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TransLatin Joyce: Global Transmissions in Ibero-American
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James Joyce's legacy is, of course, secure. More than a century after the publication of *Dubliners* (1914), however, the global significance of the Joyce's work is still only beginning to be fully appreciated and explored. *TransLatin Joyce: Global Transmissions in Ibero-American Literature* (2014), edited by Brian L. Price, César A. Salgado, and John Pedro Schwartz, is an ambitious and successful contribution to the field, offering the first comprehensive account of Joyce's impact upon the "transLatin" literature of Iberia and the Americas.

This is not entirely untrodden ground: Karen Lawrence's *Transcultural Joyce* (1998), which included a contribution from Salgado, convincingly demonstrated Joyce's lasting impact as a writer "at once more local and more global than his previous European designation" (3), and illustrated the importance of comparative approaches in understanding the dizzying possibilities of his legacy. Indeed, one of the current volume's potential weaknesses is a tendency to promote a kind of transLatin exceptionalism at the expense of other comparative readings. The editors write, for instance, that "Ibero-American literature has so fully assumed the mantle—or the author function— of 'Joyce' that it becomes possible to argue that Joyce's legacy is at present best valued and understood from the vantage point of postcolonial writing in Spanish and Portuguese" (xii). They continue: "To read Joyce today is to read him through the prism of transLatin writers, who, through their creative re-readings and rewritings, have 're-languaged' and reconfigured the poetics and the politics of the Joycean text" (xii). The importance of transLatin engagement with Joyce is unquestionable, but it might have been more productive to situate such engagement within the broader constellation of international and multilingual responses to Joyce's texts.

The editors are similarly a little too sweeping in their treatment of modernism, arguing in their introduction that through Joyce's reception in the region, "international modernism has lost its universalist, abstract, delocalized, neoimperial pretensions and transmuted into a transLatin brand" (xii). One senses that the editors, perhaps seduced by their compelling and largely effective "transLatin" conceit, stretched a little too far: they here seem to align themselves with misreadings of modernism that one would ordinarily expect scholars working on Joyce to seek to redress, or at least to problematize.

Such concerns notwithstanding, this is an important and original collection of essays. The introduction opens, somewhat obliquely, with a discussion of Paulo Coelho's recent dismissal of Joyce as a "harmful" figure whose ostentatious literariness contrasts unfavorably with Coelho's own more straightforward style. The editors here suggest that Coelho attacks Joyce in an attempt to position himself as "the real 'modern' writer" (ix), and in so doing provides proof of Joyce's enduring reach in Hispanophone and Lusophone literary culture. Coelho's anxiety, they suggest, is a sign that "Joyce's work was a key factor in the global processes that led to the publishing phenomenon that redefined world literary space in the second half of the twentieth century" (xi). This unusual entry point into the collection deftly makes the larger point that while in the public imagination Joyce remains the poster figure for impenetrable literature, the vigorous mining of Joyce's work in Iberia and Latin America by disparate authors stands as a testament to his persistent significance to the region's literature.

The essays that follow seek to illustrate this tendency through successive explorations of Joyce's impact, largely on individual transLatin writers, and organized into four geographically connected sections. Such an approach forgoes more panoramic discussions of Joyce's regional impact in favor of a series of tightly focused snapshots; still, the essays are well curated and well executed, and collectively make a convincing case for the importance of Joyce's work in Iberian and Latin American literary culture.

The range of approaches on display is both rich and varied. Some essays, such as John Pedro Schwartz's chapter on Fernando Pessoa, or Paula Park's on Severo Sarduy's auditory imagination, seek to trace a form of kinship perhaps best described as confluence, rather than forms of influence or appropriation, and in so doing shed new light on the works of the authors being studied. Other contributions, such as Francine Masiello's essay on Roberto Arlt, seek to place their subjects in conversation with Joyce, and to probe the politics of reading Joyce in Latin American countries. For Masiello, the question of reading and writing "on the periphery" is crucial, even if Joyce and the transLatin writers respond to that question using very different strategies. As Masiello rightly concludes, "Arlt and Joyce in their separate ways prick at the borders of a national project, and regain a focus on marginal figures anxious for fame and glory" (114). Further examinations of the politics of the periphery can be traced in Rogers's essay reading Antonio Marichalar, in Schwartz's essay on Fernando Pessoa, and in Norman Cheadle's discussion of Jorge Luis Borges.

Other essays, such as Salgado's contribution, look at more recent politics of translation, and show the degree to which Joyce's deployments in Latin America have responded not simply to cultural politics, but also to much more explicitly political agendas, such as the decolonizing practices of the early years of the Cuban revolution as seen in Edmundo Desnoes's 1964 translation of *A Portrait of the Artist as a Young Man* (1916). Price, meanwhile, offers a fine reading of Salvador Elizondo's critical engagement with Joyce's *Portrait*, in a valuable essay that moves Joycean scholarship in Latin America beyond its usual scope of "straightforward imitation" of Joyce's "mythical methods, totalizing narratives, and labyrinthine urban landscapes". As Price rightly notes, "there are multiple ways of being Joycean" (182), and Joyce's regional influence extends far beyond mere pastiche.

Elsewhere, Gayle Rogers's essay on Antonio Marichalar, and Cheadle's excellent contribution on Jorge Luis Borges, demonstrate the degree to which early engagement with, and translations of, Joyce's work came to mark later readings of Joyce in the region. Cheadle's piece is particularly illuminating regarding Joyce's place in the Argentinian culture wars of the 1930s, aptly situating him between "Borges: liberal, agnostic, anglophile, and antinationalist," and "Leopoldo Marechal: hispanophile and 'latinophile' and Catholic-nationalist" (58). Cheadle's reading of Borges's proposed linguistic taxonomy as a covertly political gesture is intriguing, if not entirely convincing, while his elegant discussion of Borges's decision to omit mention of Joyce in his classic essay "El escritor argentino y la tradición", will be of particular interest for Borges scholars.

Indeed, readers of this collection will find that Borges's ghost haunts many of the essays collected therein. Besides Cheadle's work, Borges is discussed directly in essays about Marichalar, Pessoa, and Elizondo; Salgado's thought is similarly informed by Borges's readings, as shown by his prior contribution to *Transnational Joyce*; and, less overtly, the focus on *Ulysses*, both in this volume and in other regional approaches to Joyce, may well be a result of Borges's own focus on that work. As this collection demonstrates, Borges's influence stems both from his role as arguably the most important figure in 20th century Hispanic letters, and from the lasting

influence of his work in mediating regional readings of English-language writers. Future examinations of Joyce's presence in the Americas and Iberia will undoubtedly continue to parse Borges's mediating role, and this volume lays valuable foundations for such research.

Somewhat surprisingly, there is no essay included in this volume exploring the intriguing claim, made in the introduction, that "the mark of Joyce's translingual phono-semantic experiments in *Finnegans Wake* is felt even more strongly today in new Latino cultural movements that use orality, performance, and creative dialectization in "Spanglish" (xi). The notion merits further exploration, and the inclusion of an essay on this topic would have given the collection a beneficial extra-literary dimension. Still, such occasional omissions serve as reminders of the richness of the field opened by this important volume. *TransLatin Joyce* is a valuable contribution to Iberian and Latin American literary history and to Joyce studies; perhaps just as significantly, it powerfully demonstrates the need for further explorations of the lasting impact of Anglophone modernism in the region's letters.

Works Cited:

Price, Brian L., César A. Salgado, and John Pedro Schwartz, eds. *TransLatin Joyce: Global Transmissions in Ibero-American Literature*. New York: Palgrave Macmillan, 2014.

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