

El Diablo Los Demonios Y La Guerra Espiritual Spanish Edition

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REVIEW OF EL DIABLO LOS DEMONIOS Y LA GUERRA ESPIRITUAL SPANISH EDITION

- I would not recommend this audio version as a substitute to the text, but as a very valuable augmentation. To get the most out of the Ulysses experience, one must employ all senses. Joyce's masterpiece is filled with the music of his own unique language. Reading the text without hearing it is tantamount to reading an opera. Hearing Ulysses read aloud by Donal Donnelly is like hearing that same opera performed by Caruso. The Sirens episode, in particular, is incomplete until it is given a voice. The text of Ulysses is frequently challenging as it drifts, without warning, between styles, languages, and points of view, but Donnelly navigates through Joyce's maelstrom with a confident hand firmly on the tiller. I can listen to these discs over and over the way I would my favorite music,

and each time I hear something I missed before or make sense out of something that I didn't understand earlier. An audio companion to the text of Ulysses is invaluable, and I very highly recommend this particular version.

- Imaginative literature can't afford to dissociate itself from its readership because the "lay-reader" is the very rationale for its existence! Joyce is not a model to be followed by any writer. Granted that it is the reader's prerogative to choose and pick - it is not up to the author of imaginative literature to be selective about his readers. This extremely gifted man had set out to surpass everything produced in literature up to his time, and if his goal had been tedium to the max, he achieved it. I am the first to give Joyce due credit for the linguistic scope and the skill with which he engineered the plot in Ulysses - but answer me honestly: does any of the characters come to live the way - say - Tolstoy manages to animate his people with a much more primitive technique? I seriously doubt it. Joyce the human being had limitations which got in the way of Joyce the writer which prevented Joyce the artist from living up to the full potential of Joyce the talent. Style is a direct reflection of an artist's temperament - obviously the writer of "Ulysses" could never make up his mind what kind of style it is going to be - the book lacks unity and appears in places unnecessarily oracular due to the style, but not necessarily for the subject matter, which can be looked up in a good reference! And if that wouldn't be bad enough, more than once Joyce went off on a rather revealing tangent: take for instance the masturbation scene in *Nausicaa*. Superbly written as it is, it gives us the whole deficiency of Joyce in a nutshell. He imitates the presumptuous and pompous phrasing in certain fashion magazines of the period, but just tell me to what end? Is it to poke fun on the cliché beset thought-process of the crippled girl? Well I fail to see the joke, this is just cruel. Satire either attacks a subject that has the capacity to bite back, or it is merely an act of a certain and in Joyces time very fashionable "anti-philistine" snobbery. Or perhaps the only reason for writing this way was that Mr. Joyce wished to flaunt his stylistic versatility? I am not objecting to have readers making an effort to get into a difficult text - not at all. But the reward should offer better things than the gratification of a crossword puzzle. We talk about participation. Participation in the artist's temperament to see things the way they present themselves to the artist. This does not prevent us from disagreeing. (I disagree with many things Tolstoy had to say when he couldn't resist to step on his collapsible soap box. But I also appreciate his artistic genius whenever he spares us the lecture.) To give another example: Compare *Oxen of the Sun* in Ulysses with the moments when women break their water in Tolstoy's novels. Giving birth is not a linguistic exercise. Joyce's choice of style (in fact a display of 60 different styles and modes of speech) is just clever but completely detached from the event. What is to be expected at the very least, is a certain coherence of artistic vision, which I find utterly lacking in Joyce. He can't make up his mind, so he throws at us all the imitative bits and pieces from a (very talented) schoolboy's exercise book. Ulysses is the portfolio of a writer's versatility - it is not a work of art. When I was much younger and naive, I had read every single line of Joyce, including his letters and poems and even Finnegans Wake (what a waste of time). I can't help it, the man was an amateur for all his life, a typical tinkerer and home improvement guy who probably never really found the kind of subject matter that could have distracted him from his self-consciousness. His short stories wouldn't be barely remembered these days if there wasn't his name under the title. They are imitation pieces, ventriloquistic exercises, and pretty flat and lifeless if held against

Chekhov and Kipling, or Flaubert and Kathleen Mansfield. Apparently "Dubliners" and "Portrait" and especially "Ulysses" were written by an author who went on a quest for his own style. If Finnegans Wake eventually was the place where the eagle landed, then, I am sorry to say, the game wasn't worth the candles. Joyce had tons of talent to burn, but something went seriously wrong here. I am all for modern art, and consider "post modern" a phony contradiction in terms. But lesser talents accomplished more - Dos Passos, O'Neil, Kafka, Proust, Marianne Moore, Auden, Hemingway, Nabokov, they all have their moments, even clowns like Bukowski and Douglas Adams (who is a

linguistic genius in his own right.) Borges could put in 3 lines what took a Joyce 30 strenuous pages without ever achieving a comparable impact. In the end, all I ask for, is the readers honesty. Don't just think something is great because a certain establishment says so. Real great artists (like Dickens or Shakespeare) can do without this sort of approval. Don't make it a mission to reach for an icon for no other reason than seeing it hanging high. A failure is a failure even if it is a great man's failure. And Joyce wasn't made of the stuff of greatness. But this is a different story. Approaching Joyce is an experience not unsimilar to "The Approach to Al-Mutasim."