

2004 International Conference on James Joyce and the Humanities: an apogean humanity of beings created in varying forms

Ellen Carol Jones

Questions of the inhabitability of the planets and their satellites as well as the possible social and moral redemption of humans in the Ithaca episode of James Joyce's *Ulysses* lead to the conclusion that an apogean humanity of beings created in varying forms with finite differences resulting similar to the whole and to one another would remain, on other planets as on this earth, inalterably and inalienably attached to vanities, to vanities of vanities and to all that is vanity. If work in the humanities appears at times to resemble all that is vanity, it nonetheless, in its power to cross national boundaries and promote common cause, proffers analyses of global issues potentially as redemptive as Joyce's own early project to advance the course of civilisation in Ireland through his writing.

The 2004 International Conference on James Joyce and the Humanities, held

November 23-26 at Seoul National University and Soongsil University, explored Joyce's project from international and interdisciplinary perspectives. Sponsored by the Institute of Humanities at Seoul National University and the James Joyce Society of Korea, in cooperation with the English Department of Soongsil University, and with the support of the Korea Research Foundation, this superb conference was organized by a committee headed by Shin Jeonghyun and Kim Kil-Joong, Seoul National University. Scholars from Ireland, Japan, Korea, Taiwan, and the United States participated in exciting exchanges of ideas and insights into the work of Joyce and that work's place in multicultural scholarship in the humanities. For Joyce scholars all over the world, 2004, celebrating the 100th anniversary of Bloomsday as well as the community of scholars Joyce has left in his wake, marks the apogee of their professional careers in Joyce studies. Such a community of scholars, an apogean humanity of beings created through their passion for Joyce's works, was reaffirmed by the fellowship and intellectual exchanges at this international conference in Seoul.

Shin Jeonghyun, Director of the Institute of Humanities at Seoul National University, officially opened the conference by addressing the dire problems humanists face in a twenty-first century society no longer convinced of the importance of the arts and humanities. The keynote speech by Lee Taesoo, Dean of the Graduate School at Seoul National University, argued that the academic model of multiculturalism fails to comprehend differences among social groups in the complex ways necessary to forging significant and permanent social, cultural, and political alliances.

"Issues of Humanities Studies: Literature, History, and Imagination," moderated by Ryu Myungsook, considered the intersections of politics and history with language and literature. Park Jihang explored the shifts in ideology and actions that marked the Gaelic League's attempt to de-Anglicize Ireland by reestablishing Irish as the living language of the nation. Park demonstrated how the League's initial attempts, under the leadership of Douglas Hyde, to maintain political neutrality between Unionists and Gaelic nationalists, to integrate the entire Irish people

regardless of ethnicity and religion, collapsed under the pressure of exclusionist revolutionaries to convert the Gaelic League to political propaganda agitating for an Irish Ireland. Assessing the political and cultural effect this turn to revolutionary ideologies and actions had on constructing the Irish nation, Park argued that the Gaelic League's shift from an integrative to a divisive political agenda nevertheless played a crucial role in the regeneration of the Irish nation: its legacy has remained in the restored dignity of the Irish nation.

Jun Incho, speaking on Guan Yu: The Formation of a Character as a Humanist Ideal, examined how the historical warrior-hero in ancient China has developed, through the literary imagination forged in the process of history, into an idealized hero, the figure of an ideal type of humanity. Joyce's reading of a complete man in the figure of his *Ulysses* suggests an analogous forging of the literary imagination by history in his reworking of conventional concepts of the hero.

Choi Young, addressing Shakespeare and Renaissance Humanism: *Hamlet* and Hamlet, concluded with an analysis of Stephen Dedalus's theory of *Hamlet* in the context of Renaissance Humanism. At the conclusion of each panel, discussants delivered formal, cogent responses to each paper. Discussants for "Issues of Humanities Studies" were Lee Jongsook, Cho Eunsu, and Kim Weolhoi.

The refractions of "Joyce in Perspective," moderated by Chon Sooyoung, viewed Joyce's work from perspectives of various forms of representation. Discussants for this panel, Hong Dauksuhn, Yi Jongil, and Yun Heewhan, raised important issues to broaden and strengthen the discussions.

Opening "Joyce in Perspective," Margot Norris inquired how a virgin reading of the theme of adultery in *Ulysses* would refocus two dimensions of the reading process logic and judgment by reassessing the relationship between narration and ethics. She showed how the shifting modes of narration in *Ulysses* seduce, manipulate, and complicate virgin readers' ethical judgments in ways that ultimately lead to their undoing and rob them of their innocence about the significance of the knowledge they acquire in the course of an initial reading of the text.

Kikkawa Shin constructed a Genealogy of Joycean Melancholy: Before and

After *Giacomo Joyce* built on theoretical work on melancholy by Sigmund Freud, Søren Kierkegaard, Masashi Miura, and Bin Kimura. The type of melancholy comprehended in Joyce's authorship and reified in his texts is that of the melancholiac who, as Bin Kimura defined him, experiences all the historic development of the past, the present, and the future as an *irrevocable* determination. Yet by introducing outer voices, voices of the other, Joyce, Shin argued, makes it possible that the alterity of the represented subject (especially a woman) can manifest itself beyond the domination and control of the melancholic author.

For Kim Kil-Joong, the egocentric imagination of the author informing Joyce's *oeuvre* represents the reality of human experience ex-centrally, by recognizing and embracing the contradictions and relativity of multiple worlds. Authentically rooted in person and history, the worlds within worlds of people, words, memories, dreams, he argued, are quintessentially *human* because they are multifarious and relative and worthy of the great human comedy which is the literary achievement of Joyce. The opaque, nearly lost world within the modern world of Eveline, Kim noted, is that of the repressed Gaelic past signaled by Eveline's mother's dying words, words having the effect of trauma on Eveline: the enigmatic cry "Derevaun Seraun! Derevaun Seraun!" What these mysterious words evoke is not only the untold life of Eveline's mother, Kim asserted, but the possible overlapping of the death of Mrs. Dedalus or Mrs. Joyce in that of Mrs. Hill in the story. Interpreting Derevaun as *deireadh*, end, + *bean*, *bhean*, woman, and Seraun as either *seirfeán*, bitterness, indignation, or *searbh*, bitter + *amhin*, only, Kim read Mrs. Hill's dying words as containing a world and a history, expressing "The end of woman, how miserable!" or "The end of woman is so miserable!" In her bitter cry, the return of a repressed cultural subconscious, Joyce represents the suffering Irish woman; echoes the social history of famine, language loss, and migration in nineteenth-century Ireland; and portrays the psycho-linguistic phenomenon of regression to a prior psychological state through the language of one's individual or collective past.

"Joyce in Cultural Context," moderated by Lee Chongho, considered Joyce's

texts within the parameters of Irish cultural nationalism and Irish language and literature, as well as international modernist literature. Again, discussants provided excellent responses to the papers: Lin Yu-Chen, Choi Seokmoo, Ryu Doosun, and Son Youngjoo.

Emer Nolan opened this panel by arguing that the aesthetics and politics of cultural productions in early twentieth-century Ireland provide a unique instance of a modernist movement in a colonial setting. Calling for a nuanced understanding of modernity in relation to Irish history, and acknowledging that by the twentieth century Ireland had already, by virtue of its colonial history, been incorporated into the imperialist system, and possessed a highly modernized state, Nolan demonstrated how the experience of modernization confers an auratic significance on the remnants of the archaic for cultural nationalists such as W. B. Yeats intent on revivifying a virtually obliterated past. *Ulysses*, Nolan claimed, is a text in which the promise of the emancipatory power of modernity is interrogated, and indeed put under considerable pressure, rather than one in which the modern is uncritically ratified.

Morris Beja traced correlations among identity, memory, and time in international modernism. Demonstrating how modernists have questioned the linearity of time and the concomitant sense of human identity as integral, Beja delineated three approaches to temporality and identity that have defined Western culture in the nineteenth and twentieth centuries: 1. comprehending the self as continuous in a linear progression of time; 2. perceiving the present self as ineluctably discontinuous with past selves and past time, and thus apprehending history as irrecoverable; 3. understanding identity as not restricted to time but as transcending or pre-existing time. Analyzing Romantic and Modernist literary and philosophical responses to conjunctions and disjunctions of self and time, Beja argued that while all three concepts of the self's relation to time operate in Joyce's work, the third concept most distinguishes the worlds of *Ulysses* and *Finnegans Wake*: the world of Molly Bloom's metempsychosis, or the commodious vicus of recirculation of the *Wake*.

Shimizu Shigeo examined Joyce's depiction of Irish culture, language, and history in his work. Modeling his Cyclopean parodies on Irish language parodies such as the twelfth century *Aisling Meic Conglinne* (*The Vision of MacConglinne*), his Circean fantasies on Brian Merriman's late eighteenth-century satire *Cirt an Mheoin-Oche* (*The Midnight Court*), and the interchangeability of words in *Finnegans Wake* on Irish language poetics as demonstrated in *Brla na Filed* (*Language of the Poet*), Joyce incorporates the Irish cultural past into his modernist texts.

"Translating and Internationalizing Joyce," the panel moderated by Chun Eun-Kyung, celebrated translations of Joyce's texts into Asian languages, commencing as early as the 1930s in Korea and Japan. Scholars serving as discussants were Shimizu Shigeo, Kim Sanghyo, and Lee Ihnkey.

Kim Chongkeon has translated *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* into Korean and is close to completing a new translation of *Ulysses*. He opened this panel by discussing his work on translating *Finnegans Wake*. The *Wake*'s revolutionary style renders it all but impossible and paradoxical to translate the dream pandemonium of all languages of antiquity and contemporaneity, full of the obsolete, slang, dialects, poetic words, and colloquialism into a single target language. The essential first task for the transreader is to perform the exegetical analysis that would unravel a fundamental meaning, the matrix (surface meaning) of its polysemantic, polyphonic, and polylingual mixture. This task of unraveling the matrix, and its logic, of course does not ignore that matrix's contiguous associations, which not only exhibit the mood of the phrase but also convey its meaning simultaneously, but instead hopes to reveal as many layers of significance as possible contained in Joyce's words and phrases. Indeed, as Kim noted, the task of the translator is decreation and then recreation: the translator should contrive to superimpose and combine all the analyzed parts into a single Wakean phraseology. The next task, examining the characteristics of the target language to effect the closest possible translation, is particularly complicated in the Korean language, a Ural-Altaic language, given its

fundamental difference syntactically and contextually from Indo-European languages. Kim noted that the incorporation of ideogramic Chinese characters into the Korean phonogramic alphabet of Hangul approximates the construction of *Wakean* words by revitalizing the creative power of the word through denotation, connotation, sound, rhythm, imagery. Such a combination creates a Dedalean postcreation: the ineluctable modality of the visible and the ineluctable modality of the audible.

Kim acknowledged that the transreader's creative or innovative act, duplicating Joyce's own modernist style, is risky yet necessary: paradoxically the translated version of the *Wake* should be difficult for the transreader and the non-*Wakean* reader to understand, just as is the original text, requiring analogous acts of exegesis and explication. Thus the translator, the transreader of Joyce's *Finnegans Wake*, in his newly created forms, rich with intonation, rhythm, and poetic suggestiveness, creates, as Samuel Beckett said of Joyce's *Wakean* writing, that something itself. Comprehending the *Wake's* language in the context of Imagist poetry, Kim asserted, establishes the absolute rhythm of the *Wake*, demolishing the fictional demarcation of prose and poem and transforming context into a shifting and striking new poetic form. What the translation effects, then, is the utmost art of possibility. The task of the translator thus parallels that of the writer: Pioneer and transingular spirit, the translator, like the writer himself, should become the conscious wordsman of painful innovation, though often uneasy with his own postcreation.

For Ito Eishiro, as well, the question of how to translate *Finnegans Wake*, a work that Umberto Eco perceived as taking language beyond any boundary of communicability, must address the seemingly infinite interpretative possibilities of Joyce's language. Naoki Yanase's solution was in part to invent numerous Japanese words and phrases for his 1991-1993 scholarly, artistic translation of the *Wake* (the only complete translation of *Finnegans Wake* into Japanese), creating what Ito regards as a masterpiece not only of Japanese translation but also of Japanese literature in its own right. Yanase attempted to transpose the ambiguities of Joyce's language into the translation itself, deconstructing Japanese as Joyce's original text

deconstructed English. Yet the esoteric nature of Yanase's enterprise led Kyoko Miyata to publish in 2004 an abridged, and far more readable, translation with introductions for each chapter and notes on Joyce's language. Ito compared the lexicons used by both translators, as well as the translators' following Joyce's word order; the length of their transpositions of Joyce's sentences; their mimicking original sounds; their use of Japanese suffixes; their creation of new Japanese words; their transposition of Irish cultural contexts and historical backgrounds into Japanese ones; and the readability of their translations. Fascinating for the non-Japanese-speaking audience was Ito's reading of a passage from the *Wake*, then Yanase's translation, and then Miyata's translation to demonstrate the rhythm, musicality, and poetic effect of the works.

Min Taeun compared Joyce's *Ulysses* and Park Taewon's *A Day of Mr Goobo the Novelist*, a work influenced by Japanese and European modernism and by Joyce's work in particular. Similarities in thematic content, the historical context of colonialism, and experiments in narrative styles, suggest for Min that although Joyce is more thorough, complex, and subtle in his experimentation with styles and his use of stream of consciousness and allusions, nevertheless Joyce and Park differ in degrees, not in kind.

Exploring the relation of modern commodity culture to the colonial underdevelopment of the Ireland Joyce depicted, as well as the commodification of Joyce himself in postcolonial and late capitalist Ireland, "Aspects of Joycean World," moderated by Kim Youngmin, concluded the scholarly panels, with David Lee, Chin Sheonjoo, Nam Kiheon, and Oh Gilyoung serving as respondents to the panelists.

Emer Nolan used a passage from Maurice O'Sullivan's 1933 *Twenty Years A-Growing* (*Fiche blian ag fs*) to illustrate how aspects of the modern, particularly the commodities of modern capitalism, are perceived in colonial or underdeveloped conditions: the story of the wreckage of the *Lusitania* in 1915 washing up on the shores of the Blasket Islands and welcomed by the impoverished islanders as manna signaling the arrival of paradise described in Irish legends. But when dead bodies

later washed up on shore, the Blasket Islanders confronted the harsh knowledge that wartime violence turned their apparent bounty to catastrophe. Nolan insisted that Joyce, as a superb interpreter of the culture of modernity, shows his readers how modern culture can serve as a phantasmagoric substitute for a real Utopiaan ideal human community.

Lin Yu-chen traced how fashion originated from a desire to imitate the aristocrat in order to elevate oneself to a status otherwise unattainable. Fashion, as conspicuous consumption, functioned as an indicator of modernization and, by extension, economic power, as the export from the colonies of exotic materials for clothing to the metropolitan centers of empire and the mass production of affordable goods enabled even the middle and lower classes to aspire to a greater social status. Georg Simmel has noted that modern metropolitans must protect themselves from a modern life characterized by an exorbitant excess of stimuli brought by modernization through the adoption of a blas attitude to lift the threshold of one's response to such stimuli or through self-fashioning, a project that requires the expertise of maps of modernity such as fashion magazines. Modern culture, Lin argued, is an expertise culture, as Zygmunt Bauman has termed it: a culture in which the individual paradoxically becomes both laborer and commodity in order to produce a self such that this self remains untouched by the hassle of modernity. Yet as a colony, Ireland at the turn of the twentieth century, Lin pointed out, complicates this model based on the metropolis of empire. Self-fashioning in the wake of modernization and mass production is practiced scrupulously by Joyce's Dubliners: skills for survival more than skills for arrival at a desired social elevation. Such skills for survival are highlighted by Joyce's revealing the invisible work that women perform in the socio-economic world of colonial Dublin and therefore women's need to commodify themselves to compensate for the incommensurability of labor and product values to which they are subject. Consumer culture, Lin concluded, thus becomes for colonized and impoverished Dubliners, particularly women, a tantalizing seduction and incommensurable labor.

Examining the more recent cultural phenomenon of *Ulysses at the Movies*,

Margot Norris compared Joseph Strick's 1967 version of the text with Sean Walsh's 2003 rendition. Banned in Ireland until 2000, Strick's *Ulysses*, the product of an independent and experienced filmmaker who insisted on complete artistic control and final director's cut, is set at the time of its filming, a post-colonial moment when Ireland was already a republic and the novel's Irish historical references had lost much of their urgency and relevance. But Norris also pointed out that such a post-World War II updating enabled Strick to deploy anti-Semitism as a global oppressor analogous to turn-of-the-century British imperialism. Walsh's *Bloom*, also by an independent filmmaker controlling its artistic conception and production, is offered as nostalgic period piece. Yet the film paradoxically ignores most of the novel's extensive historical anti-colonial discourses as well as its depiction of the economic precariousness, even impoverishment, of Dubliners.

Joyce's world now lost in time and, increasingly, in space is recuperable only by the texture of my words, he claimed. Morris Beja argued that although the street furniture of Joyce's Dublin increasingly is lost to modernization, and indeed although the *world* of the city has changed, nevertheless the world he created in his texts paradoxically becomes more and more globalizing, a phenomenon to which this international conference in Seoul bore ample witness. Exploring how the center of Joyce's universe is in fact less geographical than human, less Dublin than Dublin's inhabitants, Beja analyzed how the imagined city of his texts (imagined, despite his allegiance to Dublin's material reality) shifts to an imagined community: a collectivity existing both in time and space possessing a local habitation and a name and a Utopian ideal of community. Microscopically parochial yet universally cosmopolitan, Joyce saw in Dublin all of Ireland, Beja noted. Late capitalist Ireland has returned the compliment, seeing in Dublin all of Joyce, cashing in on Joyce as icon for late twentieth- and early twenty-first-century Irish culture and commerce.

If, as Jacques Lacan pronounced, *L'orbe est sur Joyce*, then so also is Joyce all about the world: in Joyce we see all the world. Confirming, once again, the international appeal of a writer whose radical stylistic experiments, dissections of the disenfranchised of a colonial city, and battles for the freedom of artistic

expression address not parochial but global concerns, the 2004 International Conference on James Joyce and the Humanities in Seoul, South Korea, showcased the important scholarship of a vital community of Asian scholars and their counterparts from Ireland and the United States. Those of us privileged to participate in this conference thank the Organizing Committee, the university students whose gracious assistance was indispensable to the perfect running of the conference, and particularly Kim Kil-Joong, whose vision and hard work brought this conference into being. We are grateful to Shin Jeonghyun; to Lee Joong, President of Soongsil University; and to Kim Kil-Joong and Kim Chongkeon for hosting exquisite meals. Chung Un-Chan, President of Seoul National University, hosted an evening reception attended by the Irish Ambassador to Korea and his wife, Ambassador and Dr. Murphy. An especially gracious gesture was the scheduling of an excursion to Yeosu, to the Silluk-sa Temple on the Namhan River and to Yeongneung, the tomb of King Sejong, as well as a Korean feast, on the day that for the Americans attending the conference was their national and family celebration, Thanksgiving. Those of us honored to attend it will remember this spectacular conference with thanksgiving.

The Schedule for 2004 International Conference
on James Joyce and the Humanities
-November 23 through 26-

Note: There doesn't seem to exist a binding protocol concerning the Anglicization of Asian names. Here we adopt the native convention principle according to which the family name comes before the given name.

- **Day First, Afternoon** (Tuesday, November 23 / Seoul National University) 2:00-2:30

Opening Address: **Shin Jeonghyun** (Director of the Institute of Humanities, SNU)

Keynote Speech (in Korean): **Lee Taesoo** (Dean of the Graduate School, SNU)

Language, Culture, and the Study of the Humanities

Session 1: *Issues of Humanities Studies: Literature, History, and Imagination* 2:30-4:30

Presentations: 30 min. each, *in Korean*

Moderator: **Ryu Myungsook** (Seoul National Univ., Korea)

- **Park Jihang** (Seoul National Univ., Korea)

The Gaelic League and the Making of the Irish Nation

- **Jun Incho** (Yonsei Univ., Korea)

Guan Yu: the Formation of a Character as a Humanist Ideal

- **Choi Young** (Ewha Woman's Univ., Korea)

Shakespeare and Renaissance Humanism: *Hamlet* and *Hamlet*

Discussion (5 min. each)

Lee Jongsook (Seoul National Univ., Korea), Cho Eunsu (Seoul National Univ., Korea)

Kim Weolhoi (Seoul National Univ., Korea)

- **Day Second, Morning** (Wednesday, November 24 / Seoul National University) 9:30-12:00

Session 2: *Joyce in Perspective*

Presentations: 40 min. each, *in English*

Moderator: **Chon Sooyoung** (Ewha Woman's Univ. Korea)

- **Margot Norris** (University of California, USA)

Undone by *Ulysses*: A Virgin Reading of the Novel

- **Kikkawa Shin** (Wako Univ., Japan)

Geneology of Joycean Melancholy: Before and After *Giacomo Joyce*

- **Kim Kiljoong** (Seoul National Univ., Korea)

A World within a World: Human Aspects of Joycean Imagination

Discussion (5 min. each)

Hong Dauksuhn (Sungkyunkwan Univ., Korea), Yi Jongil (Seoul National Univ., Korea)

Yun Heewhan (Kangnam Univ., Korea)

- **Day Second, Afternoon** (Wednesday, November 24 / Seoul National University)

Session 3: *Joyce in Cultural Context*

2:00-4:30

Presentations: 40 min. each, in English

Moderator: **Lee Chongho** (Seoul National Univ., Korea)

- **Emer Nolan** (National University of Ireland, Ireland)

Joyce and Irish Cultural Nationalism

- **Morris Beja** (The Ohio State University, USA)

The Seim Anew: Time, Memory, and Identity in Joyce and Modernist Literature

- **Shimizu Shigeo** (Waseda University, Japan)

James Joyce and the Irish Language and Literature

Discussion (5 min. each)

Lin Yu-chen (National Sun Yat-sen University, Taiwan), Choi Seokmoo (Korea Univ., Korea)

Ryu Doosun (Seoul National Univ., Korea), Son Youngjoo (Seoul National Univ., Korea)

• **Day Third** (Thursday, November 25)

Culture Tour to Yoju

9:00-5:00

Reception at Faculty Club, Seoul National University

6:00-8:30

(Talks by SNU President Chung Un-Chan, Irish Ambassador Conor Murphy; Joyce

Readings by Bernard Hughes, Martin Kelly, Alison Hanniffy, David Lee, Kim Youngmin)

• **Day Fourth, Morning** (Friday, November 26 / Soongsil University)Session 4: *Translating and Internationalizing Joyce*

9:30-12:00

Presentations: 30 min. each, in English

Moderator: **Chun Eunkyung** (Soongsil Univ., Korea)

- **Kim Chongkeon** (Korea Univ., Korea)

On Korean Translation of *Finnegans Wake*

- **Ito Eishiro** (Iwate Prefectural Univ., Japan)

Two Japanese Translations of *Finnegans Wake* Compared: Yanase (1991-1993) and Miyata (2004)

- **Min Taeun** (Chonnam National Univ., Korea)

"An Encounter": Blooms Day and Goobo's Day

Discussion (5 min. each)

Shimizu Shigeo (Waseda Univ., Japan), Kim Sanghyo (Andong National Univ., Korea)
 Lee Ihnkey (Myongji Univ., Korea)

▪ **Day Fourth, Afternoon** (Friday, November 26 / Soongsil University)

Session 5: *Aspects of Joycean World*

2:00-5:00

Presentations: 40 min. each, *in English*

Moderator: **Kim Youngmin** (Dongguk Univ., Korea)

- **Emer Nolan** (National University of Ireland, Ireland)

Joyce and the Colonial Commodity

- **Lin Yu-chen** (National Sun Yat-sen Univ., Taiwan)

Fashion and Modernization in *Ulysses*

- **Margot Norris** (University of California, USA)

***Ulysses* at the Movies**

- **Morris Beja** (The Ohio State University, USA)

JoyceWorld and the Lost World: Dublin, Dubliners, and Beyond

Discussion (5 min. each)

Chin Sheonjoo (Chungbuk National Univ., Korea), Nam Kiheon (Yonsei Univ., Korea),
 Oh Gilyoung (Chungnam National Univ., Korea)



Participants in the conference

About the Contributors

Margot Norris is a Professor in the English and Comparative Literature at the University of California, Irvine, U. S. A. She received her Ph.D. from the State University of New York at Buffalo in 1972. Her fields of interest cover Modernism, James Joyce, Literature and Other Arts, Literature and War, Feminist and Gender Studies, and Narratology. She published some books including *The Decentered Universe of Finnegans Wake* and many articles. She is currently President of the International James Joyce Foundation

Morris Beja is a professor emeritus at the Department of English, the Ohio State University, U.S.A. He received his Ph.D. at Cornell University in 1963. He has received many honors and awards. With a special interest in Joyce and film, he has written several books and edited a dozen others, and he has published numerous essays, notes, and miscellanies in addition to three short stories. Not to mention many academic positions he has held, he has served as Executive Secretary and President of the International James Joyce Foundation.

Emer Nolan is a lecturer in the Department of English, NUI Maynooth, Ireland. She was awarded her Ph D from Cambridge University in 1991, for a dissertation entitled "Modernism and Nationalism: James Joyce's representation of Irish culture." Her publications include a book entitled *Joyce and Nationalism*, many articles, reviews and conference papers. She is currently completing a book on the Irish Catholic novel, 1824-1922.

Shigeo Shimizu is a professor of English at Waseda University, Tokyo, Japan. He organized the James Joyce Society of Japan, of which he was the secretary and currently is the president. He wrote extensively on James Joyce and he read

papers in the International James Joyce Symposia in London in 2002 and in Dublin in 2004. He made a lecture on James Joyce's Nationalism focusing on Episode 12 of *Ulysses* at James Joyce Summer School in Dublin in 1999. He is one of the translators of *James Joyce A-Z* into Japanese. He is also one of the editors and translators of John McGahern's *Collected Short Stories*.

Kil-Joong Kim is a professor of English, Seoul National University, Korea. He did his graduate work at University of Tulsa, U. S. A. He has had several academic memberships including The James Joyce Society of Korea (current president). His academic interests cover, in addition to James Joyce, English Romantic Poets, and Irish Literary and Language Revival. His publications include articles on diverse authors, translations of books, and a couple of co-authored books

Taeun Min received his PhD from Southern Illinois University at Carbondale, U.S.A. in 1991. He is a professor of English at Chonnam National University. He has published a number of articles on Joyce. His *James Joyce's Novel* (Chonnam National University Press) appeared in 2001.

Eishiro Ito is an associate professor in the Department of Intercultural Relations, Iwate Prefectural University, Japan. His research interest is Modern Irish Literature such as James Joyce, W.B. Yeats, Seamus Heaney, etc. He has published numerous essays on James Joyce. Recently he has been engaging in a comparative study between Ireland and the Tohoku district of Japan.

Chong-keon Kim is the former professor of Korea University. He took the doctoral degree at University of Tulsa by writing a dissertation titled "Ulysses and Literary Modernism." He translated the complete works of James Joyce into Korean. He has published numerous papers on James Joyce.

Eunkyung Chun is a professor in Department of English Language and Literature, Soongsil University, Seoul, Korea. She received her Ph.D from University of Wisconsin-Milwaukee, U. S. A., and M.A. from the School of English in Leeds University, England. She wrote her Ph.D dissertation on Joyce the title is "The Intertexts of (Hi)story in James Joyce's *Finnegans Wake*: Paradoxical Textuality and Infinite Variation on "The Seim Anew" in 1991. She translated a biography of Joyce, *James Joyce* by Richard Ellemann into Korean. Her fields of interest covers, besides James Joyce, Postmodern Culture, and Studies in British Commonwealth. She is the vice-president of James Joyce Society in Korea.

Dauk-Suhn Hong is a professor in the Department of English, Sungkyunkwan University, Seoul. He received his Ph.D from University of South Carolina at Columbia in 1992. His fields of interest cover Modernism, James Joyce, Contemporary British Literature, and Postcolonial Literature. His publications include a Korean translation of Joyce's *A Portrait* and many articles, in addition to an edited book on Modernism, and two books on Joyce in progress.

Kiheon Nam is a lecturer at Yonsei University. He took the doctoral degree at University of Tulsa by writing a dissertation titled "The Pragmatics of Information: Reading Ulysses as a Journal" in 1998. His publication includes some articles focusing on Joyce and popular culture and a book entitled "Rereading Dubliners" (in Korean, Kyong-Jin, 2004).

Ihnkey Lee is an assistant professor in the Division of General Education, Myongji University, Korea. He received his Ph. D from Seoul National University, Korea. His research interest is James Joyce and other Modernist writers. He has published numerous essays on James Joyce, especially his socio-historical imagination.

Yu-chen Lin is Professor of Foreign Languages and Literature at National Sun Yat-sen University. She is the author of *Justice, History and Language in James Joyce's Finnegans Wake* (Edwin Mellen, 2002), and the Chinese translator of *James Joyce: the Years of Growth 1882-1915*. She also wrote extensively on modern Irish literature and the Chinese *Ulysses*.

Kyoko Miyata is the second Japanese translator of *Finnegans Wake*. She translated *James Joyce* written by Richard Ellermann, *My Brother's Keeper: James Joyce's Early Years* by Stanislaus Joyce, and *Virginia Woolf* by Rosa Fry. She wrote books of *The Study of Joyce* (1988), *Joyce's City* (1989), *Woolf's Room* (1992). She had been a Professor of Tamakawa University in Japan.

David Lee is a professor in the Division of English Language and Literature, Chosun University, Korea. He teaches English conversation and composition. He has published several articles on *Finnegans Wake*.

Ellen Carol Jones is currently visiting professor in Wittenberg University, U. S. A, also taught in Saint University and Purdue University. She received her Ph D in 1989 from Cornell University with a dissertation on Joyce's *Ulysses*. Her edited volumes, along with her published articles and reviews, largely concern Joyce and feminism.

Call for Papers

The *James Joyce Journal* invites contributions from international scholars around the world. The journal is usually published twice a year, in Korean. To begin with this issue based on the 2004 Seoul International Conference on James Joyce and the Humanities, it will be published entirely in English once every other year, though papers written in English are welcome to the other issues largely published in Korean. Though the journal is focused on James Joyce, papers dealing with other topics are also welcome insofar as they are relevant to Joyce such as Irish, Anglo-Irish and modernist literature. All submissions should be made via e-mail. A formal scholarly essay should not exceed 6,000 words in length and ought to be formatted in the MLA style. Along with the essay proper, the writer should also submit a one-page abstract and some key words.