

## ■ Editor's Introduction

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The James Joyce Society of Korea (JJSK) is one of the notable groups of Joyce scholars in the East Asian region. Since its establishment on 14 Dec 1979, the JJSK has been the backbone of Korean scholarly studies on James Joyce literature and on Irish (or Anglo-Irish) history, culture, and intellectualism. An international conference on James Joyce is one of the scholarly activities the JJSK has been making, which has been biennially held in Korea since 2004. This year, the JJSK held the eighth international conference on James Joyce, which was featured as "Joyce and Technological Culture," at Chungang University in Seoul, South Korea, May 18th through May 19th. The 2019 conference invited Joyce scholars from the US, Taiwan, Japan, and China as well as Korean scholars.

The 2019 conference was designed to address Joyce's aesthetic implications of modern technology at the turn of the century. The conference theme brings light back to our twenty-first century at the advent of cyborg, augmented reality, and artificial intelligence information technology has been triggering. That is to say, Joyce's response to contemporary new technologies could be foresights for us witnessing the crisis of the humanities as well as literary studies having to explore new human possibilities of technologies. We know, among other things, that language itself is a greatest technology humans have ever invented, a means to carve cognitive territories in undefined realities. In the conference, Joyce scholars brought to critical attention a variety of issues regarding Joycean aesthetic languages as a kind of cognitive technology to recognize a different reality.

The 2019 winter issue of *James Joyce Journal* in a special international edition collected five essays from the conference. Robert Spoo addresses Joyce's appropriation of legal languages in his artistic renditions of Dublin life. Spoo's main assumption is that Joyce's sensitivity to legal issues such as libel and obscenity laws around publications of his books made him underwrite his legal consciousness over his Dublin recollections. Li-ling Tseng reads *A Portrait of the*

*Artist as a Young Man* as a *bildungsroman* novel in which Stephen is a protagonist whose identity is incessantly destabilized. Tseng takes note of non-identity in identity whose dialectic move makes Stephen go forward towards his uncreated conscience. Eishiro Ito delves into Joyce's receptions of contemporary technologies such as radio, television, movie, and typewriter. Kun-liang Chuang brings to the fore the problem of translation from his experience of Chinese translations of Joyce's novels. Strikingly, he tackles with lots of issues in enactment of translation the writer-translator is facing: (un)translatability in translating technical terms, or oxymoron, due to semantic gaps between the source language and the target language.

Pingta Ku discusses Joyce's "Wakean" inspirations from Lucia Joyce's schizophrenic symptoms. He argues that *Finnegans Wake's* stylistic imitation of schizophrenic mentality is Joyce's orientation of schizophrenia toward normality by questioning a defined boundary between mental normality and mental abnormality. Consulting an existing research on Lucia's misdiagnosed schizophrenia, Ku attempts to highlight nosological arbitrariness in diagnosing schizoids and its political implication—Nazi biopolitics as a political technology that ostracizes social entities not conforming to normality.

This issue also picked up three essays by Korean scholars. Kyoungsook Kim reads the eighth episode of Book One of *Finnegans Wake* from the perspective of the sociology of gossips. She analyzes the way in which gossips interpersonally exchanged undercut the authenticity of historiography towards refashioning a ready-made history. Kiheon Nam makes a connection between Joyce's modernism and his critical recognition of modern technological inventions, focusing on war technology and masculine virility in massive killings in World War I. A Virginia Woolf scholar, Joori Lee also makes an interesting argument about Woolf's 1938 short story, "The Duchess and the Jeweller," by pointing out the fascist rhetorical strategies in optical artificiality. *James Joyce Journal* has made a time-honored tradition of having published scholarly researches on Virginia Woolf since its foundation.

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