graduate of Kutaisi Akaki Tsereteli State University. In 2006 the dissertation was published as a book titled

The Poetics of Myth in James Joyce's Ulysses.

The book explores James Joyce's "mythical method" as manifested in his mock-heroic epic *Ulysses* within the framework of modernistic renaissance of myth. It is divided into three chapters: 1. Mythos and the Poetics of Modernist Novel. 2. Homeric Parallels in *Ulysses*. 3. Mythos and Literary-Religious Sources of *Ulysses*.

The introductory chapter deals with the methodological problems, mythological theories and "remythologizing" in philosophy and culture studies at the end of the 19th and the beginning of the 20th century. In employing the term "myth" Irakli Tskhvediani is following the lead of Northrop Frye who defines myth in literary criticism as "mythos, a structural organizing principle of literary form". In his sense of mythoi, myths operate as basic plot forms which control all narrative discourse.

The second chapter focuses on the function of Homeric parallels in *Ulysses*. Mythos, united with in-depth micro-psychology and symbolic leitmotifs, is viewed as an instrument of material organization, a convenient language for description of eternal models (archetypes) of personal and social behavior, certain existential laws of social and natural cosmos; Homeric model of Odysseus myth is considered to be an instrument of the structural analysis of the narrative, rid of social-historic and space-time aspects, focusing upon revealing in-depth the metaphorically eternal generalized contents.

The third chapter focuses on the study of Shakespearean and Biblical allusions in the novel. Allusions to Shakespeare and The Bible are extensively used in *Ulysses* in order to keep the underlying mythic motive of Father-Son relationship on the surface. Shakespeare's Hamlet and Christian myth, being closely related to the Homeric parallel, function as additional paradigmatic associative plots.

In the final analysis, mythos in *Ulysses* is viewed as basis for the whole construction, as a fundamental device bringing together all the elements and transforming them into an ordered system. Using the mythical motif of "Father-Son relationship" in *Ulysses* as a "bone structure" of the novel, enables Joyce to transform textual chaos of heterogeneous raw material into an ordered aesthetic whole: all allusions and parallels are, directly or indirectly, in an immediate or more remote way, subordinated to the basic mythical pattern, which is meant in the last analysis to act as a guiding principle towards which everything converges – establishing order in the characters' random associations and universalizing values.

Irakli Tskhvediani has also published over forty academic essays on modernist mythopoeia, James Joyce's 'mythical method', structure and style/s of *Ulysses*, and urban imagery in modernist literature.

In 2007, James Joyce Association of Georgia (JJAG) was founded by a group of Joyce scholars and enthusiasts including Irakli Tskhvediani, Eliso Pantskhava, Manana Gelashvili, Temur Kobakhidze, Gia Beradze and others. JJAG is carrying out various activities regularly in Georgia, including Conferences in Humanities, Bloomsday Celebrations, book presentations, etc.

In 2009, Irakli Tskhvediani chaired a panel at the North American James Joyce conference “Eire on the Erie” held at the University of New York at Buffalo where he presented a paper titled “Spatial Form in James Joyce’s *Ulysses*: “Nausicaa” Episode”. In 2015 he presented a revised version of this paper titled “Dissolving Temporal Sequence: Spatial Form in James Joyce’s *Ulysses* (“Nausicaa” Episode)” at the international symposium “Time and Space in T. S. Eliot and His Contemporaries” in Florence; later it was published in a peer-review open access Journal of Literature and Art Studies. The paper is an attempt to apply Joseph Frank’s conception of spatial form to the “Nausicaa” episode in *Ulysses*. The author argues that in “Nausicaa” episode Joyce dissolves temporal sequence by cutting back and forth between the various levels of action to achieve the unified impact, the sense of simultaneous activity occurring in different places. For the duration of the episode the time-flow of the narrative is halted: various levels of action are juxtaposed independently of the progress of the narrative. Joyce, in this fragmentation of narrative structure, proceeded on the assumption that a unified spatial apprehension of not only separate episodes but his entire work would ultimately be possible.

In 2012, Manana Gelashvili & Irakli Tskhvediani co-organized a two-day international conference “James Joyce’s International Impact on Literature” to celebrate the 130th anniversary of Joyce’s birth and 90th anniversary from the publication of *Ulysses*. The same year conference papers, co-edited by Manana Gelashvili & Irakli Tskhvediani, were put together as a volume.

In 2014-2015, Irakli Tskhvediani, as a post-doctoral research fellow at the University of Graz (Austria), worked on his research project concerned with urban aesthetics and city imagery in James Joyce and John Dos Passos. His forthcoming book will be titled “James Joyce and John Dos Passos: Fictionalizing the City in the Modernist Novel”. The monograph explores the ways in which fictional images of Dublin and New York are represented in the experimental narratives of James Joyce and John Dos Passos (*Ulysses* and *Manhattan Transfer*, respectively) as paradigmatic examples of a transatlantic system of competing yet mutually informing urban aesthetic philosophies and critical ideologies. The Joyce-Passos connection is viewed as central to an emerging

transatlantic modernist discourse that focuses on the city as the primary site of modern experience. The author argues that in modernist discourse the city was understood in local as well as universal terms and viewed as a historical-cultural palimpsest in which one language is written, or indeed scribbled, on top of another. It was not merely one city but an embodiment of all cities of all times, in a word, an eternal, mythical city, historical and transhistorical at the same time.

In 2014, Manana Gelashvili, one of the leading scholars of modernist studies in Georgia and an advisor of two PhD dissertations on James Joyce, delivered a lecture on James Joyce studies in Georgia at Zurich James Joyce foundation. Professor Gelashvili regularly participates in annual James Joyce conferences organized by the Italian James Joyce Foundation in Rome. Her insightful essays on James Joyce focus on time and space/chronotope in Joyce's fiction as well as the problems of translating Joyce into Georgian and his influence on Georgian arts and literature.

In 2016, at Tbilisi State University, another PhD dissertation on James Joyce was defended by Tamari Gelashvili under the guidance of the late Professor Natalya Orlovskaya, replaced by Professor David Maziashvili after her death, and Irakli Tskhvediani. The dissertation was titled "The Function of Allusions in James Joyce's *Finnegans Wake*". That was the first extensive scholarly work on *Finnegans Wake* in Georgia. Discussing multiple literary and mythical allusions, Tamar Gelashvili concludes that through the usage of Mythology as well as presenting this or that God/Goddess/Hero in the dramatis personae of the novel, Joyce attempted to destroy the objective time and thus make his characters timeless and spaceless, belonging to eternity.

It is noteworthy that Tamar Gelashvili's Georgian translation of Giacomo Joyce, with her own illustrations and notes, and with a foreword by Manana Gelashvili, was published in 2017; she is currently working on the translation of some episodes from *Finnegans Wake*.

In 2013-2014, Tamar Gelashvili received Shota Rustaveli National Science Foundation grant for her PhD research on James Joyce's *Finnegans Wake*; in 2015, she was awarded Trieste James Joyce Foundation two-week research grant to conduct research in Trieste, Italy; she attended Zurich James Joyce Workshop organized by Zurich James Joyce Foundation twice – in 2016 and 2017. Tamari is a very active and talented young scholar who regularly participates in James Joyce conferences organized by the Italian James Joyce Foundation as well as other international symposia in Georgia and abroad. Her conference papers focus on James Joyce's last and most enigmatic novel *Finnegans Wake*. Tamar Gelashvili's academic essays deal with Joycean allusions to

such diverse authors as William Shakespeare, Lewis Carroll, T. S. Eliot, W. B. Yeats, Norse and Irish mythology etc. In her works Tamar Gelashvili clearly demonstrates that one of the challenges of interpreting *Finnegans Wake*, which even nowadays remains one of the greatest puzzles in English literature, is its multilayered intertextuality and complex imagery, puns and allusions making the text suggestive and open to diverse interpretations.

In 2017, at Tbilisi State University, Ilia Patchkoria, under the guidance of Professor Temur Kobakhidze, defended doctoral dissertation titled *Associative Perception of Hamlet in Modernism and Postmodernism (James Joyce and Tom Stoppard)*. The dissertation was later published as a book.

In 2017, a team of Georgian James Joyce scholars (Manana Gelashvili, Eliso Pantskhava, Irakli Tskhvediani, Tamar Gelashvili, Maya Kiasahvili) received a grant for the research project “James Joyce Studies and Translations in Georgia” from the Shota Rustaveli National Science Foundation. Within the framework of this research project they organized two panels chaired by the project leader, Professor Manana Gelashvili at international James Joyce conferences: James Joyce Studies and Translations in Georgia (“The Art of James Joyce”: 26th International James Joyce Symposium, Antwerp, Belgium, June 11-16, 2018) and Translating Joyce: The Georgian Case (“Joyce’s Feast of Languages”: The XII James Joyce Italian Foundation Conference, Rome, Italy, January 31-February 1, 2019).

In 2019, Ivane Javakhishvili Tbilisi State University together with James Joyce Association of Georgia hosted a two-day international conference to celebrate the 80th anniversary from the publication of *Finnegans Wake* (International Conference “Joyce and the World”, Tbilisi, Georgia, September 26-27, 2019). The main goal of the conference was to explore, on the one hand, the diversity of cultures and languages which went into making Joyce’s world and on the other hand Joyce’s impact on world literature. The making of Joyce’s works, Joyce and modernism, Joyce and Postmodernism, Joyce’s impact on other countries’ literatures, Joyce’s translations and studies in the world – these and other topics were discussed within the frames of the event. Richard Brown (University of Leeds) and Finn Fordham (Royal Holloway University of London) were invited as keynote speakers at the conference. The conference volume is under submission and will be published soon.

Currently, within the framework of the above-mentioned research project, Georgian Joyceans are working to publish a book on James Joyce Studies and Translations in Georgia. That’s their joint Work in Progress.

NOTES

ⁱEmily Tall & Nico Kiasashvili. "Interview with Nico Kiasashvili, Georgian Translator of "Ulysses". *James Joyce Quarterly*. Vol. 27, No. 3 (Spring, 1990): 479-487.

ⁱⁱEmily Tall & Nico Kiasashvili. "Interview with Nico Kiasashvili, Georgian Translator of "Ulysses". *James Joyce Quarterly*. Vol. 17, No. 4 (Summer, 1980): 347-349.

ⁱⁱⁱJames Joyce. *Ulysses*. Translated into Georgian with Forward and Notes by Nico Kiasashvili. Tbilisi: Merani, 1983.

^{iv}Nico Kiasashvili (ed.). *James Joyce 100: A Jubilee Volume*. Tbilisi: Tbilisi State University Press, 1984 (in Georgian).

^vNico Kiasashvili. *Between Scylla and Charybdis or What Did You Say, Mr. Joyce?* Tbilisi: Sakartvelo, 1992 (in Georgian).

^{vi}Eliso Pantskhava. *Stephen Dedalus - A Young Joycean Protagonist*. Kutaisi: Akaki Tsereteli State University Press, 2014 (in Georgian).

^{vii}Irakli Tskhvediani. *The Poetics of Myth in James Joyce's Ulysses*. Kutaisi: Akaki Tsereteli State University Press, 2006 (in Georgian).

^{viii}Irakli Tskhvediani. "Dissolving Temporal Sequence: Spatial Form in James Joyce's *Ulysses* ("Nausicaa" Episode)". *Journal of Literature and Art Studies*, Volume 8, Number 3, March 2018 <http://davidpublisher.com/index.php/Home/Article/index?id=34729.html>

^{ix}The conference program is available at: https://www.tsu.ge/data/file_db/news/programme.pdf

^xM. Gelashvili & I. Tskhvediani (eds.). *James Joyce 130. Collected Papers of the International Conference*. Tbilisi: "Universal", 2012 http://norman.hrc.utexas.edu/jamesjoyce-checklist/browse_results.cfm?author=118295

^{xi}James Joyce. *Giacomo Joyce*. Translated into Georgian and Illustrations Done by Tamar Gelashvili. Forward by Manana Gelashvili. Tbilisi: "Universal", 2017.

^{xii}Patchkoria, I. *Hamlet, Modernism and Postmodernism*. Tbilisi: "Universal", 2018 (in Georgian).

^{xiii}Conference program is available at: http://uahost.uantwerpen.be/joyce2018/wpcontent/files_joyce2018/2018/06/schedule.pdf

^{xiv}Conference program is available at: <https://thejamesjoyceitalianfoundation.wordpress.com/category/conferenzeconferences/>

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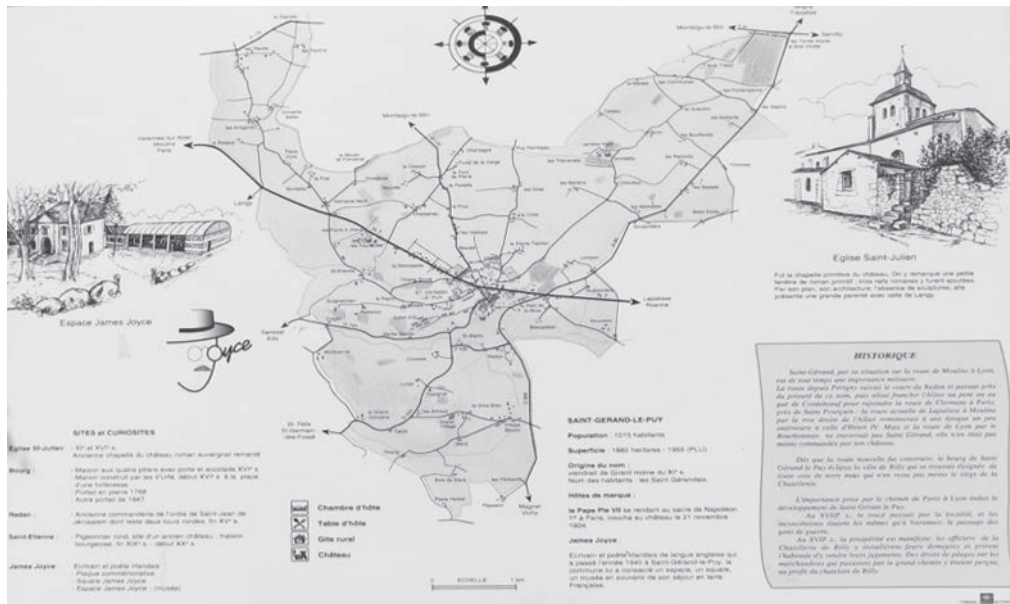


Fig.1 Village Information



Fig.2 Hotel de la Paix



Fig.3 Anna Livia Bibliotheque



Fig.4 Lavoir



Fig.5 Square James Joyce



Fig.6 Cafe Quotation

Numéro de la carte... **1331 232.f**

(1) M. **JOYCE**

Prenoms : **James**

Profession : **Écrivain**

Né le **2 Février 1882**

(1) à **Dublin**

domicile à **Paris 43 Boulevard Poissin**

Pièce d'identité n° **39CS 91641 CC399142**

Nature : **Carte d'étranger**

délivrée le

par

NATIONALITÉ : **Britannique**

Est autorisé à se rendre à : **Grandes Indes (Allier)**

Mode de locomotion autorisé : **Chemins de fer**

Motif du déplacement : **Visite à petit-fils**

PARIS, le

Par délégation du Général Com^{te} la Région

Le Capitaine BLANC, Com^{te} la 2^e Section

de Gendarmerie de Paris

Paris le

Le G^{énéral}

Le Capitaine

M.C.

OBSESSION

2^e SECTION DE P^{aris}

Voir au dos :

(1) A indiquer en majuscules d'imprimerie.



Signature du titulaire :

James Joyce

Fig.7 James Joyce ID Card

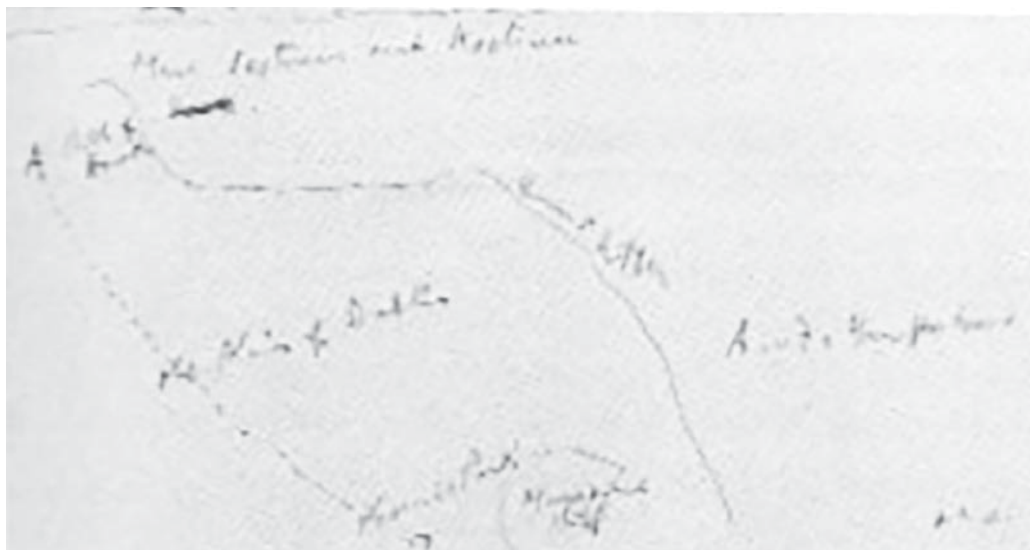


Fig.8 James Joyce Sketch Map