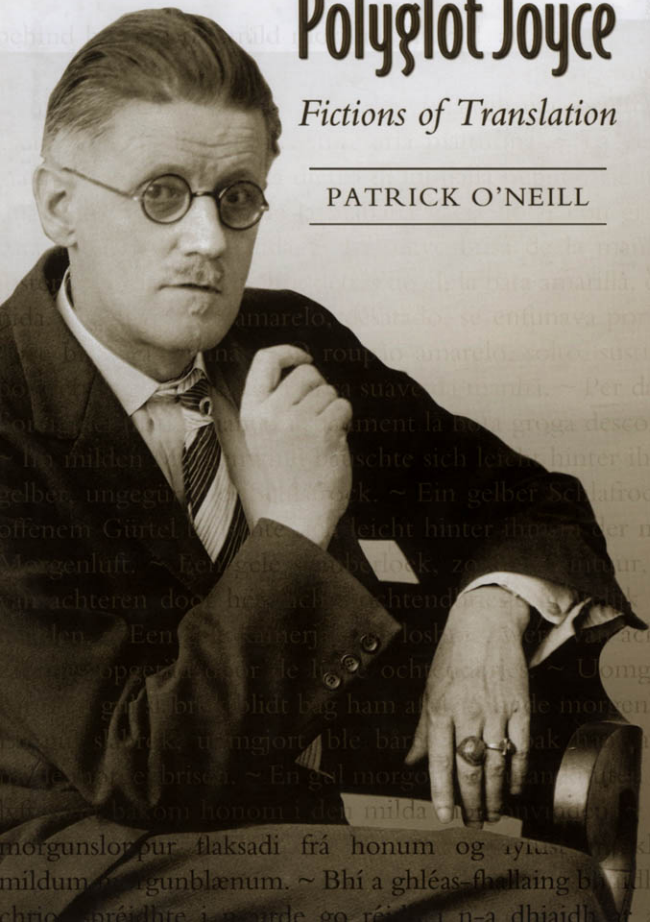


Polyglot Joyce

Fictions of Translation

PATRICK O'NEILL



POLYGLOT JOYCE: FICTIONS OF TRANSLATION

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Patrick O'Neill

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Fictions of Translation

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*For Trudi,
who also shares a birthday
with Molly Bloom*

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Two important volumes appeared in 2004, too late to be considered in the present work: *The Reception of James Joyce in Europe*, as referred to in the previous paragraph, and a new French version of *Ulysses* prepared by a team of translators under the general direction of Jacques Aubert (Paris: Gallimard). Reference is made to them in the text or notes at appropriate points.

POLYGLOT JOYCE

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Introduction

Latin me that, my Trinity scholar, out of eure sanscreed into oure erylant!

(FW 215.26)

I

Numerous discussions have already appeared in print relating to the hundreds of existing translations of James Joyce's literary works. Most of these studies, as one would expect, concentrate on detailed examination of individual translations into one particular language or another. The present book, while likewise dealing with translations of Joyce's various works, takes a rather different approach, exploring the notion that there are interesting ways in which the entire corpus of Joyce translations can be regarded as a single and coherent object of study. In exploring the particular ways in which such an exercise might be of interest to readers of Joyce, it also, and more generally, explores the concept of multilingual and translingual textuality, looking for meaningful ways in which we can think of (and work with) all the many translations of a single major author's works as constituting, together with their originals, a single polyglot macrotext.

Polyglot Joyce thus in principle takes for its subject the worldwide translations of Joyce's literary works in all languages, though for practical purposes the discussion tends to concentrate on the major western European languages and on the four major narratives, from *Dubliners* to *Finnegans Wake*. The title does not therefore refer primarily to Joyce's own significant linguistic accomplishments, but rather to the multiplicity of 'Joyces' that his readers all over the world read, from *Dubliners* in Arabic or Albanian to *A Portrait of the Artist as a Young Man* in Japanese

4 Polyglot Joyce

or Hungarian, *Ulysses* in Chinese or Turkish, or even *Finnegans Wake* in French or German, Polish or Portuguese. Clearly, all these linguistically defined Joyces are in one sense entirely different – and in another sense they are equally clearly all the same. *Polyglot Joyce* sets out to explore some of the features characterizing the multilingual macrotext that includes *all* these complementary and supplementary Joyces.

There is an obvious reason for attempting an investigation of this sort in the specific case of James Joyce rather than any other writer. For all that his world and writings were indelibly stamped by his Dublin upbringing, Joyce spent almost two-thirds of his life outside of the English-speaking world: leaving Ireland as a twenty-two-year-old, he spent almost eleven years in multilingual Trieste, five years in German-speaking Zurich, and almost twenty years in the francophone world of Paris, finally returning to Zurich once again just before his death. As Derek Attridge observes: 'Joyce is the most international of writers in English. He shares with Shakespeare a global reputation, but, unlike Shakespeare, he crossed many national boundaries in his working career, in his outlook, and in his writing – extending his reach further and further until, in *Finnegans Wake*, he attempted to embrace the languages and cultures of the entire human community' (1990: ix–x). From the beginning, Joyce was fascinated by language and by languages – and by the relationships between them.¹ The earliest of his writings in existence is a translation from Horace, prepared as a fourteen-year-old schoolboy. At University College Dublin of the then Royal (and later National) University of Ireland he studied English, French, and Italian, but also taught himself Norwegian in order to read Ibsen in the original, taught himself German in order to read Hauptmann, and in his spare time spent a couple of years studying Irish. As a nineteen-year-old undergraduate he translated Hauptmann's dramas *Vor Sonnenaufgang* and *Michael Kramer* in 1901.

Three years later he abandoned to its own devices an Ireland grown too provincial for his tastes and found employment as a language teacher in the then Austro-Hungarian city of Trieste, where for the next five years he would write regularly in Italian for the newspaper *Il Piccolo della Sera*. He also worked on translations into Italian of Yeats's play *The Countess Cathleen* and Synge's play *Riders to the Sea* during these years, picking up Triestine and Modern Greek along the way.² A logophile all his life, by the time he began work on *Finnegans Wake* in the early twenties – aimed at the ideally insomniac *and* ideally polyglot reader – Joyce was nothing short of a logomaniac. 'Nothing interested

him more than the study of languages,' Sylvia Beach wrote of him at that time (1950: 16). Moreover, as Daniel Ferrer and Jacques Aubert observe, 'the new development in the twenties ... is that foreign languages, already part and parcel of his private life, invade, and become active in, his actual writing' (1998: 180). It was during these years that he added Yiddish, Spanish, Dutch, and Russian to his growing collection of languages, while beginning also, as Laurent Milesi has shown (1985: 161), to assemble a file of word lists from some sixty-five different languages for strategic deployment in the amazing undertaking that almost two decades later would become *Finnegans Wake*.

This life-long obsession on Joyce's own part with the possibilities of language clearly lends a particular zest to any attempt to investigate what 'reading Joyce' might be said to mean to a reader who for whatever reason reads him in German or Turkish or Japanese rather than (or possibly as well as) in English – not to mention what 'reading Joyce' might be said to mean for that hypothetical Borgesean superreader who could do so in *all* the languages into which Joyce's extraordinary work has been translated over the past eighty-odd years. Not only is Joyce arguably the single most important figure in the development of modern and postmodern English literature, his work also constitutes a crucial benchmark in the international history of twentieth-century European and world literatures. The obvious fact that this is very largely the result of translation has generally (with only one or two signal exceptions) been ignored, other than for detailed specialist studies of individual translations into individual target languages. *Polyglot Joyce*, by contrast, substituting breadth for depth, focuses on the implications of reading translation as the key constituent of what we might think of as the *entire* literary Joyce system.

II

One of the most liberating developments in the theory of literary textuality over the past quarter-century has undoubtedly been the insight that readers' reactions to a literary text are not just responses to it but also, in a certain sense, continuations of it. Derek Attridge has aptly applied this insight specifically to Joyce studies, noting that while it is easy to see the ever more luxuriant burgeoning of the Joyce industry as an ever more insuperable obstacle between the Joycean text and its readers, it is also entirely possible to see the products of that industry as being themselves *part* of the Joycean text. For 'this metatextual moun-

tain is not in any simple way *outside* Joyce's own writing at all: it could be seen as continuous with the text it surrounds, extending that text to something much larger and richer than it was when Joyce first wrote it; and there is also a sense in which it is *inside* Joyce's original text, interleaving and interlineating it, dilating it to many times its original size' (Attridge 1990: 24).

A central tenet of poststructuralist textual theory, indeed, is that the most fundamental role of the reader of literary texts is *always* to extend them in Attridge's sense, to open up rather than curtail their particular capacities for textual play, to function not just as a reader but also and simultaneously as a writer and rewriter. One particularly interesting area where the story of the literary text is taken up, reshaped, and continued by readers who function very consistently as rewriters is that of literary translation. The fact that literary translation *is* interesting, however, is a relatively recent development. Down to surprisingly recent years, even as recently as the 1960s, translators were in principle seen as mere paraliterary hacks, and the standard fate of their translations was to be pilloried for the degree to which they had inevitably got things wrong. Let us therefore begin by looking at three quite different models of reading translation and its relationship to the literary text translated.³

Few of us would consider we were being anything less than truthful in claiming to have read, say, the Bible, even if we were completely ignorant of either Hebrew or Greek. Nor would most of us, however monoglot we might be, hesitate to say (and believe) that we had read Homer and Virgil, Dante and Goethe, Cervantes and Tolstoy and Proust. Translation, however, which alone makes such universal reading possible for most of us, has traditionally been imbued with and surrounded by a quasi-religious myth of originality, which reveals itself most obviously in the master/servant relationship that has traditionally been deemed to hold between 'original texts' and their translations, as also between 'original authors' and their translators. In this relationship the translator's unambiguous task was to become as transparent, as inconspicuous, in a word, as *absent* as possible in order that the creative originality of the only-begetting author might shine through unimpaired. Under the traditional dispensation, as outlined here, the reader of, say, Joyce in translation could only read *as if* reading Joyce: on the one hand what he or she read *was* really Joyce, but on the other hand it was not *really* Joyce, but Joyce through a glass – a more or less dirty glass – darkly. The translator, a necessary evil, was also an impostor and

a nuisance, and the ideal translator in this scheme of things was entirely invisible.

Developments in reader theory and translation theory alike, carried by larger developments in poststructuralist concepts of textuality in general, fundamentally changed the status of the act of translation during the 1970s and 1980s.⁴ One of the crucial common factors of these developments is the primacy of *textuality*, more specifically the notion that all translations are first and foremost *metatexts* – that is to say, specific linguistic texts *about* other specific linguistic texts. Just as the traditional model of translation was based on a particular model of reading that privileged authorial intentionality, so the metatextual model of translation is based on a particular model of reading that privileges the shaping role of the reader. Unlike the traditional model, this metatextual model of translation practice therefore sees all translation as essentially compound discourse, discourse about other discourse, and as a result the authority that was formerly seen as residing solely and unshakably with the historical, empirical author and his or her inalienable claim to originality is now seen as displaceable throughout an entire textual *system*. That system includes not only the author and his or her text but also an indefinitely large series of translators, who may subsequently, as new ‘authors’ of the ‘same’ text, create their ‘own’ texts based to a greater or lesser degree on their encounter with this one, originary source text. Each of the new ‘Joyces’ produced under this new theoretical dispensation has a more or less defensible claim to being the ‘real’ Joyce, for that reality is now grounded in textual rather than biographical authority, whether or not the text under analysis is the one true original or a displaced variant of it.

Since it is nonetheless evident that the original authorial text is both logically and chronologically prior to any translation of it, it is useful for our purposes to adopt a term from linguistics to specify that the original text functions as a *prototext* – from the Greek *protos* (‘first’) – for any and all of its translations.⁵ In the traditional model of translation (which we may thus conveniently call the *prototextual* model of translation), the translator’s task is the essentially hopeless one of recovering and repeating a unique original. In the metatextual model of translation, a model of compound discourse rather than a model based on a displaced metaphysics of authorial presence, both the author and his or her readers are producers alike of texts, in that the reader’s reaction to the author’s text is perceived to be a key constituent factor of that text. But readers are of very different kinds, and their processing of the same

textual information is infinitely variable. Indeed, in this newer critical paradigm no reader *can* ever read the same text twice, for as individuals we are subject throughout our existence to inevitable change, and the texts we read change with us.

Some readers, moreover, are more productive than other readers, and while every reader potentially produces his or her own implicit text in processing the authorial text, some readers, namely translators, go on to actually write down their own quite explicit texts. Every translator is both a reader and an author, in other words, and every translator of Joyce, for example, constructs in the required target language, as author, an analogue to the Joyce he or she has reconstructed as a reader in the source language of the text. A translator, in short, under the new theoretical dispensation, is nothing more or less than a fully consistent reader, a reader with the courage of his or her convictions. There is one crucial distinction between a translation and any less constrained form of reading, however. Fritz Senn has noted that translators are the only interpreters who in principle do not have the option of ignoring those parts of a text that fail to fit into their personal reading of it: 'In fact the translator is in a much worse position than critics or commentators are. They can afford to be highly selective and parade their scraps of insight and erudition with an air of being at home equally well in any place of the book – but the translator cannot shirk a single issue' (Senn 1967b: 176).

For the traditional or prototextual model, as we have seen, 'Joyce' is therefore a historical individual of genius and the unique locus of the text's authority (whether in translation or not), the ultimate origin of all its meaning – and essentially the same for every reader. For the metatextual model, on the other hand, authority is displaced from the original author to the interaction of individual texts and individual readers, and 'Joyce' is the Joyce constructed by each individual reader in a proliferating string of readings (whether in translation or not). The displacement of authority that is central to the metatextual model clearly also leads to a third model, which we may conveniently call the *macrotextual* model. For this model, Joyce is neither a unique and unchanging individual nor a serial proliferation of variable individual readings but instead the sum of an entire shifting *system* of potentially endless variable readings, the sum ultimately, that is to say, of *all* the translations and readings of Joyce that exist (or indeed *will* ever exist) in any language. If the locus of textual authority was firmly identified with the historical, empirical author in our first model (prestructuralist

in its assumptions), and displaced on to individual textual encounters in the second (structuralist in its assumptions), in the third model (poststructuralist in its assumptions) the locus of authority is dispersed, disseminated, diffused throughout the entire polyphonic textual system.

This translation of authority is, once again, by no means limited to translated texts, for all three of these models are general models of reading as well as specific models of reading translation. Texts in translation, however, provide a particularly graphic set of examples of the issues involved. Authority is essentially extratextual in the first model, the traditional reader reading *through* the words on the page (whether translated or not) to the living thoughts and intentions of the unique and uniquely authoritative historical author. In the second model authority is metatextual, in that it begins with the concrete text on the page, sometimes actually and always potentially translated by the further textualizing process of its reception by successive readers. In the third model authority is intertextual, for this model, subscribing to poststructuralist conceptions of textuality, duly holds that a Joyce read in Spanish cannot be the 'same' Joyce read in French or German or English, that your Joyce is not my Joyce, and that my Joyce today is not my Joyce of yesterday or tomorrow – and yet all of these synecdochic Joyces together comprise the *macrotext* we also call 'Joyce,' the Joyce phenomenon, the Joyce system. Where the traditional or prototextual model is unitary (one Joyce for all readings), and the metatextual model is pluralist (one Joyce for each reading), the macrotextual model is in principle holistic (since all possible readings *constitute* one Joyce). The ultimate sum of this intertextual, macrotextual system of readings, of course, must always remain incalculable, and its 'one' Joyce ungraspable, whether we view it primarily as a model of translation or as a model of reading. In the former case, the practical linguistic limitations of individual readers ensure the unreadability of the macrotext; in the latter case, any attempted summation of the system merely extends the system by producing one more reading.

For the author-centred prototextual model, then, to summarize, translation is essentially a reluctantly tolerated but necessary evil allowing readers to approach the work of authors otherwise linguistically inaccessible. The grateful reader's reaction is to ignore the translation as much as possible, indeed to treat it as non-existent after due reassurance by competent authorities that it is as faithful as possible to the original work that he or she would preferably be reading directly rather than at one remove. For the reader-centred metatextual model, transla-

tion emerges from this state of marginalized toleration to become, in a dramatic paradigm shift, the very template of all reading, all interpretation. For the first model, founded on the centrality of original, authorial authority, the reader reads *in spite of* a translation; for the second model, decentred, destabilized, and founded on the fragmentation of authority, translation is the only option there can ever be. For the third model, finally, the macrotextual model, all the possible translations combine with their original to *constitute* a new but ultimately inaccessible 'original' – authority recentred in the polyglot *text*.

III

The polyphonic, multilingual text generated by our macrotextual model necessarily requires a process of reading that I will call *transtextual*, by which I mean a particular form of intertextual reading across languages. An intertextual reading focuses on perceived relationships between any two or more texts; it may indeed choose to concentrate strategically on a single text, but it will do so in terms of that text's relationships with other texts. A transtextual reading, in the sense in which I am using the term, takes for its object the specific relationship between a literary text and any one or more or all of its translations. An intertextual reading might thus focus, for example, on a comparative reading of Joyce's *Ulysses* and Homer's *Odyssey*. A transtextual reading might involve a comparative reading of, say, *Ulysses* and its French translation; or the relationship between the French *Ulysses* and the German *Ulysses*; or that between *Ulysses* and the competing German versions of it; or that between *Ulysses* and as many of its translations as the individual interpreter felt competent to deal with. A further crucial difference between an intertextual and a transtextual reading, in other words, is that the former explores relationships between different texts, while the latter explores relationships between texts that are at once different *and* the same, and thus simultaneously involves both intertextual and intratextual concerns.

In that a transtextual reading always involves reading between and across texts, it is always comparative, while the polyphonic 'text' it reads is always characterized by the play of identity and multiple difference. The fact that transtextual readings do deal with a *single* text as well as multiple texts, with a single text *composed* of multiple texts, needs to be firmly emphasized.⁶ One way of reminding ourselves of this is to employ one further technical term, in identifying such multi-

ply constituted texts as *transtexts* – an identification that also suggests an expanded conception of textuality, namely as also embracing issues raised by the attempt to read multilingually and translingually. For it will now be clear that the concept of the ‘text’ *Ulysses* can refer variously to the *prototext* (as it normally does, of course, for the English-speaking reader); to any one of its individual *metatexts* (as in the case, for example, of a monoglot French-speaking reader unable to read it in English); or to any one of the many possible *transtexts*, as we may now call them, that serve as objects for – and are produced by – individual acts of transtextual, translingual reading (as in the case of a comparative reading of *Ulysses* in English and French).

Always polyphonic, transtextual readings may obviously involve many different degrees of linguistic complexity, ranging from a binary comparative reading of *Ulysses* involving only one language other than English to a ‘full’ transtextual reading of *Ulysses* and all its existing and possible translations, the theoretical result of which heroic endeavour (possible only, alas, for our ideally multilingual and ideally obsessive superreader) would constitute a full readerly realization, if only linguistically, of the *macrotext Ulysses*. Limited to transtextual readings of just one of Joyce’s texts, however, even the *macrotext Ulysses* would itself be just one constituent of the entire *macrotextual Joyce system* – which in its turn can of course be visualized as constituting just one particular system interacting with others in even vaster literary macrosystems.⁷ For the concept of a *macrotext* is, of course, not limited to Joyce’s work: one can obviously talk in similar terms of transtextual readings that would ultimately constitute a *macrotextual Dante*, *Shakespeare*, *Goethe*, or *Proust* – or even the latest celebrity producer of pulp fiction. Some cases would undoubtedly (if only theoretically) yield more interesting results than others; in Joyce’s case the attempt to explore the notion of a polyglot *macrotext* is a particularly appealing project if only because of the existence of *Finnegans Wake*, in which Joyce himself clearly anticipates the *macrotextual model* in his own literary practice.

If it is important to stress that transtextual reading always deals with a single text, it is equally important to remember that it simultaneously deals with multiple texts. In the relationship between *prototext* and *metatext*, as we have seen, a *prototextual reading* privileges the former and judges the latter on the basis of the perceived degree of distance separating the two texts; a *metatextual reading* privileges the latter and implicitly regards that distance as inevitable rather than culpable; while

a transtextual reading, as a particular strategy of comparative criticism, privileges the dialogical relationship between prototext and metatext(s). While the prototextual model always sees translation in principle as a process of loss, a *reduction* of the text, and the metatextual model sees it as in principle a process of negotiated restatement, a transtextual reading sees it in principle as a process of gain, a process of textual *extension*. This is not, of course, to ignore the fact that individual translations, at individual points, may occasionally be seriously inadequate or even unambiguously wrong. In principle, however, as we shall see, even blatant errors of translation, if viewed as aberrant individual readings relative to the larger context of a global transtextual reading, may at least sometimes contribute in decidedly interesting fashion to what I am calling the extension of the literary text.

IV

The foremost practitioner of Joycean translation studies has for many years been the Swiss scholar Fritz Senn, to whom this book is multiply indebted. Senn has spent several decades meticulously demonstrating two important facts. The first of these is that translations, including flawed translations, are literary objects of considerable interest in their own right. The second is that translations, including flawed translations, can be used to very considerable advantage as critical tools: by comparing different translations of the same text with each other as well as with the original text, it is often possible to see the original text in a new and sometimes even very interesting light. Senn, in other words, has in one sense long employed what I am calling the metatextual model, in that his critical practice consistently assigns translations a degree of textual autonomy, and accords them a degree of critical respect, that is by definition denied them in the traditional or prototextual model. At the same time, however, he also consistently employs the metatextual model to essentially prototextual ends, in that his primary interest throughout is firmly fixed on the original text.⁸

Where Senn's critical practice thus essentially makes use of translations to enable a more *intensive* reading of a complex and enigmatic original text, the model I am suggesting attempts to use translations to enable a more *extensive* reading of a continuing Joycean text that is still under multilingual construction. Where Senn's model, to the degree that it is metatextual, interprets translations essentially as commentaries, and thus quite distinct from the parent text, the transtextual model I

am proposing reads translations as continuations and extensions, individually and collectively, of the original text, which expands in the process to *include* its translations, with all their consonances and dissonances, within its own textual fabric. Despite this distinction, however, the two models are entirely compatible, applying a similar understanding of the role of literary translation to complementary but different ends: where Senn's model is retrospective, implicitly looking back to what the translations prove the text once was (and still is), the model I am proposing is prospective, looking forward to what the text might cumulatively (and multilingually) become.⁹ Comparing early French translations of *Anna Livia Plurabelle*, and the varying readings of the original text they reveal, W.V. Costanzo observed some thirty years ago that 'in this international, interlinguistic sense, *Finnegans Wake* is still very much a Work in Progress. Joyce's book continues to grow, to project itself beyond the embryonic stage of English, to create itself anew from the fresh material of other languages' (1972: 235–6). *Polyglot Joyce* attempts to apply this insight to Joyce's writing as a whole.

In the planning of this project, two separate questions quickly arose, both dealing with matters of reading: the first was how best to envisage an overall descriptive mapping of the polyglot Joyce macrotext as constituted by all existing linguistic versions; the second was how best to explore the possibilities of a transtextual reading of selected portions of it. The attempt to respond to these two questions provides the twin organizing emphases of the book.

We do not need to stray into the thickets of specialized literary systems theory to see the advantages of construing the Joyce macrotext as a particular type of literary *system*, as already suggested above, that is itself constituted by an indefinite number of other intersecting literary systems. The macrosystem, that is to say, is itself constituted by an aggregation of interactive subsystems or microsystems operating in a variety of ways. The notion that 'literature' can be seen as simultaneously constituting both a system of systems and a single system among other cultural systems goes back to the Russian formalists of the 1920s. In this view, literary works are produced, received, understood, and evaluated both as particular literary systems in themselves and as just one element of one particular larger literary system or another – or of several at once. *Ulysses*, for example, can be and has been read by different readers as functioning in particular ways that may have surprisingly little similarity to each other but are all nonetheless intimately related to each other by the fact that they all indisputably also relate to

the text called *Ulysses*. The sum of these interactions between the various readings and counterreadings of the 'same' text *and* the changes that the text 'itself' undergoes as it is exposed to each of these readings in turn can be thought of as the '*Ulysses* system,' which is of course just one component subsystem of the 'Joyce system.' Over the course of time, *Ulysses* may be incorporated, positively or negatively, into new systems ('postmodernist writing') or may disappear from others ('the pornographic novel'). The larger literary systems to which *Ulysses* may be seen at various times as belonging will in turn be seen at various times as belonging themselves to even larger cultural, sociological, and political systems, and so on.

Polyglot Joyce explores what in one sense is thus just one particular subsystem (and for many readers not even a particularly important subsystem) of the overall Joyce system. This subsystem, constituted by Joyce's writings and their international translations, is itself also composed of further constituent systems, of course, for there exist many translations of, say, *Dubliners* and of each of the other major works; there is the corpus of French translations (of each and of all of them) as well as the corresponding bodies of German, or Italian, or Japanese translations; and in a number of languages there are early, 'naive,' translations as well as second- or third-generation translations of much greater sophistication, drawing on decades of increasingly detailed international study of Joyce's literary output. Each one of these subsystems of a subsystem in principle constitutes an independent field of knowledge, a potential field of specialized study calling in principle for its own particular types of expertise – including linguistic expertise, for no single investigator (and certainly not the present one) can pretend to competence in more than a handful of the different languages (and thus also further systems) involved. The current undertaking is based on an assumption that worthwhile results may nonetheless arise from an attempt to explore the particular literary system constituted by the sum of these in many cases inevitably unreadable parts.

We therefore begin with a group of four chapters (Part One: Macro-textual Joyce) that explore strategies for describing the overall macro-system constituted by Joyce's texts in translation. Chapter 1 charts in summary fashion three different types of systems whose interaction is clearly the key constituent of the polyglot macrosystem. These are, first, the multilingual *chronological system*; second, a number of key individual *language systems*; and third, a number of key individual *text systems*. The chronological system consists in principle of the entire set

of Joyce's literary texts and their existing translations in all languages; a particular language system is constituted by all of Joyce's texts available in that language; and a particular text system is constituted by an individual Joyce text and all its translations.¹⁰ Building on the initial presentation of this systemic interaction, chapter 2 turns to an examination in some detail of the development of one particularly important language system, namely French Joyce; chapter 3 turns for comparative purposes to a (somewhat less detailed) survey of the corresponding German and Italian Joyce systems; and chapter 4 explores some particularly striking individual features of other important language systems, while focusing primarily on two particular text systems, namely *Ulysses* and *Finnegans Wake*.

The second major objective is to consider some of the implications of the polyglot *system* regarded as a single, complex multilingual *text*. The book thus focuses in turn, as the subtitle has it, on two quite different but complementary 'fictions of translation': the earlier chapters focus, as one might say, on macrotextual mapping and the configuration of a multilingual system, while the later chapters focus on transtextual reading and the transfiguration of a multilingual text. Chapter 5 leads into this discussion (Part Two: Sameness and Difference) by examining various kinds of interpretive redirection necessitated by translators' efforts to negotiate the multiple differences between individual languages and cultures; chapter 6 develops it by examining a central question of transtextual reading, namely the degree to which reading strategies are potentially redirected by translated versions of particular titles. The remaining four chapters (Part Three: Transtextual Joyce) undertake a fairly sustained investigation of the practical possibilities of transtextual reading. The potential interest of the readings lies in the degree to which they succeed (or, of course, fail) in developing adequate if always partial strategies of response to texts that are at once all different (multiple translations of *Ulysses*, for example) and all the same (namely always *Ulysses*, variously read); their common aim is to explore the various ways in which the original text is always potentially extended (rather than distorted or diminished) by its individual and collective translations. Chapter 7 is therefore devoted to detailed analysis of just two sentences from *Dubliners*, namely its opening and closing sentences in multiple translations; chapter 8 similarly examines the opening and closing sentences of *Ulysses*; chapter 9 turns to the special challenges involved in transtextual readings of *Finnegans Wake*; and chapter 10 develops that topic by including consideration of Joyce's own practice

as a translator in French and Italian versions of the opening sentences of *Anna Livia Plurabelle*.

Three concluding points need to be made with regard to the experiment of the later chapters in attempting to read across languages. The first is the central importance of the positionality (or situatedness) of the reader in this (as in any) act of reading. I read as a native speaker of English, one who has acquired a reading knowledge of each of the other languages involved at different times, under different circumstances, to different degrees, and with different degrees of eventual competence. My reaction to a particular literary effect in any of these acquired languages will not necessarily always be shared by a native speaker of it. This potential disagreement does not diminish the value of the translingual experiment, however, since the same or similar restrictions would also necessarily hold for any other investigator of any other linguistic background. The second is the element of arbitrariness resulting from the particular choice (*any* particular choice) of languages considered. Naturally I concentrate on those I know better; if my linguistic abilities (and disabilities) had led me to focus instead on a different group of languages, it is entirely probable that the individual results obtained would be significantly different. This, however, does not diminish the value of the experiment either, for all readers bring a particular set of abilities and disabilities to any text they attempt to read, with corresponding effects on their reading. The third, combining the first two, is that I have frequently resorted for argument's sake to translating particular points of translation back into English in discussing (or even attempting to 'explain') particular (alleged) effects. In principle, every single occurrence of this practice is of course suspect, even if likewise theoretically exculpated by the same mitigating factors. *Caveat lector.*

Part One

Macrotextual Joyce

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1

Polyglot Joyce

We will begin, then, by undertaking a general characterization of the worldwide polyglot Joyce system, in broad outline and from three different but complementary perspectives. First, we will proceed *chronologically*, charting the year-by-year growth of the multilingual system over just its first few decades – a necessary restriction for reasons of space – as it develops from an initially monolingual English-language system to one that includes at least forty different languages a century later. Second, we will examine the system in terms of its individual constituent *languages*, looking at which languages have been more actively and less actively represented in the growth of the system. Third, we will move to a very brief consideration of the comparative fortunes of individual Joyce *texts* in the collection of languages that together constitute the polyglot Joyce system.

A general disclaimer is probably in order at this point. The purpose of the threefold approach is to suggest general trends rather than to provide exhaustive statistics. While every effort has of course been made to ensure accuracy in the following presentation, it has frankly not been possible to examine at first hand every single translation in every single language (and certainly not in their often multiple editions), and mistakes of detail will therefore almost inevitably have crept in. Their number, however, is unlikely to be large enough to distort significantly the general trends outlined below.

Moreover, the threefold procedure employed will inevitably involve both some degree of factual repetition and, in the interests of brevity, a certain lack of rhetorical excitement. Readers intolerant of either or both of these failings – or of the necessarily somewhat desiccated presentation – should feel free at all points to proceed directly to the less schematic presentation of chapter 2.

The Chronological System

Let us therefore turn first to an outline sketch of the overall chronological (and to at least some extent also, if only by implication, the geographical) lines of development of the multilingual Joyce system from its beginnings to the end of the 1940s, the decade in which Joyce himself died. In order to keep the presentation within manageable limits, we will concentrate primarily on publications in book form and confine ourselves (with a very few exceptions) to looking at the first appearance of individual translations of Joyce's work – though noting also, of course, the appearance of Joyce's individual works in their original language.¹

The Joyce system remained a purely English-language one during its first fifteen years. Joyce's first stories and poems appeared in minor Irish journals in 1904, and his first slim book, *Chamber Music*, appeared in London in 1907. *Dubliners*, after a series of intensely frustrating delays for Joyce, was eventually published in London in 1914 and in New York in 1916. After serial publication in *The Egoist* in London in 1914–15, *A Portrait of the Artist as a Young Man* appeared in book form in New York in December 1916 and in London shortly afterwards, and in May 1918 *Exiles* also appeared in New York and London. After incomplete serial publication in *The Little Review* in the United States (1918–20) and in *The Egoist* in Britain (1919), *Ulysses* finally saw the light of day in Paris in February 1922, and in April 1924 the first fragment of *Work in Progress* was likewise published in Paris in the *Transatlantic Review*. By that time, however, the Joyce system was already becoming an increasingly polyglot one.

The 1920s

The first step into a foreign language occurred in March 1919, when a German translation of *Exiles* by Hannah von Mettal appeared in Zurich; the second when Carlo Linati's Italian translation of the same play appeared in a Milan journal in 1920; and the third when *Portrait* appeared in Ebba Atterbom's Swedish translation in 1921. The fact that Joyce had become a resident of Paris by this time no doubt contributed to a vigorous French interest: five of the stories from *Dubliners* appeared in French translation in different journals in 1921 and 1922, two of them translated by Yva Fernandez, two by Hélène du Pasquier, and one by Jacques-Paul Reynaud. Ludmila Savitsky's French version of *Portrait*

appeared in Paris in 1924; and the first fragments of a French *Ulysses*, thirty-odd pages under the joint names of Auguste Morel and Valery Larbaud, appeared in a Paris journal in the same year. Fragments from *Ulysses* in Russian translation by V. Zhitomirskii appeared in a Moscow literary almanac in 1925, and in the same year a translation of the final page of *Ulysses* into Spanish by Jorge Luis Borges appeared in a journal in Buenos Aires, a modest but auspicious first step into both a new language and a new continent for the Joyce system.

The year 1926 saw the first complete French version of *Dubliners*, by Yva Fernandez and others, published in Paris. In the same year, two separate translations of *Portrait* appeared: a German version by Georg Goyert was published in Basel and a Spanish version by Dámaso Alonso, under a pseudonym, appeared in Madrid.

The year 1927 brought the appearance in English of *Pomes Penyeach*, published in Paris, and the beginning of an eleven-year serial publication in that city of *Work in Progress*, in the journal *transition*. Further episodes from the French *Ulysses*-in-progress also continued to appear in literary journals. A significant event of 1927 was the publication in Leningrad of E.N. Fedotov's Russian translation of *Dubliners*. The major event of the year, however, and the most significant event so far in the development of the polyglot Joyce system, was the appearance of a three-volume German version of *Ulysses*, translated by Georg Goyert and published in a limited private edition in Basel.

In 1928 *Anna Livia Plurabelle*, a chapter of what would eventually become *Finnegans Wake*, was published separately in book form in New York. In the same year Georg Goyert's German translation of *Dubliners* appeared in Basel. The following year, 1929, saw the appearance in book form of further fragments from *Work in Progress*, published in Paris as *Tales Told of Shem and Shaun*. It also brought the appearance, in Paris, of the long-awaited French *Ulysses*, translated by Auguste Morel and others with the assistance of Joyce himself. Later in the same year, a selection of poems from *Pomes Penyeach* appeared in Morel's translation in the Parisian journal *Bifur*. Further fragments of a Russian *Ulysses* appeared in anonymous translation in the Moscow journal *Literaturnaia gazeta*.

By the end of the 1920s, then, which also marked the end of the first decade of Joyce translations, his work could be read at least in part in French, German, Italian, Spanish, Swedish, and Russian as well as in English. *Portrait*, the most widely translated text so far, could be read in French, German, Spanish, and Swedish; *Dubliners* existed in French,

German, and Russian; *Exiles* was available in German and Italian; and even *Ulysses* was already to be had in both French and German translation. More Joyce texts had been translated into German than into any other language, with all four of the major Joyce texts to that date, while French (lacking *Exiles*) had three, and Italian, Russian, Spanish, and Swedish all had one text each. The first decade of translations, in other words, saw the Joyce translation system firmly centred on German and French, while four other languages were represented by a single major translation each.

The 1930s

Haveth Childers Everywhere, the next extract from *Work in Progress*, was published in Paris in 1930 and in London the following year. Goyert's 1927 German translation of *Ulysses* having proved very faulty, a revised edition was issued in 1930 in Basel. In the same year, in a surprising development, a four-volume Joyce set in Czech was published in Prague, the first three volumes devoted to a translation of *Ulysses* by L. Vymětal and Jarmila Fastrová, the fourth to a translation of *Portrait* by Staši Jílovská. The Joyce system also acquired a significant new linguistic dimension in 1930, when 'The Dead' appeared in Ichiro Ando's Japanese translation in Tokyo, while the following year, 1931, saw not only a complete Japanese *Dubliners*, by Tei Nagamatsu, but the first volume of a two-volume Japanese *Ulysses*, translated by Sei Ito and others and completed over the next three years.

The year 1931 also brought a Swedish *Dubliners*, translated by Emilie Kullman in Stockholm, and a Polish *Portrait*, translated by Zygmunt Allan in Warsaw. It also saw the journal publication in the *Nouvelle Revue Française* of the French translation of two long excerpts from *Anna Livia Plurabelle*, by a team including Samuel Beckett and Joyce himself. This was the first public indication that the outlandish language games of *Work in Progress*, considered completely unreadable by many, might be not only readable but even translatable. The following year, indeed, brought not only a translation of the same excerpts into Basic English by C.K. Ogden, published in Paris in the journal *transition*, but also a complete Czech *Anna Livia Plurabelle*, the work of M. Weatherall and others, published in Prague. The next extract from *Work in Progress*, *Two Tales of Shem and Shaun*, also appeared in London in 1932.

The increasing interest of Joyce's work for Japanese readers was confirmed when a Japanese *Portrait*, by Matsuji Ono and Tomio Yokobori,

also appeared in 1932. Even more surprisingly, the same year already brought the first volume of a second Japanese *Ulysses*, translated this time by Sohei Morita and a team of collaborators; the complete translation appeared in five small paperbound volumes, published in Tokyo, over the next three years. In 1933 three separate Japanese translations of Joyce's poems appeared: *Chamber Music* translated by Chika Sagawa; *Pomes Penyeach* by Chiaki Kitamura; and a collection translated by Junzaburo Nishiwaki containing selections from both of these and also from *Anna Livia Plurabelle*.

Two further versions of *Dubliners* also appeared in 1933, a Czech translation by Josef Hruša in Prague and an Italian translation by Annie and Adriano Lami in Milan. In comparison with such languages as Czech and Japanese, the Italian entry into the Joyce system had been slow until this point, with the single early exception of *Exiles*. In 1933, however, not only *Dubliners* but also *Portrait* appeared in Italian, the latter translated by Cesare Pavese and published in Turin. The Joyce system also acquired a rather surprising new language (and another new geographical dimension) in 1933, when an anonymous translation into Urdu of an excerpt from 'The Boarding House' appeared in a journal in Lahore, India.

The Mime of Mick, Nick and the Maggies was published in The Hague in 1934, and in the same year the first legal American publication of *Ulysses* was undertaken by Random House of New York. A selection of stories from *Dubliners*, translated into Italian by Amalia Popper Risolo, Joyce's former student, appeared in Trieste in 1935. Valentin Stenich, meanwhile, translated two excerpts from *Ulysses* into Russian in 1934 and 1935, and several chapters from *Ulysses*, anonymously translated by various hands, also appeared in Russian translation in the Moscow journal *Internatsionalnaia literatura* between 1934 and 1940. The first British edition of *Ulysses* was published in London by Bodley Head in 1936, as were the *Collected Poems* in New York.

Storiella As She Is Syung was published in London in 1937, in which year a Spanish *Exiles*, by A. Jiménez Fraud, also appeared in Buenos Aires. The same year also brought two further 'second-generation' translations: just five years after the appearance of the first Japanese *Portrait*, a second version, by Kozaburo Nabara, was published in Tokyo; and ten years after the first Russian *Dubliners*, a second, translated by I.A. Kashkin, appeared in Moscow. The year 1937 also saw another somewhat surprising new language enter the system, with the appearance of Lithuanian translations, by Juozas Miltinis, of two stories

from *Dubliners*; a third story was translated into Lithuanian by Augustinas Voldemaras in 1939.

In May 1939, bringing the Joycean 1930s to a resounding conclusion, *Finnegans Wake* was published simultaneously in London and New York. By the end of this second decade of Joyce translations, five new languages had entered the system – Czech, Japanese, Polish, Lithuanian, and (if only in a single brief extract) Urdu – bringing the total number of languages now represented to eleven. If German and French were the predominant languages during the 1920s, two of the new arrivals, Japanese and Czech, took over that role in the 1930s. Japanese was extraordinarily active during this decade, producing two separate translations of both *Portrait* and *Ulysses* as well as translations of *Dubliners*, the poems, and excerpts from *Anna Livia Plurabelle*; while Czech produced translations of *Dubliners*, *Portrait*, *Ulysses*, and *Anna Livia Plurabelle*. Among the other languages represented, Italian added *Portrait* and *Dubliners* to its existing translation of *Exiles*; Swedish added *Dubliners* to its existing *Portrait*; Spanish added *Exiles* to its existing *Portrait*; Russian produced a second version of *Dubliners* and excerpts from *Ulysses*; Polish produced a *Portrait*; French added excerpts from *Anna Livia Plurabelle*; and German acquired a new and improved edition of *Ulysses*.

By the end of the 1930s, *Dubliners* could be read in translation in eight different languages (with a choice of two different Russian versions); *Portrait* likewise in eight (with a choice of two different versions in Japanese); and *Exiles* in three. Complete translations of *Ulysses* existed in French, German, Czech, and Japanese (with two different versions), and it could be read at least in excerpts in Russian. *Anna Livia Plurabelle* could be read in excerpts in French and Japanese, and in its entirety in Czech, and *Chamber Music* and *Pomes Penyeach* could now also be read in Japanese as well as English.

The 1940s

Joyce's own translation into Italian (with Nino Frank and Ettore Settanni) of extracts from *Anna Livia Plurabelle* appeared in the Roman journal *Prospettive* in 1940. The same year saw the first volume of a second Japanese *Dubliners*, by Ichiro Ando.

On 13 January 1941 Joyce died of a perforated ulcer in Zurich. In the same year Ove Brusendorff's Danish *Portrait* was published in Copenhagen, and an anonymous Spanish translation of 'The Dead' appeared in Barcelona. A Danish *Dubliners*, also by Ove Brusendorff,

appeared in 1942, as did a Spanish *Dubliners* by Ignacio Abelló. Marco Lombardi's Italian translation of *Chamber Music* appeared in Venice in 1943. In 1944, three years after Joyce's death, *Stephen Hero*, edited by Theodore Spencer, was published.

The year 1945 was a South American year, that continent reentering the Joyce system with three important translations: José Geraldo Vieira's Portuguese *Portrait*, published in Pôrto Alegre, Brazil; a second Spanish *Dubliners*, by Luis Alberto Sánchez, published in Santiago de Chile; and José Salas Subirat's Spanish *Ulysses*, published in Buenos Aires. Another new language made a modest entry to the system in 1945, with a Greek translation of a short extract from *Ulysses* by Zoe Carelle and others. The following year, 1946, was equally clearly a Scandinavian one, with a Finnish *Portrait* by Alex Matson published in Helsinki and a Swedish *Ulysses* by Thomas Warburton published in Stockholm.

A partial translation of *Dubliners* into Portuguese by Maria da Paz Ferreira also appeared in Lisbon in 1946, and Georg Goyert's partial German version of *Anna Livia Plurabelle* appeared in journals in Munich and Salzburg in the same year. Icelandic also entered the system in 1946 with a translation of 'A Little Cloud' by Ingólfur Pálmason, and a second brief excerpt from *Ulysses* appeared in Greek translation by Nikos Gabriel Pentzikis and Giorges Kitsopoulos. Hungarian entered the system in 1947 with a two-volume translation of *Ulysses* by Endre Gáspár in Budapest. Ludmila Savitsky's French version of *Stephen Hero* was published in Paris in 1948 (just four years after its appearance in English), and lively Scandinavian interest continued to be evident with both Niels Christian Brøgger's Norwegian *Portrait*, published in Oslo in 1948, and Mogens Boisen's Danish *Ulysses*, published in Copenhagen in 1949. The latter year also brought a second Italian *Dubliners*, by Franca Cancogni in Turin, and an Italian version of *Pomes Penyeach* by Alberto Rossi in Milan.

The primary geographical focus of the Joyce system in the 1920s, as we have seen, was western Europe, especially France and Germany; in the thirties the emphases shifted to Japan and eastern Europe; in the forties the emphases shifted once again, to South America and Scandinavia. During the 1940s, the third decade of Joyce translations, the predominant languages were Spanish (with *Ulysses* and two different translations of *Dubliners* as well as a separate translation of 'The Dead') and Danish (with *Dubliners*, *Portrait*, and *Ulysses*), while Portuguese, Norwegian, Finnish, Icelandic, and Hungarian entered the system (which had now expanded to sixteen different languages). Four

new versions of *Portrait* appeared (Danish, Norwegian, Finnish, Portuguese); five new versions of *Dubliners* (Danish, Italian, Japanese, two in Spanish, and selections in Portuguese); and four new versions of *Ulysses* (Danish, Swedish, Spanish, and Hungarian). Second translations of one text, *Dubliners*, appeared in Spanish, Italian, and Japanese. *Chamber Music* and *Pomes Penyeach* appeared in complete translations for the first time in a western European language, both of them in Italian, while *Stephen Hero* also appeared in translation for the first time, in French. *Anna Livia Plurabelle* appeared in two new partial translations, Italian and German.

By the end of the 1940s, after thirty years of Joyce translations, *Portrait* could be read in a total of twelve different languages other than English; *Dubliners* in eleven (if we include a partial Portuguese version); and *Ulysses* in nine (if we include a partial Russian version). Translations from *Anna Livia Plurabelle* existed in a total of five different languages, *Exiles* still had translations in three, and both *Chamber Music* and *Pomes Penyeach* could now be found in both Italian and Japanese versions. The most recent of Joyce's texts to appear, the posthumous *Stephen Hero*, could already be read in French as well as English.

1950–2000

We will break off our chronological account more or less arbitrarily at the year 1950, by which time the polyglot Joyce system, as we have seen, was already flourishing. The next half-century saw it multiplying exponentially, and a continued year-by-year account at this point would quickly grow both unmanageable and tedious. Suffice it to say that by the year 2000, if I have managed to count correctly, the overall system had expanded to a total of at least forty languages in addition to English. *Dubliners* could be read in a total of thirty-seven different languages other than English; while *Ulysses* could be read in thirty-two; *Portrait* in thirty-one; and *Exiles* in fourteen. Even *Finnegans Wake* could be read in its entirety in French, German, and Japanese (joined by Dutch in 2002), while significant fragments (including *Anna Livia Plurabelle*) could be read in at least ten further languages.

Language Systems

Let us now turn to individual language systems, first briefly characterizing each of the more active western European languages, then turning

to eastern European and finally to non-European languages, each of them a contributory subsystem of the overall polyglot system.

Western European Languages

After English, German and French may fairly be called the two founding languages of the multilingual Joyce system. Of the two, German got off to a rather faster start, producing translations of all four of Joyce's then available major texts between 1919 and 1928, French producing translations of three of them between 1924 and 1929.

The earliest translation of any Joyce text in any language was the German version of *Exiles* by Hannah von Mettal in 1919. Over the space of just three years, Georg Goyert then also went on to produce German versions of *Portrait* in 1926, *Ulysses* in 1927, and *Dubliners* in 1928. All four of these texts were later replaced by other translations, *Exiles* first by Friedrich Kremer in 1956, then by Klaus Reichert in 1968; *Portrait* by Reichert in 1972; *Ulysses* by Hans Wollschläger in 1975; and *Dubliners* first by Dieter Zimmer in 1969 and then by Harald Beck in 1994. *Dubliners* was also partially translated by Harald Raykowski in 1992. German thus has three complete versions and one partial translation of *Dubliners*; three versions of *Exiles*; and two versions of both *Portrait* and *Ulysses*. Translations from *Anna Livia Plurabelle* were prepared first by the indefatigable Georg Goyert in the early 1930s (though not appearing – and then only partially – until 1946), then by Wolfgang Hildesheimer in 1969, and finally by Hans Wollschläger in 1970. A volume of collected fragments from *Finnegans Wake* in German, edited by Klaus Reichert and Fritz Senn and translated by various hands, appeared in 1989, and in 1993 German became only the second language (after French) to boast a complete *Finnegans Wake*, realized after seventeen years of work by Dieter Stündel. A new German translation of 'Penelope' by Harald Beck appeared in 2001.

French versions of Joyce's works began to appear in the mid-1920s, beginning with *Portrait* in Ludmila Savitsky's translation in 1924 and *Dubliners* in the translation of Yva Fernandez, Hélène du Pasquier, and Jacques-Paul Reynaud in 1926. These translations were followed shortly by Auguste Morel's *Ulysses* in 1929, completed under the supervision of Stuart Gilbert, Valéry Larbaud, and Joyce himself and widely regarded as a model by later translators in other languages. The earliest translated extracts from *Finnegans Wake* in any language were those from *Anna Livia Plurabelle* translated into French in 1931 by Samuel Beckett

and others, again under the supervision of Joyce himself; the first major (if still very partial) translation from the *Wake* in any language was André du Bouchet's 1962 collection of extracts in French translation entitled *Finnegans Wake: Fragments*; and the first complete translation of *Finnegans Wake* in any language, by Philippe Lavergne in 1982, was also in French. *Exiles*, on the other hand, was a late arrival in French, Jenny Bradley's translation not appearing until 1950, more than thirty years after the German version. Other than *Finnegans Wake* to the degree just described, and Jacques Aubert's 1982 revision of Savitsky's *Portrait*, it is worth noting that until 2004 *Dubliners* was the only Joyce text of which there was more than one version in French: it was retranslated by Jacques Aubert in 1974 and again by Benoît Tadié in 1994, in which year a partial translation by Pierre Nordon also appeared. In 2004, a team of translators under the direction of Jacques Aubert provided a new French *Ulysses*, a full seventy-five years after Morel's.

Italian produced an early translation of *Exiles* in 1920, by Carlo Linati. Translations of both *Dubliners* and *Portrait* appeared in 1933, the former by Annie and Adriano Lami, the latter by Cesare Pavese, and in both cases several years later than in either German or French. The first Italian *Ulysses* appeared with even greater delay, Giulio de Angelis's translation not appearing until 1960, more than three decades after both the German and the French versions. *Portrait* found three further Italian translators, with versions by Marina Emo Capodilista in 1973, Bruno Oddera in 1980, and Massimo Marani in 1995. *Exiles* was translated twice more, by Ornella Trevisan in 1982 and Carla de Petris in 1992; and *Ulysses* was retranslated by Bona Flecchia in 1995 – though her translation unfortunately had to be withdrawn from circulation almost immediately after publication as the result of a copyright dispute. The most extraordinary aspect of the Italian Joyce system, however, is the almost obsessive fascination with *Dubliners*, of which there are no fewer than eleven different complete translations: the Lamis' version of 1933 was followed by successive translations by Franca Cancogni in 1949, Margherita Ghirardi Minoja in 1961, Maria Pia Balboni in 1970, Marina Emo Capodilista in 1973, Marco Papi and Emilio Tadini in 1976, Attilio Brilli in 1987, Francesco Franconeri in 1993, Daniele Benati in 1994, and both Massimo Marani and Gian Luca Gueneri in 1995. Two fragments from *Anna Livia Plurabelle* translated by Joyce himself with the assistance of Nino Frank and Ettore Settanni appeared in Italian in 1940. Some fifty pages of selected fragments from *Finnegans Wake* translated by J. Rodolfo Wilcock appeared in 1961, while Luigi Schenoni produced

Italian translations of the first four chapters in 1982 and of 'Anna Livia Plurabelle' in 1996 and was to produce the first ten chapters by 2004 (1999, 2001, 2004).

Other than a few sentences in a 1924 article by Antonio Marichalar and a single-page excerpt from *Ulysses* translated in 1925 by Jorge Luis Borges, the first Joyce text to appear in Spanish was *Portrait*, translated in 1926 (under a pseudonym) by Dámaso Alonso. Anonymously translated individual stories from *Dubliners* appeared in Mexico City in 1928, 1930, and 1932. A Spanish *Exiles* appeared in 1937 in A. Jiménez Fraud's version, followed in turn by Ignacio Abelló's *Dubliners* in 1942 and José Salas Subirat's *Ulysses* in 1945. Dámaso Alonso's translation has continued unchallenged as the only Spanish *Portrait*, but *Dubliners* has been translated four more times, by Luis Alberto Sánchez in 1945, by Oscar Muslera in 1961, by Guillermo Cabrera-Infante in 1972, and by Eduardo Chamorro in 1993. *Exiles* also found three further translators – Osvaldo López-Noguerol in 1961, Javier Fernández de Castro in 1970, and Fernando Toda in 1987 – thus giving Spanish more versions of Joyce's play than exist in any other language. A second Spanish *Ulysses* was produced by José María Valverde in 1976. Fragments from *Finnegans Wake* were rendered into Spanish by Ricardo Silva-Santisteban in 1971 and 1982 and by Salvador Elizondo in 1992. A Spanish *Anna Livia Plurabelle*, by Francisco García Tortosa and others, also appeared in 1992, and an abridged and adapted version of *Finnegans Wake* by Víctor Pozanco appeared in 1993. A third Spanish *Ulysses*, translated by Francisco García Tortosa and María Luisa Venegas, appeared in 1999.

The first Portuguese Joyce translation was José Geraldo Vieira's version of *Portrait*, published in Pôrto Alegre (Brazil) in 1945, followed quickly by a partial translation of *Dubliners* by María da Paz Ferreira in Lisbon in 1946. *Ulysses* appeared in Antônio Houaiss's translation in Rio de Janeiro in 1966, while *Exiles* was not translated until 1987, by João Palma-Ferreira in Lisbon. *Dubliners* was translated three further times, by Virgínia Motta in Lisbon in 1963, by Hamilton Trevisan in Rio de Janeiro in 1964, and by José Roberto O'Shea in São Paulo in 1993; while *Portrait* was translated twice again, by Alfredo Margarido in Lisbon in 1960 and by Bernardina Silveira Pinheiro in São Paulo in 1992. *Ulysses* was translated for a second time by João Palma-Ferreira in 1989, in Lisbon. The first Portuguese translations from *Finnegans Wake*, by Augusto and Haroldo de Campos, appeared in the *Jornal do Brasil* in São Paulo in December 1957; five years later, in 1962, these fragments and others by the same translators appeared in São Paulo in book form as

Panaroma do Finnegans Wake. The first fascicle of a promised complete Portuguese translation of *Finnegans Wake*, by Donald Schüller, appeared as *Finnicius Revém* in Pôrto Alegre in 1999.

Among the other languages of the Iberian peninsula, Catalan, Galician, and even Basque have all entered the Joyce system. Galician was the first to do so, in 1926, with a translation of excerpts from 'Ithaca' and 'Calypso' by Ramón Otero Pedrayo. Catalan is the best represented of the minor peninsular languages, with translations of *Portrait* (1967) by María Teresa Vernet, both *Ulysses* (1981) and *Dubliners* (1988) by Joaquim Mallafrè, and *Exiles* (1989) by Joan Soler i Amigó. Galician produced two Joyce translations in the 1990s, *Dubliners* by Débora Ramonde and others in 1990 and *Portrait* by Vicente Araguas in 1994. Finally, Basque, unrelated linguistically to the other peninsular languages, but belonging both geographically and culturally to the Iberian sphere, produced translations of *Portrait* in 1992 and *Dubliners* in 1999, both by Irene Aldasoro.

Moving northwards, Dutch has just one version of *Dubliners*, but two each of *Portrait*, *Exiles*, and *Ulysses*. *Portrait* was the first Joyce text to appear in Dutch, translated by Max Schuchart in 1962. Rein Bloem's version of *Dubliners* followed in 1968, and John Vandenberg's *Ulysses* in 1969. Gerardine Franken and Leo Knuth produced a second Dutch *Portrait* in 1972 and followed it two years later with a translation of *Exiles*. Both *Exiles* and *Ulysses* appeared for the second time in Dutch in 1994, the former translated by Geert Lernout and the latter by Paul Claes and Mon Nys. A complete Dutch *Finnegans Wake*, translated by Robbert-Jan Henkes and Erik Bindervoet, appeared in 2002.

Among the Scandinavian languages, Swedish has led the way with the earliest translations of *Dubliners*, *Portrait*, *Exiles*, *Ulysses*, and *Anna Livia Plurabelle* alike. Ebba Atterbom's Swedish *Portrait* of 1921 was the first translation of that text in any language (not just in Scandinavia), Emilie Kullman produced a Swedish *Dubliners* in 1931, and Thomas Warburton added a Swedish *Ulysses* in 1946. Even *Exiles*, which did not appear in Swedish until 1995, in Olov Jonason's version, is still the earliest (and to date only) Scandinavian translation. *Dubliners* was translated again in 1956, by Thomas Warburton, and *Portrait* was retranslated in 1988, by Tommy Olofsson. A Swedish version of *Anna Livia Plurabelle*, by Mario Grut, appeared in 2001, and a Swedish version of 'The Ondt and the Gracehoper,' by the same translator, appeared in 2002.

Among the other Scandinavian languages, Danish made a solid entry

into the Joyce system in the 1940s, Ove Brusendorff translating both *Portrait* in 1941 and *Dubliners* the following year, while Mogens Boisen's *Ulysses* appeared in 1949. Only *Dubliners* has so far had a second Danish translation, by Anne Marie Bjerg in 1988. The first Norwegian translation also appeared in the 1940s, namely Niels Christian Brøgger's *Portrait* of 1948, but *Dubliners* did not appear in that language until 1974 and *Ulysses* until 1993, translated in both cases by Olav Angell. *Portrait* is the only text to have had a second Norwegian translation, by Herbert Svenkerud in 1993. Sigurður Magnússon translated *Dubliners* into Icelandic in 1982, followed it ten years later with *Ulysses*, and in 2000 also produced an Icelandic version of *Portrait*.

Finally, to return to those western fringes of Europe that gave birth to Joyce and the Joyce system in the first place, the Irish language, unsurprisingly, entered the system only in the 1980s, first with a version of 'Eveline' by Seán Ó Maolbhríde in 1982, then with *Ulysses* by James Henry and others (1986–92). Henry also subsequently translated *Portrait* (1993–6) and finally, in 1997, 'The Dead.'

Eastern European Languages

Russian was the first eastern European language to produce a translation of Joyce, *Dubliners* being translated by E.N. Fedotov as early as 1927. Excerpts from *Ulysses* by Valentin Stenich appeared in 1934 and 1935, and two stories from *Dubliners*, translated by N. Daruzes, appeared in a Moscow journal in 1936. Several chapters from *Ulysses*, anonymously translated by various hands, also appeared in the journal *Internatsionalnaia literatura* between 1935 and 1940, and a second translation of *Dubliners*, by I.A. Kashkin, appeared in 1937. Joyce was by then officially considered politically undesirable, however, and no further translation of any of his works appeared over the next three decades. A third translation of *Dubliners*, by M. Bogoslovskaja-Bobrova and others, appeared in 1982. A first Russian *Portrait*, by Viktor Frank, appeared in Italy rather than Russia, undated but published about 1968. A second, by M. Bogoslovskaja-Bobrova, which had been completed as early as the 1930s, appeared in a Russian literary journal in 1976, eventually appearing also in book form only in 1993, at which point it was quickly followed by a third version, by V.M. Tolmachev, in 1995. The first complete translation of *Ulysses*, by Victor Khinkis and Sergei Khoruzhii, was serialized in the periodical *Inostrannaia literatura* in 1989 before eventual publication in book form in 1993. A Russian *Exiles*, by A.

Doroshevich, also appeared in 1993, in the journal *Diapazon*, and a partial translation of *Finnegans Wake*, by Andri Volkhonskii, appeared in 2000.

Czech was also a surprisingly early – and surprisingly vigorous – entry to the system, producing in 1930 both a *Portrait*, by Staši Jílovská, and a *Ulysses*, by L. Vymětal and Jarmila Fastrová. A complete *Anna Livia Plurabelle*, translated by M. Weatherall and others, followed in 1932, only a year after the first partial translation into French was organized by Joyce himself, and in 1933 a first Czech *Dubliners* was produced by Josef Hruša. *Dubliners* appeared twice more in Czech versions, first by Zdeněk Urbánek in 1959, then by Aloys Skoumal in 1988. Skoumal was also responsible for a second Czech *Ulysses* in 1976 and a second Czech *Portrait* in 1983.

Polish also produced an early *Portrait*, by Zygmunt Allan in 1931. There appears to have been no further activity until 1958, when Kalina Wojciechowska's *Dubliners* appeared, followed in 1959 by Jerzy Strzetelski's Polish versions of brief excerpts from *Anna Livia Plurabelle*. Maciej Słomczyński produced translations of *Ulysses* in 1969, *Anna Livia Plurabelle* in 1985, and *Exiles* in 1995.²

Non-European Languages

Among non-European languages, Japanese, Korean, and Chinese are the most prominent in Joycean terms. Japanese in particular made a very early and very strong entry into the Joyce system – and has continued to be one of its areas of greatest activity.

A Japanese *Dubliners* by Tei Nagamatsu appeared in 1931, as did the first volume of a two-volume Japanese *Ulysses*, translated by Sei Ito and others and completed over the next three years. *Portrait* was translated the following year by Matsuji Ono and Tomio Yokobori. *Dubliners* found two later Japanese translators, namely Ichiro Ando in 1940–1 and Yoshihide Iijima in 1955. *Ulysses* likewise had two further translations, the first of them, by Sohei Morita and others, beginning to appear as early as 1932, and the second, by Saiichi Maruya and others, appearing in 1964. Perhaps the most noteworthy aspect of the Japanese Joyce system, however, is the number of translations of *Portrait*: the first translation of 1932 was followed by no fewer than six others, namely by Kozaburo Nabara in 1937, Yoshihide Iijima in 1955, Kazuo Nakabashi in 1956, Ebiike Toshiharu in 1967, Saiichi Maruya in 1969, and Reiji Nakawa in 1972. *Exiles*, on the other hand, has had just a single Japa-

nese translation, by Naoya Uchimura in 1954. The earliest fragments from *Anna Livia Plurabelle* appeared in 1933, translated by Junzaburo Nishiwaki. The first three chapters of *Finnegans Wake*, translated by Yukio Suzuki, appeared in 1971. Further fragments from the *Wake* by Kyoko Ono and others appeared in 1978 (see Maruya 1978), and in the early nineties a complete translation by Naoki Yanase appeared in two volumes (1991–3). As of early 1998, another new translation of *Ulysses* into Japanese was reportedly under way.³

After Japanese, Korean has been the most active Joycean language outside of Europe. *Portrait* was both the first Joyce text to be translated, and, as in Japanese, has also been the most translated text in Korean: a first version by Yeo Seong-gi appeared in 1959, a second by Pak Shi-in in 1960, a third by Yong-gyum Nah in 1982, and a fourth by Chong-keon Kim in 1988, in the framework of his six-volume edition of Joyce's collected works in Korean translation. *Ulysses* was the second text to be translated, by Chong-keon Kim in 1968. *Dubliners*, translated by Kim Byeong Cheol, followed in 1977; was translated again by the tireless Chong-keon Kim in 1988; for a third time by Seon-Ju Jin in 1992; and for a fourth time by Kim Chong Hwan and Song Un Ee in 1994. *Exiles* was translated by Seon-Ju Jin in 1975, and Chong-keon Kim translated *Anna Livia Plurabelle* in 1985.

Chinese entered the Joyce system almost forty years later than Japanese, and ten years later than Korean. An anonymous Chinese *Dubliners* appeared in 1969 and a Chinese *Portrait* by Wenbin Li and Dengxin Li in 1975. Both texts were translated again by Du Ruo-zhou in 1990. All of these translations appeared in Taipei. The greatest excitement in the Chinese Joyce world so far occurred in the early 1990s, when two competing translations of *Ulysses* appeared within months of each other: the two volumes of Jin Di's version appeared in Taipei in 1993 and 1996 respectively, while a three-volume version by Xiao Qian and Wen Jieruo was published in Nanjing in 1994.⁴

Text Systems

Of all Joyce's texts, *Dubliners* has been the most translated – to date, and if my information and calculations are correct, no fewer than seventy-two separate times, into a total of thirty-seven different languages. Of these languages, thirteen are western European (with thirty-six translations altogether), fourteen are eastern European (with twenty-one translations), and ten are Asian (with fifteen translations).

Numerically, Italian leads all other languages by far in the intensity of its interest in *Dubliners*, with no fewer than eleven different complete translations to date. Spanish has five; Portuguese and Korean four; French, German, Japanese, Russian, and Czech have three each; Swedish, Danish, Greek, and Chinese have two each; and twenty-five further languages all have one translation each. The first languages into which *Dubliners* was translated were French (Fernandez 1926a), Russian (Fedotov 1927), and German (Goyert 1928), followed within a few years by Japanese (Nagamatsu 1931), Swedish (Kullman 1931), Czech (Hrůša 1933), and Italian (Lami/Lami 1933).⁵

Portrait has been translated fifty-three separate times, into a total of thirty-one different languages. Of these languages, thirteen are western European (with twenty-two translations), twelve are eastern European (with fifteen translations), and six are Asian (with sixteen translations, seven of them in Japanese). Numerically, Japanese leads all other languages by far, with its seven different translations of *Portrait*; Italian and Korean have four each; Portuguese and Russian have three; German, Czech, Norwegian, Dutch, Swedish, and Chinese all have two each; and twenty further languages have one translation each. The first languages into which *Portrait* was translated were Swedish (Atterbom 1921), French (Savitsky 1924), German (Goyert 1926), and Spanish (Alonso 1926).

Ulysses has been translated forty-three separate times, into a total of thirty-two different languages. Of these languages, twelve are western European (with seventeen translations, three of them in Spanish), thirteen are eastern European (with sixteen translations), and seven are Asian (with ten translations, three of them in Japanese). Japanese and Spanish both have three different translations of *Ulysses*; German, Czech, Hungarian, Italian, Portuguese, Dutch, Greek, and Chinese all have two each; and ten further languages have one translation each. The first languages into which *Ulysses* was translated were German (Goyert 1927), French (Morel 1929a), Czech (Vymětal/Fastrová 1930), and Japanese (Ito et al. 1931–4, Morita et al. 1932–5).⁶

Translated excerpts from what would eventually become *Finnegans Wake* appeared first in French (Beckett/Joyce 1931), then in Czech (Weatherall et al. 1932), Japanese (Nishiwaki 1933), Italian (Joyce/Settanni 1940), German (Goyert 1946), French again (du Bouchet 1950, Chastaing et al. 1951, du Bouchet 1957), Portuguese (Campos/Campos 1957), Polish (Strzetelski 1959), and Italian again (Wilcock 1961), before the first approaches to the task of a representative translation appeared.

Two of the latter then appeared in a single year, in French (du Bouchet 1962) and in Portuguese (Campos/Campos 1962).

The second generation of *Wake* translations began in the later 1960s, first in French (Lavergne 1967, 1968), then in German (Hildesheimer 1969, Wollschläger 1970) and Japanese, which produced a translation of the first three chapters (Suzuki 1971).⁷ The Joyce centenary year saw the publication of the first four chapters in Italian (Schenoni 1982) and the first complete translation in French (Lavergne 1982). The later 1980s and early 1990s brought major activity with book-length excerpts in German (Reichert/Senn 1989), Hungarian (Bíró 1992), and Spanish (García Tortosa 1992), an abridged adaptation also in Spanish (Pozanco 1993), and complete translations in both Japanese (Yanase 1991–3) and German (Stündel 1993). Luigi Schenoni produced an Italian version of ‘Anna Livia Plurabelle’ in 1996, and Mario Grut completed a Swedish translation of the same episode in 2001. Over the next several years Schenoni went on to produce an Italian version of the first ten chapters (1999, 2001, 2004). The opening fascicle of a second Portuguese translation of the *Wake*, by Donald Schüller, appeared in 1999, a partial Russian translation by Andri Volkhonskii appeared in 2000, and a complete Dutch *Wake*, by Robbert-Jan Henkes and Erik Bindervoet, appeared in 2002.

Complete translations of *Finnegans Wake* therefore exist, to summarize, in French, German, Japanese, and Dutch; promised complete translations are well under way in Italian and Portuguese; and fragmentary or abridged versions that can raise some claim to be representative of the whole exist in Hungarian, Spanish, and Russian. Of the component episodes or chapters of the *Wake*, the most popular with translators has always been ‘Anna Livia Plurabelle,’ which was first published in separate form in 1928, eleven years before the appearance of the complete *Finnegans Wake*. It has found translators – in addition to translators of the complete *Wake* – in French (Beckett/Joyce 1931), Czech (Weatherall et al. 1932), Japanese (Nishiwaki 1933), Italian (Joyce/Settanni 1940), German (Goyert 1946, Hildesheimer 1969, Wollschläger 1970), Polish (Strzetelski 1959, Słomczyński 1985), Korean (Kim 1985), Spanish (García Tortosa 1992), Italian (Schenoni 1996), and Swedish (Grut 2001).⁸

The three descriptive strategies employed above are just that: particular strategies employed for particular purposes. Their common overall purpose has been to suggest general trends rather than to provide exhaustive statistics, and they certainly do not provide answers for all

the questions that might be asked about the polyglot Joyce system as a whole. Very little attention, for example, was paid to what one might call the chronological thickening of the system as individual translations were and are reissued, in some cases with considerable frequency. Nor was any systematic attention paid to the number of copies in which particular translations were issued, where the variation can be between 200 copies (in the case of James Henry's Irish *Ulysses*) and 100,000 copies (in the case of the Chinese *Ulysses* of Xiao Qian and Wen Jie-ruo). These are questions whose exploration needs quite different approaches, however, and they are also not our primary concern here. In the next chapter we will turn to a descriptive strategy of a different sort, involving a much narrower focus and a much increased degree of magnification, namely a detailed account of one particularly important individual language system in the overall polyglot system, French Joyce.

2

French Joyce

A distinctive feature in the growth of the French Joyce system – unlike all other foreign-language Joyce systems with the limited exception only of Italian – is the degree to which Joyce himself was able to take a hand in shaping it.¹ Joyce arrived in Paris in July 1920 and lived there for almost twenty years, quickly becoming the centre of a loyal and highly supportive band of admirers. Among the most influential of these for Joyce's early fortunes both in France and abroad were the two booksellers Sylvia Beach and Adrienne Monnier, both of whom Joyce met very shortly after his arrival in Paris, and both of whom were to prove vigorous and powerful advocates throughout the twenties. It was Sylvia Beach who, in December 1920, first enlisted the help of Valery Larbaud, just one year older than Joyce but already an important force in Parisian literary circles, in propagating the fortunes of *Ulysses* in France (Beach 1950: 19). After Larbaud, at her urging, read the episodes published in serialized form in *The Little Review* in 1919 and 1920, he immediately became an enthusiastic promoter of the still-unfinished novel. Joyce was of course delighted, and the idea of an evening of readings from *Ulysses* in French translation, with an introductory lecture by Larbaud, was soon developed. Larbaud's well-publicized lecture, delivered to an audience of some 250 people on 7 December 1921 at Adrienne Monnier's bookshop, La Maison des Amis des Livres, and based partly on a schema provided by Joyce outlining the techniques and Homeric reference points of the novel, provided *Ulysses* with a crucial stamp of advance approval in the French critical world two months before its English-language original was scheduled to appear.

By the time that original was eventually published – on 2 February 1922, Joyce's fortieth birthday, under the imprint of Sylvia Beach's

bookshop, Shakespeare and Company – the first French translations of his earlier work had already begun to appear. Two months previously, in November 1921, ‘Eveline,’ translated by Hélène du Pasquier, had appeared in the journal *Les Écrits Nouveaux* – the first French translation of Joyce, to my knowledge, to appear in print. The same journal published her translation of ‘Araby’ a few days after the publication of *Ulysses*, and the March issue of the *Revue de Genève* contained a translation by Yva Fernandez of ‘A Painful Case.’ Larbaud’s lecture of December 1921 was published in the *Nouvelle Revue Française* in April, thus gaining Joyce a valuable *entrée* to the most prestigious literary journal in France. Jacques-Paul Reynaud’s translation of ‘The Sisters’ appeared in the journal *Intentions* in May, and the year ended with a translation of ‘A Little Cloud’ by Yva Fernandez in the December issue of *Les Écrits Nouveaux*.²

According to Philippe Soupault (1974), it was Larbaud who convinced Joyce and Adrienne Monnier, both of them somewhat sceptical at first, that a translation of *Ulysses* should be undertaken. ‘The success of the translations read at Larbaud’s séance,’ as Ellmann reports, ‘persuaded him that the book should be put into French, and he was eager to have Larbaud undertake the task’ (1982: 561).³ Larbaud, however, battle-weary from having just finished translations of Samuel Butler’s *Erewhon* and *The Way of All Flesh*, and eager to get on with his own writing, decided against undertaking the enormous task himself. He proposed instead the name of Auguste Morel, a young Breton writer who had recently translated Francis Thompson’s poems for Adrienne Monnier. Morel, when approached, proved to be willing on condition that Larbaud and Joyce would undertake to provide assistance where necessary. Agreement was reached, and in early 1924, after completing a number of outstanding commitments, Morel settled down to his task.⁴ As it turned out, he was to get a good deal more help than he had bargained for, for it soon became clear that Larbaud saw him less as the sole translator than as the foreman of a whole team of translators under his (Larbaud’s) direction.

While Morel was diligently proceeding with his labours on *Ulysses*, French translations first of *A Portrait of the Artist as a Young Man* and then of *Dubliners* saw the light. Even before Joyce arrived in Paris, his already indefatigable champion Ezra Pound had tried to persuade Jenny Serruys, a professional literary agent, to translate *Portrait*; she decided after only a few days’ consideration that she should withdraw, however, whereupon Pound approached the already well-established

translator Ludmila Savitsky. Ellmann, drawing on Savitsky's own account, describes the meeting: 'Madame Bloch-Savitsky was about to translate something else but Pound masterfully removed the other book, placed *A Portrait* in her hands, and said, "You must translate Joyce's book, and right away. There's nothing in the literature of the world today, and not much in the literature of the past, that is up to it"' (Ellmann 1982: 486).⁵

Savitsky, faced with such a weighty responsibility towards future generations, agreed without further demur to undertake the translation. The initial plan was to publish it serially in the journal *L'Action*; when this plan failed the *Mercure de France* was approached, but likewise to no avail; at length a contract was signed with Éditions de la Sirène in August 1921. Savitsky, by her own account, was surprised to find Joyce considerably less interested in the details of the translation than she had hoped for. She, for her part, evidently worked more slowly than Joyce in his impatience was happy with, but, again by her own account, she staunchly resisted his various attempts to hurry her (Savitsky 1943). The translation was eventually published in March 1924 as *Dedalus: Portrait de l'artiste jeune par lui-même*, a title suggested by Savitsky (and agreed to by Joyce) after the publisher had balked at her original title, *Portrait de l'artiste*. Joyce himself writes approvingly of the translation in a letter of 31 October 1925 to Dámaso Alonso, advising the latter (who was by then working on the early stages of a Spanish translation of *Portrait*) to follow Savitsky on questions of detail: 'I did not revise it but I helped the translator a good deal' (L 3: 129). Ellmann reports that the book 'was received with respect if not with enthusiasm by French reviewers' (1982: 561); Savitsky herself writes more flamboyantly of French responses to Joyce's work ranging from horrified indignation to unreserved admiration and of a similarly wide range of responses to her own translation (1943: 13).⁶

The translation of *Ulysses* was meanwhile moving forward, and in August 1924 the earliest printed excerpts from it appeared in the first issue of Adrienne Monnier's new journal, *Commerce*: fragments of 'Telemachus' and 'Ithaca' translated primarily by Auguste Morel and the conclusion of 'Penelope' translated primarily not by Morel but by Larbaud, with unspecified assistance from Adrienne Monnier, Sylvia Beach, and Léon-Paul Fargue.⁷ Another story from *Dubliners*, 'Clay,' translated by Yva Fernandez, appeared in the *Revue Nouvelle* in February 1926, and two months later, in April 1926, the complete *Dubliners* finally appeared in French as *Gens de Dublin*, translated by Yva

Fernandez, H el ene du Pasquier, and Jacques-Paul Reynaud, and published in Paris by the Librairie Plon. Of the three translators involved, Jacques-Paul Reynaud translated 'The Sisters,' H el ene du Pasquier translated the next four stories ('An Encounter,' 'Araby,' 'Eveline,' and 'After the Race'), and Yva Fernandez translated all ten of the remaining pieces. Larbaud lent his weight to the undertaking by contributing his article from the *Nouvelle Revue Fran aise* as the preface. Reviewers reacted favourably.⁸ Joyce, for his part, seems to have taken even less interest in this project than he did in the case of Savitsky's translation of *Portrait*; Ellmann quotes his ironically exaggerated comment to Harriet Weaver in June 1921 that 'six or seven people are supposed to be translating *Dubliners* in different parts of France' (1982: 511).

The translation of *Ulysses* continued to make progress, though hampered by a series of misunderstandings and squabbles involving what had by now become its several translators and their several supporters.⁹ After a quarrel with Larbaud, L eon-Paul Fargue declined to play any further part in the endeavour. A new chapter began in the autumn of 1926, when a translation of 'Calypso' by Auguste Morel appeared in the first issue of a new review, 900: *Cahiers d'Italie et d'Europe* (Morel 1926a). Significant errors were detected in Morel's translation by a new player, Stuart Gilbert, recently returned to Europe from a posting as a British colonial administrator in Burma, who wrote to Joyce on 9 May 1927 offering his services as an unpaid adviser on the translation project. It was agreed after consultation between all concerned, including Joyce, that Gilbert would from now on review Morel's translations, while Larbaud would act as final arbiter in any dispute. Extracts from 'Scylla and Charybdis' and 'Cyclops' were published in *Les Feuilles Libres* in June 1927, jointly translated by Larbaud and Morel. A translation of 'Proteus' appeared in the *Nouvelle Revue Fran aise* in August 1928, attributed jointly to Morel and Gilbert, with revisions by Larbaud. Joyce himself was regularly approached on matters of detail and interpretation. Although a certain degree of tension and general irritation was generated by this arrangement, it was to prove an inspired one, for each of the three primary collaborators had his own complementary virtues. Ellmann formulates it succinctly: 'Morel was imaginative, Gilbert precise and clever, and Larbaud brilliantly sensitive to style' (1982: 601n).

Their labours, and those of their less centrally involved collaborators, were crowned by what remains unchallenged as the single most important event of the French Joyce system: the eventual appearance in February 1929 of the complete *Ulysses*, published in Paris under the

imprint of Adrienne Monnier's *Maison des Amis des Livres* as a handsome volume of 872 pages, in a first edition of 1,200 copies.¹⁰ The title page reflects the genetic complexity of the translation, describing the book as a 'traduction intégrale par Auguste Morel, assisté de Stuart Gilbert, entièrement revue par Valéry Larbaud avec la collaboration de l'auteur.'¹¹ Even this elaborately careful formula fails to tell the whole story, for the translation was in fact the result of five years' hard labour on the part of Morel, with contributions at varying points and in varying degrees from at least seven other persons: Jacques Benoist-Méchin, Léon-Paul Fargue, Sylvia Beach, Adrienne Monnier, Gilbert, Larbaud, and Joyce himself. Joyce, for his part, nonetheless clearly regarded the translation as essentially Morel's, as he indicated in a letter of 20 September 1928 to Harriet Weaver. Joyce's own strategically publicized involvement in the translation, as Jacques Aubert has observed, ensured that the French translation would become an authoritative reference on matters of interpretation well beyond the boundaries of France.¹²

Despite his involvement in the preparation of *Ulysse*, however, Joyce by early 1929 was far less interested in the fortunes of *Ulysses* than he was in the progress of *Finnegans Wake*, on which he had already been working since as early as 1923. Only two years after the appearance of *Ulysse* a first fragment of *Work in Progress* (which would eventually appear in print as *Finnegans Wake* only in January 1939) appeared in French translation in the May 1931 issue of the *Nouvelle Revue Française*. This slim but historically significant offering was a ten-page fragment entitled 'Anna Livie Plurabelle,' translated by a heavyweight team consisting of Samuel Beckett, Alfred Péron, Yvan Goll, Eugène Jolas, Paul Léon, Adrienne Monnier, and Philippe Soupault, as well as Joyce himself (Beckett/Joyce 1931). The translation included the opening and closing passages of *Anna Livia Plurabelle* (as originally published in New York by Crosby Gage in 1928) and corresponds to the opening pages and closing paragraphs of chapter 8 of *Finnegans Wake*.

As in the case of the French *Ulysses*, this translation too had a complicated genesis. A first version of the opening pages was undertaken by the then twenty-four-year-old Samuel Beckett, spending a year as *lecteur* at the *École Normale Supérieure*, and his friend Alfred Péron, who had just returned to Paris from a similar year at Trinity College Dublin. Though accepted for publication in the recently founded avant-garde journal *Bifur*, this version was withdrawn by its authors in October 1930 when already in proof, presumably after Joyce had withheld final approval of its publication.¹³ The plan then seems to have been for Beckett

to continue as principal translator of a revised version, but having to return to Dublin on short notice at this point, he appears not to have taken any further part. The initial Beckett/Péron version was subsequently reworked and extended by Paul Léon, Eugène Jolas, and Yvan Goll, under Joyce's supervision; subjected to a further process of revision by Joyce, Léon, and Philippe Soupault; and finally enriched by last-minute input from Jolas and Adrienne Monnier before eventually being published. Soupault seems to have played a key part in this translation, to which he also contributed an introduction in the *Nouvelle Revue Française* outlining its genesis.¹⁴

Thus ended what one might call the 'heroic' age of French Joyce translations, covering the period from 1921 to 1931. The rest of the 1930s and 1940s saw little in the way of new Joyce translations in French. The next major event, indeed, was the appearance in April 1948, seven years after Joyce's death, of Ludmila Savitsky's translation of *Stephen Hero* (the original of which had appeared in 1944) under the title *Stephen le héros: Fragment de la première partie de Dedalus*. A politically important point here was that it was published in Paris by Gallimard, the prestigious press of the *Nouvelle Revue Française*, which had meanwhile also bought the rights of Savitsky's *Dedalus* in 1943 and which from now on would be primarily (indeed almost entirely) responsible for Joyce's publishing fortunes in France. Two years later, in February 1950, Gallimard also published Jenny Serruys Bradley's *Les exilés*, a very belated translation of *Exiles*, the original of which had appeared more than thirty years before in 1918.¹⁵

The late 1940s also saw the beginnings of a major new stage in the development of French Joyce, namely the first tentative efforts at new translations from *Finnegans Wake* since the Beckett/Joyce version of *Anna Livia Plurabelle* in 1931. The earliest new attempt to translate even individual sentences from the *Wake* took place in 1948, when Michel Butor translated a few sentences by way of general illustration in an introductory article on Joyce's work as a whole. In 1949 his translation of the final two pages (FW 627–8) was published in Maria Jolas's *James Joyce Yearbook*, and in June 1951 Maxime Chastaing, with the assistance of Armand Jacob and Arthur Watt, translated the same two pages in the journal *Roman*.¹⁶ A much more ambitious long-term attempt to provide a representative French version of *Finnegans Wake* was launched at about the same time by the poet André du Bouchet, known also for his translations from Hölderlin and Shakespeare, who eventually spent more than a decade working on what he seems originally to have

intended as a complete translation, undertaken at the suggestion of the experimental novelist and Joyce enthusiast Raymond Queneau (Aubert 1965: 82). Du Bouchet's version of selected fragments from the last chapter initially appeared in the journal *L'Âge Nouveau* in January 1950. Almost eight years later, in December 1957, he published ten pages of selections translated from the last chapter in the *Nouvelle Revue Française*, including heavily revised versions of his earlier work. Four years later still, in February 1962, and after yet further revisions, du Bouchet finally published the first book-length French approach to *Finnegans Wake*.

Du Bouchet's *Finnegans Wake*, the standard French introduction to Joyce's text for the next twenty years, retained the English title, but was just over 100 pages in length. It consisted of a central section of some thirty pages of fragments translated and adapted by du Bouchet, preceded by an introduction by Michel Butor and followed by 'Anna Livia Plurabelle' in the Beckett/Joyce translation of 1931. Du Bouchet's *Finnegans Wake*, in spite of its slimmness, and although strictly speaking more an adaptation than a translation, was nonetheless a landmark achievement in that it provided French readers with the most sustained attempt to date at suggesting what Joyce's bewildering final text might be all about.¹⁷

On a very different stylistic level, Joyce reached the international world of the under-fives in 1964 with the whimsical tale originally written for his grandson Stephen, *The Cat and the Devil*. Jacques Borel's French translation, *Le chat et le diable*, with illustrations by Jean-Jacques Corre, was published by Gallimard in October 1966.¹⁸ The following year, Gallimard finally published the first book-length French version of Joyce's poems: *Poèmes. Musique de chambre. Poèmes d'Api*, also translated by Jacques Borel, was a complete bilingual edition of both *Chamber Music*, originally published sixty years earlier in 1907, and *Pomes Penyeach*, originally published forty years earlier in 1927.¹⁹

The major remaining lacuna in the French Joyce system, despite André du Bouchet's heroic exertions, was still anything approaching a complete version of *Finnegans Wake*. Work was continuing on various fronts, however, although du Bouchet himself had by now abandoned any intention of producing a complete translation, and Michel Butor, though publicly calling for a translation of the *Wake* as an urgent necessity, had also indicated that he had no ambition to undertake such a task himself (Butor 1967). An important advance was made when a translation of chapter 7, 'Shem,' by Philippe Lavergne, appeared in the Sum-

mer 1967 issue of *Tel Quel*, and less than a year later the first issue of the journal *Change*, in Spring 1968, carried Lavergne's translation of the first chapter. Stephen Heath and Philippe Sollers, in contributions in *Tel Quel* in 1973 that were highly critical of du Bouchet's work, also contributed a competing translation of excerpts from the final chapter. Six years later the continued search for an adequate translation of the *Wake* – or at any rate the search for a theoretical foundation that would make such a translation possible – produced yet another attempt, this time by Simonne Verdin (1979), to translate selected fragments from the final pages.

Giacomo Joyce, which first appeared in English in 1968, was published in André du Bouchet's translation by Gallimard in January 1973. Existing translations also began to show their age at about this time, ushering in a third phase in the development of the French Joyce system, namely that of retranslations of already translated works. *Dubliners*, first translated into French as *Gens de Dublin* in 1926, was translated anew by Jacques Aubert, and published by Gallimard under the same title in 1974, retaining Valéry Larbaud's introduction to the 1926 edition for both its historical and its intrinsic interest. A third translation of two of the stories from *Dubliners*, 'The Dead' and 'Counterparts,' was published in the same year by Aubier-Flammarion under the title *Dublineois: Les morts, Contreparties*, translated by Jean-Noël Vuarnet and containing a lengthy introduction by Hélène Cixous.

All three of the previous phases of French Joyce translations might be seen as coming together in a fourth in 1982. The Joyce centenary year was a highly significant one for the French Joyce system, marked as it was by two major publishing achievements. The first of these, the release of the first volume of Joyce's *Oeuvres*, published by Gallimard in April as volume 300 of the prestigious Bibliothèque de la Pléiade collection, finally established Joyce, once and for all, as a classic not just of English but also of French literature. Impeccably edited by Jacques Aubert, Professor of English at the Université Lumière of Lyon, the volume ran to almost 2,000 pages and contained the work of seven different translators. It focuses on Joyce's work before 1915, but also includes a variety of thematically and stylistically related poems and other texts written after that date. The volume included Jacques Borel's 1965 translation of *Chamber Music* and *Pomes Penyeach* (*Musique de chambre* and *Poèmes d'api*) and all other poems written before 1915, translated by Jacques Aubert and Jacques Borel; Aubert's 1974 translation of *Dubliners*, now retitled *Dublineois*; Ludmila Savitsky's 1948 trans-

lation of *Stephen Hero* (*Stéphen le héros*), revised by Aubert; Savitsky's 1924 translation of *A Portrait of the Artist as a Young Man* (*Dedalus*), revised by Aubert under the new title *Portrait de l'artiste en jeune homme*; André du Bouchet's 1973 translation of *Giacomo Joyce*; Jenny Serruys Bradley's 1950 translation of *Exiles* (*Les exilés*), revised by Aubert; a selection of Joyce's early critical writings translated by Jacques Aubert, Elisabeth Janvier, and Anne Machet; and a selection of Joyce's letters from 1901 to 1915 translated by Jacques Aubert and Marie Tadié. It is no exaggeration to say that even the first volume of Aubert's *Oeuvres* (Aubert 1982) dramatically changed the face of the Joyce system in France.²⁰

It is also no exaggeration to make the same claim for the second major publishing event of 1982, Philippe Lavergne's monumental and entirely unexpected translation of *Finnegans Wake*, the first complete version of the *Wake* not just in French but in any foreign language. Once again retaining the English title, and containing a wealth of explanatory (if sometimes distinctly idiosyncratic) footnotes, it was also published by Gallimard, appearing in November 1982 in their collection *Du Monde Entier*. Lavergne, born in 1935 and a computer engineer rather than a translator or *littérateur* by profession, had become fascinated with *Finnegans Wake* in his teens, as he told interviewers, and spent fifteen years intensively studying the text before translating his first chapter, namely 'Shem,' published, as we have seen, in the journal *Tel Quel* as early as 1967. On the strength of that achievement, he had received a commission from Gallimard for a complete translation, produced it with considerable dispatch between 1970 and 1974, and submitted the final manuscript in January 1975.²¹ The translation was not actually published, however, until almost eight years later, Gallimard evidently having decided to take maximum advantage of the Joyce centenary year by opening it dramatically with the first volume of Aubert's *Oeuvres* and ending it even more dramatically with a literary achievement that had increasingly come to be regarded as impossible. Whether Lavergne's achievement succeeded in dispelling such doubts is still, unsurprisingly, a matter for dispute.

Lavergne's *Wake*, indeed, was initially greeted with general astonishment that such a translation had apparently proved possible in the first place. The newspaper *Libération* devoted a full page to immediate responses from Maria Jolas (who continued to defend her belief that a translation was an impossibility) and Philippe Sollers (who registered amazement mixed with cautious approval). Jacques Aubert in *Le Monde*

and Pierre-André Debons in *Samedi Littéraire* both greeted the achievement as remarkable, while both expressing considerable doubt that a true translation was possible – or perhaps even desirable. Jean Clémentin in *Le Canard Enchaîné* no doubt gave voice to the sentiments of many French readers in hoping that perhaps his grandchildren (and theirs) might one day be able to make sense of it all. Lavergne for his part claimed in interviews that a translation was evidently possible, since he had just produced one – but only, he quickly qualified, if the translator had completely identified himself with Joyce, as in his own case. He had made do for years with only an hour or two of sleep a night while he wrestled with the *Wake*, and even those labours he had prefaced by systematically teaching himself all the foreign languages Joyce had learned before writing the *Wake*. As for his predecessors, he provocatively rejected as utterly inadequate all previous French attempts at translation – not excluding those of such luminaries as Beckett, Butor, du Bouchet, or Sollers.²² Reaction outside of France was somewhat wary: one English-language review commented quizzically that for Lavergne ‘the translating of the *Wake* was indeed a labor of love, but so was the monster for Dr. Frankenstein’ (Benstock/Benstock 1985: 231).

No further Joyce translation appeared in French during the remainder of the eighties. It was not until twelve years later, in fact, that any new French rendering appeared, when *Dubliners* was translated once again, by Benoît Tadié, published this time by Flammarion in November 1994. The same year saw a new partial translation of *Dubliners*, by Pierre Nordon, published in Paris by the Librairie Générale Française, and containing just seven of the stories. The following year, in September 1995, thirteen years after the appearance of the first Bibliothèque de la Pléiade volume of the *Oeuvres*, Gallimard published the second volume, edited once again by Jacques Aubert, this time with the assistance of a team of helpers consisting of Michel Cusin, Daniel Ferrer, Jean-Michel Rabaté, André Topia, and Marie-Danièle Vors. This volume (Aubert 1995a) also ran to almost 2,000 pages, 858 of them devoted to the 1929 Morel translation of *Ulysses*.²³ Also included are a lengthy introduction by Jacques Aubert, a selection of letters from the period between 1915 and 1932 translated by Marie Tadié, and almost 1,000 pages of invaluable notes and critical material by the editor and his team of collaborators. Writing of the decision to reprint Morel’s now almost seventy-year-old translation, Aubert observed that that decision had been reached neither on grounds of editorial convenience nor in pious recognition of the heroic efforts of its translators; it was due rather

to the fact that *Ulysse*, on its own merits, had come to occupy an unshakable position in the edifice of French literature (Aubert 1995a: 1029).²⁴

So far our focus has been almost entirely chronological. If we redirect our attention in conclusion to the ways in which each of the major Joyce texts has made its individual transition from English to French, we note that *Dubliners* is the only one to exist in three different French versions: translated by the team of Yva Fernandez, H el ene du Pasquier, and Jacques-Paul Reynaud in 1926; by Jacques Aubert in 1974; and by Beno t Tadi e in 1994. In addition, 'The Dead' and 'Counterparts' were separately translated by Jean-No el Vuarnet in 1974, and a selection of seven of the stories by Pierre Nordon in 1994.²⁵ For almost fifty years after the original translation in 1926, that is to say, there was a single French version of *Dubliners*; for twenty years after 1974 there were two versions available; and since 1994 there have been three French versions of *Dubliners* as a whole. Of the individual stories, 'Counterparts' has been the most frequently translated in French, with five versions altogether.

Ludmila Savitsky's translation of *Portrait* was first published in Paris in 1924. It does not appear to have been reissued until 1943, when a first Gallimard edition was published and passed through multiple editions over the next thirty years. Jacques Aubert's 1982 edition of the *Oeuvres* contained a version of Savitsky's translation revised by Aubert. Essentially, however, there has been only a single French translation (albeit in two versions) of *A Portrait of the Artist as a Young Man*. For many years there was likewise, as we have seen, only one French translation of *Ulysses*, first published in 1929, with numerous reprints over the next seventy years. The unchallenged canonical status of the Morel translation was confirmed in 1995 when Jacques Aubert adopted it without any major revisions for the second volume of the *Oeuvres*.²⁶

There exist several French translations of fragments of *Finnegans Wake*: by Joyce himself and his team in 1931; by Michel Butor in 1949; by Maxime Chastaing et al. in 1951; by Andr e du Bouchet first in 1950 and again in 1957 and 1962; by Daniel Castelain in 1964; by Philippe Lavergne in 1967 and 1968; by Stephen Heath and Philippe Sollers in 1973; by Simonne Verdin in 1979. The only complete translation is Philippe Lavergne's version of 1982. There are two different French versions of 'Anna Livia Plurabelle' in existence, the Beckett/Joyce version of 1931 and Lavergne's version of 1982; two different versions of the opening pages, du Bouchet's and Lavergne's; and seven different French ver-

sions of the final page or so, those of Butor, Chastaing et al., du Bouchet, Castelain, Heath/Sollers, Verdin, and Lavergne respectively.

In summary, one would have to characterize the French Joyce system overall – and especially in terms of the numbers of translations produced – as relatively conservative. Until 2004, there was only a single French translation of *Ulysses*, for example, as opposed to Japanese, which has three, with a fourth reportedly underway. There is still only a single translation of *Portrait*, where Japanese has seven. There are admittedly three French translations of *Dubliners* – but Italian has no fewer than eleven. French was not the first language in which a Joyce text appeared in translation (a German *Exiles* appeared in 1919), or the second (an Italian *Exiles* appeared in 1920), or even the third (a Swedish *Portrait* appeared in 1921). Nor was it the first language into which *Ulysses* was translated, for Georg Goyert's German *Ulysses* appeared in 1927, two years before Morel's. On the other hand, it was the first language into which *Dubliners* was translated (in 1926), and it was the first language in which a complete translation of *Finnegans Wake* appeared, however critics may choose to judge their quality in either case. As to the limited overall number of translations, one factor is obvious: the main reason why multiple translations appear in any given language is dissatisfaction with earlier efforts. The fact that both *Ulysses* and *Portrait* continued for many years to be represented in French by versions crafted in the 1920s speaks very highly in both cases for their enduring quality.

Joyce's fortunes in French, as we have seen, were materially furthered by a number of French writers who also achieved a greater or lesser degree of independent renown for their own literary achievements. Foremost among them in terms of their exertions on Joyce's behalf is clearly Valéry Larbaud, but that other transplanted Irishman Samuel Beckett, as also Philippe Soupault, André du Bouchet, Michel Butor, Philippe Sollers, and others also played significant roles. Joyce's writings, in turn, were of major significance for a number of French writers and for French literature as a whole. Among the names most frequently mentioned in this context (though there are many others that could also be invoked) are not only Larbaud and Butor, but also Robert Pinget, Raymond Queneau, Claude Mauriac, Claude Simon, Philippe Sollers, and Maurice Roche.²⁷ Tracing that influence through its major and minor currents and countercurrents would also be a fascinating story – but it is an entirely different story, and this is not the place to attempt to tell it.²⁸

3

German Joyce, Italian Joyce

In this chapter we will turn (in somewhat less detail) to two other major Joyce language systems, namely German Joyce and Italian Joyce, comparing and contrasting each of them in terms of their general configuration to the French Joyce system as outlined above.

I

German was the first language into which any Joyce text was translated – even if the immediate result was less than a resounding success.¹ *Exiles* appeared in German in March 1919, only ten months after its first appearance in English, and was first performed in its German translation, *Verbannte*, more than five years earlier than in its original English. (Its first English-language performance did not take place until February 1925, in New York.) The translation, by Hannah von Mettal, was published in an edition of 600 copies by Rascher in Zurich, where Joyce himself had been a resident since June 1915. Joyce appears to have paid both the translator and the publisher out of his own pocket (Slocum/Cahoon 1957: 115). Among its few German admirers was the author Stefan Zweig, who used his good agencies to have it produced in the Munich Schauspielhaus in August 1919. The evening was not a success.²

The writer Yvan Goll, whom Joyce had known in Zurich, visited him in Paris in 1920 on behalf of the Swiss publisher Rhein-Verlag of Basel in order to discuss possible translation rights for *Portrait*, but though they agreed on the terms nothing was to become of this project for several years. Goll also succeeded in obtaining the translation rights of the still-unfinished *Ulysses* for the Rhein-Verlag, on Joyce's condition that the translation of *Portrait* should appear first, so that German readers could

read the two works in their proper sequence (Gardt 1989: 93). In 1922, the publication and immediate banning of *Ulysses* in both Britain and the United States abruptly turned Joyce into an avant-garde celebrity in Germany as elsewhere. Indeed, he quickly became something of a legend in the German-speaking lands, as Breon Mitchell (1976) has shown. The legend, in the absence of German translations, and largely without access to the original, was nourished almost entirely on rumour and hearsay, and was fostered especially by Ezra Pound's glowing evaluation of *Ulysses*, reprinted in translation in the journal *Der Querschnitt* in 1924, in which he ranked Joyce higher than Flaubert and Cervantes and called solemnly upon the literary world to unite in praise of *Ulysses*.

Georg Goyert's translation of *Portrait* was issued in Basel by Rhein-Verlag in April 1926, under the title *Jugendbildnis*. To an audience by now keyed up to expect revolutionary new narrative techniques from the author of the legendary (if still largely unread) *Ulysses*, *Jugendbildnis* initially seemed conventional and rather disappointing, and this was reflected in at best lukewarm reviews.³ The lack of warmth may well owe something to the fact, as demonstrated by Michelle Troy (1997: 40–1), that the great majority of German reviewers chose to regard *Portrait* as autobiography rather than fiction.

Goyert had also been selected by Rhein-Verlag, on the basis of a public competition, to be the translator of *Ulysses*, and his eagerly awaited version was pounced upon when it eventually appeared, on 15 October 1927, just a year after the German *Portrait*, in an edition of 1,000 copies, an imposing 1,585 pages bound in three stout volumes. The publication of the German *Ulysses* was a major coup for the small Rhein-Verlag, which celebrated the event by issuing a number of copies in a three-volume boxed set printed on luxurious paper, with leather spines and gold top edges. A flood of reviews ensued, some predictably damning the novel as pornographic trash, others hugely enthusiastic. Rhein-Verlag, through Yvan Goll, had carried on a vigorous promotion campaign during the months preceding the novel's appearance, and Goll had proclaimed Joyce, in a front-page spread in the journal *Die literarische Welt*, to be 'The Homer of Our Time.' *Ulysses*, Goll announced (1927a: 1), was the *Odyssey* of our day, as much a revolution as any Lenin could produce, and in the long run would prove more important to mankind than that so-called Great War that Joyce had patiently waited out in Zurich.

Several other reviewers struck similar notes, and by the end of 1928 Joyce's name had appeared in almost every leading periodical and newspaper in the German-speaking countries of Europe. As Fritz Senn writes, 'critical reception was mixed with astonishment at the sheer audacity of the undertaking' (1967b: 170). *Ulysses* was an enormous success, but with an ironic twist to it, as Mitchell has shown (1976: 46): Rhein-Verlag had issued the novel in a strictly limited private edition in order to avoid possible prosecution on the grounds of pornography, so it is fairly unlikely that more than a few hundred people can actually have read the novel. Thousands, on the other hand, knew of it by report – or by misreport, for clearly enough very few of these early reviewers had any idea how to approach the radical innovation of Joyce's extraordinary novel. The complexity of the novel, of course, ensured that most early English-language reviewers fared little better in this respect. German readers of Goyert's translation, however, were faced with an additional and very nearly insuperable obstacle.

Goyert's 1927 translation, in short, was a seriously flawed effort, at least in part as a result of the publisher's haste to get it into print and out to the bookstores.⁴ Goyert, a former secondary-school teacher in Witten, near Dortmund, was already an experienced translator who had German versions of works by Edgar Allan Poe in English, Charles de Coster in Dutch, and Valery Larbaud in French to his credit. *Ulysses* proved to exceed his powers, however. The resulting translation (with the hindsight afforded by eighty years of international scholarship) was inadequate in the extreme for a work like *Ulysses*, with its complexly and multiply interlinking textures. Subtleties of language, phrasing, repetition, and dialect were all largely ignored, and the *Ulysses* read by German-speaking readers was essentially reduced and flattened into a naturalistic narrative where the plot-line retained its traditional pre-eminence and the pervasive discursive play of Joyce's presentation was almost completely submerged from view.

A major contributory cause of the problem was undoubtedly that Joyce was unable to spend as much time working with Goyert on his translation as he had been able to in the case of the French version, or to start at as early a stage as he would undoubtedly have liked. He did indeed manage to spend several days eventually, in August 1926, checking Goyert's German, but his own German was by no means as good as his Italian or French, and the mammoth task of proofreading and correcting the nearly 1,600 pages of text, under conditions made more

stressful by the urgency with which the publishers were by then pressing for final copy, proved far too much for him and he finally and reluctantly gave the translation his imprimatur.

The publisher understandably made much of the fact that Goyert's translation was authorized by Joyce, but though the translation, as its title page proclaimed, was indeed officially 'vom Verfasser geprüft' ('reviewed by the author'), there is much evidence that Joyce from the beginning was dissatisfied with it: he complained openly in correspondence that the translation was 'full of the absurdest errors and large gaps' (L 3: 145). When the Rhein-Verlag applied for renewal of the rights in 1929, Joyce pressed urgently for a revised edition, which he himself then undertook to guide to completion together with Goyert, Stuart Gilbert, Daniel Brody (the new director of the Rhein-Verlag), and Claud Sykes (an actor friend). Joyce insisted on thoroughly reworking this edition of the novel personally with Goyert, who this time travelled to Paris to consult with him. The revised edition appeared in two volumes in 1930, and presented a very different text from the first. Breon Mitchell, in a heroic exercise in painstaking comparative criticism, has demonstrated (1976: 56–8) that it contained no fewer than 6,306 alterations, more than 1,200 of them significantly altering the meaning of the text from that of the first edition – a fact that was tactfully played down in the publisher's advertising. A small number of further corrections were made in the third and fourth editions of 1930 and 1956 respectively. As Mitchell observes, however, the critical reception of *Ulysses* in the German-speaking countries was nonetheless based largely on the 1927 edition.

The numerous critical reactions, again according to Mitchell, were also 'predominantly favorable' (1976: 40) in their assessment of the translation. Occasional reviewers did indeed protest what appeared to be linguistic inadequacies, but those who could read the text only in German had no way of knowing if the inadequacy was the translator's or the author's. The critic Kurt Tucholsky was one of the least impressed of the reviewers and phrased his opinion of the German *Ulysses* very trenchantly: 'either a murder has been committed here or a corpse has been photographed' (1927). Tucholsky's was one of only a very few very negative voices at this time, however. Henri Buriot-Darsiles (1930), comparing passages in Morel's French and Goyert's German versions of *Ulysses*, found Goyert's translation in no way inferior to the French.⁵

It is, of course, far too easy to overemphasize Goyert's apparent ineptitude as a translator. Fritz Senn strikes an appropriately corrective

note in reminding us (1979: 263) that for all its weaknesses, and they were many, Goyert's achievement as a translator was also a huge one for its time, and one that put generations of German-speaking readers who might otherwise have had no access at all to Joyce's work solidly in his debt. For all its faults, moreover, the impact of Goyert's *Ulysses* on the German novel was very significant. Mitchell discusses the three most immediate cases of direct influence: Alfred Döblin's *Berlin Alexanderplatz* of 1929, Hans Henny Jahnn's *Perrudja* of the same year, and Hermann Broch's *Die Schlafwandler* of 1931–2. The longer-term ripple effect was immense, and there are undoubtedly very few novelists of repute writing in German since the 1920s who have remained unaffected by the experience of reading Joyce – which in many if not most cases will in fact have meant the experience of reading Goyert's *Ulysses*. Literary critics, indeed, are in agreement that no twentieth-century English-language writer made as deep and lasting an impact in the German-speaking world as did James Joyce. That he did so is due in large measure to Goyert's achievement as a translator, however flawed the result may also have been.

Within a year of his *Ulysses*, Goyert's translation of *Dubliners* appeared under the title *Dublin: Novellen* in 1928, again published by Rhein-Verlag, and went through three editions over the next two years. But *Ulysses* remained the undisputed centre of attention of Joyce's readers in German until 1933, when political events in Germany saw the novel condemned by the new literary authorities as pro-revolutionary and pro-Jewish. *Ulysses* was banned and publicly burned in 1934, in 1938 Joyce's name was officially added to the *Index of Anglo-Jewish Literature*, and in 1942 the general proscription of all his works was proclaimed. After 1945 Joyce's abruptly interrupted German career resumed its course with added vigour. *Finnegans Wake* had appeared in London and New York in 1939, and by 1946, in the first volume of the newly founded journal *Die Fähre*, published in Munich, the indefatigable Goyert symbolically pointed the way forward by contributing a translation of a few sample pages from *Anna Livia Plurabelle* (to which we shall return). Yvan Goll was also rumoured to be working on at least a partial translation of *Finnegans Wake*, and a number of new editions of Goyert's translations appeared.

The year 1957 has come to be seen as something of a watershed in the development of the German Joyce system. It witnessed a scathing and very public attack on Goyert's now thirty-year-old translation of *Ulysses* by the German writer Arno Schmidt, already known for a number of

experimental narrative texts, who savagely demolished Goyert's work in the pages of a national newspaper, the *Frankfurter Allgemeine Zeitung*, pronounced it totally useless for the study of Joyce's work, and called for a whole new beginning to Joyce studies in Germany, including a translation of *Finnegans Wake*. The latter he even volunteered to provide himself, if any publisher should prove willing to support him by a modest monthly subsidy over the next three or four years, but Rhein-Verlag, as the holder of the translation rights, refused the offer – thereby conceivably depriving German literature of a major translation, for Schmidt, for all his excessive abrasiveness regarding Goyert's work, was later to prove himself a writer of great power. Goyert, for his part, indignantly rejected Schmidt's criticisms, invoking the authority of Joyce himself, who, as he pointed out, had specifically given the translation his imprimatur.⁶

Schmidt's attack does not seem to have hurt the sales of Goyert's translation unduly: the new one-volume 1956 edition of *Ulysses* that had occasioned Schmidt's broadside sold 10,000 copies in the first few months; by 1960 it had sold 48,000 copies; and by 1965, according to the publisher's advertising materials, it had been published in 73,000 copies. Goyert, moreover, also continued to have his staunch defenders: as late as 1970, for example, the poet Zlatko Gorjan, the Serbo-Croatian translator of *Ulysses*, praised Goyert's translation as coming much closer to the original than Morel's, on the grounds that the German version is more ruggedly literal, while the French opts – inappropriately, in his view – for a more smoothly poetic effect (Gorjan 1970: 203–4). Nonetheless, Schmidt's criticism made a strong public case that a new German translation of *Ulysses* was an urgent necessity, if only because so much had been discovered over the intervening three decades about the ways in which *Ulysses* works as a text.

In 1967, ten years after Schmidt's attack, the German publishing firm Suhrkamp of Frankfurt am Main (which had meanwhile bought the translation rights for Joyce's work from the Südwest-Verlag, the successor of the Rhein-Verlag) announced a new, complete edition of Joyce's work in new German translations, edited by Klaus Reichert and Fritz Senn. The edition, the *Frankfurter Ausgabe* or Frankfurt Edition, which eventually appeared as seven volumes (in nine), was the central focus of attention of the German Joyce world throughout the 1970s, coming into being as it did over the twelve-year period between 1969 and 1981. Dieter E. Zimmer's new translation of *Dubliners* was the first volume to appear, under the title *Dubliner*. The first volume (of three) of the *Letters*,

translated by Kurt Heinrich Hansen, also appeared in 1969 (the remaining volumes appearing in 1970 and 1974). Klaus Reichert's new translation of both *Stephen Hero* and *Portrait* appeared in 1972; a volume containing miscellaneous critical and prose pieces as well as *Exiles*, translated by Hiltrud Marschall and Klaus Reichert respectively, appeared in 1974; and the edition was eventually concluded in 1981 with Hans Wollschläger's translation of the collected poems (a volume that also included two separate translations of *Anna Livia Plurabelle* by Wollschläger and Wolfgang Hildesheimer respectively).

The undisputed centrepiece of the edition, however, was Hans Wollschläger's new translation of *Ulysses*, which appeared in 1975 in two handsome octavo part-volumes (and was subsequently issued in a one-volume paperback edition in 1979). The forty-year-old polymath, linguist, and at that point still unpublished novelist Wollschläger, who already had a solid reputation as a translator of Faulkner and Poe, had devoted six years exclusively to the translation of *Ulysses* (Versteegen 1988: 229). The new *Ulysses* generated great excitement, and was praised in the national newspaper *Die Zeit* as one of the major literary achievements of the German language, on a par with the classical early-nineteenth-century Schlegel/Tieck translation of Shakespeare. Wollschläger's translation, indeed, was universally hailed as the literary event of the year, and *Ulysses* as one of the greatest works of world literature of this or any other age. Suhrkamp's financial investment likewise won widespread applause, as far surpassing in scope anything hitherto attempted on Joyce's behalf anywhere in the world.

The disappearance of *Ulysses* from public view during the years of the Third Reich, together with Schmidt's widely publicized demolition of Goyert's translation in 1957, meant that Wollschläger's translation in many ways constituted a genuine new introduction to Joyce for the German reader. The new version was consistently presented by its publisher, in a high-powered advertising campaign, as a whole new opportunity for German-speaking readers to ascertain for themselves for the first time what Joyce had really written. Four years after this new German *Ulysses* appeared, Suhrkamp Verlag, in order to facilitate comparison, reissued Goyert's old translation as last revised in the 1956 edition, still carrying the notation that it was the translation authorized by Joyce. Goyert's translation, indeed, remained in print throughout the 1980s.

Heinrich Versteegen's detailed comparative analyses of Wollschläger's and Goyert's versions indicate that the new translation was indeed

superior in many ways to its predecessor, though still not without occasional weaknesses and errors.⁷ Wollschläger's understanding of the text was significantly greater than Goyert's – unsurprisingly, since he had the advantage over his predecessor of being able to draw on close to five decades of intensive international criticism of the novel. This by no means made Wollschläger's task any less complex, however, for as Fritz Senn has observed (1979: 263), such understanding makes a new translation both much easier *and* much more difficult. The development of readerly tastes over the passage of half a century also made it easier for Wollschläger to be able to adopt a considerably more casual diction than Goyert, thus loosening up some of the artificially imposed constraints into which Goyert's translation, adhering much more conventionally to an educated standard speech than its original, had forced Joyce's text.

As Versteegen observes, Goyert's primary loyalty was to the original text and its presumed obscurity as he, however faultily, understood it; Wollschläger's primary loyalty was to the German reader of the 1970s – who might very well need the help of occasional strategic deviations from the original in order to understand Joyce's text better. Versteegen makes the point that most of Goyert's early readers were in general not particularly worried about the obscurities of his translations, which (for them as for him) simply confirmed the reputation of *Ulysses* as an almost unreadably difficult and hermetic text. Wollschläger's guiding intention, on the other hand, almost half a century later, was to show that Joyce's novel was indeed readable (Versteegen 1988: 228–30). Goyert's translation inevitably suffered by the comparison with Wollschläger's version. Major objections were consistently that Goyert had flattened out the distinctions between what now emerged in Wollschläger's version as widely different stylistic registers; that he had not recognized numerous unmarked quotations as such; and that he had failed also in far too many cases to notice internal cross-references as such. Wollschläger was praised precisely for his success in these areas.⁸

Finnegans Wake remained an Everest to be conquered. The translation on which Yvan Goll had been rumoured to be working in the mid-1940s failed to materialize. The novelist Wolfgang Hildesheimer is reported as also having toyed with the idea of a *Finnegans Wake* translation during the early 1960s (Anon. 1968: 104), radio programs were held to discuss the translatability of Joyce's formidable text, and at the International Conference of Literary Translation in Hamburg in 1965 a bilin-

gual edition of *Finnegans Wake* was approved in principle (Senn 1967a: 216). Announcements by the Rhein-Verlag in the early 1960s that a group of translators was about to begin work on a joint translation briefly raised hopes, but came to nothing.⁹ Arno Schmidt made a number of radio broadcasts in the early 1960s on the problems involved in a translation of the *Wake*, and these broadcasts (including sample pages of Schmidt's own translation of selected passages) appeared in print in 1969 (Schmidt 1969). Wolfgang Hildesheimer's translation of *Anna Livia Plurabelle* also finally appeared in 1969, and reappeared the following year in an edition by Klaus Reichert and Fritz Senn that also included two other versions of the same text, namely a new translation by Hans Wollschläger and an almost forty-year-old previously unpublished version by Georg Goyert. Goyert's version is generally considered to be much inferior to both Hildesheimer's and Wollschläger's versions – not surprisingly, in view once again of the vast amount of international critical work that had been done on Joyce's text over the intervening four decades.¹⁰ It also has a distinct claim of its own on our interest, however.

Goyert had begun working on a translation of *Anna Livia Plurabelle* shortly after its first publication in New York in 1928. Joyce, at that stage still wondering if any translation was even possible – either of *Anna Livia Plurabelle* or of what would eventually be published eleven years later as *Finnegans Wake* – wrote to Goyert on 20 July 1929 asking for a few sample pages for his review (*L* 3: 191). Joyce was evidently also considering the possibility of a French translation at this time: Samuel Beckett and Alfred Péron began to work on their preliminary version, as we have seen, during the course of the following year. While Joyce was actively involved in the French translation of *Anna Livia Plurabelle*, however, there does not seem to be any evidence that he participated directly in Goyert's German version, though he clearly remained interested in its progress (Bosinelli 1998a: 174).

Goyert's translation was evidently set aside at some point, for Joyce writes to him again on 9 October 1931 that he has still not seen any of it (*L* 1: 307). By March 1933, however, Yvan Goll appears to have been engaged in carrying out a revision of Goyert's manuscript (*L* 3: 270; Reichert/Senn 1970: 165), and Joyce in the end seems to have indeed 'officially' authorized the German version, as he did the French and Italian: Daniel Brody, then director of the Rhein-Verlag, writes in 1949 that he and his wife reviewed the translation, which was approved by Yvan Goll and possibly also by Valery Larbaud, and finally 'also re-

ceived Joyce's *placet*' (Jolas 1949: 173). The degree to which Joyce may have been otherwise involved – if at all – remains unknown (Senn 1998: 188). The political climate in Germany after 1933 prevented any publication of Goyert's version until long after Joyce's death, when portions of it were eventually published in the journal *Die Fähre* in 1946, as already noted. It had to wait another twenty-four years before being published in full for the first time in the Reichert/Senn edition of *Anna Livia Plurabelle* in 1970.

Robert Weninger published a translation of 'The Mookse and the Gripes' in 1984, seven pages of text accompanied by some 200 pages of commentary. Several further translations of brief extracts of a few pages from the *Wake* appeared during the eighties – by Wilhelm Füger in 1983; by Christian Enzensberger, by Erich Fried, and by Uwe Herms in 1985; by Harald Beck in 1986 and 1987; and by Klaus Schönmetzler in 1987. Nonetheless, when the Frankfurt Edition was eventually reissued in paperback format by Suhrkamp in 1987, *Finnegans Wake* was indeed included as the last volume – but only in its original text, as if a more complete translation were still an unthinkable undertaking.¹¹

Only two years later, however, the same publisher, marking the fiftieth anniversary of the original appearance of *Finnegans Wake*, produced a volume entitled *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Edited once again by Klaus Reichert and Fritz Senn, the 'collected approaches' of the subtitle consisted of an assemblage of (in some cases multiple) translations of selected passages from the *Wake* by various hands, amounting in all to about a quarter of the entire original text. Some of these translations were specially commissioned for the volume, others were reprinted material. The translators included Harald Beck, Ulrich Blumenbach, Ingeborg Horn, Kurt Jauslin, Reinhard Markner, Friedhelm Rathjen, Klaus Reichert, Wolfgang Schrödter, Helmut Stoltefuss, Dieter H. Stündel, Robert Weninger, and a collective from the Department of English of the University of Frankfurt. The volume also reprinted the three translations of *Anna Livia Plurabelle* (Reichert/Senn 1970) by Georg Goyert, Wolfgang Hildesheimer, and Hans Wollschläger, as well as Arno Schmidt's versions of selected passages (Schmidt 1969), the latter corresponding to some fifteen pages of the *Wake*. The volume was a particularly interesting approach to the problem of translating the *Wake*, in that it provided as many as four different translations in the case of some passages, giving interested readers the opportunity to compare and contrast not only the different renderings but also – and, if anything, more importantly – the logic that

produced them. Klaus Reichert notes in his introduction, for example, that Hildesheimer tends to simplify Joyce for the German reader, while Wollschläger if anything makes Joyce even less accessible than in the original. Fritz Senn has noted that Arno Schmidt's translations also tend to make Joyce more accessible, but do so based on the idiosyncratic and reductive assumption that the *Wake* is most importantly the expression of a deep-rooted family hostility between Joyce and his brother Stanislaus.¹²

Finnegans Wake Deutsch represented a significant step forward on the road towards a German *Wake*. Four years later, in 1993, with much fanfare and to general stupefaction, nothing less than a complete German translation of the *Wake* was in fact produced, under the title *Finnegans Wehg*, by Dieter H. Stündel. Stündel's opus magnum was both the media sensation and the central talking point of the German Joyce world in the 1990s, German having thus become only the second language (eleven years after French) to boast a complete translation of *Finnegans Wake*. Stündel's translation was published by the Häusser Verlag of Darmstadt, a small publishing firm previously known for its expensively produced art books. *Finnegans Wehg*, which was published in a bilingual format, with Joyce's original text and Stündel's translation on facing pages, was likewise very expensively produced as an oversized volume (35 × 42 cm) of almost 1,300 pages, weighing seven kilograms, and costing an impressive DM 840.00 (or about US\$520 at that time). The book as object featured strongly in the extensive media coverage, and most accounts made some reference to the physical similarity between the gigantic volume and *Zettel's Traum* (1972), the highly experimental and similarly gigantic opus magnum of none other than Arno Schmidt, the former nemesis of Georg Goyert and now a German literary celebrity in his own right. Stündel was indeed a Schmidt enthusiast, it quickly emerged, having published an index to *Zettel's Traum* in 1974 and written a doctoral dissertation on Schmidt's extraordinary novel in 1982. *Finnegans Wehg* also appeared later in 1993 in a more normal large octavo format and at a more normal price, published in Frankfurt am Main by the Zweitausendeins Verlag.

According to the numerous media accounts, Stündel had for years lived a lonely and impoverished life in a garret in Siegen, in Westphalia, while obsessively working on the almost impossible translation, a task that took no less than seventeen years to complete. The latter figure, of course, immediately evokes the seventeen years that Joyce had also spent writing *Finnegans Wake*, a point to which attention is also drawn

in the text itself: on the last line of the final page, Joyce's 'Paris, 1922–1939' is humorously 'translated' by Stündel's 'Siegen, 1974–1991.' Many of the media reports also mentioned that the translation had succeeded in adding some 50,000 new words to the German vocabulary.

Stündel's version of *Finnegans Wake*, however, after the subsidence of the initial media furor, has in general found very little favour in the German Joyce world and has indeed been very harshly dealt with by reviewers and critics as less a translation of the *Wake* than a gigantic set of variations on it, marred by a pervasive arbitrariness that finally results in little more than a self-indulgent misappropriation of Joyce's text.¹³ The central and most debilitating characteristic of Stündel's translation – its obsessive need to pun where possible rather than when necessary – emerges even in his version of the title, which includes an 'explanatory' subtitle and reads in full: *Finnegans Wehg: kainnäh ÜbelSätzZung des Wehrkess fun Schämes Scheuss. Finnegans Wehg* evokes the transmogrified Finnegan's *Weg* ('way') and his *Weh* ('woe,' but also 'labour pains') and his *wake* all at once, in what at once claims to be *eine Übersetzung* ('a translation'), even *keine üble* ('not a bad one'), but at the same time potentially raises *Kain* (Cain) as *kainnäh/keine Übersetzung* ('not a translation at all'), in *kein(er) Nähe* ('nowhere near'), but just an *übel* ('bad'), if not positively 'evil' combination of *Sätze* ('sentences') based almost entirely on homonymic *Sätze* ('jumps') and slips of the *Zunge* ('tongue') in a *Werk* ('work') that can be read either as a perhaps unconscious *Wehr* ('defence') or merely as consciously *kess* ('cheeky'), written notoriously *fun/von* ('by') *Schämes/Séamus/James Scheuss/Joyce*, promising 'fun,' hinting at *Scham* ('shame'), and altogether *scheuss(lich)* ('dreadful, unbearable'), even a *Scheus(al)* ('monster'). The influence of Arno Schmidt is very evident both in the tone and the linguistic technique of Stündel's *Wake* throughout, and is clearly present even in the ostentatiously baroque formulation of the title itself – including the obviously Schmidt-inspired punning reference to the fratricidal pair *Kain* and '*Übel*' – an ironic reminder that Schmidt's own offer of thirty-odd years earlier to translate *Finnegans Wake* had not been taken up.

While there is certainly much justice in the accusations of arbitrariness and self-indulgence levelled by his critics at Stündel's idiosyncratic reworking of the *Wake*, however, in the end the decidedly hostile tone of much of the criticism may well be unreasonably harsh, just as much of the criticism levelled at Goyert's *Ulysses* over the years was arguably also far too harsh. In both cases the German translators undisputably flattened and distorted Joyce's text in their own image; in

both cases, however, they also had the courage to attempt a dauntingly difficult task; and in both cases their translations, though certainly flawed as a whole, are by no means without their occasional successes. For all that, however, the current consensus of opinion in the world of German Joyce studies, a decade after Stündel's huge and hugely ambitious experiment, is that there is still an essentially undiminished need for a complete German translation of *Finnegans Wake* based on less openly arbitrary principles, perhaps along the collaborative and comparative lines suggested by the Reichert/Senn *Finnegans Wake Deutsch*.¹⁴

As in the case of French Joyce, one would also have to characterize the German Joyce system as a relatively conservative one. For thirty years, between 1919 and 1950, all German translations of Joyce appeared in Switzerland only; the first translation published in what was then West Germany appeared only in 1951 (Goyert's translation of Eliot's *Introducing James Joyce*); the first in what was then East Germany only in 1977.¹⁵ German, as we have seen, currently has three complete versions of both *Dubliners* and *Exiles*, two complete versions of both *Portrait* and *Ulysses*, and four versions of *Anna Livia Plurabelle*. A volume of collected translations from *Finnegans Wake* appeared in 1989, and four years later, with Stündel's version, German became only the second language (after French) to boast a complete (if vigorously contested) *Finnegans Wake*.

It may be mentioned in conclusion that the propagation of Joyce's fortunes in German-speaking lands, unsurprisingly, did not owe as much to his fellow writers as had been the case in France, though one would have to mention among his overt supporters Stefan Zweig at the beginning of Joyce's career; Hermann Broch in the 1930s; and Arno Schmidt, Hans Wollschläger, and Wolfgang Hildesheimer in the 1960s and 1970s. The impact of Joyce's own work, as already mentioned, was very powerful in the German-speaking countries. One should distinguish between specific and general expressions of this impact. The former would include, as far as *Ulysses* is concerned, the psychologizing use of the so-called stream-of-consciousness technique as practised by Hermann Broch, Alfred Döblin, Hans Henny Jahnn, Elias Canetti, Heinrich Böll, and Alfred Andersch; the montage of newspaper headlines and the like also by Alfred Döblin; the use of the stylized catechism device as practised, for example, by Uwe Johnson; the restriction of the action to a single day (Wolfgang Koeppen, Heinrich Böll, Arno Schmidt); the detailed geographical evocation of a particular city (Alfred Döblin's Berlin, Günter Grass's Danzig); and the parodic employment

of myth (as, arguably, in Thomas Mann's *Doktor Faustus*). The radical experimentation of *Finnegans Wake* certainly found its most enthusiastic emulator in the work of Arno Schmidt, most notably in *Zettel's Traum* (1972) but also in a whole series of subsequent works.¹⁶ Not all of the Joycean literary techniques that struck a vibrant new chord among German writers were by any means new 'discoveries' on Joyce's part – Arthur Schnitzler, for example, as is well known, had employed the stream-of-consciousness technique in German twenty years before Joyce did in English – but, as Armin Arnold puts it, only with *Ulysses* did they become an 'officially' recognized component of the available arsenal of literary devices (1963: 87). And that is essentially the more important – if less immediately graspable – aspect of Joyce's overall impact on German writing, namely that he authoritatively legitimized a much more radical approach to formal experimentation.¹⁷

II

Joyce enjoys a more immediate relationship with the Italian language than with any language other than English. Umberto Eco even writes that 'Joyce was also an Italian author' (1989: xi). Before his five-year stay in Zurich and his much longer residence in Paris, Joyce spent almost eleven years in Trieste, between October 1904 and June 1915. Much of the time there in the early years involved a continuing struggle against poverty, but in the process he developed a lasting fascination for the bustling Adriatic port with its Austro-Hungarian medley of competing languages and dialects, Italian, Triestine, Slovene, and German. In Trieste he was finally able to complete *Dubliners*, he wrote both *Portrait* and *Exiles*, he began *Ulysses*, and he absorbed in passing a great deal of linguistic and cultural information that would resurface transformed much later in *Finnegans Wake*. He formed a number of important friendships there with local writers, too, such as Italo Svevo, Silvio Benco, and Dario de Tuoni, and, as Eco also writes, 'some of his highest praise came in the very beginning from the Italian literary milieu,' from such writers as Svevo, Benco, and Eugenio Montale (1989: xi).¹⁸

For all that, Italian translations of Joyce got off to a distinctly slow start, with nothing appearing in book form until 1933. The first Italian translation was a version of *Exiles* by Carlo Linati published in the Milan journal *Il Convegno* over a three-month period in 1920. Linati's translation was eventually published also in book form, but not until almost twenty-five years later, when it eventually appeared in Milan in

July 1944.¹⁹ Individual stories from *Dubliners* began to appear in 1924 with a translation of 'Araby,' again by Carlo Linati, who also published a fifteen-page translation of selections from *Ulysses* in *Il Convegno* in 1926. Two different translations of 'A Painful Case' appeared within a year of each other, the first by Giacomo Prampolini in June 1928, the second by Nina Ruffini in May 1929. Evelina Orefici published translations of four stories from *Dubliners* in the *Corriere Padano* in Padua: 'Araby' in November 1928, 'The Boarding House' in December 1928, 'Eveline' in August 1930, and 'The Sisters' in October 1930. And Amalia Popper Risolo, Joyce's former student, published translations of three stories in Trieste in *Il Piccolo della Sera*: 'A Little Cloud' in October 1929, 'The Dead' in September and October 1931, and 'Eveline' in November 1931. Alberto Rossi published a translation of 'Telemachus' in *Il Convegno* in October 1931.²⁰

The first Italian translation in book form was *Gente di Dublino*, a version of *Dubliners* by Annie and Adriano Lami, which appeared in Milan in March 1933. Italian was eventually to have more translations of *Dubliners* by far than any other language, but this first complete version came several years later than in either French (Fernandez 1926a) or German (Goyert 1928), and was also preceded even by Russian, Japanese, and Swedish. Two years later a selection of just five of the stories from *Dubliners* was published in Trieste in Amalia Popper Risolo's translation under the title *Araby*, including 'Araby' and 'Counterparts' as well as the three stories she had already published in *Il Piccolo della Sera*. A second complete version of Joyce's text, again under the title *Gente di Dublino*, appeared in Turin in March 1949, translated by Franca Cancogni, and this version came to be regarded as the standard version for at least the next quarter-century.

We shall return at a later point to the many subsequent versions of *Dubliners* that have appeared in Italian. In the interests of chronology, however, we may turn at this point instead to the first Italian version of *Portrait*, which (like the first Italian *Dubliners*) also appeared in 1933, published in Turin in May under the title *Dedalus: Ritratto dell'artista da giovane*, translated by the twenty-four-year-old Cesare Pavese. As in the case of *Dubliners* also, the first Italian *Portrait* not only came several years later than its counterparts in either French (Savitsky 1924) or German (Goyert 1926), but was also preceded by Swedish, Spanish, Czech, Polish, and Japanese versions. Pavese's translation was to remain the only Italian *Portrait* for forty years. Pavese, for his part, reportedly enjoyed translating *Portrait*, but clearly found that translating Joyce

proved too distracting from his own writing, for he declined to consider undertaking any further translations (King 1972, Stella 1977). Three further Italian translators would much later try their hand with new translations of *Portrait*: Marina Emo Capodilista's version was published in Rome in 1973; Bruno Oddera's was published in Milan in 1980; and Massimo Marani provided a fourth Italian *Portrait* in a volume of Joyce's collected *Romanzi e poesie* ('Novels and Poems') in 1995.

The first Italian *Ulysses* appeared with even greater delay than *Dubliners* or *Portrait*. Three extracts from *Ulysses* had previously appeared, at long intervals, in Italian literary journals: Carlo Linati, as already noted, translated an early selection of excerpts in 1926, and Alberto Rossi published a translation of 'Telemachus' in 1931 and excerpts from 'Proteus' in 1949. The complete Italian *Ulysses* did not appear, however, until 1960, more than three decades after both the German and the French versions (Goyert 1927, Morel 1929), and preceded also by translations in Czech, Japanese (twice), Spanish, Swedish, Hungarian, Danish, and Serbian.²¹ The translation had somewhat turbulent beginnings. The translator was a young Florentine named Giulio de Angelis, an English teacher in a commercial secondary school, who had begun the translation for his own amusement five years earlier, at the age of twenty-nine, and reportedly submitted it to the publisher Mondadori only at the urging of a friend. Mondadori in fact seems to have been distinctly nervous about publishing so major a translation by a young man for whom it was a first venture into print: the translation, which employed the Florentine version of Italian to reproduce Joyce's Dublin version of English, was initially vetted by the poet Eugenio Montale, who approved it, and was then submitted to a team of Italian Joyce experts, namely Glauco Cambon, Carlo Izzo, and Giorgio Melchiori, under the general direction of Giacomo Debenedetti, before seeing the light of day. Unlike the French team that assisted Auguste Morel with his translation, the Italian team seems to have worked largely independently: Carlo Izzo would reportedly rework fifty pages or so of de Angelis's draft version before sending them on to Glauco Cambon, who would then rework the new version before sending it on to Giorgio Melchiori for final revision. Relations between translator and publisher seem to have become strained at an early point: de Angelis, having allegedly sold the translation outright to Mondadori for a very modest sum, asserted in media reports that although he did indeed have a number of meetings with the team of experts, many changes were subsequently made without any consultation with him (in 'Oxen

of the Sun,' for example) and he was not even shown the revised final proofs before publication (Alexander 1961: 39).

The translation was published in Milan in 1960 by Mondadori, under the somewhat cautious title *Ulisse: Romanzo* ('*Ulysses: A Novel*'), the title page carrying the information that this was the only authorized complete Italian translation of Joyce's work and noting for good measure that the translation had been reviewed by a trio of expert consultants, duly identified. A certain uneasy sense that Italian readers would need all the reassurance they could get was also emphasized by the fact that the translation rather self-consciously employs the Homeric chapter titles. A separately published guide to reading Joyce's novel, by Giulio de Angelis, also appeared in 1961. Any financial fears the publisher might have had proved to be entirely groundless: the first printing sold out within three days, and some 100,000 copies were sold within the first six months. (A revised edition of *Ulisse* in 1988, prepared by de Angelis to take Hans Walter Gabler's corrected text into account, drops the subtitle, the references to an authorized edition and to professional consultants, and also the Homeric chapter titles – though the latter are still listed in an appendix for the interested reader.)

Before *Ulysses*, Mondadori had published only one other translation of Joyce, a version of *Stephen Hero* in December 1950 by Carlo Linati. Shortly after the highly successful publication of *Ulisse*, however, they announced an ambitious project that would establish them firmly as the publisher of Joyce in Italian, namely a luxurious five-volume set, edited under the series title *Tutte le opere di James Joyce* ('Complete Works of James Joyce') by Giacomo Debenedetti. In the end, only three volumes of the advertised five actually appeared, in handsome brown cloth covers and slipcases. Volume 3, *Ulisse*, which contained not only the de Angelis *Ulisse* but also fifty pages of selected fragments from *Finnegans Wake* (to which we will return), appeared in April 1961. The publisher's advertising material claims enthusiastically that the Italian translation is by now generally recognized as the best existing translation of *Ulysses*, not excluding even Morel's authoritative French version. Volume 2, *Racconti e romanzi* ('Stories and Novels'), containing Franca Cancogni's 1949 translation of *Dubliners*, Cesare Pavese's 1933 translation of *Portrait*, and Carlo Linati's 1950 translation of *Stephen Hero*, appeared in April 1963.²² Volume 1, *Introduzione a Joyce* ('Introduction to Joyce'), contains translated selections from international Joyce criticism and appeared in April 1967. Volume 4 was intended to include the collected poems, *Exiles*, and miscellaneous writings, and volume 5 the *Letters*, but

neither appeared – or, at any rate, did not appear in the format of this edition, for Mondadori did indeed eventually publish an edition of the *Letters* in Italian translation in 1974, edited by Giorgio Melchiori, as well as a volume of *Poesie e prose* ('Poetry and Prose'), edited by Franca Ruggieri, which appeared as recently as 1992 and contained the collected poems, the epiphanies, and Joyce's writings in Italian, as well as new translations of *Giacomo Joyce* by Francesco Binni and of *Exiles* by Carla de Petris.²³

The years 1960 and 1961 were thus undoubtedly the most exciting years to date in the Italian Joyce world. A third Italian translation of *Dubliners*, by Margherita Ghirardi Minoja, also appeared in Milan in 1961, which brings us back to the almost obsessive fascination of the Italian Joyce system with *Dubliners*, of which, as previously mentioned, there are no fewer than eleven different complete translations. The Lamis' version of 1933, as we have seen, was followed by translations by Franca Cancogni in 1949 and Margherita Ghirardi Minoja in 1961; these in turn would be followed by the translations of Maria Pia Balboni in 1970, Marina Emo Capodilista in 1973, Marco Papi and Emilio Tadini in 1976, Attilio Brillì in 1987, Francesco Franconeri in 1993, Daniele Benati in 1994, and by both Massimo Marani and Gian Luca Gueneri in 1995.²⁴ Of all of these, we may note that only Attilio Brillì's *Gente di Dublino* of 1987 was published by Mondadori: no fewer than seven of the other translations were published by other Milan publishing houses, while the remainder appeared in Turin, Rome, Rimini, and elsewhere. Arianna Nieri has established (1999: 37–9) that the Capodilista translation of 1973 is consistently the most literally faithful to Joyce's original text, while that of Papi and Tadini (1976) endeavours most consistently to domesticate Joyce's text for an Italian audience. She finds that the remaining nine complete Italian translations of *Dubliners* tend to occupy a broad range between these two extremes of source-oriented as opposed to target-oriented translation, with more recent versions tending in general towards greater fidelity to the original text. The translations most cited in Italian studies of Joyce's work tend to be those of Capodilista and Cancogni, who thoroughly revised her original 1949 translation in 1963.

We may note that four of the translations of *Dubliners* were published in 1993, 1994, and 1995 respectively. The early 1990s, like the early 1960s, were another period of intense activity in the Italian Joyce world. In addition to the four new versions of *Dubliners*, a new translation of 'Penelope' by Elio di Piazza was published in Palermo under the title

Yes: *Il monologo di Molly Bloom* in 1994. Giulio de Angelis's version of 'Penelope' had already been separately published by Mondadori in 1978 as *Penelope: Il monologo di Molly dall'Ulysses*; presumably in answer to di Piazza's new version, it was reissued in 1994 under the new title *Molly Bloom*.

The cause célèbre of the 1990s, however, was the (very brief) appearance of a second Italian *Ulysses*. A new translation by Bona Flecchia, once again under the title *Ulisse*, was published in Florence in June 1995 by Shakespeare and Company, taking advantage of what appeared to be a lapse of copyright. The translator's foreword expressed the hope that this new translation would be able to serve as a fresh wind in the Italian Joyce world, which had taken shape around the now thirty-five-year-old and long since canonic de Angelis translation. Flecchia expressed the particular hope that the new version would reveal Joyce not as a reverently embalmed classic but rather as a challenging contemporary, a writer speaking directly to readers of the Italian 1990s. The twenty-five-year-old translator, a drama student in New York, almost immediately ran into legal difficulties, however, for the publisher Mondadori, as holder of the copyright for Italian translations of Joyce's work, successfully contested the apparent lapse of copyright and quickly obtained an injunction against sale of the new *Ulysses* in Italy. The translation, as a result, had to be withdrawn from circulation almost immediately after publication and appears indeed to have been available for sale for only two weeks. Rosa Maria Bosinelli notes that Flecchia's translation is the only complete translation of *Ulysses* in any language by a woman (1998c: 445).²⁵

To complete our survey with the Italian fortunes of *Finnegans Wake*, it should of course be repeated that its first Italian translator was none other than Joyce himself. Two fragments from *Anna Livia Plurabelle* by all accounts primarily translated by Joyce appeared in the Roman journal *Prospettive* in February and December 1940 respectively. The first, 'Anna Livia Plurabella,' corresponds roughly to the first five pages of what would eventually become chapter 8 of *Finnegans Wake*; the second corresponds roughly to its last two pages – the same passages, in other words, as in the French Beckett/Joyce translation of 1931 and the German Goyert translation eventually published in 1946. While Joyce was actively involved in the French translation, however, and seems at least to have reviewed the German version before approving its publication, it is quite clear that his greatest and most creative involvement was in the Italian translation – to the degree that Rosa Maria Bosinelli has

argued that the Italian 'Anna Livia Plurabelle' should properly be considered 'the last page of great prose that Joyce left us shortly before dying' (Bosinelli 1998b: 197).

The Italian translation was once again accompanied by some unusual circumstances. Joyce had worked on the translation in Paris in 1938 primarily with Nino Frank, with some assistance from Ettore Settanni, an Italian journalist and novelist introduced to him by Frank. Settanni arranged for the publication in the journal *Prospettive* in Rome, but when the translation appeared there was no mention of Frank's name, which was evidently censored by the magazine on the grounds that Frank was both an antifascist (who had sought refuge in Paris in 1926) and a Jew, and the translation was credited instead to James Joyce and Ettore Settanni. Settanni, moreover, by all accounts without first consulting Joyce, modified the text before its publication by censoring (perhaps not entirely unwisely) all the references to the fascist regime that Joyce had introduced. Whatever Settanni's personal motivation may have been – and Joyce, unusually for him, seems to have accepted the changes to his text without demur on being notified of them after the event by Settanni – the version that appeared in *Prospettive* is therefore not insignificantly different from the original version of Joyce and Frank, which was subsequently published separately by Jacqueline Risset in 1979 in Joyce's *Scritti italiani*.²⁶ Nino Frank's role in the translation was first revealed by Settanni himself only fifteen years later, in 1955, in a brief account of how the first Italian translation from *Finnegans Wake* came about.

The next stage in the Italian assimilation of *Finnegans Wake*, as already mentioned, was the appearance of some fifty pages of selected fragments translated by J. Rodolfo Wilcock, a transplanted Argentine who now lived in Rome and wrote in Italian, and published together with the 1961 edition of Giulio de Angelis's *Ulisses* (1961: 1125–74). The publisher's advertising material observes that the Wilcock translation enables Italian readers to be the first to acquire an overall sense of *Finnegans Wake* in their own language. The point is a not unreasonable one, depending on what an 'overall sense' means: significant earlier extracts had already appeared in other languages, translated by André du Bouchet in French (1950, 1957) and by the Campos brothers in Portuguese (1957), but Wilcock's translation was indeed the most substantial translated fragment to that point. Mario Diacono also published a brief extract from the *Wake* in Italian translation in 1961.

The latest stage to date in the Italian assimilation of *Finnegans Wake*

has been a remarkable series of translations by Luigi Schenoni over almost the past thirty years. Schenoni, born in Bologna in 1935, and for many years a professional translator specializing in the international terminology of industrial machinery, began to plan a translation of *Finnegans Wake* shortly after encountering it for the first time in 1960, collected material systematically for a decade, and began to work on the actual translation in his spare time in 1973. Brief extracts appeared in a variety of journals from the mid-seventies, and Umberto Eco was instrumental in introducing Schenoni's efforts to a broader Italian public in 1978.²⁷ Schenoni indicated in 1979 that he planned on taking no fewer than the seventeen years Joyce spent writing the *Wake* in translating it (1979: 164), but has long since passed that particular milestone. Having eventually reduced his commitment to his professional employment, he resorted, by his own account, to sixteen-hour days on his translation, not leaving his apartment for weeks on end, while sustained by copious supplies of pasta provided by an accommodating elderly aunt. The first major result of his labours was a complete translation of the first four chapters, which appeared, together with the original text, in Milan in June 1982, published by Mondadori for the Joyce centenary year under the title *Finnegans Wake: H.C.E.* The Italian literary press reacted with great enthusiasm, and Schenoni was awarded the annual San Girolamo Prize for particularly distinguished accomplishments in translation.²⁸ In 1996, a further chapter, 'Anna Livia Plurabelle,' appeared in Turin.²⁹ And between 1999 and 2004 Mondadori published Schenoni's translation of the first ten chapters (1999, 2001, 2004). Having already spent a good thirty years on his translation, Schenoni cheerfully suggested that a further decade should be enough to bring it to a conclusion.

The Italian Joyce system, as will have emerged, has thus been a considerably more volatile one than either French Joyce or German Joyce. Its major distinction from those languages has been the extraordinary degree of interest in *Dubliners*, but Italian, as we have seen, can also boast three versions of *Exiles*, four of *Portrait*, two of *Ulysses* (even if one has been legally suppressed), and translations of very substantial portions of *Finnegans Wake*. At least one major Italian writer, Cesare Pavese, was directly involved in translating Joyce's work, and major writers in Italian on whom Joyce can be said to have exercised a significant impact also include Italo Svevo, Carlo Emilio Gadda, Italo Calvino, and Umberto Eco.³⁰

4

Other Words, Other Worlds

Rather than continuing to examine in detail other individual Joyce language systems, we will now turn to a more impressionistic series of glimpses at particular aspects of Joyce's fortunes in eight or ten further languages, European and non-European. We will also glance in a not particularly systematic way at some of the real and indispensable people who so often manage to be completely written out of the picture when works of literature are translated into other languages, namely the translators. For the personalities of individual translators, as we shall see, can play a major role in determining the particular face of the Joyce system in a particular language.

This chapter will have a double focus, combining aspects of both particular language systems and particular text systems, the latter primarily though not exclusively involving *Ulysses* and *Finnegans Wake*. As W.V. Costanzo wrote some thirty years ago: 'it is generally well known by now that the translations of Joyce's novels often have a past more unusual than the history of the original works. This fact is not surprising. *Ulysses* and *Finnegans Wake* involve special linguistic complexities that make them more difficult to translate than any other modern work in English' (1972: 225).

Even to the non-specialist, the major difficulties in translating Joyce would certainly seem to arise from a multiplicity of combinations of the following factors: the pervasive indeterminacy of his works; the densely textured structural and verbal networks that inform them; the encyclopedic employment in them of every imaginable variety of paronomasia, witticism, rhetorical device, and word play; a pervasive allusiveness to a highly specific and densely textured cultural matrix (historical, geographical, local, personal, linguistic, musical); an extraordinary (and

increasing) tolerance for noise and apparent irrelevance; a remarkable sensitivity for linguistic and interlinguistic nuance; an increasing number of highly complex textual experiments such as 'Sirens,' 'Oxen of the Sun,' and the entire astonishing enterprise of *Finnegans Wake*; and, underpinning all the rest, an openly and mischievously declared intention to keep the professors on their toes for centuries. (And yet, as we shall see, there is a surprising number of translators who claim, for example, that there is no special difficulty involved in translating *Ulysses*.)

As one among a number of possible organizational strategies, let us consider first of all some of the ways in which Joyce has been introduced to some remaining western European languages, then turn our attention to some of the eastern European languages, and finally look briefly at the fortunes of Joyce's work in some of the more obvious non-European languages.

Spanish

It has been noted that Joyce's work did not have the same immediacy or depth of impact in Spanish as it did in other major western European languages (Buffery/Millán-Varela 2000: 399). Spanish translations of Joyce, apart from a few sentences in an article by Antonio Marichalar (1924), got off to an auspicious start with a version of the final page of *Ulysses* from the pen of none other than Jorge Luis Borges, who had discovered *Ulysses* while a student in Geneva. Borges – a then twenty-five-year-old who would later become the unchallenged doyen of the Latin American literary world – published his translation in a Buenos Aires journal in January 1925. This was quickly followed by a more substantial translation from another young man who would shortly also become a major figure in Spanish letters. The first complete Joyce text to appear in Spanish was *Portrait*, translated in 1926 (within weeks of Goyert's German *Portrait*) by Dámaso Alonso, at that time a young man of twenty-eight with a growing reputation as a poet. Alonso discovered *Portrait* and began his translation of it in 1925 while a visiting student at Oxford. His translation appeared the following year in Madrid, under the pseudonym Alfonso Donado, as *El artista adolescente (Retrato)* and was reprinted many times over the next seventy-odd years throughout the Spanish-speaking world, at first as *El artista adolescente (Retrato)*, then as *El artista adolescente*, and finally as *Retrato del artista adolescente*. The translator's name usually appeared as Alfonso Donado, occasionally as Alonso Donado, and eventually as Dámaso

Alonso. Antonio Marichalar's article 'James Joyce en su laberinto' (1924) served as introduction.

Alonso was one of an important group of Spanish poets, the so-called *Generación del 27* or Generation of 1927, who were interested in the possibilities of the highly crafted language of the baroque poets of sixteenth-century Spain as a vehicle for translating the complexities of international modernist writing. Alonso, who was also just beginning a distinguished career of scholarship in the field, was already working simultaneously on his magisterial edition of the baroque poet Luis de Góngora's *Soledades*, an edition that sought especially to pay due respect to Góngora's skills as a linguistic craftsman, and Spanish scholars have indeed detected the linguistic presence of Góngora in his translation of *Portrait*. Alonso also corresponded with Joyce in October 1925, demonstrating an interest above all in the linguistic artifice of *Portrait*. Joyce approved his Spanish translator's proposed title, made some suggestions on matters of detail, and recommended following Savitsky's example on any other points of doubt (*L* 3: 129). It has been noted that Alonso's translation sympathetically emphasizes the symbolist elements of *Portrait*, and in so doing reduces the ironic distance between the narrator and Stephen by treating it more like a traditional *Bildungsroman*.¹

Alonso's influential translation resulted in a perceptible impact of Joyce not only on the writers of his own generation, but also on later writers in Spanish, such as the Cuban writer José Lezama Lima, whose complex and erudite novel *Paradiso* (1966) would much later parodically cannibalize Joyce's *Portrait*. Alonso's *Retrato* was acclaimed by reviewers of the time as an outstanding translation. The fact that it remains unchallenged more than seventy-five years later as the only Spanish *Portrait*, continually reappearing in new editions and reprints throughout the Spanish-speaking world, is further testimony to its enduring quality.²

The next Spanish translation to follow Alonso's *Portrait* was A. Jiménez Fraud's version of *Exiles*, which appeared in Buenos Aires in 1937. As Italian has had a particular fascination for *Dubliners*, so Spanish has been particularly attracted to Joyce's only play, which was to find no fewer than three further Spanish translations. A version by Osvaldo López-Noguerol appeared, once again in Buenos Aires, in 1961; a version by Javier Fernández de Castro appeared in Barcelona in 1970; and a fourth translation, by Fernando Toda, appeared in Madrid in 1987 – thus giving Spanish more versions of Joyce's play than exist in any other language.

Considering the success of Alonso's *Portrait*, *Dubliners* came surprisingly late to Spanish, the first translation not appearing until 1942 – by which time Joyce's text had already been translated into eight other languages, including two different translations in both Russian and Japanese. Once arrived, however, the collection proved highly and enduringly popular, for Spanish now has as many as five different translations of *Dubliners*, an overall total surpassed only by Italian. The first translation, by Ignacio Abelló, appeared in Barcelona in 1942; the second, by Luis Alberto Sánchez, in Santiago de Chile in 1945; the third, by Oscar Muslera, in Buenos Aires in 1961; the fourth, by the celebrated Cuban writer Guillermo Cabrera-Infante, in Barcelona in 1972; and the fifth, by Eduardo Chamorro, in Madrid in 1993. All except the earliest of these are still in print. The two latest versions (by Cabrera-Infante and Chamorro respectively) are agreed by Spanish Joyce specialists to be far superior to their predecessors (García Tortosa 1994: 20).

Spanish translations of *Dubliners* provide at least two interesting suppressions. The 1945 translation by Luis Alberto Sánchez, reprinted as recently as 1988, provides the first example, in omitting any mention of the fact that it was obviously translated from French rather than English: a number of errors in the 1926 French translation of *Dubliners* by Yva Fernandez and others are faithfully replicated by Sánchez, and equally faithfully repeated more than forty years later in the reprinted edition of 1988. (The errors are textually interesting in their own right, as it happens, and we will return to them in a later chapter.) The second suppression occurs in a volume containing Spanish versions of both *Portrait* and *Dubliners*, published in Mexico City in 1983, and attributed to Alonso Donado (a variation on Dámaso Alonso's pseudonym) as translator. Alonso never undertook a translation of *Dubliners*, however, and the latter translation turns out on closer examination to be a slightly revised and entirely unacknowledged version of Oscar Muslera's Buenos Aires translation of 1961. Muslera's name finds no mention at any point in the volume, providing an instructive example of both the sometimes rough-and-tumble politics of publishing and the traditional disregard for the role of the long-suffering translator.

Like *Dubliners*, as we have seen, *Ulysses* also came late to Spanish. The first Spanish translation, published in 1945, was long preceded by translations into German in 1927, French in 1929, Czech in 1930, and Japanese – the latter even with two different translations in the 1930s. As in the case of *Dubliners*, however, a late arrival has been compensated for by the number of times the text has been translated: Spanish is

now the only European language to boast three separate translations of *Ulysses*. (French had just one until 2004, and German and Italian each have two, as we have already seen.)

The 1945 translation of *Ulysses*, published in Buenos Aires in July in a first edition of 2,200 copies, was by J. Salas Subirat, who had spent five years in preparing it. Strongly influenced by Morel's French translation (García Tortosa 1994: 23), it experienced a mixed critical reception: Conde-Parrilla writes of the translation that 'its many errors and literal and stylistic inadequacies were harshly criticized on publication' (1996: 212). One of the negative reviewers was Jorge Luis Borges (1946). A peculiarity of its general reception is that readers in Latin America had access to it seventeen years earlier than readers in Spain: the translation had serious difficulties with the Spanish censorship board and was in fact finally cleared for entry into Spain only in 1962.³ A revised edition of the Salas Subirat translation, with commentary and notes by Eduardo Chamorro, was published in Barcelona in 1996. In an introductory note, Salas Subirat (pointedly ignoring Gabler's corrected text of 1984) asserts that the revised version is in all essentials the same as the original 1945 translation. He also repeats the bold assertion first made in the 1945 edition that *Ulysses*, read with appropriate attention, presents no serious difficulties for its translator.

Meanwhile, a second Spanish *Ulysses* had long since appeared, published in two volumes in Barcelona in 1976, and translated by the poet José María Valverde, who had previously also translated Shakespeare, Heidegger, and T.S. Eliot into Spanish. The new translation was very favourably received and earned Valverde the Premio Nacional of the Spanish Ministerio de Cultura. Two years later Valverde also produced both a translation of *Stephen Hero* (1978a) and a critical introduction to Joyce and his work (1978b). Valverde's *Ulysses*, revised in 1989 in the light of Gabler's corrected text, is considered by most critics as superior to that of Salas Subirat. Mario Vargas Llosa, one of the most celebrated Latin American writers, who discovered Joyce as a student in Lima in the mid-1950s, did so by reading *Ulysses* in Salas Subirat's translation, but has gone on record as subsequently finding Valverde's version to be much better (1996: 11). García Tortosa rather more neutrally judges Valverde's translation to be superior to Salas Subirat's in some aspects, but adduces a number of examples in which the earlier translation works better (1994: 23–8). Conde-Parrilla, for her part, considers the Valverde translation as a general improvement over Salas Subirat, but

'again far from satisfactory' (1996: 212). In particular, Conde-Parrilla, who published her own Spanish translation of 'Penelope' in 1994, characterizes both translators' attempts to provide a Spanish version of Molly's monologue as 'clearly inept' (1996: 234). A one-volume edition of Valverde's translation was issued in 1989.

The third Spanish translation of *Ulysses*, by Francisco García Tortosa and María Luisa Venegas, was published in Madrid in 1999. This version was also very well received by Spanish critics. The Catalan translator of *Ulysses*, Joaquim Mallafrè, for example, characterized it as a new, comprehensive reading that was likely to be the definitive Spanish version for many years to come, and particularly praised its success in dealing with the stylistic complexities of the later episodes (2001: 540).

As in the case of both *Dubliners* and *Ulysses*, Spanish versions of *Finnegans Wake* lagged well behind those of most other major languages – more than sixty years behind the first French translation of excerpts from *Anna Livia Plurabelle*, for example, and thirty years behind du Bouchet's and the Campos brothers' attempts at a representative selection in French and Portuguese respectively. Ricardo Silva-Santisteban's 1971 translation of the final page remained for a decade the only Spanish attempt to domesticate the *Wake*, followed in 1982 by the same translator's extracts from 'Anna Livia Plurabelle.' The early 1990s, however, saw a sudden and exciting burst of activity. Salvador Elizondo translated the first page of *Finnegans Wake* with annotations in a collection of his essays published in Mexico City in 1992. A complete Spanish version of *Anna Livia Plurabelle*, translated by Francisco García Tortosa, Ricardo Navarrete, and José María Tejedor Cabrera, the twenty-six pages having taken its translators two years to translate (García Tortosa 1994: 29), appeared in Madrid in the same year, and an abridged and adapted version of *Finnegans Wake* by Víctor Pozanco – less a translation in any strict sense than a more or less linear interpretation – appeared in Barcelona in 1993.

Well-known writers in Spanish who were instrumental in translating Joyce's work, as we have seen, include Dámaso Alonso, Jorge Luis Borges, and Guillermo Cabrera-Infante. Other major writers in Spanish on whom critics have detected a significant Joycean impact include Miguel Ángel Asturias, Alejo Carpentier, José Lezama Lima, Gabriel García Márquez, Julio Cortázar, Carlos Fuentes, Julián Ríos, and Mario Vargas Llosa.⁴

Portuguese

Portuguese Joyce is characterized to a marked degree by the transatlantic nature of the Portuguese language. The first translation of any of Joyce's works in Portuguese was José Geraldo Vieira's version of *Portrait*, published in Pôrto Alegre in Brazil in 1945. This was followed in 1946 by an abridged translation of *Dubliners* (containing just ten of the stories) by María da Paz Ferreira in Lisbon. The complete *Dubliners* was translated three times, by Virgínia Motta in Lisbon in 1963, by Hamilton Trevisan in Rio de Janeiro in 1964, and by José Roberto O'Shea in São Paulo in 1993. *Portrait* was later translated again on two separate occasions, by Alfredo Margarido in Lisbon in 1960 and, three decades later, by Bernardina Silveira Pinheiro in São Paulo in 1992.

Ulysses first appeared in Portuguese in Rio de Janeiro in 1966, translated by Antônio Houaiss, a well-known scholar, essayist, and literary critic. His translation was acclaimed by critics as being of exceptional quality and received high praise in both Brazil and Portugal. *Ulysses* was translated again by João Palma-Ferreira in 1989, in Lisbon, based on Gabler's corrected text. (Palma-Ferreira, a well-known writer, critic, and scholar, died within weeks of completing his translation, at the early age of fifty-seven.) No doubt as a result of the pragmatics of the publishing industry, Palma-Ferreira's translation makes no reference to Houaiss's previous and highly acclaimed translation other than by negative implication: an editorial note welcomes the new translation on the grounds that there has never been a 'truly Portuguese' *Ulysses*.

The first Portuguese translations from *Finnegans Wake*, seven fragments of less than a page each, the work of Augusto and Haroldo de Campos, two well-known figures in avant-garde Brazilian literary circles, appeared in the *Jornal do Brasil* in São Paulo in December 1957. Five years later, in 1962, these fragments and others by the same translators appeared (with notes and comments) in book form in São Paulo as *Panaroma do Finnegans Wake*.⁵ Arthur Nestrovski translated a further page in 1990 in the context of a discussion of specific issues involved in a translation of the *Wake* into Brazilian Portuguese. A complete Portuguese translation of *Finnegans Wake* has recently been announced as under way, once again in Brazil, by Donaldo Schüller, a professor of classics in Pôrto Alegre. The first of several planned fascicles, corresponding to *FW* 3.01–29.35, appeared bilingually in Pôrto Alegre in 1999, printed on handmade paper with original abstract illustrations and notes. In the same year additional excerpts translated by Haroldo

de Campos appeared, more than forty years after the first fragments of the Portuguese *Panaroma*.⁶

Dutch

In the Low Countries, according to Paul Van Caspel (1982), there was no more than cautious interest in Joyce from the thirties to the 1960s. The 1960s, as already noted, saw the first Dutch translations, with Max Schuchart's *Portrait* in 1962, Rein Bloem's *Dubliners* in 1968, and, most importantly, John Vandenberg's *Ulysses* in 1969, which signalled a real breakthrough in interest. The sixty-two-year-old Vandenberg was already a highly regarded translator, having introduced Dutch readers to Faulkner, Hemingway, Lowry, and Henry Miller. The plan to translate *Ulysses* had reportedly been with him for many years, and he began work on his translation only after some twenty-five years' systematic gathering of notes and materials. Vandenberg's translation (1969a) appeared at a time when international Joyce studies were booming, and he was able to work in close collaboration with such Joyce scholars as Fritz Senn and Leo Knuth. His version, which appeared in an edition of 5,000 copies, was greeted with great enthusiasm by critics: the Belgian critic Joris Duytschaever even suggested (1971: 701) that it might be the best of all existing translations of the novel, and Vandenberg – who also published an accompanying volume of notes and commentaries on *Ulysses* and the problems of translating it (1969b) – was the recipient of a number of literary prizes for his work. The translation, which reportedly took him almost five years under financially difficult circumstances, was greeted by critics not just as a major contribution to Joyce studies, but as the most important literary translation in Holland in decades and indeed as marking a coming of age of Dutch literature and culture. The translation was not entirely without its critics, however: Van Caspel points out some weaknesses and also alleges a certain lack of imagination on Vandenberg's part (1982: 218), and Heinrich Versteegen, in a comparative analysis, finds Vandenberg's translation to be, in general, not quite as successful as Wollschläger's German version (1988: 317).

Twenty-five years later, in 1994, a second Dutch *Ulysses* was produced by two translators from Leuven in Flemish Belgium, Paul Claes and Mon Nys, each of whom had previously also translated a number of other authors. In an afterword to their joint translation, on which they spent six years, Paul Claes writes respectfully of Vandenberg's

pioneering translation, but asserts that a quarter of a century later a new translation was necessary for at least three reasons: Gabler's 1984 edition of *Ulysses* and the critical controversy surrounding it; the numerous advances that had been made in Joyce scholarship and criticism since 1969; and, finally, the major changes the Dutch language itself had undergone over the same quarter-century.

Claes and Nys also deliberately opted for what they describe as a more modern and idiomatic style. Claes observes that Vandenberg's translation inevitably contains a significant number of mistakes and mistranslations that could now be rectified. He asserts also that it did not adequately reflect Joyce's numerous stylistic levels and variations in register, which they had also attempted to rectify. In particular, they made every attempt to reproduce Joyce's humour where possible. Interestingly, however, Claes also freely admits their inability as translators to translate 'Oxen of the Sun' adequately: the linguistic evolution of Dutch, he observes, had simply been too different from that of English.⁷ The two translators specifically point out that they are Flemish rather than Dutch – while their translation is in standard Dutch, it systematically employs Flemish locutions where Joyce uses Hiberno-English turns of phrase. While their translation was in general well received, this last decision was one that generated a considerable degree of critical controversy.⁸ In general, the opinion in Dutch Joyce circles appears to be that while the Claes/Nys *Ulysses* may be an improvement over Vandenberg's translation in a number of respects, it should not be seen as replacing it in the same way that Hans Wollschläger's German *Ulysses* has definitively replaced Georg Goyert's. Contributors to a panel discussion on issues of translation at the London Joyce Symposium of June 2000 even made the contrary point that many in the Netherlands still prefer Vandenberg's translation.

A major event in the world of Dutch Joyce occurred in 2002, when an award-winning and enthusiastically received translation of *Finnegans Wake* was produced after seven years' hard labour by Robbert-Jan Henkes and Erik Bindervoet. Dutch thus became only the fourth language (after French, German, and Japanese) to boast a complete translation of the *Wake*.⁹

Scandinavian

Among the Scandinavian languages, as we have already seen, Swedish has led the way with the earliest translations of *Dubliners*, *Portrait*,

Exiles, *Ulysses*, and *Anna Livia Plurabelle* alike. Ebba Atterbom's Swedish *Portrait* of 1921 was the first translation of that text in any language (not just in Scandinavia), and Joyce acknowledges this by having Atterbom make a personal appearance in *Finnegans Wake*: 'At Island Bridge she met her tide. / Attabom, attabom, attabombombboom! / The Fin had a flux and his Ebba a ride. / Attabom, attabom, attabombombboom!' (FW 103.02).

Ulysses provides the major point of interest in Scandinavia as in various other language areas. It appeared in Thomas Warburton's Swedish in 1946 and in Mogens Boisen's Danish in 1949, followed more than forty years later by Sigurður Magnússon's Icelandic in 1992, and finally by Olav Angell's Norwegian in 1993.

Thomas Warburton, born in 1918, was only twenty-eight years old when he completed his translation of *Ulysses*. Warburton, of British descent, grew up in Helsinki. While his first language was Swedish, it remained important to him that it was Swedish as spoken in Finland: he notes in his postscript to the 1979 edition of his translation that he had never been to Sweden or ever even knowingly met a Swedish citizen when he began his translation of *Ulysses*. Specifically, Warburton saw the fact that he spoke Finnish Swedish as giving him an advantage in translating *Ulysses*, since Joyce too had spoken the English of Ireland rather than that of England. English, meanwhile, as he modestly reports, he had by then learned to read 'tolerably,' thanks largely to the books of P.G. Wodehouse and H.G. Wells. While translating *Ulysses*, he systematically compared his translation with Goyert's German translation. Hannu Riikonen reports that while the early reviews were somewhat ambivalent, the translation was in general well received and proved to be influential in Swedish literary circles.¹⁰ Warburton continued to work on revisions to his translation for almost half a century, the latest of them published in 1992, in an afterword to which edition he estimates that he made some 4,000 changes on taking Gabler's revisions into consideration. Mario Grut's Swedish *Anna Livia Plurabelle* of 2001 marked the first Scandinavian attempt to domesticate any major part of *Finnegans Wake*.¹¹

In Denmark, Mogens Boisen similarly turned his already well-received Danish translation of *Ulysses*, published in Copenhagen in November 1949, into a lifetime project, continually revising it over much of the next forty years in the light of new insights provided by international Joyce scholarship. He revised new editions no fewer than six times, including a complete reworking in the first of them, in 1970, in

which he was also at pains to take into consideration the many changes that the Danish language itself had undergone over the previous twenty years. Boisen, a Danish army officer in his thirties when he began work on his translation of *Ulysses*, was a highly prolific translator: he claims in an introductory note to the 1980 edition to have read several thousand and translated some 150 books from English over the previous ten-year period. His translations include *Moby Dick* and *Canterbury Tales* from English; *Dr. Faustus* and *Dog Years* from German; *Jean Santeuil* from French. Despite his huge output he continued to be fascinated, even obsessed, by *Ulysses*, with later editions still revealing hundreds of further minor adjustments. His last revision, in 1986, at the age of seventy-six, was able to take the changes of the Gabler edition into account.¹² Boisen's translation is the only Danish version of *Ulysses*, though there appears to be a rather intriguing legend in Danish Joyce circles that an earlier translation by another hand once existed in manuscript but was lost during the years of the Second World War.¹³

Part of the reason why no Norwegian translation of *Ulysses* was produced before 1993 was the success of Boisen's translation also in Norway, where the written language is so close to Danish as to enable Norwegian readers to read Danish texts without difficulty.¹⁴ Boisen's Danish translation was published in a Norwegian edition in Oslo in 1973, the publisher's advertising material noting that the occasion marked 'the first appearance in Norway of a monument of modern world literature, in Mogens Boisen's masterly Danish translation.' A cover note to Olav Angell's 1974 Norwegian translation of *Dubliners* repeats that 'Joyce's masterpiece *Ulysses* has appeared in Norway in Mogens Boisen's outstanding Danish translation.' Angell's Norwegian *Ulysses* of 1993 appears to have been commissioned by the publisher Cappelen specifically as part of a systematic effort to promote native Norwegian translations of world literature. The Angell translation met with a somewhat mixed reception, criticized by some reviewers for a variety of inaccuracies and distortions but also praised for its imaginativeness and linguistic creativity.¹⁵

Irish

One of the more idiosyncratic episodes in the story of international Joyce translations was provided by Joyce's homeland when a translation of *Ulysses* into Irish was privately published in Belfast in twelve instalments between 1986 and 1992. The moving spirit behind the trans-

lation was a retired RAF medical officer, James Henry (writing as Séamas Ó hInnéirghe, the Gaelic form of his name). Born in 1918 in an Irish-speaking village in the west of Ireland, Henry studied medicine in Dublin, practised briefly in Belfast, and then spent almost thirty years as a medical officer in the British Royal Air Force before taking early retirement and returning to Belfast. A Joyce enthusiast since his college days in Dublin, he began his translation of *Ulysses* purely as a linguistic exercise, inspired by the Joyce centenary year of 1982. As the pastime began to take on a life of its own, Henry enlisted the aid first of Basil Wilson (Breasail Uilsean), a retired civil servant, and after Wilson's death that of James Mangan (Séamas Ó Mongáin), a retired school-teacher. In September 1983 a translation of the first three chapters of *Ulysses* began to appear in serial form in an Irish-language magazine. In October 1984 chapters 1 to 3 were issued separately as a booklet under the title *Uiliséas: Cuid a h-aon* ('*Ulysses: Part One*') (Wilson/Henry 1984).

The translators had made what turned out to be a strategic blunder with regard to wider dissemination of their work, however, in that they opted for the spelling of Irish that had been in use before the government-mandated language reform of 1947 – and thereby unfortunately ensured that no Irish-language publisher was likely to risk publishing it. When this in fact turned out to be the case, Henry responded by deciding to publish the translation privately and in as inexpensive a format as possible, so that the Irish Joyce would have a least a small coterie of readers. This involved typing out the entire Irish text on a standard typewriter and having the resulting typescript photographically reproduced. (Unfortunately, the attempt to reproduce Irish diacritics by this method resulted in a script that is extraordinarily difficult to read.) In November 1986 what would eventually prove to be the complete *Uiliséas* began to appear under the imprint of Henry's one-man publishing house, and almost six years later the task was finished. The complete translation appeared in twelve slim fascicles bound appropriately in Greek colours (white paper with blue lettering), most of them containing a single chapter, the last of them published in April 1992. The typical print run was about 200 copies, many of which appear to have been distributed free of charge.

While any translator of *Ulysses* faces enormous problems, the Irish translators, somewhat paradoxically, faced a number of problems not faced by, say, the French, German, Italian, or Spanish translators. For while each of the latter had the option, to take just one example, of

translating the modern urban slang of 'Oxen of the Sun' by the appropriate urban sociolects of their own language, in Irish no such urban slang exists, so the translators had to invent it. The results are frequently hilarious, as the agricultural hinterland of Joyce's Dublin is given its linguistic due – 'taking coals to Newcastle,' for example, emerges as 'ag cuimilt sméire do thón na muice' (literally, more or less, 'rubbing muck on a pig's rump'). 'Oxen of the Sun' provided a more general challenge, however, in that the politically interrupted development of Irish as a literary medium during the eighteenth and nineteenth centuries deprived the language of an equivalent range of historical styles, and the translators were thus forced to limit themselves to a much more restricted stylistic palette in *Uiliséas*, imitating first the style of Old Irish narrative, then those of late-medieval Fenian romances, seventeenth-century historiography, and finally modern Irish narrative. The translators did not make things any easier for themselves by deciding on principle that the Irish used would be that of 1904 or thereabouts, a decision requiring that neologisms entering the language after that date (of which there is a very large number) would have to be carefully avoided. Perhaps the greatest obstacle facing the translator of *Ulysses* into Irish rather than French or German, however, is that while nobody is likely to question the value of translating Joyce into any of the major European languages, many would see no point at all in translating his work into Irish, on the grounds that any Irish-speaker likely to want to read it in the first place would certainly choose to do so in English.

If every translation is indeed an extension as well as a would-be copy of its original, then *Uiliséas* unquestionably extends the Joycean text into areas never previously reached. In the process it also arguably extends the Irish language itself in equally unprecedented ways. The translators' achievement is the more remarkable in that published interviews show them as freely acknowledging that *Uiliséas* began as – and remained – a frankly amateur production. None of the three was a professional translator, none was a literary scholar, none was a professional Joycean, and they specifically decided against using the resources of the international Joyce industry. Henry even went on record to the effect that the translation, as such, presented no major problems.

Undaunted by an almost complete lack of general recognition in Ireland, the apparently indefatigable Henry continued his labours without interruption on completion of *Uiliséas*. His translation of *Portrait*

began to appear in the same privately published format in 1993, and on its completion Henry, now seventy-eight years old, immediately turned his attention to *Dubliners*, beginning with 'The Dead.' His translation of that story appeared in June 1997, just six months before his own death.¹⁶

Czech

Among eastern European languages, Czech was the first to produce a complete translation of *Ulysses*. It was also the first language, east or west, in which a complete version of *Anna Livia Plurabelle* appeared, in the 1932 translation by M. Weatherall, Vladimír Procházka, and Adolf Hoffmeister.

A four-volume set of Joyce in Czech, anonymously edited, was published in Prague in 1930. The first three volumes contained a translation of *Ulysses* by L. Vymětal and Jarmila Fastrová, the fourth a translation of *Portrait* by Staši Jílovská. The Vymětal/Fastrová translation was only the third translation of *Ulysses* in any language (after Goyert in 1927 and Morel in 1929), and the translators appear to have had no access either to Joyce or to criticism of his work. Presumably in the interests of speed, they divided the work between them, to the extent that Vymětal signed as the translator of volumes 1 and 3, and Fastrová of volume 2. The consequences of this, according to Marie Bednar's study of Joyce translations in Czech, were predictably 'disastrous' (1988: 111). A second Czech version of *Ulysses* was not forthcoming for almost half a century, until Aloys Skoumal's version appeared in 1976. Skoumal's work is characterized by Bednar as an excellent and sophisticated translation, the high point of a long and distinguished career as a translator that also included translations of Swift and Sterne as well as *Alice in Wonderland*. Bednar particularly applauds Skoumal's ability both to preserve an elaborate web of recurrent elements and to reproduce wordplays. The passage of *Ulysses* through Czech state censorship was aided by a politically adroit introduction by Miroslav Jindra, stating that while Joyce's novel was admittedly unacceptable in ideological terms it was completely unavoidable in artistic terms (Bednar 1988: 112). Many copies of Skoumal's translation were apparently nonetheless confiscated by the political authorities shortly after publication, while the Czech press preserved silence on the matter. Skoumal went on to produce Czech translations also of *Portrait* in 1983 and *Dubliners* in 1988.¹⁷

Hungarian

There are two Hungarian translations of *Ulysses*, the first (and indeed the first of Joyce's works to be translated into Hungarian), by Endre Gáspár, appearing in 1947. This was superseded in the seventies by Miklós Szentkuthy's version. Szentkuthy, born in 1908, was a writer of experimental novels, influenced by *Ulysses*, in his native Hungarian in the 1930s, but was silenced by the Stalinist regime in the 1940s (Egri 1967: 234). It was not until the 1980s that he very belatedly received official recognition from the Hungarian authorities. His books of half a century earlier were then republished, and he received various literary prizes. During the decades of enforced silence he survived mainly by translating English classics, including Swift, Sterne, Jane Austen, and Joyce. His Hungarian version of *Ulysses*, which appeared in Budapest in 1974, is generally regarded as a masterly translation. He died in Budapest in July 1988, aged eighty.¹⁸ *Finnegans Wake* also found a long-term Hungarian champion in Endre Bíró, who first published journal extracts from it (including parts of 'Anna Livia Plurabelle') in November 1964 and almost thirty years later, in 1992, published an expanded collection of extracts in book form.

Polish

The central figure in Polish Joyce circles until his death in March 1998 at the age of seventy-seven was Maciej Słomczyński. Polish had produced an early *Portrait*, by Zygmunt Allan, in 1931. There was then no further activity until 1958, when Kalina Wojciechowska's *Dubliners* appeared. Słomczyński, then forty-eight years old, produced a very well-received translation of *Ulysses* in 1969, and followed this with versions of the complete poems in 1972, *Anna Livia Plurabelle* in 1985, and *Exiles* in 1995. His original intention, however, had been far more ambitious, namely to translate Joyce's complete works singlehandedly, including *Finnegans Wake*, into Polish. The translation of *Ulysses* was critically acclaimed: Jadwiga Cwiakala describes its appearance in December 1969 as a 'literary sensation' (1971: 93). A first edition of 40,000 copies sold out immediately, sometimes at prices reportedly as high as fifteen times the already high cover price. Słomczyński, who also produced a Polish stage version of *Ulysses* that played in Gdańsk in January 1970, took twelve years to translate *Ulysses*, supporting himself while doing so by writing very successful detective stories under the pseudonym

Joe Alex (Lewicki/Gerould 1971: 99). In spite of this lengthy process of translation, Słomczyński denied that the task had been a particularly arduous or even an unusual one: Fritz Senn records a comment from him that he 'never found *Ulysses* to be a difficult book ... Once you get used to *Ulysses* there is nothing mysterious or enigmatic about it' (Senn 1967a: 236).

His translation of *Anna Livia Plurabelle* (1985) was also a popular success, though Tadeusz Szczerbowski has suggested (2000: 91) that its appeal may have been largely the result of an unduly increased emphasis on the sexual possibilities of Joyce's text, resulting in a fairly loose adaptation rather than a translation in any strict sense. Extraordinarily productive, Słomczyński, who continued to work on an ongoing translation of *Finnegans Wake* until immediately before his death, also wrote a variety of screenplays, children's books, and short stories under his own name, as well as translating Chaucer, Faulkner, Milton, Swift – and Shakespeare's complete works.¹⁹

Russian

Russian, as already noted, was the first eastern European language to produce a complete version of any of Joyce's works, *Dubliners* having been translated by E.N. Fedotov as early as 1927. An early start was also made by a number of different translators on a Russian *Ulysses*, but the aggressive modernism of Joyce's novel made the state authorities very uneasy, and translating Joyce soon became an increasingly dangerous occupation. A first attempt was made as early as 1925, when fragments of several episodes, translated by V. Zhitomirskii, appeared in an anonymously edited collection of excerpts from recently published western European literary works.²⁰ Two further attempts were undertaken in the 1930s. The first was by Valentin Stenich, a well-known Leningrad writer and translator, who was able to publish only two episodes of his translation, in 1934 and 1935. The remainder of the translation was seized in 1938, and Stenich was arrested for subversive activities. He died the following year (Plumlee 1995: 766).

The next and more successful attempt was made by a group of Moscow translators led by Ivan Kashkin: some 170 pages of excerpts from the first ten episodes of *Ulysses* appeared anonymously in fifteen separate issues of the journal *Internatsionalnaia literatura* over a five-year period, between 1935 and 1940 (Tall 1980: 341). Joyce's work was very soon afterwards officially condemned as ideologically unsuitable, and

translating it became an even more dangerous pursuit. Several of Joyce's early Russian translators suffered the same fate as the unfortunate Stenich and were duly incarcerated for activities against the state (Voitkovska 1990: 22). Two stories from *Dubliners*, translated by N. Daruzes, also appeared in a Moscow journal in 1936, however, and a second complete translation of *Dubliners*, by Ivan Kashkin, appeared in 1937. *Dubliners*, alone of all Joyce's work, remained at least marginally acceptable as a portrayal of the stunted lives necessarily lived by the urban proletariat in a capitalist society. Even that concession appears to have been withdrawn, however, for after 1940 four decades of silence ensued, in which no further Joyce translation appeared in Russia, though an expatriate Russian *Portrait* appeared in Naples about 1968, translated by Viktor Frank. Political and cultural *glasnost* eventually provided the appropriate context for Joyce's rehabilitation, and translations of *Portrait* and even of *Ulysses* appeared between 1976 and 1989, in both cases initially in serial form in literary journals. A new stage in the reception of Joyce's work occurred in 1982, when a third Russian *Dubliners*, translated by M. Bogoslovska-Bobrova and others, appeared in an edition of 50,000 copies.

The translators of the new Russian *Ulysses* – initially Victor Khinkis, then Sergei Khoruzhii – took fifteen years altogether to complete their work. Khinkis, born in 1929, and a professional translator, had translated works by Faulkner, Hamsun, Lowry, Updike, and Golding before he started work on *Ulysses* in 1970, at the invitation of a liberal Russian publisher who had read and been impressed by Maciej Słomczyński's Polish translation of 1969 (Tall 1980: 351). Khinkis, who for financial reasons could work on the translation only on weekends and evenings (Voitkovska 1990: 22), established contact with both Słomczyński and Aloys Skoumal, the Czech translator of *Ulysses*, both of whom helped with practical suggestions and moral support (Tall 1990c). Khinkis, however, suffered a serious nervous illness in the mid-1970s that first interrupted and then terminated his work on *Ulysses*. Seriously ill by 1978, he designated his friend Sergei Khoruzhii, a mathematician by profession, who had already begun to work with him some five years previously, as his successor. Khoruzhii continued working on the translation over the next eight years, completing it in 1986, five years after Khinkis's death of a heart attack.

The complete Russian *Ulysses* was first published serially in the journal *Inostrannaia literatura*, spread over twelve issues, in 1989. Khoruzhii tersely characterizes its reception by cautiously conservative Russian

critics: defecated upon from a height, in emulation of Swift's Yahoos, it was saved only by the timely arrival of *perestroika* and *glasnost* (1990: 112). In a brief commentary in 1990, Khoruzhii stated that the final version actually preserves very little of Khinkis's efforts, since he had found it necessary to revise both Khinkis's and his own earlier work repeatedly as he continued to work on the translation (1990: 111). Book publication was initially scheduled for 1991, but the translation eventually appeared in book form only in the summer of 1993, quickly reissued in 1994, as two volumes of a three-volume matching set of Joyce's *Sobranie sochinenii* ('Collected Works'). The first volume (Kashkin/Bogoslovska-Bobrova 1993), published in an edition of 100,000 copies, contained reprints of I.A. Kashkin's 1937 translation of *Dubliners* and M. Bogoslovska-Bobrova's 1976 translation of *Portrait*; the second and third volumes (Khinkis/Khoruzhii 1993/1994) contained the complete *Ulysses* (in an edition of 50,000 copies) as well as more than 400 pages of notes and commentary by Khoruzhii on Joyce, *Ulysses*, and their importance for the new Russia. On this occasion, the translation proved a major popular and critical success (Plumlee 1995: 770). It has been noted that it appears to rely heavily on Słomczyński's Polish translation, a high proportion of the errors of the latter being reportedly reproduced.²¹

A Russian *Exiles*, translated by A. Doroshevich, also appeared in 1993, in the literary journal *Diapazon*. As of 2000, finally, Russian readers obtained access even to *Finnegans Wake*, as Andri Volkhonskii's *Finneganov Wake*, a version of FW 3–171.30, appeared in Tver (Russia) in an edition of 1,200 copies.²²

Japanese

Among non-European languages, as we have seen, Japanese, Korean, and Chinese are the most prominent in Joycean terms. Japanese in particular has continued to be one of the areas of greatest activity in the Joycean universe. The great popularity of *Portrait* in Japan at least between 1932 and 1972 (with no fewer than seven translations between those two years) is a particularly striking feature of Japanese Joyce translation, reminiscent of the equally impressive popularity of *Dubliners* in Italian and a very pertinent reminder as to just how different individual language systems can be among themselves. The degree to which translation is always a matter of negotiation between cultures as well as languages is also well illustrated in an example by Masaki

Kondo of the degree to which the Japanese writing system (or systems) can be fundamentally different in effect from any western alphabet.

Kondo's example occurs in the context of a comparative discussion of Japanese versions of *Ulysses*: the first by Sei Ito and others in 1931–4; the second by Sohei Morita and others in 1932–5; and the third, which Kondo regards as clearly the best available Japanese translation, by Saiichi Maruya and others in 1964. Using 'Penelope' to point differences between the three translations, Kondo notes the increasing use in Molly Bloom's monologue of *katakana* (the simplest syllabary form of Japanese script), particularly in the form of *hiragana*, namely the cursive form of the *katakana* syllabary traditionally deemed 'women's writing.' The latter, Kondo observes, still evokes for Japanese readers 'an intimate and female character' as opposed to the much more complex Chinese-style ideographic *kanji*, whose character is thus at least implicitly masculine rather than feminine (1991: 277). Kondo makes the point that there are hardly any *katakana* or *hiragana* in the first translation of 'Penelope,' a considerable number in the second, and only *hiragana* and *katakana* in the third. This reflection of the 'women's writing' of 'Penelope' by the 'women's writing' of the *hiragana* was considered to be daringly experimental in the 1930s.

'Penelope' does not seem to have fared too well with Japanese censorship in the two earlier translations, however. Slocum and Cahoon note that copies of the first edition of Sei Ito's translation, published in 1934, are usually found with the last eighty pages of the second volume cut out, while second and later printings simply omit them altogether (Slocum/Cahoon 1957: 123). Kondo likewise notes (1986: 97–8) that practically every page of 'Penelope' in the Morita version, the last of the five volumes of which was published in 1935, was left partly or occasionally even wholly blank as a result of state censorship.²³

Korean

Extraordinary accomplishments are not uncommon among Joyce translators. The central figure in the vigorous field of Korean Joyce translations has long been Chong-keon Kim, formerly a professor of English at Koryo University in Seoul. Kim, born in 1935, won a Korean PEN prize as Translator of the Year for his acclaimed translation of *Ulysses* in 1968, on which he had already spent six years, and then went on over the next twenty years to add translations of *Dubliners*, *Exiles*, *Portrait*, *Anna Livia*

Plurabelle, and the collected poems to his list. Having founded the James Joyce Society of Korea in 1979, he crowned his Joycean career very appropriately in 1988 by editing a 3,000-page, six-volume collection of his own translations of Joyce, which also included a complete revision of his earlier translation of *Ulysses* (involving some 5,000 changes) in the light of Gabler's corrected text, and, for good measure, a volume of annotations to *Ulysses*.²⁴

Chinese

As a result of decades of state-propagated cultural isolationism in China, Chinese was a relatively late arrival on the international Joyce scene, producing its first translations almost forty years later than Japanese and ten years later than Korean. New policies of cultural openness in the 1970s and 1980s encouraged new undertakings also among Joyce translators, one result of which has undoubtedly been the most important confrontation in the Chinese Joyce world so far, namely when the first volumes of two competing translations of *Ulysses* – one intended for a more popular market, the other with more scholarly ambitions – appeared in both Chinas within months of each other.

The first complete Chinese translation of *Ulysses* was published in three volumes in Nanjing and Taipei in 1994. The translators were a husband-and-wife team, Xiao Qian and Wen Jie-ruo, the former a widely respected eighty-five-year-old novelist, translator, journalist, and professor; the latter a sixty-seven-year-old professional translator. Their joint translation, which took four years to complete, was unabashedly aimed at a popular rather than a scholarly audience, as emerged from media reports at the time. It proved to be extremely successful: reportedly, a first run of 100,000 copies of the translation were printed, and all were sold out within days, even though the cost of US\$15 was an average weekly wage. According to Xiao Qian, quoted in media reports, the success of the translation was primarily due to the fact that there was a huge appetite for European literature in the China that survived the Cultural Revolution and was now opening up to the world, not just in commercial terms but also in the fields of literature and the arts. Xiao Qian, who had once covered the Second World War as a Chinese war correspondent, and had much later been a victim on two occasions of imprisonment in labour camps during the Cultural Revolution, had first developed an interest in *Ulysses* while a research stu-

dent at King's College, Cambridge, in the 1940s. In addition to more than thirty novels and short stories of his own, his other translations include Fielding's *Tom Jones* and Lamb's *Tales from Shakespeare*.

The publication of the Xiao/Wen translation was immediately preceded by the first volume and followed at some length by the second volume of a competing translation by Jin Di, though the appearance of a preliminary anthology of selections from Jin's translation had already produced a 'sensation' on the Beijing literary scene as early as 1986, according to the publisher Chiu Ko's publicity material.²⁵ Jin Di, a professor of English and translation studies at Tianjin Foreign Studies University, started his translation of *Ulysses*, which was to take sixteen years altogether to complete, in 1979. On his retirement, Jin moved to the United States and from 1989 was a fellow at the Center for Advanced Studies at the University of Virginia, where he completed his translation in 1995, at the age of seventy-three. The full translation appeared in two volumes, the first in Taipei in October 1993 and in Beijing in April 1994, the second simultaneously in Taipei and Beijing in March 1996. The first volume sold out in a few weeks, and by August 1996 some 50,000 copies of the complete translation had been sold, establishing it too as a bestseller.

Readers like the present writer who combine an intercultural interest in matters of translation and an almost complete lack of familiarity with the Chinese language may be interested to note that while the text of the Beijing simplified-script edition of Jin Di's translation reads from left to right and from front to back, that of the traditional-script Taipei edition reads downwards and, to western eyes, from back to front – surely a fascinating metaphor, within the bounds of the same language, for the whole concept of translation and transtextuality. Media reports also indicate that some Taiwanese readers objected that Jin's employment of mainland Chinese dialects to replicate English dialects made the translation simply too difficult for Taiwanese readers. Suggestions were reportedly made that there needed to be separate translations for Taiwanese and mainland Chinese readers.

The almost simultaneous publication of the two translations led, predictably, to a war of publishers. In April 1996, immediately after the appearance of Jin Di's second volume of *Ulysses*, a literary conference was held at the Academy of Social Sciences in Beijing to mark the publication not of Jin's translation but of the *first* Chinese translation of *Ulysses* – namely that of Xiao Qian and Wen Jie-ruo. Only three months later, in July 1996, a competing international literary conference took

place in Beijing and Tianjin, focused on Jin Di's translation. Although the Xiao/Wen translation was reportedly acclaimed at the first of these conferences as the most significant literary event in China in twenty-five years, Chinese Joyce scholars were in agreement on the latter occasion that Jin's translation is much the more painstaking and faithful to Joyce (Owens 1996: 3). While Xiao Qian's three volumes admittedly contain 6,000 footnotes (while Jin's version makes do with just 2,000), Xiao and Wen took only four years to complete what took Jin sixteen years, and they sought little input from the world of international Joyce scholarship. While Xiao Qian and his wife deliberately chose to work more or less in isolation, Jin Di proved to be very successful in attracting the support of the international Joyce community and consulted widely among Joyce scholars. Benefiting from this advice, his translation of 'Oxen of the Sun,' for example, thus takes his readers through a careful range from classical to modern Chinese literary dialects, while Xiao Qian's version reportedly shows a considerably less differentiated progression.

Honours were thus honourably divided in this epic Joycean encounter. While Xiao Qian's translation appears to have sold considerably more copies, Jin Di's version bears the stamp of approval of the international Joyce community. As its advance representative, Weldon Thornton already contributed a foreword (in English) to the Taipei edition of the first volume, in which he praises Jin's 'detailed and profound knowledge' of Joyce and finds it 'hard to imagine' that another translation could rival it in fidelity (Thornton 1993: 13–14). The second volume contains evidence of a further international accolade: a photograph showing Jin Di being warmly congratulated for his accomplishment in promoting Irish culture abroad by Mary Robinson, at that time president of Ireland.²⁶ At any rate, the appearance of the competing translations clearly ensured that Chinese interest in Joyce was at an all-time high: a third Chinese *Ulysses* was reported shortly afterwards to be under way by a professor at Beijing Normal University.²⁷

Turkish

A first complete Turkish translation of *Ulysses*, by Nevzat Erkmen, appeared in 1996. According to a notice in *The Irish Times*, Erkmen was introduced to *Ulysses* in the 1960s by his then wife, who was Irish. Years later, in 1991, he decided to translate a few pages from *Ulysses* in a competition inviting Turkish contestants to translate a portion of any

major literary work. Erkmen won the competition, and its organizers, the bank and publishing house Yapi Kredi Yayinlari, invited him to translate the complete novel at their expense. He spent five years on the task, and the translation was published in Istanbul in a first print run of 5,000 copies that immediately sold out. A former business executive, Erkmen was reported as looking forward to moving on to his next Joycean challenge: "I will buy a little hut overlooking the Black Sea, and as I look at the waves of the Black Sea I will eat my fish, drink my raki, and start translating *Finnegans Wake*," he said' (Connolly 1996).

Arabic

The degree to which translation is always a process of negotiation not only between languages but also between sometimes highly divergent cultures emerges particularly sharply in the case of Arabic. A first complete Arabic translation of *Ulysses* was produced by Taha Mahmoud Taha in Cairo in 1982. A new Arabic translation is currently projected by Mohammed Darweesh of Baghdad to replace Taha's version, which Darweesh characterizes (2001: 3) as essentially word for word, and thus largely unintelligible to the non-specialist Arabic reader. A further reason for the new translation, however, is that Taha's translation is in Egyptian Arabic, which presents difficulties to readers of, for example, Iraqi Arabic. Darweesh notes as a significant constraint that the necessity to avoid transgressing the social norms of one's target audience, important for any translator, can provide a degree of difficulty for an Arabic translator unheard of in the secularized western world. He points to the particular difficulties involved for an Arabic translator in translating a book involving a Jewish hero, pervasive sexual explicitness, and copious use of alcohol.

Suheil Badi Bushrui makes a similar point in noting the particular difficulties that would attend any Arabic translation of *Finnegans Wake*. To begin with, a translation into any one of the colloquial Arabics (Egyptian, Iraqi, Lebanese, Moroccan, Sudanese, and so on) would once again be at least partially incomprehensible to speakers of some or all of its other colloquial varieties. This would be among the least of the translator's difficulties, however. More important, classical literary Arabic, from which the colloquial variations derive, is the language of the Koran and thus the Word of God: 'it is therefore sacred, and for anyone to destroy its conventions, as Joyce does in *Finnegans Wake* to the English language, would seem like sacrilege on a massive scale ... The

question then is how is an Arab to invent a new language and still maintain absolute loyalty to that vehicle of expression which he regards as the absolute standard, and the integrity of whose style, structure, and rhetoric he is bound by faith to safeguard and preserve' (1982: 233–4).

At the end of our macrotextual survey, a not unreasonable question to ask would be if there is any international consensus as to which of all these translations might be the best. Which is the best translation of *Ulysses*, for example? Several candidates have been put forward at various times. The prestige of Morel's French translation, overseen by Valery Larbaud and Joyce himself, has understandably been great ever since its original appearance in 1929. The publisher's advertising material in a 1961 reprint of Giulio de Angelis's Italian *Ulysses*, just a year after its original publication, has no hesitation, however, in claiming that the Italian translation was already generally recognized as the best of existing *Ulysses* translations, not excluding Morel's. Ten years later Joris Duytschaever suggested (1971: 701) that John Vandenberg's Dutch *Ulysses* might perhaps be the best of all existing translations. Even the much-vilified German translation of Georg Goyert had some powerful champions: Joyce himself is reported by Daniel Brody as having declared that he liked at least some of Goyert's formulations better than his own (Senn 1967a: 205).²⁸ Fritz Senn points out, however, with regard to both Goyert and Morel, that 'there are instances of the two authorized translations clearly contradicting each other. In fact the German and the French translations are the least accurate of all, which is understandable enough in view of their early origin' (1984: 3). Ultimately, of course, the question as to which may be the 'best' translation, though an obvious one, may simply not be an answerable one: every translation will have its strengths and its weaknesses, and every adjudication of their relative merits will very much depend on where the adjudicators believe they are standing and why exactly they are standing there. Which the 'best' translation of *Finnegans Wake* might be is an even more difficult question. Someone once wrote that if a thousand competent translators translated *Finnegans Wake* they would come up with a thousand different translations that would in principle have equal validity. It is a difficult point to contest.

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Part Two

Sameness and Difference

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5

Negotiating Difference

In the first chapter of Morel's French *Ulyssse* (1929), Stephen Dedalus asks for a litre of milk rather than a quart, he lends Mulligan *quatre sous* for a *bock* rather than twopence for a pint, and Mulligan pays twelve *louis* rather than twelve quid for the rent of the Martello tower. We are faced, in short, with some of the innumerable occasions when literary translation emerges very overtly as an act of negotiated settlement: Stephen and Mulligan are indeed still Dubliners in the French translation, but the Dublin they live in is a Dublin likewise translated, a Dublin inhabited by speakers of French and thinkers in French, a Dublin whose inhabitants may very well find themselves using physical and intellectual currencies entirely foreign to the real city that shares its name with theirs.

I

All translation involves an attempted transposition of an original text not just from one language to another but from one culture to another. The implications are multiple. Even everyday household items can become surprisingly variform in translation. Among the good things arrayed for the Misses Morkans' annual dinner in 'The Dead,' for example, are a dish of 'custard' and a decanter of 'dark sherry' (*D* 196). The task of translating these homely delicacies might not initially seem to be a particularly complicated one, but a glance at a handful of competing versions disabuses us of that notion fairly quickly. Confining ourselves to the four French translations of 'The Dead' to date (and without attempting to retranslate into English), we find in Yva Fernandez's translation of 1926 a dish of 'crème cuite' and a decanter of

'sherry foncé'; in Jean-Noël Vuarnet's translation of 1974 we still have 'crème cuite' but the sherry has become 'sherry noir'; Jacques Aubert's translation, also of 1974, produces 'crème au lait' and 'sherry rouge'; while Benoît Tadié's translation of 1994 serves 'crème anglaise' and 'sherry ambré'.¹ Which translation is the least or most correct here is of less interest for a discussion of the transtextual model than the fact that even homely everyday matters can provoke quite different translations, each with its potential advantages and disadvantages – and each, subtly or unsubtly, but inevitably, altering the text, modifying the text, and cumulatively extending the translingual Joycean macrotext.

All translation, while attempting to reproduce the 'same' textual original, is nonetheless predicated on difference: if a target text is not different from the source text that inspired it, after all, then clearly no translation can have taken place. The central issue facing any translator and any attempted translation is therefore the necessity to adopt a series of strategies for negotiating the difference between one language and another, one culture and another, one text and another, while still reproducing the 'same' text. Translation, in other words, consists of a series of negotiations between attempted sameness and necessary difference.

Fritz Senn has observed how even the apparently simplest phrase can likewise produce a remarkable diversity of what he calls 'semantic or contextual divarications' (1997: 7) of the original text. He illustrates this by the different ways in which the three-word phrase 'She had tact' (*D* 138), referring to Mrs Kearney in 'A Mother,' is translated by seven different Italian translators:

'Aveva tatto' (Capodilista 1973: 132)

'Lei aveva tatto' (Papi/Tadini 1976: 131)

'Aveva tatto, lei' (Cancogni 1949: 137)

'Aveva molto tatto' (Lami/Lami 1933: 182; Balboni 1970: 157)

'Era una donna di tatto, lei!' (Minoja 1961: 154)

'Lei sì che era una donna di tatto' (Brilli 1987: 126)

'She had tact' is noncommittal; it is up to the reader to invest it with the appropriate degree of emphasis or irony. If we attempt to suggest a retranslation of the seven Italian versions Senn cites (only two of which

coincide), we find – allowing for inevitable distortion – that only Capodilista retains a similarly overt lack of emphasis. Papi and Cancogni both suggest something like ‘She at least – unlike other people that could be named – had tact’; for the Lamis and Balboni, ‘She had a great deal of tact’; for Minoja, ‘She, at any rate, was a woman of tact!’; while Brillì’s version suggests something like ‘As for her, she was indisputably a woman of tact.’ In the process, four of the translators employ just three words, as Joyce did; Capodilista succeeds in reducing them to an even more laconic two; while Minoja and Brillì, on the other hand, find it necessary to increase the number of words to six and even eight respectively in order to convey what they see as the exact shade of meaning.

As Senn observes, the ‘disagreement is not a lexical concern – the noun *tatto* remains constant – but the framing varies considerably’ as the various translators struggle to find ‘the most appropriate slant and tone’ (1997: 8). Several of the resulting translations, taken as individual readings, inevitably restrict the full range of possible resonance of Joyce’s text by opting too enthusiastically for a particular perspective. In this case, for example, six of the seven translators arguably identify too fully, if in different degrees, with the focalization of a self-satisfied Mrs Kearney. The *sum* of such differences, however, as I will be arguing throughout this chapter, serves to extend and stretch the polyglot text that began with the English original of Joyce’s text.

What to call the characters, for example, is one key area that already requires significant initial decisions on the translator’s part, and different translators will choose different options. Among French translations of *Dubliners*, both Aubert and Tadié in principle preserve Joyce’s English-language usage for personal names, titles of courtesy (Mr Cotter, Mrs Kearney, Miss Flynn) and street names. Fernandez (the only French translation of *Dubliners* available for almost fifty years) is considerably more unpredictable. In her translation most personal names remain unchanged, but there are several exceptions: Joe Dillon’s brother is Léo rather than Leo in ‘An Encounter’; Evelyn’s brother Harry becomes Henri; Mrs Emily Sinico becomes Mme Amélie Sinico in ‘A Painful Case.’ Nicknames are sometimes translated and sometimes not: in ‘Ivy Day in the Committee Room’ Tricky Dicky becomes Richard le Trichard, but in ‘Counterparts’ Nosey Flynn remains unchanged.²

As regards titles of courtesy, men in general are treated by Fernandez according to French rather than English usage, thus M. (rather than Mr) Cotter, M. Alleyne, M. Conroy, and so on, the only exception being an

unchanged Mr Doran in 'The Boarding House.' Married women in principle likewise change from 'Mrs' to 'Mme' (thus Mme Dillon, Mme Mercer, Mme Kernan, Mme Conroy), but here there are three exceptions, Mrs Mooney in 'The Boarding House,' Mrs Donnelly in 'Clay,' and Mrs Kearney in 'A Mother' all remaining foreigners for Fernandez's French reader. In the case of Mrs Mooney and Mrs Kearney it is tempting to speculate that it is their aggressively 'unfeminine' behaviour that precludes their becoming French, but that explanation is unavailable for the entirely inoffensive Mrs Donnelly. Unmarried women, however, without exception, remain untranslated: Miss Flynn, Miss Hill, Miss Kate, Miss Julia, Miss Morkan; only in the plural are the Misses Morkan referred to as 'les demoiselles Morkan' (1926a/1996: 201).

Fernandez also occasionally, but again unsystematically, domesticates Dublin street names and locations for her French readers. In 'An Encounter,' for example, the Pigeon House and the Smoothing Iron become 'le Pigeonnier' and 'le Fer à repasser' respectively; North Strand Road and Wharf Road become 'la route de la rive nord' and 'la route des Quais'; but Gardiner Street remains unchanged. In general, more major streets and better-known locations remain untranslated, but in 'Two Gallants' even Stephen's Green is metamorphosed into both 'le Green Stephen' and 'Stephen Green' (1926a/1996: 69, 83).

The central issue in all of this is the degree to which the text is to be domesticated in its new language or allowed to retain cultural traces of its original language and culture. Different translators' choices, in turn, will produce metatexts whose differences from each other can suggest significantly different readings. In 'The Dead,' for example, Fernandez has Lily address Gabriel as both 'monsieur Conroy' and 'monsieur' (1926a/1996: 202, 203); Aubert, Vuarnet, and Tadié all choose to have her address him as 'Mr Conroy' and likewise as 'monsieur' where 'sir' is used in the English text. While the latter is entirely correct French usage, it nonetheless evokes, even if only minimally, a sense of cultural difference that Fernandez in this case is able to avoid – even though her translation as a whole is much inferior to those of her later competitors. Fernandez herself evidently loses sight occasionally of the degree of domestication she has decided to apply: in 'The Boarding House,' for example, Jack Mooney is introduced as 'Jacques Mooney' but within a total of less than twenty lines changes first to 'Jack,' then back to 'Jacques,' and finally back to 'Jack' again (1926a/1996: 92).

It is of course tempting to limit ourselves to poking fun at slips of this kind. Translators are by no means the only ones who get things wrong,

however; any reader can (and does) get all sorts of things wrong in all sorts of ways, some of them potentially very interesting. As it happens, the role specifically of translators' errors, misunderstandings, partial understandings, and the like for the reader's processing of the text is potentially a particularly interesting one in our present context. We may therefore turn at this point to some further examples of such errors and their potential implications for the transtextual reader.

II

Some mistakes are undoubtedly more interesting than others. In the 1926 French translation of *Dubliners*, for example, Yva Fernandez consistently refers in 'The Dead' not to 'The Lass of Aughrim' but to 'The Lass of Anghim' (1926a/1996: 238); Miss Higgins metamorphoses by typographical misadventure into Miss Kiggins (223); Miss Ivors's parting Gaelic salutation '*Beannacht libh!*' (literally 'A blessing with you') becomes a meaningless '*Beannacht lilt!*' (222); and Mount Melleray undergoes a quite remarkable sea change into 'Mont-Cilleray' (226). (Seventy years later each of these errors is still carefully reproduced in the 1996 edition of Fernandez's translation.)

We may note in passing that such errors have the capacity to perpetuate themselves transtextually and quite independently of the English original. The 1945 Spanish translation of *Dubliners* by Luis Alberto Sánchez, for example, thus inadvertently betrays its unacknowledged French rather than English origins in likewise referring to 'The Lass of Anghim' (171), Miss Kiggins (156), and Mont-Cilleray (159), while adding a couple of splendid new aberrations of its own in further mutating Miss Ivors's parting salutation into an even more flagrantly meaningless '*Beannachi hit!*' (154) and having Gretta come not from Connacht but from 'Nonnacht' (147). Elsewhere, Sánchez has the dead Fr James Flynn of 'The Sisters' become 'pobre Jack' (13; emphasis mine) for his own sister Eliza. (Each of these errors, once again, is faithfully repeated in the 1988 edition of the Sánchez translation.)

In many cases, of course, unambiguous errors of this kind will hold no great interest beyond the relatively shallow pleasure of discovering them (and pointing them out). Their main interest in our present context is that some readers will have no idea that they *are* errors. A monoglot French-speaking or Spanish-speaking reader without access to Joyce's English, for example, may be completely unconscious of any error in a character being called Kiggins rather than Higgins or in a

place mentioned in a song being called Anghim rather than Aughrim. It is clear, however, that his or her processing of the Joycean text (albeit at one remove) is affected at least in principle, and the existence of that principle can at least occasionally lead to distinctly interesting conclusions, even transtextual 'portals of discovery' (*U* 9.29; Senn 1967b: 192).

Thus, for example, the (prototextual) reader unswervingly focused on Joyce's original English-language text will undoubtedly consider Eliza's reference in the Spanish translation to 'pobre Jack' rather than 'poor James' to be no more than a blatant error, and will no doubt have little hesitation in judging the quality of the translation accordingly. The monoglot (and thus involuntarily metatextual) reader who has access only to the Spanish text is likely to be at least initially puzzled, but is also quite likely to accept the oddity as a bona fide textual element requiring an appropriate readerly reaction. He or she might thus conclude, for example, that 'Jack' must perhaps be some kind of private family nickname ('Giac' for 'Giacomo,' perhaps, since Fr Flynn had once studied in Rome), and thus very likely indicating the closeness of the priest and his sisters. Our Spanish reader might conclude alternatively that it is indeed a mistake, but a mistake on Eliza's part rather than the translator's, and that this particular slip of the tongue (or brain) is just one further (and particularly telling) element in the discursive characterization of Eliza, of a piece with (and even more telling than) her other slips of tongue or brain. Our prototextual reader would no doubt impatiently reject such a reading as having nothing at all to do with Joyce's text, but there are clearly grounds for arguing that the metatextual reader's reading has in fact to at least some degree become richer and has been *forced* to become so partly because of a translator's blunder and partly because of our monoglot Spanish reader's own ignorance of the original text. The transtextual reader in turn, ideally polyglot, adopts (and adapts) the metatextual reader's unconscious strategy as a conscious one, provisionally reading both the original text *and* its various translations as articulations of a single translingual macrotext, articulations related not only by their similarities but also by their differences.

The central point here is that our metatextual reader has arguably *made* the text more interesting by reading it (or by being forced to read it) in a particular way. A crucial point in the context of a discussion of transtextual reading is that we can quite frequently make translations – including even (or especially) their errors – behave in distinctly interesting ways. One of Fernandez's errors, faithfully but all too revealingly

replicated by Sánchez, can serve as an appropriate example, namely the unexpected transformation of the Irish Mount Melleray into a quasi-French Mont-Cilleray.

For Freddy Malins is eating a stalk of celery (*céleri* in French) when his mother announces in the French translation that he will be off to 'Mont-Cilleray' in a week or so. If we do not happen to know, as many or most of Fernandez's French readers of 1926 certainly would not have known, that the correct name is Mount Melleray rather than Mont-Cilleray, then we may well not only regard Mont-Cilleray as the correct name but may well also read the text as providing an interesting example of the way in which our memory can be unexpectedly jogged by a chance event: Mrs Malins is reminded of Freddy's incipient departure by the chance similarity in sound between the name of what he happens to be eating at the moment (*céleri*) and that of his destination, namely (as she thinks) Mont-Cilleray. This in itself can obviously be read as a quite successful stroke of psychologically realistic characterization; on another level, and at least equally interestingly, it can also be read as discursively foreshadowing the jogging of Gretta's memory by Bartell D'Arcy's song.

Alternatively, even if we know that 'Mont-Cilleray' is simply a mistake for 'Mount Melleray,' it is certainly readable not as a translator's error but rather as the result of a celery-induced slip of the tongue on Mrs Malins's part, thus not only contributing once again to her characterization but also creating an intertextual discursive reference to similar lapses attributed to other characters in *Dubliners*, such as Eliza's rheumatic wheels or Lily's being 'literally' run off her feet. Either way, what initially seems to be an unambiguous blunder on the part of a sloppy translator or her copy-editor (and which may of course have been no more than that originally) can contribute to a distinctly interesting transtextual effect.³

It is worth noting that we are prevented from developing either of these readings in the case of Sánchez's translation, which borrows from Fernandez rather than from Joyce the name Mont-Cilleray, but unfortunately uses the Spanish *apio* rather than the French *céleri* for Freddy's postprandial stick of celery. In this case our monoglot Spanish reader will certainly be reading a text that is in this particular instance less rich than the text read by our monoglot French reader, even if that latter reading too derived originally from a translator's error.

More contentious than the truism that translators often get things wrong is the suggestion that they may sometimes actually improve on

the text they are translating, whether by design or, *felix culpa*, by happy accident.⁴ In 'The Dead,' for example, in a pause during Gabriel's after-dinner speech, it flits through his mind that Molly Ivors, who had earlier upset him by accusing him of being a 'West Briton,' had taken an impolitely early leave and 'gone away discourteously,' a thought that gives him new confidence in his own presentation, in which he intends to celebrate precisely the old courtesies and traditional manners. In Vuarnet's 1974 French translation Miss Ivors accuses Gabriel of being an *anglish*; and his later reflection is that she had 'filé à l'anglaise,' had taken, literally, 'English' (rather than 'French') leave. A verbal connection is thereby established that clearly points, at least in Gabriel's mind, to her hypocrisy as well as to the bankruptcy of her political ideals; for having accused him of being a lover of things English, she had then hypocritically chosen to act with what the French idiom allows its readers to think of as 'typically English' discourtesy herself.⁵ It is certainly tempting to regard this elegantly achieved effect as an improvement over its original rather than otherwise, though our prototextual reader might well object with equal validity that such attempted improvements are no more than a subcategory of translators' errors.

To take a second example, in 'The Boarding House,' Mrs Mooney, whose drunken husband had once gone for her 'with the cleaver' (*D* 56), is presented by the narrator as a lady of strong mind who deals especially with moral problems 'as a cleaver deals with meat' (*D* 58). As young Mr Doran waits on a bright Sunday morning for his fate to be sealed, waits terror-stricken, in fact, for Mrs Mooney to go for *him*, 'all the windows of the boarding house were open and the lace curtains ballooned gently towards the street beneath the raised sashes' (*D* 58). Readers who attach any significance beyond realistic scene-setting to this detail will likely see it as a gently ironic textual commentary on young Mr Doran's inability to emulate the lace curtains in escaping the confines of the boarding house, even if only momentarily. Both of the more recent French versions thus duly translate 'beneath the raised sashes' quite neutrally: Aubert as 'par-dessous leurs cadres relevés' (1974: 121), Tadié as 'au-dessous des châssis relevés' (1994: 97).

Yva Fernandez, however, possibly on the assumption that her French readers of 1926 will not be familiar with sash-windows, translates it as 'au-dessous des châssis relevés des fenêtres à guillotine' (1926a/1996: 87), thus distinguishing carefully between normal French windows that open horizontally and the exotic British Isles variety that open vertically – 'fenêtres à guillotine,' in other words, 'guillotine windows.' In so

doing, whether by accident or by design, she succeeds both in extending the cleaver motif and in adding an ironic narratorial commentary in quite a different key on the approaching doom of the victim. What is on one level just an unnecessarily fussy translation, in other words, thus succeeds both in tightening the narrative structure and in contributing a humorous detail to the characterization of the narrative voice, which now, moreover, reveals a new and distinctly quizzical tinge in its portrayal of that sacrificial victim, young Mr Doran.

To take a final example, we find a much more radical attempt to improve on Joyce in the case of Fernandez's translation of 'Clay,' involving a series of moves that stretch the concept of translation to an extreme. She begins with the title, which she translates as 'Cendres,' not 'clay,' that is to say, but 'ashes,' evidently considering Joyce's original title to be insufficiently evocative of the story's reference to human mortality. Joyce himself, as is well known, began an earlier version of this story under the title 'Christmas Eve' and later recast it as 'Hallow Eve,' before eventually settling on 'Clay.' We may note that Fernandez's title echoes Joyce's earlier drafts in likewise evoking an ecclesiastical feast day, albeit a different one, namely *Mercredi des Cendres* or Ash Wednesday. For the French-speaking reader, Fernandez's title thus arguably contributes to a greater extent than Joyce's original to the characterization of the focal character, in that it is likely also to evoke the fairy-tale figure of Cendrillon, in this case a Cinderella who fails to escape the ashes and finds neither fairy godmother nor prince.

Having made a determined start, Fernandez then changes the name of the focal character from Maria to Ursule, possibly deeming it more evocative than the former of the challenges and trials of unrewarded virginity. According to pious legend, the virgin Saint Ursula was a fourth-century Cornish princess who led a pilgrimage of other pious virgins – twelve by some accounts, twelve thousand by others – from Britain to the Continent, where, at Cologne, they were duly slaughtered by the Huns. Ursula thus came to be widely regarded as a model of piety and (rather more debatably) as a patron of those who instruct the young in ways of righteousness. An intertextual resonance of Maria's metamorphosis into Ursule is of course to hand in Buck Mulligan's regret that his aunt 'always keeps plain-looking servants for Malachi. Lead him not into temptation. And her name is Ursula' (*U* 6.1–3).

Finally, Fernandez's change of title eventually forces her to alter at least one key detail in the text in order to maintain internal consistency, for while the Maria of 'Clay' is duly made to touch the 'soft wet

substance' of the title during the children's Halloween game, Fernandez is driven to having the Ursule of 'Cendres' feel 'une substance sèche et poussiéreuse' (129), 'a dry and dusty substance,' the dust and ashes, in other words, made necessary by the new title.

Though Fernandez's monoglot French readers of 1926 are unlikely to have been unduly troubled by her departures from the original (if only because they are unlikely to have noticed any apparent difference), her radical rewriting of Joyce's text would nowadays be considered an entirely unwarranted and unacceptable liberty by most translators and translation theorists. It is of interest in the present context as an example of a 'translation' that suggests the paradoxical extremes to which the transtextual model might theoretically lead, in forcing the transtextual focal character eventually to touch a substance that is at once clay and ashes, damp and dusty, wet and dry. Fernandez's radical solution to what she obviously saw as a textual problem, however, is in the end just an extreme example of the translator's perennial dilemma: the impossible task of producing a target text that is at once exactly the same as its source text and completely different from it.

III

These examples raise intriguing individual issues both of textual identity and of readerly practice. In order to suggest some of the interpretive possibilities of the transtextual model in a more sustained fashion, however, let us now turn to a more extended consideration of a single detail of translation practice across several different translations and languages, and to the implications of that single detail for a transtextual reading of 'The Dead.'

Jacques Derrida, master as always of the pregnant doubt, wonders how one could ever say 'I love you' in English, which does not distinguish as French does between the intimate *tu* and the formal *vous* (1991: 229). While generations of English-speakers do not seem to have been unduly disadvantaged by this linguistic shortcoming, it is nonetheless the case that intriguing shades of difference can arise between literary texts and their translations because of the ways in which characters are made to address each other – which is to say, because of the necessity in various languages to choose between different ways of saying *you*. Unlike English, which long since abandoned the distinction between *thou* and *ye*, subsuming both under *you*, most European languages still have fully functional pronominal pairs that distinguish two different

modes of address depending on the degree of formality of the relationship between the speakers: French distinguishes *tu* and *vous*, German *du* and *Sie*, Spanish *tu* and *usted*, Italian *tu* and *lei*.⁶ The linguistic details are complex but are not of primary importance in our present literary rather than linguistic context. Suffice it to say that the relationship between the constituent terms of these binary pairs has been a shifting one historically in each of the various western European languages, though always depending on the perceived relationship between interlocutors in terms of age, social class, and personal intimacy.

French, for example, thus in principle uses *tu* in certain situations marked by a degree of perceived intimacy, while *vous* is used in all other cases. A French translation is consequently constrained in many cases to be a good deal more specific about a relationship between characters than the English, which will use a neutral *you* in all cases. The translator from English into French, in other words, is called upon to make overt linguistic distinctions that are left entirely unspoken (if not necessarily unimplied) in the English text, and the reader of Joyce in French is accordingly provided in such cases with significantly more textual information than the reader of Joyce in English, though only at the cost of a corresponding reduction in the number of available interpretive options. It is also evident that translators are not at all likely to be unanimous on the exact degree of intimacy or formality involved in a given situation. One situation that immediately invites attention in this context is the relationship between Gabriel Conroy and his wife Gretta in 'The Dead.'

The use in French of the formal *vous* rather than *tu* between man and wife is one area of usage that has changed markedly over the past century. A standard grammar of the early 1900s for English-speaking students of French advises that 'the use of *tu* and *vous* varies very much in different grades of society. Among the working classes *tu* is the rule, but among cultivated people it is usual to reserve *tu* for the family circle. Married people in good society do not usually employ the *tutoiement* in public.' A reference grammar of the 1980s indicates that the use of *tu* is increasing at the expense of *vous* in all levels of society, although it still cannot be taken for granted even among social equals. The use of *vous* between man and wife, however, is now very rare on all social levels.⁷

Our attention to such details therefore clearly has to be informed by a historical dimension. When Gabriel calls his wife *tu* both in Jean-Noël Vuarnet's 1974 translation of 'The Dead' and again in Benoît Tadié's

1994 translation, present-day French readers have no reason to be surprised in either case. When he addresses her formally as *vous* instead in Yva Fernandez's 1926 version, the reader of 1926 also had no particular reason for surprise, while the present-day French-speaking reader is likely to think primarily of the story told as belonging to a more distant and more formal time. When Gabriel calls Gretta *vous* in Jacques Aubert's 1974 translation, however, today's reader is faced with the need for an additional interpretive decision, namely whether to read this formality of address primarily as a historically accurate reconstruction of late nineteenth-century French usage or as a linguistic expression of the psychological distance separating man and wife.

Our reading will of course also be affected by the particular social context in which Gabriel and Gretta are seen to be situated. The Conroys' usage of *tu* or *vous* takes place in the context of several other relationships where either form of address might reasonably be used. Aunt Kate, for example, converses with her sister Julia and her niece Mary Jane as well as with her nephew Gabriel and his wife Gretta. Let us therefore now turn to this wider context, expanding our linguistic horizons also to include languages other than French.

German distinguishes between an informal *du* and a formal *Sie* in ways that by and large parallel the distinction between *tu* and *vous* in French. And German turns out (with just one tiny area of indecision) to be entirely unproblematic in terms of our transtextual reading. In the two translations consulted for the present exercise (Georg Goyert's of 1928 and Dieter Zimmer's of 1969), all members of the family group use the informal *du* in all cases, including Gabriel and Gretta to each other. This was perfectly normal German usage in both the 1920s and the 1960s, and offers readers of either era no cause for surprise. The one tiny area of indecision, and it will certainly not strike readers as a crucial one, is that we never actually witness Aunt Kate calling Gretta *du*, though we are allowed to witness Gretta addressing her as *du*. Could Aunt Kate possibly be attempting to avoid the intimacy of *du*? It would, of course, be entirely unreasonable for a German reader to base any interpretive decisions on so minimal an area of indecision. However, and oddly enough, one of the interesting features of our transtextual comparison will turn out to be the degree to which Aunt Kate achieves an unexpected prominence.

Italian also distinguishes between an informal *tu* and a formal *lei*. In no fewer than seven different translations consulted, however, ranging chronologically from 1949 to 1994, the distinction, as in the case of

German, likewise proves to be almost entirely insignificant, for all members of the family group, including Gabriel and Gretta, address each other in all cases as *tu*.⁸ Or rather, once again, they *seem* to do so. For the single oddity in this particular linguistic system is that while Aunt Kate certainly calls Gretta *tu*, we now cannot be entirely sure whether Gretta responds informally or formally. The fact that *tu* is used in all other situations would no doubt be taken by most readers of each individual translation as suggesting that Gretta indeed addresses Aunt Kate informally, but it is striking on a comparative reading that the seven translations consulted unanimously use an infinitive construction in translating the one phrase that would allow us to determine how Gretta addresses Aunt Kate: her 'Don't mind him, Aunt Kate' (*D* 180), referring to Gabriel's alleged fussiness, is translated in all seven Italian versions by one of two different idioms employing an infinitive rather than a finite verb form that would allow us to identify a particular pronoun of address.⁹ This time, could Gretta possibly be avoiding the use of a pronoun in the case of Aunt Kate? Again, no Italian-speaking reader of any one or even all of these translations would necessarily be struck by any such doubt, and it is only in the context of a specifically transtextual comparison such as this one that a reader might conceivably wonder if there was anything to be struck by in the first place.

Spanish likewise distinguishes an informal *tu* from a formal *usted*. In three Spanish translations of 'The Dead' that I was able to consult, Gabriel and Gretta, entirely unproblematically, once again address each other by the informal *tu*. Aunt Kate likewise calls all family members *tu* in all three versions, but now we notice a certain instability in the way Aunt Kate herself is addressed not by Gretta but by Gabriel. In the 1945 translation of Luis Alberto Sánchez, Gabriel, Gretta, and Mary Jane all address Aunt Kate formally as *usted*; in the 1972 translation of Guillermo Cabrera-Infante, Gretta and Mary Jane continue to call her *usted*, but Gabriel now addresses her informally as *tu*. In the 1961 translation of Oscar Muslera, Gretta and Mary Jane have in turn moved to calling her *tu*, but the particular turns of phrase used by Gabriel now prevent us from stating unambiguously that he also addresses her as *tu*. In this particular linguistic system, in other words, the focus of instability, however slight, once more involves Aunt Kate, but this time in relation to Gabriel rather than to Gretta.

It is the four French translations, however, that offer the greatest degree of variation and interest. In the earliest, the Fernandez translation of 1926, Gabriel and Gretta, as already mentioned, address each

other by the formal *vous*, but they do so in a social setting where everybody in the family group calls everybody else *vous*, including, for example, the two elderly sisters. The primary implication in this situation, one might argue, is thus the suggestion of a markedly formal social group, one perhaps even obsessed by external forms, a reading supported by what one might see as the anxious formality and artificiality of the arrangements surrounding the annual dinner. The story is set in the early 1900s, and the translation itself dates from more than seventy years ago. The degree of formality between Gabriel and Gretta is certainly striking for present-day readers, but they could quite reasonably read it as the result primarily of sociological rather than psychological causes.¹⁰ Aunt Kate is likewise unproblematic, formality of address being the order of the day in all cases.

In Jean-Noël Vuarnet's translation of 1974, almost fifty years later, the formality of the group as a whole, as we would expect, has lessened considerably. The Conroys now call each other *tu*, as do the two elderly sisters. Aunt Kate even calls her favourite nephew Gabriel *tu*, though not Gretta or Mary Jane. All three of the younger people, in turn, politely and correctly call their elderly aunt *vous*. That Aunt Kate addresses Gretta formally as *vous* is, perhaps, not too surprising, since Gretta, after all, is a relation by marriage rather than by blood. What is a good deal more surprising is that she also uses *vous* in addressing her niece Mary Jane, whom she has known from childhood and who has shared the same house for a good thirty years. Here, indeed, one is struck less by the fact that Aunt Kate addresses her nephew and his wife differently than by the fact that she differentiates between her nephew Gabriel and her niece Mary Jane.

In Jacques Aubert's translation, which also dates from 1974, the younger family members, including Gabriel, continue, quite unproblematically, to call Aunt Kate *vous*, while Aunt Kate, equally unproblematically, has now extended her use of *tu* to all the younger members of the family group, including Mary Jane. It is thus all the more noticeable, in this context of lessened formality, that Gabriel and Gretta now address each other formally as *vous*. Perhaps the most interesting implication in our present context is that the degree of formality between husband and wife is thus far more striking in Aubert than it is in Fernandez, even though exactly the same form of address is used between the couple in both texts. The personal distance between the Conroys is now unambiguously central.

Finally, in the most recent French translation, Benoît Tadié's version

of 1994, the ground has once again shifted. Husband and wife, less formal once again, now call each other *tu*, and Aunt Kate likewise calls Gabriel and Mary Jane *tu*, but she calls Gretta *vous*. Gabriel, for the first time, now addresses Aunt Kate as *tu*, while Gretta and Mary Jane remain more formal. We are thus struck now less by any linguistic formality between husband and wife than by the closeness of the relationship between Gabriel and his aunt on the one hand and the contrasting formality of the relationship between Aunt Kate and Gretta on the other. Perhaps Aunt Kate *is* simply limiting her *tu* to blood relations; but there is also the distinct possibility that since Gretta is now the only person in the entire family group whom she calls *vous* that Aunt Kate shares to at least some extent the reserve against the 'country cute' Gretta that Gabriel's mother, Aunt Kate's sister Ellen, had woundingly expressed before their marriage.

And so on. Other translations in other languages would undoubtedly raise further questions that would in turn suggest further readings. We may briefly mention in concluding a somewhat similar situation in *Ulysses*. Breon Mitchell notes that in Morel's French *Ulysse*, Stephen addresses Buck Mulligan and later Bloom in all cases as *vous*, while in Goyert's 1927 German *Ulysses*, Mulligan and Stephen use *du*, a form the twenty-two-year-old Stephen more surprisingly also employs with the thirty-eight-year-old Bloom. Stephen continues to call Mulligan *du* in the revised German version of 1930 but has changed to the formal *Sie* when addressing Bloom, which Mitchell sees as a vital change, 'a linguistic sign that the spiritual son and the spiritual father never really come together. Had their conversation been left in the familiar the effect would have been the opposite' (1967: 203). One could also read Stephen's original use of *du* with Bloom as merely the result of alcohol-induced intimacy, however, and his change to *Sie* as nothing more than correct usage with an older man whom he has just met for the first time. Arguably, in other words, he is thus less drunk in the revised version than in the earlier one. Joris Duytschaever (1971: 711) points out that in Vandenberg's Dutch *Ulysses* (1969a) Bloom always addresses Stephen with the familiar *je*, whereas Stephen begins by using the formal *u* to Bloom, but later switches to the familiar *je*.

To summarize, all literary translation involves an attempted transposition of an original text not just from one language to another but from one cultural system to another. The implications are multiple and fascinating. In discussing forms of address across texts and across languages, we have been dealing with only the merest tip of the iceberg, a

single linguistic feature, and that as exemplified only in a highly restricted textual corpus. Obviously, any would-be global interpretive conclusions based on such scanty evidence would have little or no claim to validity. My intention, however, has not been to reach interpretive conclusions but only to suggest the kind of not always immediately obvious questions made possible by what I have been calling transtextual reading. How we react to the individual situations created by these questions is less significant in this context than the fact that there *is* a situation to be interpreted in the first place.

Any one of the translations discussed here, if taken as an individual reading, is inevitably open to the charge of restricting the full range of possible resonances of Joyce's text by opting for one rather than the other of two equally available forms of translating the pronoun *you*. The *sum* of their restrictions, however, more particularly the *sum* of their *differences* from each other as well as from the original text, serves to enrich and to extend the literary text that Joyce first set in motion and whose readers (including translators and *their* readers) help to keep in motion. To put it concisely: the text has been extended because the range of questions we can ask has been extended, and because the range of possible questions has been extended, so has the number of possible readings.

IV

Let us now turn briefly to what has always been one of the most difficult challenges for translators of Joyce, namely the pervasive and increasing use of wordplays of all kinds in his work from *Dubliners* en route to *Finnegans Wake*. Since much has already been written on this topic, I will limit myself to just three examples that bear more specifically on the theme of this chapter, namely the translator's negotiation of difference as potentially productive of a more complexly ramified transtextual reading.¹¹ All three of my examples (one from *Dubliners*, two from *Ulysses*) contribute to a more complex transtextual characterization of the characters involved.

The most obvious example in *Dubliners* is of course Lily's being 'literally run off her feet' in 'The Dead' (*D* 175), an example that repays examination in some detail, since the cumulative effect of the translations consulted is to portray Lily in a considerably more differentiated light than in Joyce's original text.

First, there are those versions that reproduce Lily's own implied

opinion as to her 'literal' condition, thus reproducing to various degrees Joyce's narrator's ironic stance (and implicitly undermining Lily's own opinion to similar degrees) with regard to the various stages of her picturesquely reported physical collapse:

'Lilly, die Tochter des Hausmeisters, lief sich buchstäblich die Beine ab' (Goyert 1928): she 'was literally running her legs off';

'Lily, la figlia del portiere, non si reggeva letteralmente piú in piedi' (Cancogni 1949): she 'literally couldn't keep standing on her feet any more';

'Lily, de dochter van de huisbewaarder, kon letterlijk niet meer op haar benen staan' (Bloem 1968): she 'literally couldn't stay on her legs any more';

'Lily, die Tochter des Verwalters, mußte sich buchstäblich die Beine ablaufen' (Zimmer 1969): she 'was literally having to run her legs off';

'Lily, la fille de la concierge, ne tenait littéralement plus debout' (Aubert 1974): she 'literally couldn't keep standing any more';

'Lily, la fille du gardien, avait les jambes littéralement rompues' (Vuarnet 1974): her 'legs were literally broken';

'Lily, la figlia del custode, non si reggeva letteralmente piú in piedi' (Capodilista 1973a): she 'literally couldn't keep standing on her feet any more';

'Lily, la hija del encargado, tenía los pies literalmente muertos' (Cabrera-Infante 1972): her 'feet were literally dead';

'Lily, la figliola del fattore, non ce la faceva piú, letteralmente, a stare in piedi' (Papi/Tadini 1976): she 'literally couldn't manage to stay standing on her feet any more';

'Lily, la fille du gardien, n'avait littéralement plus de jambes' (Tadié 1994): she 'literally had no legs any more';

'Lily, la figlia del custode, era letteralmente spossata dal gran correre' (Benati 1994): she 'was literally exhausted from all the running about.'

Second, there are several versions that omit any translation of the word 'literally,' the most overt textual signal of narratorial irony, and

thus to varying degrees reduce the degree of that irony and implicitly support Lily's own implied view of the matter:

'Lily, la fille du concierge, n'en pouvait plus à force de courir' (Fernandez 1926a): she 'couldn't do another thing after all the running';

'Lily, la hija del portero, no podía más despues de tanto correr' (Sánchez 1945): she 'couldn't do another thing after all the running';

'Lily, la figlia del portiere, non si reggeva piú in piedi tanto aveva corso' (Cancogni 1949/1963): she 'couldn't keep standing on her feet any more, she had been running about so much';

'Lily, la figlia del custode, non si sentiva piú le gambe dal gran correre' (Minoja 1961): she 'couldn't feel her legs any more from all the running about';

'Lily, la hija del portero, había llegado prácticamente al agotamiento' (Muslera 1961): she 'had practically reached exhaustion';

'Lily, portnerens datter, fikk knapt nok et øyeblikks fred' (Angell 1974): she 'could hardly find a minute's peace any longer';

'Lily, la figlia della portinaia, non ce la faceva più a stare in piedi' (Brilli 1987): she 'couldn't manage to stay standing on her feet any more';

'Lily, la figlia del custode, non ne poteva più dal gran correre' (Franconeri 1993): she 'couldn't do another thing, after all the running.'

Finally, we may note that while Joyce's English does not (and need not) tell us which of Lily's parents the 'caretaker' is, since that term is gender-neutral in English, all of our translators, working in languages lacking such permissive ambiguity, are forced to make a choice: while the caretaker thus turns out to be male in most versions, Aubert's French (1974) and Brilli's Italian (1987) have a female caretaker, a fact that likewise contributes to a more complex portrayal of Lily as a transtextually realized character.

The first of my two examples from *Ulysses* concerns Bloom's transtextual reaction to Molly's mispronunciation of the unfamiliar term

metempsychosis. Molly comes across the term in *Ruby: The Pride of the Ring*, and Bloom explains it to her: 'the transmigration of souls' (*U* 4.342). Later he indulgently recalls Molly's sounding out of the unfamiliar word: 'met him pike hoses she called it' (*U* 8.112). Later still, Molly's interpretive processes are clarified by the narrator of 'Ithaca,' whose reconstruction of her attempts to sound out the word coincides exactly with Bloom's: 'Unusual polysyllables of foreign origin she interpreted phonetically or by false analogy or by both: metempsychosis (met him pike hoses)' (*U* 17.685–6).

In English Molly thus obviously misreads the unfamiliar technical term, stumbling over the troublesome cluster *-psych-*, as 'met-em-psy-chosis,' reconstructed by Bloom as 'met him pike hoses': he certainly knows that Molly will have 'met' Boylan by the end of the day, and the potentially Freudian imagery of both 'pike' and 'hoses' may result either from a conscious and masochistic awareness of the appropriateness of Molly's mispronunciation or from an unconscious misreading on his part of Molly's prior misreading. A selection of translations of *Ulysses* consulted provide a range of variations on Joyce's original, as we can see from a listing of them in terms of their implied interpretations rather than their chronology.

In Goyert's German (1927), for example, Molly sounds out the learned expression 'Metempsychose' as 'me-tim-pi-kose,' as reconstructed by Bloom, a reconstruction almost entirely innocent of Freudian overtones (other than perhaps *kose* 'cuddle' or the suggestion of *Pipi* 'pee'). We are thus left with nothing more than a simple mispronunciation amusedly recalled by the more widely read and (on the evidence of this one instance at least) completely unworried Bloom. In Morel's French (1929a) Molly spells out the word 'métempsychose' as 'mé-temp-sy-chose,' sensibly substituting 'chose' ('thing') for the meaningless 'cose,' and the phrase is reconstructed by Bloom as 'mes tempes si choses,' literally 'my temples so things,' but with 'choses' uneasily evocative of 'chaudes' ('hot'), as in the suspected heat of possible passion. In Wollschläger's German (1975), Molly's implied reading of 'Metempsychose' as 'met-em-syc-hose' is reconstructed by Bloom with baroque exuberance as 'mit ihm zig Hosen' – literally 'with him, any number of trousers' – thus certainly implying a conscious or unconscious fear that Boylan may in addition be just one in a long line of marital infidelities (a possibility that is masochistically 'confirmed' in 'Circe'). The Freudian overtones of Bloom's reading of Molly's misreading emerge even more urgently in the Spanish and Italian versions consulted. Valverde's Spanish (1976)

has Molly spell out 'metempsychosis' presumably as 'metem-si-cosis,' very uneasily reconstructed by Bloom as 'métense cosas,' literally 'things get put in.' In Italian, de Angelis (1960) has Molly apparently spell out 'metempsychosi' as 'met-em-co-cosi' and Bloom once again very uneasily reconstruct her misreading as 'mette in che cosa,' literally 'puts it in what.' Finally, Marie Bednar (1988: 114) reports a particularly successful treatment in Aloys Skoumal's Czech *Ulysses* (1976), producing the pair 'metempsychóziz' and 'hnětem si kozy' – the latter literally, as Bednar translates, 'I'm fondling my tits.' The latter reconstruction by Bloom would certainly seem to confirm both Molly's undiminished sexual attraction for him and her apparent lack (in his mind) of any further physical need for him, but Boylan at least no longer seems to be in the foreground of his conscious or unconscious worries.

Once again, one can certainly read this group of complementary interpretations as contributing (if only in this single instance) to a more complex portrayal of Bloom as a transtextually realized character than he is in Joyce's original text. The same is true of my final example, involving a group of translations of Bloom's versified Valentine's Day acrostic in 'Ithaca.'

What acrostic upon the abbreviation of his first name had he (kinetic poet) sent to Miss Marion (Molly) Tweedy on the 14 February 1888?

Poets oft have sung in rhyme
 Of music sweet their praise divine.
 Let them hymn it nine times nine.
 Dearer far than song or wine.
 You are mine. The world is mine. (U 17.410–16)

Bloom's youthful effusion (he was twenty-two years old in 1888) is perhaps pedestrian in its sentiments, but technically it is not entirely unaccomplished: the acrostic is relatively unforced, the metre is regular trochaic, and the rhyme (even extending to an internal rhyme in the last line) is perfectly acceptable. Once again it is not difficult to find a group of translators who provide a whole range of interpretations of young Bloom's poetic sense and common sense alike. Let us content ourselves with looking at just four examples.

In Goyert's German (1927), Bloom is a very poor poet indeed and cuts an equally poor and unsophisticated figure as a would-be lover:

Poeten tuen öfters singen:
 O herrliche Musik!
 Laut lass ich durch die Welt klingen:
 Du bist mein Glück
 Immerdar ...

This translates roughly as 'Poets do often sing: / oh, glorious music! / Loud proclaim I to the world: / you are my happiness / evermore.' The simple-mindedness of the sentiments (and the logic) is mirrored in a complete lack of technical ability: the metre appears to have ambitions to be trochaic, but collapses after the first line into a jumbled and awkward doggerel; the rhyme 'Musik'/'Glück' is comically inept; and the final line is even more so, its only apparent justification being that it begins with the necessary initial, the English acrostic *POLDY* having become a German *POLDI*. This is certainly not a Bloom to inspire confidence, whether as poet or as suitor.

Wollschläger's German (1975a) shows Bloom's poetic skills and common sense in considerably better light:

Preis und Lob die Dichter weihn
 Oft der Schönheit, süß und rein.
 Laß sie singen im Verein.
 Du, die lieber mir als Wein
 Ist und Sang, oh, du bist mein!

One might translate this as 'Poets often offer praise / to beauty, sweet and pure. / Let them sing, one and all. / You, who are dearer to me than wine / or song, oh, you are mine!' The acrostic is unforced, the logic is straightforward, the trochees are regular, the lines are regular four-foot lines, the rhyme is exact, and the enjambment in both the first pair and final pair of lines flows naturally and unaffectedly.

Valverde's Spanish (1976) likewise shows young Bloom as perhaps no Shakespeare, but not without some talent of his own:

Poetas hubo antaño en noble rima
 Ofrendando al amor que nos anima
 Loas de la belleza en su alta cima.
 Dándote a ti la palma, por encima
 Yo así te canto ¡oh tú, mujer divina!

This translates as: 'Poets there were in days of yore, offering in noble rhyme / to that Love on high that inspires us all / their praise of beauty. / Awarding you the palm, above all others / I sing like them your praises, woman and divine!' Bloom seems here to have done some much more serious literary reading: the trochees stumble only occasionally, the rhyme is perfectly acceptable (and feminine now rather than masculine, as one would expect from a Spanish-speaking Bloom), the first three lines and the last pair of lines are in both cases quite successfully linked by enjambment. Perhaps most notably, Bloom's self-confidence has clearly grown considerably, as he now sets himself more difficult technical problems than in Wollschläger's German, writing the longer and more flowing lines of the Spanish *endecasílabo*, and even casually numbering himself among the poets who sing of love.

Morel's French version (1929a) undoubtedly shows Bloom to best advantage, however:

Puisque les bardes tous quand Phébus les inspire
 Ont loué leur amour jusques au saint délire,
 Laissons leurs voix chanter jusq'à ce qu'elle expire.
 Depuis que tu es mienne, ô mon nectar, ma lyre,
 Y a-t-il un empire égal à mon empire?

This might be translated as: 'Poets, it is true, when inspired by Phoebus, / have always praised their love unto the brink of holy madness. / But we may just allow their song to sound until it fades away. / Since you are mine, my nectar and my lyre, / is there an empire that can equal mine?' Bloom's reading has now clearly gone quite a bit further: he toys confidently in rococo fashion with mythological references and conceits, hints at the madness of love unrequited, portrays the object of his love variously as his nectar (hinting delicately at an appropriate reward for his poetic efforts), his lyre (hinting equally delicately that the poet can if necessary always find an alternative object of poetic desire), and his empire (raising not uninteresting questions about the power relationship of the sexes). His technical skills have likewise matured considerably: the perfect rhyme (with an internal rhyme in the last line) is handled confidently throughout, and the chosen vehicle, the classical French alexandrine, is the most challenging form to date. Morel's French Bloom, in short, has produced a by no means unaccomplished piece of writing and is thus (if only in this single instance) worlds apart from the bungling Bloom we encounter in Goyert's German, even though both

are the product of translations of the 'same' Bloom created in Joyce's English.

V

All translation, to recapitulate, while attempting to reproduce the 'same' textual original, is nonetheless predicated on difference: the central issue facing any translator is the necessity to adopt a series of strategies for negotiating the difference between one language and another, one culture and another, one text and another, while still reproducing the 'same' text. Translation therefore always consists of a series of negotiations between attempted sameness and necessary difference. Transtextual reading, as we have seen, is based on comparison of individual translators' negotiation of that difference as potentially productive of a more complexly ramified translingual macrotext; focuses especially on the *sum* of these differences; and reads them especially for their potential to extend and stretch the polyglot text that Joyce originally set down and that the process of transtextual reading serves to keep in continual multilingual motion.

6

Titles and Texts

The study of literary titles, even without considering any issues potentially raised by their translation, is a fascinating endeavour in its own right. To repeat a point I have made elsewhere (O'Neill 1994: 124), titles may be referentially descriptive, with the primary emphasis variously on theme (*War and Peace*), character (*Madame Bovary*), setting (*Wuthering Heights*), or action (*Murder in the Cathedral*); they may be self-referentially descriptive (*A Portrait of the Artist as a Young Man*), intertextually allusive (*Ulysses*, *Finnegans Wake*), overtly symbolic (*The Trial*, *Heart of Darkness*), or ostensibly nonsignificant (*If on a Winter's Night a Traveler*); or they may be any one of multiple possible combinations and shadings of such alternatives. Whatever the title, the overall point is clear: before they have even had a chance to open the book they intend to read, readers are already faced with a powerful opening move on the part of the author, one that will inevitably influence readers' own interpretive moves deeply. The study of literary titles in translation introduces a variety of new issues, particularly from the perspective of a transtextual reading. Let us investigate some of these issues by first considering the multilingually translated titles of *Dubliners*, *Portrait*, *Ulysses*, and *Finnegans Wake* and then by turning to the titles of individual stories in *Dubliners*, which provide a particularly interesting area for investigation.¹

I

An uneasy Georg Goyert felt it wise to consult with Joyce on the question of a German title for his 1928 translation of *Dubliners*. Worried that a literal translation, '*Dubliner*,' would be an impossibly laconic novelty for a German audience of the day, Goyert initially suggested So

sind sie in Dublin (literally, 'That's how they are in Dublin') as an alternative. Joyce for his part did not like this at all, observing that, if anything, *So sind wir in Dublin* ('That's how *we* are in Dublin') would more appropriately reflect the narrative standpoint of the book. 'But I like neither,' he added, hardly surprisingly for one with a taste for 'scrupulous meanness' (L 3: 164) in matters of style. Goyert's translation eventually appeared under the title *Dublin: Novellen* (literally, 'Dublin: Novellas'), changed many years later, in a new edition of 1966, to *Dublin: 15 Erzählungen* (literally, 'Dublin: Fifteen Stories') and only at long last, in 1967, to the literal translation, *Dubliner*, that had given its nervous translator such pause almost four decades earlier.

Translations of the title *Dubliners* in the (at least) thirty-seven different languages in which the collection now exists fall into several groups. In the first (and largest), the original one-word title is likewise translated by a single word. Some languages make it easy to achieve this feat: in the Dutch title *Dubliners* (Bloem 1968) it is even identical with the English, and in both of the more recent German translations the title is *Dubliner* (Zimmer 1969, Beck 1994). The more recent Swedish and Danish translations, *Dublinbor* ('Dublin Dwellers'; Warburton 1956) and *Dublinfolk* ('Dublin People'; Bjerg 1988) respectively, accomplish the same end with rather more obvious effort. It is striking that in eight of the nine Slavic languages into which *Dubliners* has been translated the title is also translated by a single word.² It is noticeable by contrast that of all the western European languages only Dutch *Dubliners* (Bloem 1968), Norwegian *Dublinere* (Angell 1974), Catalan *Dublínesos* (Mallafre 1988), and Galician *Dublínese*s (Ramonde et al. 1990) are prepared to opt for the same unadorned brevity in a first translation.

A second group resists at least initially the lapidary single-word title in favour of a variety of explanatory phrases meaning 'people from Dublin.' In French, for example, the first translation was entitled *Gens de Dublin* (Fernandez 1926a); the second was originally also *Gens de Dublin* (Aubert 1974), but changed in a later edition to *Dublinois* (1982); the third, however, reverted to *Gens de Dublin* (Tadié 1994). Of eleven Italian translations, ten have the title *Gente di Dublino*, and the remaining one, though originally *Dublinesi* (Minoja 1961), also reverted in a later edition to *Gente di Dublino* (1980). There is a single Italian exception: the original title of Maria Pia Balboni's 1970 translation was also *Gente di Dublino*, but this was changed in a 1988 edition to an only slightly apologetic *I Dublinesi* ('The Dubliners'). Spanish is more evenly divided: the earliest translation was *Gente de Dublín* (Abelló 1942); the

second was *Dublineses* (Sánchez 1945), but changed in a later edition to *Gente de Dublín* (1988); the third was also *Gente de Dublín* (Muslera 1961); but the fourth and fifth both opt for *Dublineses* (Cabrera-Infante 1972, Chamorro 1993).³

A third group feels more comfortable with the support of a generic marker (thus arguably weakening the undiluted focus on character conveyed by Joyce's English), whether together with the shorter, the longer, or a different title. The first Russian translation, *Dublincy: Rassказы* (Fedotov 1927), and the first Italian translation, *Gente di Dublino: Racconti* (Lami/Lami 1933), both needed this reassurance, the generic descriptor in each case meaning 'stories.' The Japanese *Daburin shiseiji* (Ando 1940–1) is called in a later edition *Dublin shimin* (1952), both titles likewise meaning 'Dublin stories,' as does also the Danish *Dublin fortællinger* (Brusendorff 1942). The Swedish *Dublin-noveller* (Kullman 1931) and the Hungarian *Dublini emberek: Novellák* (Papp/Gergely 1959) prefer to think of a collection of novellas: the former literally meaning 'Dublin novellas,' the latter 'Dublin people: novellas.' A partial French translation (Nordon 1994) uses a similar descriptor in a bilingual title, namely *Dubliners: Nouvelles dublinoises* ('Dubliners: Dublin novellas').

A small final group is made up of titles that aim to enrich Joyce's titular meanness with a little additional pizzazz and, presumably, increased sales appeal. These include to date the Malay *Dublin oh Dublin* (Ahmad 1991) and, a personal favourite, the Italian *Gente di Dublino: Passioni e storie di gente comune* (Franconeri 1993), the subtitle – in all likelihood attributable less to the translator than the publisher's sales department – promising literally 'the passions and stories of ordinary people.' As Arianna Neri (1999: 91) has pointed out, however, even this gratuitous addition to Joyce's title can be read as an ironic transtextual reminder that so many of the characters in *Dubliners* seem in fact to lack all passion in their dealings with others.⁴

Early translations of *A Portrait of the Artist as a Young Man* rang some immediate and long-lasting changes on Joyce's title. The earliest version of all was the Swedish *Ett porträtt av författaren som ung* (Atterbom 1921), whose title promised 'A portrait of the writer as a young man.' While this was ostensibly more specifically accurate than the original, it lost in the process the original's painterly reference and thus also something of its self-ironic claim to universal validity; it also, of course, stressed by implication the purely autobiographical aspect of Joyce's work. It took more than half a century before 'the writer' was replaced by 'the artist' in a new edition, *Ett porträtt av konstnären som ung* (1979).

In French the novel was known for almost six decades as *Dedalus: Portrait de l'artiste jeune par lui-même* (Savitsky 1924), literally 'Dedalus: a portrait of the young artist by himself.' This new title, expanded at both ends, has several effects: it foregrounds the reference to the Daedalus myth much more overtly than does the original; it promotes Joyce's 'young man' to a 'young artist' already; it introduces an element of new uncertainty in leaving unclear whether the portrait of a 'young artist' is by that young artist himself rather than by an older and perhaps more ironically distanced successor; and, at the same time, once again stresses the autobiographical element.⁵ The use of *Dedalus* as the primary title has the further effect of shifting the emphasis from process to product, from the action of portraiture to its object. Savitsky notes in her foreword to a new edition (1943: 13) that Joyce knew and approved of the change; the original publisher had balked at her original and more literal translation of Joyce's title and was willing to accept it only as a subtitle. It is entirely likely, of course, that the *succès d'estime* of *Ulysses* two years earlier suggested to the publisher the wisdom of quickly producing a second Joyce book whose title was also a proper noun evoking the ancient world. Only in 1982, with Jacques Aubert's revision of Savitsky's version, did the French title eventually become the more literal *Portrait de l'artiste en jeune homme*.

The first Italian translation, in 1933, echoed Savitsky's (or her publisher's) choice, opting for a similar expansion, with *Dedalus* once again as primary title and Joyce's original choice relegated to the status of subtitle. Cesare Pavese's *Dedalus: Ritratto dell'artista da giovane* (Pavese 1933) proved an even more enduring titular favourite than Savitsky's did, for his translation is even still, more than seventy years later, being reissued under the same title. So entrenched has it become in Italy, indeed, that a much more recent Italian translation (Oddera 1980) also chooses to employ Pavese's title. Two other recent Italian translations, however, prefer the more literal *Ritratto dell'artista da giovane* (Capodilista 1973b, Marani/Selo 1995).

The German *Jugendbildnis* (Goyert 1926) preferred brevity to expansion: the one-word title literally means 'Portrait as a youth,' preserving an implied reference to painting though deleting specific reference to the artist, and strongly suggesting an autobiographical narrative. This suggestion became even stronger in 1960, when Goyert's translation was retitled *Jugendbildnis des Dichters* (literally, 'portrait of the poet as a youth').⁶ The second German translation, *Ein Porträt des Künstlers als junger Mann* (Reichert 1972b), returned to Joyce's original formulation after almost half a century.

Another of the earliest group of translations was the Spanish *El artista adolescente (Retrato)* (Alonso 1926), literally 'the artist as adolescent (a portrait),' which, quite unlike the German, avoids any suggestion of self-portraiture, and adds an extra layer of irony to Joyce's original title. As in the French translation, the process of portraiture is also played down, in this case by being reduced to a parenthesized subtitle, and even ignored altogether in a later edition, retitled simply *El artista adolescente* (1935). Three decades after its original appearance, Alonso's translation adopted the more literally faithful title *Retrato del artista adolescente* (1957). The adjective *adolescente* makes explicit a connotation only implicit in the English: namely, that the phrase 'as a young man' has as much to do with growing older as with being young. Alonso himself was dissatisfied with his translation of the title: he noted in later years that he had never been entirely pleased with it, even though Joyce had approved it (Cohn 1963: 408).

The relationship of the three distinct elements in Joyce's title, arranged in descending order of logical importance – 'a portrait/of the artist/as a young man' – has been subject to a quite remarkable range of interlingual realizations. Both Savitsky's French and Pavese's Italian, as we have already seen, subordinate all three of them to a fourth, *Dedalus*; Goyert's German imports the third element (*Jugend*, 'youth') as a qualifying element into the first (*Bildnis*, 'portrait') and includes the second only by implication; while Alonso's Spanish demotes the first, *Retrato* ('portrait'), to a parenthesized and eventually empty third place.

The Slavic languages form a particularly instructive group example in this context, even for the reader who can decipher their titles only with the help of dictionaries. Russian *Portret khudozhnika v iunosti* (Frank 1968, Bogoslovska-Bobrova 1976, Tolmachev 1995), Polish *Portret artysty z czasów młodości* (Allan 1931), and Serbian *Portret umetnika u mladosti* (Čurčija 1960) all preserve the original order of the three elements. Czech *Portret mladého umělce* (Jílovská 1930) and Slovak *Portrét mladého umelca* (Kot 1971), however, both prefer 'A portrait of a young artist'; while Serbo-Croatian *Mladost umjetnika* (Šimić 1952) ignores the 'portrait' in limiting itself to 'The young artist.' Slovenian *Umetnikov mladostni portret* (Udovič 1966) prefers, literally (and rather as in Alonso's Spanish), 'Of the artist when a young man: a portrait' – a choice also favoured, incidentally, by the entirely unrelated Basque, with its *Artistaren gaztetako portreta* (Aldasoro 1992). In the Hungarian *Ifjúkori önarckép* (Szobotka 1958), literally 'Self-portrait (*önarckép*) as a young man (*ifjúkori*),' the element of autobiography is emphasized, while the presence of the artist is only implicit, rather as in Goyert's German.⁷

Ulysses, as many critics have observed, is a title that immediately challenges the reader, who will in most cases begin after a few pages of a narrative clearly set in modern times to wonder uneasily about the relevance of Homer's Ulysses to it all. The immediate challenge to the translator, in turn, is how to maintain the appropriate intertextual reference within the relevant cultural framework. The results fall into four groups that cut across linguistic families and cultural groupings.

In the first of these, the title simply remains the same as in English: this is the case in Danish (Boisen 1949), Dutch (Vandenbergh 1969a, Claes/Nys 1994), German (Goyert 1927, Wollschläger 1975a), Hungarian (Gáspár 1947, Szentkuthy 1974), Norwegian (Angell 1993), Slovak (Kot 1993), and Turkish (Erkmen 1996). In this group, the Joycean rather than the Homeric resonances of the title are for the most part clearly primary, especially since Homer's hero may in fact be known by a different form in the relevant language – thus normally Odysseus rather than Ulysses in German, for example. In the second group, the Homeric association is arguably more prominent, with the title based on the Latinized version of the name Ulysses in use in the particular language, from *Ullis* in Arabic to *Yurishiisu* in Japanese.⁸ In a third group, made up of some (but not all) of the Slavonic languages, Homer's hero is normally known by the alternative Latin form Ulixes rather than Ulysses. The usage is transferred to Joyce's hero also, and we thus find *Uliks* in Serbo-Croatian (Gorjan 1957) and *Ulikses* in Slovenian (Gradišnik 1967). In a final group, the hero of the *Odyssey* is more often known in the relevant language by the Greek form Odysseus rather than the Latin Ulysses.⁹ Thus the novel is called *Odysseus* in Czech (Vymětal/Fastrová 1930, Skoumal 1976), Swedish (Warburton 1946), and Finnish (Saarikoski 1964); *Odyseas* in Greek (Nikolouzos/Thomopoulos 1971–7, Kapsaskis 1990); and *Ódyseifur* in Icelandic (Magnússon 1992–3). Arno Schmidt argued in his 1957 attack on Goyert's German translation that *Odysseus* rather than *Ulysses* should properly have been the title in German also.

Translations of the title *Ulysses* are less variable than those of *Dubliners* or *Portrait*. It is noticeable that in those languages in which more than one translation exists there is no variation in the form of the title used. Few translators (or publishers) found it necessary to add an explanatory generic descriptor of any kind. One exception is the first Italian translation, *Ulisse* (de Angelis 1960), which initially adds the subtitle *Romanzo* ('a novel'), but drops it in later editions.¹⁰

Joyce, as is well known, was obsessively secretive about the title of the book that he called for more than fifteen years by the interim title of *Work in Progress*. By the time *Finnegans Wake* eventually appeared in

May 1939, numerous fragments in earlier versions had already appeared under a variety of titles, sometimes in journals, sometimes as independent publications, beginning with the first published fragment in the *Transatlantic Review* in April 1924.¹¹

The earliest translations were all of (or from) *Anna Livia Plurabelle*, and involved only very minor variations on that title.¹² André du Bouchet's first attempt at translating further excerpts from the novel was published as 'Dans le sillage de Finnegan' (1950), literally 'in Finnegan's wake' (in the maritime sense); his second appeared as 'Les veilles des Finnegans' (1957), literally 'the waking of the Finnegans' (in the funereal sense). All subsequent French attempts, whether in journals (Chastaing et al. 1951, Castelain 1964) or in book form (du Bouchet 1962, Lavergne 1982) leave Joyce's title untranslated. The earliest Italian attempt to translate further passages was that of J. Rodolfo Wilcock (1961), published as 'Frammenti scelti da La veglia di Finnegan,' literally 'selected fragments from The Wake of Finnegan' (in the funereal sense).

Among later translations from and of *Finnegans Wake*, only four attempt also to translate the title.¹³ Endre Bíró's Hungarian title retranslates as 'excerpts' (*részletek*) from, literally, 'Finnegan Wakes'; while Dieter Stündel's *Finnegans Wehg*, as we have already seen elsewhere, combines *Weh* ('woe, labour pains'), *Weg* ('way'), and a stage-German mispronunciation of the English *wake*. The lack of an apostrophe in the German (as opposed to the original) title is reductive, producing an unambiguously singular 'Finnegan's' wake, while the interlingual title of Andri Volkhonskii's Russian *Finneganov Wake* is equally unambiguously a plural 'Finnegans' wake. Reichert/Senn's *Finnegans Wake Deutsch* parodically employs a bilingual title that mirrors the (apparently) ungrammatical absence of an English apostrophe by the equally ungrammatical presence of a capitalized German adjective. Donald Schüler's particularly evocative Portuguese title, *Finnicius Revém* – the phrase is borrowed from the Campos brothers (Campos/Campos 1962: 13) – can be read as combining 'Finn' and a Latin quasi-comparative *finnicus* ('a thing even more Finn'), with attendant suggestions of 'finishes,' 'finish us,' even 'Phoenicians' (Portuguese *fenícios*) and 'finicky,' not to mention an 'end' (Latin *finis*, Portuguese *fim*), and a 'beginning' (Portuguese *início*) all of which 'comes again' (Portuguese *revém*) as if in a 'dream' (French *rêve*) – the dream that is *Finnegans Wake*, no doubt, but possibly also (since *-em* is a nasal in Portuguese, rhyming with French *fin*) a translator's dream of multilingual 'revenge' on the translator's nightmare that Joyce dreamed up.¹⁴

II

The individual stories of *Dubliners* provide a particularly interesting area for the study of literary titles. One of the reasons why this is so is the peculiarly sibylline and oblique nature of several of the titles in the collection; another is the fact that several of the titles are anticipated or echoed by words and phrases in other stories in the collection. A central function of these titles is to contribute to the generation of indeterminacy. Writing of the title of 'A Little Cloud,' Fritz Senn notes that so far there has been no convincing explanation of what exactly the Old Testament echo achieves. What it certainly does achieve, as Senn aptly observes, 'is to help create unrest' (1988: 135–6). A similar unrest is generated by the laconic opacity that characterizes the majority of the titles. Nonetheless, and rather surprisingly, some of the titles that are highly interesting in their original form turn out to be relatively uninteresting in a transtextual context, in that they have provoked little or no difference among their translators. This is true of 'The Sisters,' 'An Encounter,' 'After the Race,' 'A Little Cloud,' 'A Mother,' and 'The Dead.'¹⁵ The titles of the remaining two-thirds of the stories, however, offer more than a little room for transtextual reflection.

The degree of exoticism perceived as appropriate in translating the title 'Araby' gives rise to some interesting differences. While all three French translations opt for 'Arabie' (Fernandez 1926, Aubert 1974, Tadié 1994), a form as exotic in French as 'Araby' is in English, German has both a more Germanized 'Arabien' (Goyert 1928) and a more overtly foreign 'Arabia' (Zimmer 1969, Beck 1994). In Spanish we find almost exactly the same split between the familiar and the exotic, but here the title 'Arabia' (Cabrera-Infante 1972), exotic in German, is the more familiar, while the exotic alternative is the original English 'Araby' (Muslera 1961, Chamorro 1993). Italian shows a similar tension, but now with three variants, "'Arabia'" (in quotation marks; Lami/Lami 1933) and 'Araby' (Risolo 1935, Balboni 1970) both evoking the exotic, 'Arabia' (Linati 1924, Orefici 1928a, Papi/Tadini 1976) once again the more familiar.

Interestingly, we find a similar play between the familiar and the exotic, though for a quite different reason, in the translated titles of 'Eveline.' The most popular choice here is not to translate the title at all, and so we find 'Eveline' in languages as different as Danish, Finnish, French, German, Hungarian, and Turkish among many others. While Eveline is hardly an exotic name in Dublin, however, it is considerably

more so in Budapest or Ankara, and the character thus acquires an immediate and overt foreignness that is entirely lacking in the English – as if she had been called, say, Ewelina in the original text. This is not an issue peculiar to this single story, of course, since the translation (or nontranslation) of proper names always invokes in a particularly vivid fashion the tension between the foreign and the familiar that is at the heart of all translation. A few translators, worried by such concerns, duly transform Eveline into a linguistic and cultural product more suited for home consumption; thus Italian ‘Evelina’ (Orefici 1930a, Risolo 1935), Polish ‘Ewelina’ (Wojciechowska 1958), or even Irish ‘Eibhlín’ (Ó Maolbhríde 1982). This decision, naturally, merely reverses the range of cultural issues involved.

‘Two Gallants’ evokes some interesting variations on the theme of overt titular irony. French stays with ‘Les deux galants’ (Fernandez 1926a) or, more accurately, ‘Deux galants’ (Aubert 1974, Tadié 1994), and Spanish is likewise content with ‘Dos galanes’ (Muslera 1961, Cabrera-Infante 1972, Chamorro 1993). Two of three German translations prefer ‘Zwei Kavalier’ (literally, ‘Two cavaliers’; Zimmer 1969, Beck 1994), the third ‘Zwei Galane’ (Goyert 1928). Gallantry, of course, combines references to Mars and Venus: Dutch ‘Twee vrijers’ (Bloem 1968) and Greek ‘Dhio erotiariðhes’ (Aravantinou 1971), both meaning something like ‘Two swains,’ clearly opt for Venus, while all three of the Scandinavian translations – Danish ‘To kavalerer’ (Brusendorff 1941), Norwegian ‘To kavalerer’ (Angell 1974), and Swedish ‘Två kavaljerer’ (Warburton 1956) – opt etymologically, like the more recent German translations, for the field of battle. Similarly, Russian ‘Dva rytsarja’ (Kashkin 1937) and Polish ‘Dwaj rycerze’ (Wojciechowska 1958) both at least etymologically evoke knights in shining armour, courtesy of the German loanword *Ritter* (‘knight’). A Portuguese translation goes further and sharply increases the irony of the title with ‘Dois conquistadores’ (Motta 1963), effectively extending the distance between the ‘gallant’ title and the shabbiness of the less-than-martial victory evoked. An Italian translation, on the other hand, drops the ironic reference to gallantry altogether in favour of an equally ironic reference to the primacy of financial concerns, with a cynically understated ‘Due ragazzi intraprendenti’ (‘two enterprising fellows’; Papi/Tadini 1976), shifting the encounter from the field of military endeavour to the – in this case at least – no less cut-throat realm of small business.

More than one reader of ‘The Boarding House’ has noted the slyly ironic hint of a link between a ‘boarding house’ operated by a lady

referred to as 'The Madam' and a 'bawdy house.' The expression *boarding house* translates in most European languages into some borrowed version of the French *pension*, and this is what we find in most cases, with a corresponding loss of the already discreet titular irony – thus German 'Die Pension' (Zimmer 1969, Beck 1994), Italian 'La pensione' (Orefici 1928b, Papi/Tadini 1976), Spanish 'La casa de pensión' (Muslera 1961), and so on. An interesting variation, however, is the more explicit 'La pension de famille,' which is in fact used by all three French translators (Fernandez 1926a, Aubert 1974, Tadié 1994). In French usage this expression normally denotes a *pension* that is suitable for family use because of connecting rooms, common dining areas, and the like. It also provides an appropriately ironic title for a story in which the boarding house in question is indeed very much a family affair in more than one sense, as the hapless Bob Doran finds to his cost. A similar effect is achieved by the German 'Die Familienpension' (Goyert 1928) and the Italian 'Pensione di famiglia' (Lami/Lami 1933, Balboni 1970). Arianna Nieri notes (1999: 64) that the Italian phrase can also be taken as suggesting the importance of sound family values in the running of the institution – and thus also as an ironic reference to the entirely dysfunctional Mooney family, whose former head, now long gone, once resorted, as already noted, to going for Mrs Mooney with the cleaver. A differently but equally ironic title is provided by the Hungarian 'Koszt és kvártély' (literally, 'room and board'; Papp/Gergely 1959), readable once again as a reference to Doran's somewhat dubious good fortune in finding so much more than he had bargained for – not just room and board, that is, but an unlooked-for wife and a decidedly formidable mother-in-law as well.

'Counterparts' is one of the more interesting titles in *Dubliners* both for its own sake and for the range of variations it produces in translation. According to the *OED*, the term 'counterpart' can have any one of six related meanings. It can mean, first, in legal usage, an opponent in a legal proceeding, 'the party of the other part'; second, though obsolete in current usage, it may indicate a duplicate or copy of a document; third, in a figurative sense of this latter, it can designate a person so similar to another as to appear his or her duplicate or exact copy; fourth, it can refer to either one of two persons in a complementary relationship, such as husband and wife, employer and employee, father and son; fifth, in musical usage, it applies to a musical line written to complement another, thus 'one part of a duet with respect to the other'; and sixth, in financial usage, it designates the sum of local currency

corresponding to a particular quantity of goods and services received from another country.¹⁶ The title refers most overtly to the relationship of two complementary pairs: bullied Farrington and his bullying employer Alleyne on the one hand, and bullying Farrington and his bullied son on the other. However, Farrington is also publicly humiliated, as he sees it, in a test of strength in a pub; and as to his marital affairs, his wife 'bullied her husband when he was sober and was bullied by him when he was drunk' (D 97).

It is instructive to observe how individual languages have handled the challenge. Of four French translations, the first opts for 'Correspondances' (literally, 'Correspondences'; Fernandez 1926), arguably focusing attention primarily on the similarity of Alleyne's and Farrington's behaviour; the three later versions employ 'Contreparties' (Aubert 1974, Vuarnet 1974, Tadié 1994), which allows more adequately for the multiple resonances of the original, French usage allowing for both the legal and musical senses. The earliest Italian translation, 'Parallelismo' (Lami/Lami 1933), likewise directs attention primarily to the 'parallel' behaviours of the two men, while the second, 'Controparti' (Risolo 1935), captures well both the adversarial legal sense and the complementary musical sense of the English title. Neither of these titles is used again by any later Italian translator, however. The titles 'Contropartita' (Cancogni 1949, Capodilista 1973a) and 'La contropartita' (Papi/Tadini 1976) interestingly evoke a sense not directly present in Joyce's English, but nonetheless entirely appropriate, in foregrounding the notion of a corrective counter-entry (*contropartita*) in bookkeeping, and thus direct attention rather to Farrington's punishing his son for his own failures, while at the same time at least obliquely evoking the term *controparte*, implying both the legal and musical senses. Five other Italian translators, however, attempt quite a different solution with 'Rivalsa' (literally, 'compensation'), directing attention both to the 'compensation' Farrington exacts for his wounded pride by beating his son and, ironically, the very inadequate 'compensation' his son in turn receives for his efforts to placate his drunken father.¹⁷ Another translator achieves a similar effect, and a verbal echo of the original, with 'Conti pari' (Benati 1994), roughly equivalent to 'accounts settled.'

In Spanish, three different translations provide three different titles: 'Contrapartes' (Muslera 1961) focuses attention on the complementarity of Alleyne's and Farrington's actions; 'Duplicados' (Cabrera-Infante 1972) focuses on their behaviour as identical and also evokes the clerical office connotations; and 'Contrapartidas' (Chamorro 1993) again

suggests the commercial Spanish-language usage of a corrective or compensatory bookkeeping entry (*contrapartida*). One Portuguese translation stresses the similarity between the two men in opting for an ironic 'Camaradas' (Motta 1963), characterizing them as 'comrades' rather than opponents; while a second prefers 'Contrapartida' (Trevisan 1964), which, like the Italian 'La contropartita' (Papi/Tadini 1976) and the Spanish 'Contrapartidas' (Chamorro 1993), evokes the degree to which Farrington's bullying unfairness is both in answer to and a result of Alleyne's. The same linguistic uneasiness is evident in German, which provides us with 'Entsprechungen' ('Correspondences'; Zimmer 1969) and 'Duplikate' ('Duplicates, copies'; Beck 1994) – and also with 'Gegner' ('Adversaries'; Goyert 1928), which can be read as focusing attention primarily on the parallel between Farrington's two disastrous encounters of the day, the first with Alleyne, the second with the actor Weathers, who inflicts a perhaps even deeper humiliation on him in a barroom test of virility.¹⁸

At least three other translations of 'Counterparts' shift the titular focus quite markedly. Romanian, for example, prefers 'Diverse aspecte' ('Different Aspects'; Papadache 1966), thus encouraging the reader to focus less on parallel relationships than specifically on Farrington's very different behaviour towards his boss and towards his child. An Italian translation, 'Un'Ave Maria' ('A Hail Mary'; Balboni 1970), encourages its readers to focus primarily (and teleologically) on the terror of the little boy about to be beaten by his father. The Polish 'Umowa Bodley & Kirkwan' ('Agreement between Bodley and Kirwan'; Wojciechowska 1958) reminds us – including by the use of the 'official' ampersand – that Farrington is indeed attempting to prepare a legal 'counterpart' when we first meet him. Here the titular focus is interestingly shifted to yet another complementary relationship, that between Bodley and Kirwan, a relationship left entirely undeveloped in Joyce's text but nonetheless crucial in that it provides the immediate catalyst for the chain of events leading to Farrington's repeated humiliation. The Polish title has a particular claim to our attention in the present context, for the typographical error of 'Kirkwan' for 'Kirwan,' whether inadvertent or not on the translator's part, serves as a transtextual reminder of Farrington's inability to collect his thoughts and concentrate on the task at hand. It can also be read as ironically developing the theme of counterparts, for in the English text Farrington stumbles not over Kirwan's but over Bodley's name, inadvertently writing 'Bernard Bernard' rather than 'Bernard Bodley' (D 86).

'Clay' also turns out to be a particularly interesting case transtextually. Joyce, as already mentioned, had some difficulties both with this story and with its title: he originally began a story called 'Christmas Eve,' which he abandoned half-finished for one called 'Hallow Eve,' which changed its title to 'The Clay' before eventually appearing as 'Clay' (Scholes/Litz 1996: 473). The *OED* once again helps us to distinguish five meanings of the word *clay*: the first and narrowest sense denotes a particular kind of malleable earth used as a potter's material; the second employs this sense figuratively for a suggestible person ('she was clay in his hands'); the third is earth in general ('they were digging in the clay'); the fourth is the earth especially in which a dead body is buried ('buried in the clay'); and the fifth, in a figurative sense, is earth as the material of the human body itself ('this mortal clay').

Two of three French translations opt for the first and narrowest meaning, while allowing for its figurative second meaning, with 'Argile' (Aubert 1974, Tadié 1994), as do two of three Spanish versions with 'Arcilla' (Muslera 1961, Chamorro 1993), one of two Portuguese versions with 'Argila' (Trevisan 1964), three of eleven Italian versions with 'Argilla' (Ceserani 1975, Benati 1994, Gueneri 1995), and one of three German translations with 'Lehm' (Goyert 1928). Two later German translations, however, prefer the wider (third) meaning of earth in general and thus refer specifically to the 'soft wet substance' Maria feels in the Halloween game, implicitly including the graveyard connotations of its fourth meaning, with 'Erde' (Zimmer 1969, Beck 1994), a choice echoed in the Swedish 'Jord' (Warburton 1956), Dutch 'Aarde' (Bloem 1968), Norwegian 'Jord' (Angell 1974), and also in the Russian 'Zemlja' (Kashkin 1937). At least one translation goes boldly (if reductively) for the figurative fifth meaning, Portuguese 'O barro humano' (Motta 1963), unequivocally meaning 'human clay, mortal clay.'

Several other versions go still further in emphasizing the title's figurative possibilities by abandoning clay altogether for what their translators presumably feel are even more evocative substances; thus the Italian 'Cenere,' meaning not 'clay' but 'ashes' (Lami/Lami 1933, Cancogni 1949, Capodilista 1973, Franconeri 1993), the likewise Italian 'Polvere,' not 'clay' but 'dust' (Minoja 1961, Balboni 1970, Papi/Tadini 1976, Brillì 1987, Marani 1995), and, not to be outdone, the Spanish 'Polvo y ceniza,' not 'clay' but 'dust and ashes' (Cabrera-Infante 1972). The first French version, 'Cendres' ('Ashes'; Fernandez 1926), also falls into this group, as we have seen. Fernandez's change of title, we re-

member, even forces her to alter the text in order to maintain internal consistency, with Maria now feeling not the 'soft wet substance' of the original (*D* 105) but instead 'une substance sèche et poussiéreuse' (129), 'a dry and dusty substance,' the dust and ashes, in other words, made necessary by the altered title. At least two of the Italian translators who elect for 'Polvere' ('dust') do not see the need to go so far, however, and have Maria still feel 'qualcosa di soffice e bagnato' ('something soft and wet'; Brillì 1987), 'una cosa morbida e bagnata' ('something soft and wet'; Marani/Selo 1995); Cabrera-Infante's Spanish version of 1972, in spite of the 'dust and ashes' of his title, likewise has Maria still feel 'una sustancia húmeda y suave' ('a damp, soft substance').

The story 'A Painful Case' was originally entitled 'A Painful Incident,' referring primarily to the suicide of Mrs Sinico and secondarily to Mr Duffy's view of it; the later title expands its relevance by altering the focalization to include a textual commentary on Mr Duffy himself (Scholes/Litz 1996: 475). The earliest French translator opted first for a rather cooler tone with 'Un incident regrettable' (Fernandez 1922a), 'a regrettable incident,' later changing this to 'Pénible incident' (Fernandez 1926a), 'a painful incident,' in both cases thus avoiding any overt characterization of Duffy; the later French translations incorporate the implied comment on Duffy in 'Un cas douloureux' ('A painful case'; Aubert 1974) and 'Une douloureuse affaire' ('A painful affair'; Tadié 1994).¹⁹ Five Italian translators likewise opt for the more restricted sense with 'Un increscioso incidente' ('A distressing incident') or 'Un fatto doloroso' ('A sad incident'), while eight expand the reference with 'Un caso pietoso' ('A sad case') or the like.²⁰ Spanish has 'Un caso lamentable' ('A lamentable case'; Muslera 1961), 'Un triste caso' ('A sad case'; Cabrera-Infante 1972), and 'Un caso doloroso' ('A painful case'; Chamorro 1993), and Portuguese likewise 'Um caso doloroso' (Motta 1963, Trevisan 1964). Since the title of Joyce's story is ostensibly quoted from the newspaper account of the suicide, all of these titles allow for the possibility of a triple reading, depending on whether the (implied) opinion expressed is read as that of the narrator, the newspaper editor, or Mr Duffy. The same is also true of two of three German translations, 'Ein betrüblicher Fall' ('A distressing case'; Zimmer 1969) and 'Ein schmerzlicher Fall' ('A painful case'; Beck 1994). The earliest German translation, on the other hand, 'Ein schwerer Unglücksfall' ('A serious accident'; Goyert 1928), limits itself to the factual and dispenses with any expression of opinion, whether on the case or on (or by) Mr Duffy.

'Ivy Day in the Committee Room' presents translators with a double

difficulty of a different kind. Irish readers, at least, of Joyce's day (less so today) would very likely have immediately understood that the phrase 'Ivy Day' refers to the anniversary of the death on 6 October 1891 of Charles Stewart Parnell, the one-time charismatic leader of the Irish Parliamentary Party at Westminster. They would very likely also have been aware that Parnell eventually lost the leadership of the party after a meeting in Committee Room 15 of the Palace of Westminster in December 1890, convened to discuss his damaging role in a notorious divorce case. Readers of Joyce in translation were and are very unlikely to appreciate either of these references without annotation.

Translators have risen to the challenge with some enthusiasm. The largest group is made up of those who, undaunted, simply translate the entire title more or less literally, leaving their readers to guess at its implications as best they can.²¹ A second group leaves the phrase 'Ivy Day' untranslated and marks it typographically to emphasize further its foreign status: thus two French translations, "'Ivy Day'" dans la salle des commissions' (Aubert 1974) and '*Ivy Day* dans la salle des commissions' (Tadié 1994). A third option is to restrict the reader's attention entirely to the phrase 'Ivy Day' instead and thus implicitly promise a textual explanation: either by deleting the rest of the title, as in Italian 'Il giorno dell'edera' ('Ivy Day'; Lami/Lami 1933, Balboni 1970) or 'Il giorno dell'Edera' (Cancogni 1949, Brillì 1987), or by an ironic alteration, as in Portuguese 'Dia de hera na lapela' ('A day for ivy on the lapel'; Trevisan 1964), the latter implicitly suggesting the hollowness of the ostensible commemoration. A fourth option is to substitute the appropriate date instead, leaving its significance entirely open: thus French 'On se réunira le 6 octobre' ('The meeting will take place on the sixth of October'; Fernandez 1926a) or Dutch 'De reünie van 6 oktober' ('The meeting of October 6'; Bloem 1968). A fifth is to rename the occasion altogether: thus Spanish 'Dia de la patria en la oficina del partido' ('National Day in the party office'; Chamorro 1993), Norwegian 'Minnestund i styrerommet' ('Commemoration time in the committee room'; Angell 1974), and Swedish 'Minnesdag på valbyrån' ('Commemoration Day in the election office'; Warburton 1956), the change from 'committee room' to 'election office' ironically evoking the purely self-serving nature of the occasion. Finally, one can ignore the specific occasion altogether in favour of ironic commentary on the workings of committees everywhere, as in the Spanish 'Efemérides en el comité' ('Business of the day in the committee'; Cabrera-Infante 1972) or the Galician 'Eleccións no comité' ('Committee decisions'; Ramonde et al. 1990).

The most immediate challenge presented by almost all of the titles in *Dubliners* as far as a translator is concerned is to retain both their brevity and their suggestiveness. The title 'Grace' could obviously refer to either physical grace or spiritual grace or both at once. Indeed, as Fritz Senn notes (1988: 135), it could conceivably even be a personal name, as in the case of 'Eveline.' Some languages have little difficulty in at least retaining the brevity, as a survey of versions in the Germanic languages shows.²² Among the Romance languages, Portuguese 'Graça' (Trevisan 1964), Galician 'Gracia' (Ramonde et al. 1990), and Italian 'Grazia' (Capodilista 1973) also have little difficulty here. Other languages – or other translators – are more comfortable with the modifying presence of an article before the abstract noun: thus French 'La grâce' (Aubert 1974, Tadié 1994), Italian 'La grazia' (Cancogni 1949), and Spanish 'La gracia' (Muslera 1961, Chamorro 1993).²³ All of these could be read as referring to divine grace; most of the Romance-language versions could also be read as suggesting physical or mental grace; and at least three (Italian 'Grazia,' Galician 'Gracia,' Portuguese 'Graça') could even be a personal name as well.

A number of translators in a variety of languages, however, feel the need to ensure that the reader is made aware as early as possible of the primacy of the religious context: thus Italian 'La Grazia,' with a capital G (Brilli 1987, Benati 1994), Russian 'Milost' božija' ('Divine grace'; Kashkin 1937), Polish 'Łaska Boża' ('The grace of God'; Wojciechowska 1958), and Romanian 'Grația divină' ('Divine grace'; Papadache 1966). The same is even more wordily true of French 'De par la grâce' (Fernandez 1926a), Italian 'Con la grazia di Dio' (Lami/Lami 1933), and Spanish 'A mayor gracia de Dios' (Cabrera-Infante 1972), meaning respectively 'by virtue of grace,' 'with the grace of God,' and 'by the greater grace of God,' abandoning brevity and any suggestion of ironic indeterminacy in favour of a comfortable explicitness. A Portuguese translation even abandons the virtue of grace itself in favour of its desired effect, 'Alívio de consciência' (Motta 1963), 'alleviation of conscience.'

III

Just as soon as readers encounter a particular title, to repeat the point made in the opening paragraph, they are already faced with a powerful opening move on the part of the author, one that will inevitably influence their own interpretive moves profoundly. Readers of a text called *Madame Bovary* are directed from the moment they first encounter that

title towards a very specific interpretive objective, namely the fullest possible understanding of what exactly may be so interesting about this particular character. If the text were called *Monsieur Bovary* or *Monsieur Homais* instead, the reader, even if no other word in the entire text were changed, would read it in a significantly different fashion (O'Neill 1994: 124). In the case of several of the Joyce texts we have examined in this chapter, different translators have chosen significantly different titles, each of which may thus introduce readers to a text that is significantly different from the one Joyce wrote, while at the same time remaining recognizably the same. In the four remaining chapters we will turn to a series of key sites of this foundational transtextual encounter between sameness and difference.

Part Three

Transtextual Joyce

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7

Dubliners *Displaced*

Let us now turn to a comparative consideration of the transtextual opening moves and closing strategies of *Dubliners*. All translations that were available to me at the time of writing are quoted in full for each of the passages concerned so that interested readers may have the opportunity to test my interpretive comments against their own feeling for the respective languages and consequently for the translated texts. Other readers' reactions may well be quite different from my own, of course: this is entirely to be expected, since we all, as readers, inevitably bring different backgrounds and abilities, linguistic and otherwise, to the texts we read.

I

There was no hope for him this time: it was the third stroke. (*D* 1)

The opening sentence of *Dubliners*, the sentence with which Joyce begins not only 'The Sisters' and *Dubliners* but his entire narrative oeuvre, is brief, consisting of only thirteen words in all; it is simple, consisting entirely of Anglo-Saxon monosyllables; and it is duplicitous, for it effectively introduces *in parvo* that pervasive indeterminacy that will inform all of Joyce's subsequent narrative output. With these thirteen words, an unnamed narrator begins an account of how, as a boy, he spent several evenings studying the faintly lighted windows in the home of an elderly and ailing priest for some sign that his expected death might finally have occurred. We discover this context only over the next several sentences, however. The opening sentence gives almost no immediate clue as to what story may be about to follow. The central

challenge for translators of this deceptively simple sentence is to decide on the degree to which they should attempt to reproduce its subtle duplicity, its narrative reticence, and its poker-faced lack of emphasis.

Reynaud (French, 1922): Il n'y avait plus d'espoir pour lui désormais: c'était la troisième attaque.

Aubert (French, 1974): Cette fois-ci, il n'y avait plus d'espoir: c'était la troisième attaque.

Tadié (French, 1994): Cette fois il n'y avait pas d'espoir pour lui: c'était la troisième attaque.

We may begin by comparing and contrasting three French translations. For Joyce's English and for all three French versions, thrusting the reader immediately *in medias res*, there was 'no hope'; three of them (Aubert being the exception) agree that there was no hope 'for him.' We do not yet know in any of the texts who this 'he' is or was, or who is speaking, or what the relationship between them may be. The fact that a 'third stroke' is mentioned implies two earlier 'strokes,' and thus begins to shade in the hazy outlines of a story already, but as yet we have no idea what that story may be, or why it is being told. Doubts emerge even in the very first sentence as to the exact nature of the circumstances giving rise to the alleged lack of hope. Joyce's English and Tadié's French are similarly lapidary: there is no hope on 'this' particular occasion, whatever and whenever it may turn out to be. Aubert's version, however, might be read as implying that there may conceivably have been hope on some previous occasion or occasions, but not 'cette fois-ci,' not *this* time – that there is 'no longer' any hope any more. Reynaud agrees with Aubert that there is 'no longer' any hope but relates that assertion primarily to a hopeless future (*désormais*, from a specific point on) rather than a perhaps more hopeful past.

In Joyce's English, the adverbial phrase 'this time' (rather than 'that time'), accompanying a past-tense 'was,' alerts us to the fact that we are dealing with a situation involving a double rather than a single narrative presentation, involving the voice of a narrator, that is to say, and the vision of a character, but it does so only at the end of the clause, the first six words ('There was no hope for him') having initially invited us to assume a single narrative consciousness. The same is arguably true of Reynaud, but not necessarily so, for *désormais* can mean either 'from

then on' (suggesting a single narrative presentation) or 'from now on' (suggesting a compound presentation). In both Aubert and Tadié there is no ambiguity: from the first words, as opposed to Joyce's English, we are aware of a doubled narrative consciousness. In Reynaud's French as in Joyce's English, moreover, the reader first encounters the focal concept 'no hope' and only then the temporal qualifier; in Aubert and Tadié the reader's attention is drawn first to the particular occasion and then to what is important about it.

Finally, the importance of the fact that the English sentence as it stands is ambiguous can hardly be ignored. The 'stroke' in question could still quite conceivably be the third stroke of a clock (or of a cane or even of lightning), for example, instead of the medical emergency that is identified in succeeding sentences. For the brief space of this first sentence, that is to say, several quite different stories are still possible for the English reader. This is in fact also true for the French reader, but all three French versions provide their readers with a quite different ambiguity, for an 'attaque' ('attack') can also mean quite different things: it can indeed likewise mean the medical attack it quickly turns out to be, but it could also mean, for example, a military attack or the attack of an assassin. And it certainly could *not* mean the stroke of a clock or a stroke of lightning. English readers and French readers are both thus presented with an opening indeterminacy, but an indeterminacy that makes possible (even if only for a very brief moment) a significantly different range of potential story options. This particular indeterminacy is resolved within a few sentences, but readers, whether of the English or the French texts, have been duly warned.

For both Reynaud and Aubert, as already mentioned, 'il n'y avait *plus d'espoir*' ('there was no *further* hope, there was no hope *any more*'), arguably implying that at some earlier point there may possibly have been hope, but we do not know as readers why this may have been the case or how we should evaluate the implied information. Reynaud and Tadié also specify, as does Joyce's English, that there was no hope 'pour lui' ('for him') this time. Aubert, on the other hand, as already noted, states that 'this time, there was no further hope,' leaving the possibility open that the as yet unidentified narrator could even be referring to an 'attack' of some sort that he himself (or perhaps even she herself) had been subjected to. Aubert's translation of the first sentence as a whole could certainly refer, for example, to a narrator character looking in dismay at a handkerchief just coughed full of blood.

Lami/Lami (Italian, 1933): Questa volta non c'era piú speranza per lui: era il terzo attacco.

Cancogni (Italian, 1949): Non c'era speranza per lui questa volta: era il terzo attacco.

Minoja (Italian, 1961): Non c'era speranza per lui, questa volta: era il terzo attacco.

Balboni (Italian, 1970): Non c'era piú speranza per lui, questa volta: era il terzo attacco.

Capodilista (Italian, 1973a): Non c'era speranza per lui questa volta: era il terzo infarto.

Papi/Tadini (Italian, 1976): Questa volta per lui non c'era speranza: era il terzo attacco.

Brilli (Italian, 1987): Questa volta non c'era piú speranza per lui: era il terzo attacco.

Franconeri (Italian, 1993): Non c'era speranza per lui questa volta: era il terzo infarto.

Benati (Italian, 1994): Non c'erano piú speranze per lui questa volta: era il terzo attacco.

Turning now to a range of nine Italian translations made over a sixty-year period, we find that six of them begin, like Joyce, with the statement that there was 'no hope,' two of them specifying that 'non c'era *più* speranza' – there was no hope 'any more' – once again implying that things might well have been different on a previous but again unspecified occasion. Three of the Italian translators (like two of their three French colleagues) prefer to begin by opening with the less indeterminate 'questa volta' ('this time'). All of the Italian versions faithfully repeat the English 'for him' ('per lui'), though once again readers have no way of knowing who this 'he' may be or what his relationship may be to the narrator. Seven of the nine emulate the French translators in translating 'stroke' by 'attacco' ('attack'), with the same range of alternative indeterminacies for their readers. But two of them (Capodilista, Franconeri) eliminate the indeterminacy completely and immediately by translating 'stroke' as 'infarto,' which unambiguously denotes a stroke in the medical sense. Readers of Capodilista's or Franconeri's translations, in other words, are at this point significantly further ad-

vanced in their knowledge of the story than are readers of Joyce's English or of any of the other translations so far considered. The *story*, in short, has by this point been transmitted more rapidly and thus more efficiently in these two Italian versions than in any other version, including the English original; the *discourse*, however, remains richer at this point for readers of any of those other versions, for the latter still have a range of possible story options, and readers of Capodilista and Franconeri do not.

Sánchez (Spanish, 1945): Ya no le quedaba ninguna esperanza: era el tercer ataque.

Muslera (Spanish, 1961): Ya no había esperanzas: era el tercer ataque que sufría.

Cabrera-Infante (Spanish, 1972): No había esperanza esta vez: era la tercera embolia.

Chamorro (Spanish, 1993): Esta vez ya no había lugar para la esperanza: era el tercer ataque.

Mallafre (Catalan, 1988): No hi havia esperança per a ell aquesta vegada: era la tercera embòlia.

Motta (Portuguese, 1963): Desta vez estava desenganado; era o terceiro ataque.

Trevisan (Portuguese, 1964): Desta vez não havia esperança para êle: fôra o terceiro ataque.

Ramonde et al. (Galician, 1990): Desta vez, non había esperanza para el: era o terceiro ataque.

We find a very similar range of concerns and decisions in a group of eight translations in Spanish, Portuguese, Catalan, and Galician. Four of the eight feel the necessity to reduce the indeterminacy by beginning with a phrase meaning 'this time' ('esta vez,' 'desta vez'), while two (Sánchez, Muslera) in effect both reduce the indeterminacy and accelerate the pace of the story by translating 'this time' by 'ya' ('already'). Three translators, however (Muslera, Cabrera-Infante, Chamorro), work towards increasing rather than decreasing the indeterminacy by omitting the phrase 'for him,' as in the case of Aubert's French version. Six of the eight once again translate 'stroke' by 'ataque,' substituting a differ-

ent range of possible readings of this 'attack,' and two close down any further speculations by translating 'stroke' as 'embolia' (Cabrera-Infante) or 'embòlia' (Mallafrè), once again an unambiguously medical stroke. Motta's Portuguese version, on the other hand, leaves the term 'ataque' ('attack') open, but stresses the medical implications of the event by the use of the term 'desenganado' ('hopeless, as good as dead').

Goyert (German, 1928): Diesmal gab's für ihn keine Hoffnung mehr: es war der dritte Anfall.

Zimmer (German, 1969): Es gab keine Hoffnung für ihn diesmal: es war der dritte Schlaganfall.

Raykowski (German, 1992): Diesmal gab es für ihn keine Hoffnung mehr: Es war sein dritter Schlaganfall.

Beck (German, 1994): Diesmal gab es keine Hoffnung für ihn: es war der dritte Schlaganfall.

In a group of four German translations, we once again find a very similar range of concerns, but an obviously greater desire for narrative clarity. Only one translator (Zimmer) follows Joyce's word order exactly in the first part of the sentence, while three begin their account with 'diesmal' ('this time'). All four specify that there was no hope 'for him' ('für ihn'), while two specify that there was no hope 'any more' ('keine Hoffnung mehr'). Only the earliest German translation, however, Goyert's, translates 'stroke' with a corresponding degree of ambiguity, with 'Anfall' ('attack'). Zimmer and Beck both refer specifically to a stroke in the medical sense ('Schlaganfall'), and Raykowski goes even further in carefully specifying that it was 'his' third (medical) stroke ('sein dritter Schlaganfall'). Where French allowed for the greatest degree of indeterminacy regarding the nature of the 'attaque,' in other words, German allows for the least.

Bloem (Dutch, 1968): Dit keer was er voor hem geen hoop meer: het was zijn derde beroerte.

Bloem (Dutch, 1968/1997): Dit keer was er voor hem geen hoop meer: drie maal was zijn hart van slag, toen stond het stil.

Brusendorff (Danish, 1941): Denne gang var der intet håb: det var tredie gang, han fik et anfald.

Bjerg (Danish, 1988): Denne gang var der ikke noget håb for ham: det var det tredje slagtilfælde.

Warburton (Swedish, 1956): Den här gången fanns det inget hopp om hans liv; det var hans tredje slaganfall.

Angell (Norwegian, 1974): Denne gang var det ikke noe håp for ham, det var hans tredje slagtilfelle.

Moving northwards, we seem to find the need for even greater specificity. In a group of six translations in Dutch and the Scandinavian languages we find that all six begin with the phrase 'this time' ('dit keer,' 'denne gang,' 'den här gången'). Four of the six specify that there was no hope 'any more' ('geen hoop meer,' 'ikke noget håb,' 'ikke noe håp'), four of them that there was none 'for him' ('voor hem,' 'for ham'), while the fifth (Brusendorff's Danish version) refers unambiguously to 'him' in the second half of the sentence: 'it was the third time that he had suffered an attack' ('det var tredje gang, han fik et anfald'). A sixth, Warburton's Swedish version, carefully specifies that there was 'no hope for his life' ('inget hopp om hans liv'). Five of the six refer unambiguously to a medical stroke ('beroerte,' 'hart ... slag,' 'slagtilfælde,' 'slaganfall,' 'slagtilfelle'), Brusendorff's unspecified 'anfald' ('attack') being the only exception. Bloem's Dutch demonstrates truly exceptional care in its attempt to remove any doubt about what exactly is happening: in his original translation of 1968 readers are told that 'it was his third stroke,' the term 'beroerte' already making it clear that a medical stroke is meant; in his revised version of 1997 Bloem makes assurance at least doubly sure by contributing the explanatory formulation 'three times his heart had suffered a stroke, then it stood still' ('drie maal was zijn hart van slag, toen stond het stil').

It is worth noting that Bloem's revised version has at least two significant effects. First, it accelerates the pace of the story considerably, with a death announced at the end of the very first sentence; in Joyce's English the announcement of the death occurs only several paragraphs later. Second, it contributes an element lacking in Joyce's English (and in all our other translations) to the characterization of the narrator character, who concludes already that the elderly priest Fr Flynn, the victim of the stroke we have been discussing so far, is indeed dead. In so doing, the narrative voice jumps in Dutch to an unwarranted and premature conclusion, for Fr Flynn's heart has *not* yet 'stood still,' as the immediately succeeding sentences will show. Readers of Bloem's version thus

have a decision to make that is not required either in Joyce's English or in any of the other translations examined here, namely whether it is a boy narrator's immature judgment at the time of the events narrated or a more mature narrator's subsequent memory of the sequence of those events that is thus revealed in the very first sentence of the story as unreliable. Either way, the reader's reaction to the rest of the narrative is at least in principle fundamentally affected.

II

His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (*D* 225)

One of the distinguishing features of the final paragraph of *Dubliners* (and of 'The Dead') is Joyce's pronounced departure from the 'style of scrupulous meanness' (*L* 2: 134) employed elsewhere throughout the collection – and notably, as we have just seen, in its opening sentence. The protagonist Gabriel Conroy, after delivering a rather self-satisfied and somewhat pompously phrased speech at his aunts' annual Christmas dance and dinner, has just discovered from his wife Gretta, who has now sobbed herself to sleep, that she believes a young man, Michael Furey, once died for love of her. Gabriel's reaction to this discovery is mirrored in the variety of reactions to the ending of 'The Dead' among Joyce critics, who are deeply divided on its significance for his development as a character. For some readers, Gabriel, paralyzed by his own self-importance, is essentially destroyed by the sudden revelation that he has had an unsuspected rival in Gretta's affections throughout their married life together. For others, he is chastened rather than devastated by the discovery and is on his way to a liberating reassessment of his own position both in Gretta's life and in the general scheme of things. It has variously been observed that Gabriel's thoughts on the brink of sleep anticipate to at least some degree both Molly Bloom's monologue in *Ulysses* and even the dreamlike techniques of *Finnegans Wake*. The degree to which the flauntedly poetic character of the final paragraph is attributable primarily to Gabriel rather than to the narrator is left to the reader to decide.

'The Dead' has been very widely translated, and we therefore have the unusual (and somewhat extravagant) opportunity to compare renderings in no fewer than thirty different versions, in a dozen different

languages. In view of such an embarrassment of multilingual riches, we will limit ourselves to dealing in some detail only with the famous final sentence, which proves, however, to be satisfyingly productive in generating transtextual meanings. The various versions are arranged chronologically within the same linguistic groups discussed so far in this chapter.

Fernandez (French, 1926a): Son âme s'évanouissait peu à peu comme il entendait la neige s'épandre faiblement sur tout l'univers comme à la venue de la dernière heure sur tous les vivants et les morts.

Aubert (French, 1974): Son âme se pâmait lentement tandis qu'il entendait la neige tomber, évanescence, à travers tout l'univers, et, telle la descente de leur fin dernière, évanescence, tomber sur tous les vivants et les morts.

Vuarnet (French, 1974): Son âme s'en allait doucement – il entendait la neige tomber doucement sur le monde, comme la venue de la dernière heure, sur les vivants et les morts.

Tadié (French, 1994): Son âme s'évanouissait lentement tandis qu'il entendait la neige qui tombait insensiblement à travers l'univers et insensiblement tombait, comme la descente de leur fin dernière, sur tous les vivants et les morts.

Lami/Lami (Italian, 1933): La sua anima lentamente svaní, sentendo la neve cadere lieve lieve su tutto l'universo, e, lieve lieve, cadere, come la discesa della loro ultima fine, su tutti i vivi, su tutti i morti.

Cancogni (Italian, 1949): E l'anima lenta gli svaní nel sonno mentre udiva la neve cadere lieve su tutto l'universo, lieve come la discesa della loro ultima fine su tutti i vivi, su tutti i morti.

Minoja (Italian, 1961/1980): La sua anima svani lentamente nel sonno, mentre ascoltava la neve cadere lieve su tutto l'universo, come la discesa della loro ultima fine, su tutti i vivi e su tutti i morti.

Balboni (Italian, 1970): La sua anima lentamente svani mentre udiva la neve cadere lieve su tutto l'universo, e lieve cadere, come la discesa verso la loro ultima dimora, su tutti i vivi, su tutti i morti.

Capodilista (Italian, 1973a): La sua anima si abbandonò lentamente mentre udiva la neve cadere lieve nell'universo e lieve cadere, come la discesa della loro ultima fine, su tutti i vivi e i morti.

Papi/Tadini (Italian, 1976): E l'anima gli si velava a poco a poco mentre ascoltava la neve che calava lieve su tutto l'universo, che calava lieve, come a segnare la loro ultima ora, su tutti i vivi e i morti.

Brilli (Italian, 1987): E la sua anima gli svanì adagio adagio nel sonno mentre udiva lieve cadere la neve sull'universo, e cadere lieve come la discesa della loro estrema fine sui vivi e sui morti.¹

Franconeri (Italian, 1993): E lenta la sua anima s'abbandonò mentre udiva la neve cadere lieve su tutto l'universo, lieve come la loro definitiva discesa, su tutti i vivi, su tutti i morti.

Benati (Italian, 1994): E pian piano l'anima gli svanì lenta mentre udiva la neve cadere stancamente su tutto l'universo e stancamente cadere, come la discesa della loro fine ultima, su tutti i vivi e tutti i morti.

Sánchez (Spanish, 1945): Su alma se henchía poco a poco, a medida que oía la nieve extenderse suavemente sobre todo el universo, como si fuera el advenimiento de la última hora para todos, los vivos y los muertos.

Muslera (Spanish, 1961): Su alma desfallecía lentamente mientras oía caer la nieve sobre el Universo. Caía suavemente, como si se tratara del advenimiento de la hora final, sobre los vivos y los muertos.

Cabrera-Infante (Spanish, 1972): Su alma caía lenta en la duermevela al oír caer la nieve leve sobre el universo y caer leve la nieve, como el descenso de su último ocaso, sobre todos los vivos y sobre los muertos.

Chamorro (Spanish, 1993): Su alma se desvaneció lentamente al escuchar el dulce descenso de la nieve a través del universo, su dulce caída, como el descenso de la última postrimería, sobre todos los vivos y los muertos.

Mallafre (Catalan, 1988): La seva ànima s'esvaní a poc a poc mentre sentia caure la neu calmosament per tot l'univers i en calmada

caiguda, com el descens a la seva darrera fi, damunt de tots els vius i els morts.

Motta (Portuguese, 1963): A sua alma desfalecia lentamente à medida que ouvia a neve caindo frouxamente no universo, caindo frouxamente, como a descida do fim supremo sobre todos os vivos e todos os mortos.

Trevisan (Portuguese, 1964): Sua alma desmaiava lentamente ouvindo a neve caindo suave através do universo, caindo brandamente, como a queda final, sôbre todos os vivos, sôbre todos os mortos.

Ramonde et al. (Galician, 1990): A súa alma desfaleceu a modo mentres oía caer la neve lene polo universo e caer lene, coma no seu descenso final, por riba dos vivos e os mortos.

Goyert (German, 1928): Langsam schwand seine Seele, als er den Schnee leise durch das Universum fallen hörte, leise herabfallen hörte wie das Nahen ihrer letzten Stunde auf alle Lebendigen und Toten.

Zimmer (German, 1969): Langsam schwand seine Seele, während er den Schnee still durch das All fallen hörte, und still fiel er, der Herabkunft ihrer letzten Stunde gleich, auf alle Lebenden und Toten.

Beck (German, 1994): Seine Seele versank langsam in Bewußtlosigkeit, als er den Schnee sanft durch das Universum fallen hörte, sanft fallen, wie das Herabsinken ihres letzten Endes auf all die Lebenden und die Toten.

Bloem (Dutch, 1968): Zijn ziel ebde langzaam weg, toen hij het zachtjes hoorde sneeuwen door het heelal en zachtjes sneeuwen als in het laatste uur over levenden en doden.²

Brusendorff (Danish, 1941): Langsomt svandt hans bevidsthed, mens han hørte sneen falde blidt gennem verdensaltet og blidt, som udløbet af deres sidste time, falde på alle, levende og døde.

Bjerg (Danish, 1988): Langsomt fortabte hans tanker sig mens han hørte sneen falde uhørligt gennem verdensrummet, uhørligt falde som det endelige ophør, over alle levende og døde.

Warburton (Swedish, 1956): Hans själ domnade långsamt bort under det han hörde snön falla genom rymden sakta och lätt och lätt och sakta likt allas yttersta ände sänka sig över alla levande och döda.

Angell (Norwegian, 1974): Hans sjel svant langsomt hen idet han hørte sneen som falt lett gjennom verdensrommet og lett falt som en siste slutt over alle levende og døde.

Henry (Irish, 1997): Chuaidh a anam i n-aisnéal righin agus é ag éisteacht leis an sneachta ag tuitim go fann ar fud an chruinne agus go fann i n-a thuitim, amhail tuirling a gríche ndeireanaigh, ar iomlán an bheo agus an mhairbh.

Is the final sentence of 'The Dead' a product primarily of Gabriel's consciousness or of the narrator's? The former is suggested by Gabriel's fondness for comfortably orotund expression, as witnessed by his after-dinner speech. The latter is suggested by the textual correspondence (to which Gabriel as a fictional character can of course have no access) between the striking phrase 'falling faintly ... and faintly falling' and the indefinitely evocative reference to 'faints and worms' of 'The Sisters' (D 1), which latter phrase, recontextualized more than 200 pages later, now achieves in retrospect a strengthened connotation of mortality. Is it the narrator or Gabriel who is implicitly evoking the concept of judgment by means of the evocative phrases 'the descent of their last end' and 'the living and the dead'? And in either event, is the judgment Gabriel himself deserves one of condemnation or salvation? Once again, it is the reader's task to decide on all of these points.

Joyce's phrase 'his soul swooned slowly' allows us to read it either in a more specific physical sense, namely that Gabriel is hovering on the brink of sleep, or in a more general sense, namely that Gabriel is hovering on the brink of a new existential awareness of some kind. The indeterminacy is functional, for both readings may hold: Gabriel, on the brink of sleep, feels himself also to be on the brink of an insight – an insight that may well have disappeared when he wakes up in the morning. Readers have also noted that 'swoon' is a synonym for 'faint,' thus establishing a verbal connection between Gabriel and the snow he is watching. The connection is underlined by the rearrangement in 'snow' of the letters that also spell 'swoon.'

Not surprisingly, the phrase provokes a significant number of different renderings in translation. All four French translators thus agree on

'âme' as the best translation of 'soul,' but diverge with 's'évanouissait' (Fernandez, Tadié), 'se pâmait' (Aubert), and 's'en allait' (Vuarnet) as the best rendering of 'swooned,' and diverge likewise on 'slowly,' which Fernandez renders as 'peu à peu,' Aubert and Tadié as 'lentement,' and Vuarnet as 'doucement.' Our nine Italian translators are likewise unanimous on 'anima' for 'soul,' while six of the nine render 'swooned' as 'svani' (literally, 'vanished'), two (Capodilista and Franconeri) prefer 'si abbandonò' (literally, 'surrendered itself, gave itself up'), and one (Papi) opts for 'si velava' (literally, 'veiled itself, grew dim'). Cancogni and Minoja specify somewhat reductively that Gabriel's soul 'svani nel sonno' ('swooned into sleep'), though Nieri notes (1999: 131–2) that Cancogni elects for a more open reading in her revision of 1963, deleting the words 'nel sonno.' Seven of the nine agree on 'lentamente' or 'lenta' as translating 'slowly,' but two translators differ, providing a more overtly poetized version in each case, Papi with 'a poco a poco' ('little by little') and Brilli with 'adagio adagio' (literally, 'slowly slowly').

In Spanish, all four translators are likewise agreed on 'alma' for 'soul,' but diverge completely on 'swooned': Sánchez has a misunderstood 'se henchía' (literally, 'filled, swelled'), Muslera 'desfallecía' (literally, 'grew weak'), and Chamorro 'se desvaneció' (literally, 'vanished, faded away'), while for Cabrera-Infante Gabriel's soul 'caía lenta en la duermevera' ('fell slowly into a half-sleep'), the use of the verb *caer* ('fall') firmly linking Gabriel's swooning soul and the falling snow. Three translate 'slowly' as 'lentamente' or 'lenta,' while Sánchez prefers 'poco a poco.' In German, all three translators are agreed on 'Seele' for 'soul' and on 'langsam' for 'slowly,' and Goyert and Zimmer agree that Gabriel's soul 'schwand' ('vanished, faded away'). For Beck, however, 'seine Seele versank langsam in Bewußtlosigkeit' (literally, 'his soul sank slowly into unconsciousness'). We may also note that in Bloem's Dutch, 'zijn ziel ebde langzaam weg' (literally, 'his soul ebbed slowly away'); in Brusendorff's Danish, 'langsomt svandt hans bevidsthed' (literally, 'his consciousness disappeared slowly'); in Bjerg's Danish, 'langsomt fortabte hans tanker sig' (literally, 'his thoughts slowly ebbed away'); in Warburton's Swedish, 'hans själ domnade långsamt bort' (literally, 'his soul slowly became insensible'). Henry's Irish translation goes its own way with 'Chuidh an anam i n-aisnéal righin' (literally, 'his soul went into a slow faint').

Most of our translators choose the relevant standard dictionary equivalent of 'heard' in the phrase 'he heard the snow falling faintly through the universe,' as in the French 'entendait,' Italian 'udiva,' Spanish 'oía,'

and German 'hörte.' Variations include the Italian 'sentendo' in just one case (Lami/Lami), with connotations of feeling as well as hearing, and 'ascoltava' (Minoja, Papi/Tadini), allowing for conscious listening as well as merely hearing. Chamorro's Spanish 'escuchar' and Henry's Irish 'ag éisteacht' likewise include the possibility of a conscious attempt to listen.

Most translators also choose the standard dictionary equivalent of 'falling,' as in French 'tomber,' Italian 'cadere,' Spanish 'caer,' and German 'fallen.' Variations include Papi's 'calava' in Italian, connoting sinking, as well as Fernandez's 's'épandre' in French and Sánchez's 'extenderse' in Spanish, both primarily implying 'spreading' or 'extending' rather than 'falling.' Two versions dispense with the term altogether: Chamorro's Spanish prefers to talk about the 'descenso' ('descent') of the snow, and Bloem's Dutch restructures the phrase as 'toen hij het zachtjes hoorde sneeuwen' (literally, 'as he heard it softly snowing').

As for the highly (if indefinitely) evocative term 'faintly,' four French translators, strikingly, produce four different versions: 'faiblement' (Fernandez), 'évanescente' (Aubert), 'doucement' (Vuarnet), and 'insensiblement' (Tadié). Four Spanish translations echo the indeterminacy in likewise producing four different solutions: 'suavemente' (Sánchez), 'leve' (Cabrera-Infante), 'dulce' (Chamorro), and ignoring the term altogether (Muslera). Three German translations, once again, also produce three different versions: 'leise' (Goyert), 'still' (Zimmer), and 'sanft' (Beck). It is therefore all the more noticeable that there is much greater agreement among Italian translators, seven of nine of whom opt for 'lieve,' while one (Lami/Lami) prefers the more poetic 'lieve lieve,' and another (Benati) prefers 'stancamente' (literally, 'wearily'). Among other versions, Bjerg's Danish chooses 'uhørligt' (literally, 'inaudibly'), echoing Tadié's French 'insensiblement.'

Rendering the phrase 'through the universe,' the four French translations produce four slightly different versions: 'sur tout l'univers' (Fernandez), 'à travers tout l'univers' (Aubert), 'sur le monde' (Vuarnet), and 'à travers l'univers' (Tadié), where 'sur' connotes 'on' or 'over,' while 'à travers' more faithfully captures the force of 'through.' Four Spanish translators likewise produce four slightly different versions: 'sobre todo el universo' (Sánchez), 'sobre el Universo' (Muslera), 'sobre el universo' (Cabrera-Infante), and 'a través del universo' (Chamorro), where the use of the prepositions 'sobre' and 'a través de' repeats the same distinction. Seven of nine Italian translations opt for 'su tutto

l'universo' (literally, 'on the entire universe'), while Capodilista and Brillì have 'nell'universo' and 'sull'universo' respectively, literally 'in the universe' and 'over the universe.' German divides between 'durch das Universum' (Goyert, Beck) and the more overtly poetic 'durch das All' (Zimmer), though all three versions share the preposition 'durch' ('through').

Apart from its poetic effect, whatever the reader may deem that to be, the chiastic 'falling faintly ... and faintly falling' has a retardational effect in narrative terms, slowing the reader down as Gabriel's mind drifts towards sleep. Translators employ a variety of strategies to reproduce the chiastic effect, some of which, like Aubert's repetition of 'évanescence,' or Vuarnet's of 'doucement,' also successfully achieve the effect of narrative retardation. Other translations (Fernandez, Minoja, Sánchez) make no attempt to reproduce the wordplay, thereby reflecting instead the reader's contrary desire to find out as quickly as possible 'what happens.'

In the English text, the phrase 'their last end' constitutes a strong argument for considering the final sentence to be a projection primarily (though not necessarily uniquely) of Gabriel's consciousness, for it clearly shows Gabriel's thoughts drifting back to the events and conversations of the evening: during a discussion of the Trappist monks of Mount Melleray, who are widely (though falsely) reputed to sleep in their coffins, Gabriel's cousin Mary Jane, who evidently shares this opinion, observed that the coffin 'is to remind them of their last end' (*D* 202). The remembered phrase could be seen as reminding Gabriel in turn of another remembered phrase, 'the last day,' when, according to the Nicene Creed, recited during every Roman Catholic mass, Christ 'will come again to judge the living and the dead.'

In French, for example, 'the descent of their last end' is translated by both Aubert and Tadié as 'la descente de leur fin dernière,' likewise allowing their readers to make the connection to Mary Jane's earlier comment, which is translated by the same phrase, 'leur fin dernière,' in each of their versions. Both Fernandez and Vuarnet translate the concluding phrase as 'la venue de la dernière heure' (literally, 'the arrival of the last hour'), more evocative of the phrase 'the hour of our death,' familiar in a religious context from the Hail Mary (the prayer Farrington's son offers to say for him in 'Counterparts'). Fernandez, who translates Mary Jane's phrase as 'leur dernière heure,' makes the connection in an only slightly weakened form; Vuarnet, however, translates Mary Jane's 'their last end' as 'leur fin dernière,' thus losing the intratextual refer-

ence. Three of the four French versions, that is to say, allow their readers to read this brief segment of 'The Dead' in the bifocal manner required by Joyce's English text, while the fourth does not.³

Readers' general uneasiness with the final sentence is reflected by the fact that our Italian translators show rather more variation than usual in rendering this phrase. The favoured option is 'come la discesa della loro ultima fine,' which represents what one might think of as a neutral translation of Joyce's English. Papi, evidently feeling the need for an explanation of some sort, specifies that the snow is falling 'come a segnare la loro ultima ora' (literally, 'as if to mark their last hour'). Franconeri, however, has the snow falling 'come la loro definitiva discesa' (literally, 'like their [own] final descent'), where the point has been at least implicitly shifted from the 'descent of their last end' upon the living to the descent of the living into the grave. Balboni, with 'come la discesa verso la loro ultima dimora' (literally, 'like the descent towards their last resting place'), makes the same point even more unambiguously.

Spanish translations are also distinctly uneasy with Joyce's terseness, Sánchez with a very wordy 'como si fuera el advenimiento de la última hora para todos' (literally, 'as if it were the arrival of the last hour for all'), and Muslera with an almost equally verbose 'como si se tratara del advenimiento de la hora final' (literally, 'as if it were a matter of the arrival of the last hour'). Cabrera-Infante and Chamorro translate neutrally except for the word 'end,' which Cabrera-Infante renders as 'ocaso' and Chamorro as 'postrimería,' the former aptly connoting a fading, falling, or setting (as of the sun), the latter a somewhat obtrusive piece of theological terminology (though one not necessarily out of character for Gabriel) denoting the final moments of an individual's life.

German translations also show a certain degree of uneasiness, with Goyert's 'wie das Nahen ihrer letzten Stunde' (literally, 'like the approach of their last hour'), Zimmer's 'der Herabkunft ihrer letzten Stunde gleich' (literally, 'like the descent of their last hour'), and Beck's 'wie das Herabsinken ihres letzten Endes' (literally, 'like the sinking down of their last end'). It is noticeable that Dutch and the Scandinavian languages choose unanimously to simplify the phrase by omitting 'descent' altogether: Bloem's Dutch 'als in het laatste uur' (literally, 'as in the last hour'), Warburton's Swedish 'likt allas yttersta ände' (literally, 'like the final end of all'), Angell's Norwegian 'som en siste slutt' (literally, 'like a final end'), and Bjerg's Danish 'som det endelige ophør' (literally, 'like the final coming to an end').

The final phrase, 'upon all the living and the dead,' poses no seman-

tic difficulty at all for any of our translators, but once again there is clearly a widespread unease with Joyce's laconism. While there is no particular linguistic reason for doing otherwise in any of the languages represented here, only about half of all our translators thus render the phrase exactly as in Joyce's English phrasing. The remainder, strikingly, provide no fewer than seven different phrasal versions, retranslatable respectively as 'upon the living and the dead' (Muslera, Bloem, Vuarnet, Ramonde), 'upon the living and upon the dead' (Brilli 1987), 'upon all the living, upon all the dead' (Lami/Lami, Cancogni, Trevisan, Balboni, Franconeri), 'upon all the living and upon the dead' (Cabrera-Infante), 'upon all the living and upon all the dead' (Minoja), 'upon all the living and all the dead' (Motta, Benati), and 'upon all, the living and the dead' (Brusendorff, Sánchez).

Joyce's final sentence is the most overtly poetic sentence of the closing paragraph of 'The Dead' (and of *Dubliners*), with the lush alliteration of 'his soul swooned slowly,' the immediate almost-repetition of that rhythm in 'the snow falling faintly,' the verbal play between 'swooned' and 'snow,' the overtly chiasmic and overtly alliterative 'falling faintly ... and faintly falling,' the plethora of liquid *l*-sounds throughout, the artifice of 'falling ... falling ... all,' the indeterminately evocative relationship between 'swooned' and 'faintly ... faintly,' the likewise indeterminately evocative vision of the snow 'falling faintly though the universe,' and the indeterminately suggestive quasi-quotations of 'the descent of their last end' and 'the living and the dead.' Our group of translators, it need hardly be said, devise a number of compensatory strategies to achieve a similar overall poetic effect.

To take just three examples in three different languages, Aubert's French thus generally dispenses with alliteration but has assonance on *â* and *en*, a wordplay on 'tandis qu'il entendait,' rhyme between 'à travers,' 'l'univers,' and 'dernière,' another rhyme between the repeated 'évanescence' and 'descente,' as well as a flawless chiasmus with 'tomber, évanescence' and 'évanescence, tomber':

Son âme se pâmait *lentement* tandis qu'il entendait le neige *tomber*,
évanescence, à travers tout l'univers, et, telle la *descente* de leur fin
 dernière, *évanescence*, *tomber* sur tous les vivants et les morts.

Lami/Lami's Italian plays on multiple alliterations in *l*, *s*, and *v* instead, poetic repetition as in 'lieve lieve' and a repeated 'su tutti,' and likewise achieves a successful chiasmic effect with 'cadere lieve lieve' and 'lieve

lieve, cadere':

La sua anima lentamente svani, sentendo la neve cadere lieve lieve su tutto l'universo, e, lieve lieve, cadere, come la discesa della loro ultima fine, su tutti i vivi, su tutti i morti.

Zimmer's German, finally, favours alliterations in *l*, *s*, and *sch* and assonances on *a* and *all*, but substitutes a modified repetition ('still fallen,' 'still fiel') for the original chiasmic effect:

Langsam schwand seine Seele, während er den Schnee still durch das All fallen hörte, und still fiel er, der Herabkunft ihrer letzten Stunde gleich, auf alle Lebenden und Toten.

In these, and in several other versions of Gabriel's night thoughts (which the interested reader may consult above), the self-conscious artifice and lush poeticity of Joyce's text are at least equalled, if not surpassed. In each individual translation the effect is at once the same and completely different; in their multilingual collectivity the effect is exponentially deepened and magnified. Snow and its effects, and their polyglot variations, are indeed general all over the macrotext.

III

So what does all this go to show? Multiplicity in unity, difference in sameness, is one thing that is certainly shown. Some translations simplify, and others complicate. Some explain what must have happened, and some anticipate what is going to happen. Some do not go far enough, and some go too far. We wonder why 'there was no hope for him this time,' and twenty-odd translations search for a reason. We wonder what exactly snow 'falling faintly through the universe' should be taken as meaning, and thirty translators provide almost as many suggestions. We wonder what it might mean that Gabriel 'hears' the falling snow, and the same thirty versions offer a concerted but by no means unanimous opinion. A significant overall effect of the transtextual refiguring of Joyce's opening sentence is to emphasize both its duplicity and its reticence, as we witness multiple translators in their attempts either to replicate them or to subvert them; a significant effect of the transfiguration of the closing sentence is to emphasize and extend by a

wide variety of textual and stylistic means its self-consciously poetic and hypnotic character.

A significant effect in both cases is to ensure that the flaunted openness of the text is undiminished, and indeed that new possibilities of reading that openness are suggested. Some of Joyce's original indeterminacies remain, some are metamorphosed into new indeterminacies, and some may be reduced or avoided – but only by individual translators. Translations in a different selection of languages would undoubtedly have left some of these points untouched and might well have suggested reactions to other points necessarily left untouched by the present selection. The end result, however, would remain essentially the same: in the course of its transtextual refiguration, the Joycean text cumulatively acquires, and continues to acquire, ever new layers of density and richness, limited only by our ability to see them.

8

Ulysses Transfigured

Ulysses is both a very long and an extraordinarily complex novel. Oceans of critical ink have been spilled in hundreds, perhaps thousands of attempts, and in dozens of languages, to explicate it. This chapter has no such ambitions, only the much more modest aim of repeating the procedure of examining in some detail the opening and closing sentences of Joyce's text in at least a selected few of its multilingual translations. In the case of both the opening and the closing passages, the exact length of the segment I eventually settled on for analysis is, of course, in one sense purely arbitrary. In each case the temptation to include just another few lines to illustrate one further point or another was great. In the end, however, the chosen segments seemed in each case to be minimally sufficient to suggest at least something of the transtextual metamorphosis the novel can be read as undergoing in the cumulative process of its polyglot transfigurations.

I

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned: – *Introibo ad altare Dei*.

[1] *Stately, plump Buck Mulligan came from the stairhead,*

Morel (French, 1929a): *Majestueux et dodu, Buck Mulligan parut en haut des marches,*

- de Angelis (Italian, 1960): Solenne e paffuto, Buck Mulligan
compare dall'alto delle scale,
- Flecchia (Italian, 1995): Maestosamente, quel grassoccio di Buck
Mulligan apparve dal sommo delle scale,
- Salas Subirat (Spanish, 1945): Imponente, el rollizo Buck Mulligan
apareció en lo alto de la escalera,
- Valverde (Spanish, 1976): Solemne, el gordo Buck Mulligan avanzó
desde la salida de la escalera,
- Houaiss (Portuguese, 1966): Sobranceiro, fornido, Buck Mulligan
vinha do alto da escada,
- Palma-Ferreira (Portuguese, 1989): Pomposo, roliço, Buck Mulligan
veio do alto da escada,
- Mallafre (Catalan, 1981): Solemnement, el rabassut Boc Mulligan
aparegué al capdamunt de l'escala
- Goyert (German, 1927): Gravitätisch kam der dicke Buck Mulligan
vom Austritt am obern Ende der Treppe:
- Wollschläger (German, 1975a): Stattlich und feist erschien Buck
Mulligan am Treppenaustritt,
- Vandenbergh (Dutch, 1969a): Statig kwam de vlezige Buck Mulligan
van het trapgat,
- Claes/Nys (Dutch, 1994): Statig kwam de dikke Buck Mulligan uit
het trapgat.
- Boisen (Danish, 1949/1970): Statelige, trinde Buck Mulligan trådte
op fra det øverste af trappen;
- Angell (Norwegian, 1993): Statelig og trinn trådte Buck Mulligan
frem øverst i trappen.
- Warburton (Swedish, 1946): Högtidligt trädde den satte Buck
Mulligan fram från det översta trappsteget,
- Magnússon (Icelandic, 1992): Stæðilegur og bústinn kom Buck
Mulligan onaf efsta stigapalli
- Henry (Irish, 1992): Go h-osgardha, tháinig Buck beathuighthe
Mulligan ó cheann an staighre,

A translator's difficulties with *Ulysses* begin early: more than thirty years ago a critic vented gleeful outrage that 'the very first word' of Goyert's translation was 'wrong!!' on the grounds that Joyce's adjective 'stately' had been translated by an adverb, 'gravitatisch' (Dalton 1967: 207). Of the seventeen versions collected here, roughly half agree with Goyert in using an adverb, while the remainder 'retain' Joyce's adjective. 'Retain' is not really the right expression here, however, for the textual point of Joyce's opening word is our inability as readers to decide entirely unambiguously whether we are dealing with one part of speech or the other. Our body of translations splits just short of evenly on the matter, a macrotextual confirmation that 'stately' is an immediate warning shot across the reader's bows, warning of textual challenges to come in almost overwhelming abundance.¹

We will resist the temptation to disentangle, even with the aid of a stack of dictionaries, the exact shades of intercultural meaning chosen by our translators for 'stately' and 'plump.' Even a cursory examination, however, reveals an etymological range of connotations for 'stately' that includes (or at least gestures towards) the majestic (Morel's 'majestueux,' Flecchia's 'maestosamente'), the solemn (de Angelis's 'solenne,' Valverde's 'solemne,' Mallafrè's 'solemnement'), the imposing (Salas Subirat's 'imponente'), the festive (Warburton's 'högtidligt'), the weightily serious (Goyert's 'gravitatisch'), the haughty (Houaiss's 'sobranceiro'), and the overtly pompous (Palma-Ferreiro's 'pomposo'). 'Plump' evokes a lesser connotative range that nonetheless includes downright fat (Valverde's 'gordo') and a hint of complementary indecency (Flecchia's 'grassoccio').

Mulligan himself remains largely unchanged in translation as far as this sentence is concerned, to the extent that his epithet 'Buck' is largely left untranslated. Henry, in accordance with Irish idiom and grammar, transforms 'plump Buck' into 'Buck beathuighthe' (word for word, 'Buck plump'), replacing in the process the repetition of the *u*-vowel by alliteration. (In Dzintars Sodums's 1960 Latvian version Mulligan appears as 'Baks Mulligans,' but this is merely a Latvianization paralleled by similar grammatical changes in the names of 'Stefans Dedals' and 'Leopolds Blüms.') But there is a sense, of course, in which Mulligan is changed by *not* having his nickname translated, for the English 'Buck' combines hints of rakish dandiness, staggish vigour, and goatish sexuality, some or all of which connotations are inevitably lost in any translation. Mallafrè's Catalan version chooses to emphasize Mulligan's sexuality by naturalizing 'Buck' into 'Boc' ('goat'), however, and Fritz

Senn notes (1987: 79) that Aloys Skoumal's 1976 Czech translation of *Ulysses* adopts a comparable strategy in translating 'Buck' as 'Tur,' which in Czech means 'a kind of wild ox.'

The simple verb 'came' is rendered by an equally simple correlative in most of the translations, but in three versions Mulligan did not merely 'come' but more graphically 'came forward' (Valverde), 'stepped forward' (Warburton), or 'stepped up' (Boisen), and in no fewer than six he 'appeared' (Morel, de Angelis, Flecchia, Salas Subirat, Mallafre, Wollschläger), an elevation of diction that macrotextually anticipates the mock-solemnity of his 'bearing' rather than merely 'carrying' his bowl of lather in the following phrase. Joyce's economical 'stairhead,' alliterating with the opening 'stately,' is matched alliteratively only by Morel and de Angelis and in brevity only by the 'trapgat' of both Dutch versions and (rather less so) by Wollschläger's 'Treppenaustritt,' while Henry's Irish is the only version that does not dispense with the 'head' (Irish *ceann*) in 'stairhead' ('ceann an staighre').²

[2] *bearing a bowl of lather on which a mirror and a razor lay crossed.*

Morel (French, 1929a): porteur d'un bol mousseux sur lequel reposaient en croix rasoir et glace à main.

de Angelis (Italian, 1960): portando un bacile di schiuma su cui erano posati in croce uno specchio e un rasoio.

Flecchia (Italian, 1995): reggendo la scodella del sapone nella quale giacevano incrociati uno specchio ed un rasoio.

Salas Subirat (Spanish, 1945): con una bacia desbordante de espuma, sobre la cual traía, cruzados, un espejo y una navaja.

Valverde (Spanish, 1976): llevando un cuenco de espuma de jabón, y encima, cruzados, un espejo y una navaja.

Houaiss (Portuguese, 1966): com um vaso de barbear, sobre o qual se cruzavam um espelho e uma navalha.

Palma-Ferreira (Portuguese, 1989): trazendo uma tigela com espuma de barbear, na qual se cruzavam, em cima, um espelho e uma navalha.

Mallafre (Catalan, 1981): portant un bol d'escuma amb un mirall i una navalla plans a sobre.

Goyert (German, 1927): er trug ein Rasierbecken, auf dem kreuzweise ein Spiegel und ein Rasiermesser lagen.

Wollschläger (German, 1975a): ein Seifenbecken in Händen, auf dem gekreuzt ein Spiegel und ein Rasiermesser lagen.

Vandenbergh (Dutch, 1969a): in de handen een bekken vol schuim waarop kruiselings een spiegel en een scheermes.

Claes/Nys (Dutch, 1994): Hij droeg een kom zeepschuim waarop een spiegel en een scheermes gekruist lagen.

Boisen (Danish, 1949/1970): han bar en skål med sæbeskum, på hvilken et spejl og en barberkniv lå over kors.

Angell (Norwegian, 1993): Han bar på en skål med såpeskum, hvor et speil og en barberkniv var lagt i kors.

Warburton (Swedish, 1946): bärande en skål med lödder på vilken en spegel och en rakkniv låg.

Magnússon (Icelandic, 1992): og hélt á sápuskál sem spegill og rakhnífur voru krosslagðir yfir.

Henry (Irish, 1992): ag breith scála sobail leis ar a rabh scáthán agus altán i n-a luighe crosach.

Morel's 'bol mousseux' combines the bowl of lather with the suggestion of a vessel already 'foaming' (*mousseux*), perhaps even with sparkling wine (*vin mousseux*) – a more appropriate beverage for Mulligan's parodic suggestion of a black mass than the sedate ecclesiastical red. For Salas Subirat, the bowl is 'overflowing' ('desbordante'), an image suggestive of indefinite plenitude, while Houaiss and Goyert ignore its contents altogether. Rather curiously, the alliteration of 'bearing' and 'bowl,' reinforcing that of 'stately' and 'stairhead,' is abandoned by all seventeen translations, while the elevated diction of 'bearing' is echoed only in Morel's 'porteur de' ('bearer of') and perhaps in Flecchia's 'reggendo' ('bearing'). It is noticeable, in fact, that the parodic stateliness of the participial construction is employed by only seven of the seventeen versions, others variously preferring a prepositional phrase (Salas Subirat's and Houaiss's 'with a bowl of lather'), an adjectival phrase (Wollschläger's and Vandenbergh's 'a bowl of lather in his hands'), a coordinate main clause (Goyert's and Boisen's 'he bore a bowl of lather,' Magnússon's 'and bore a bowl of lather'), or even an

entirely new sentence (Claes/Nys, Angell). Macrotextually, the overtly parodic tone of Joyce's English is considerably reduced.

Hugh Kenner has suggested (1988: 14) that the first sentence of *Ulysses* scans in mock-Homeric style as an elegiac distich, a dactylic hexameter followed by a dactylic pentameter, though one may note that the final hemistich works better with a monosyllabic North American pronunciation of *mirror*. Sadly, if not too surprisingly, not one of our seventeen translators attempts to emulate such an epic feat. Two of them even carve the single sentence into two separate sentences (Claes/Nys, Angell), once again reflecting the uneasiness of many readers in the face of Joyce's uncompromising stylistic laconism.

The most important word in the phrase, in the specific context of Mulligan's parody, is arguably 'crossed,' and its importance is reflected in the fact that only Mallafrè and Warburton neglect the opportunity to reproduce it. Its strategic positioning as the final word of the sentence is largely ignored in translation, however, with the exception only of Boisen, Angell, and Henry. Morel's reversal of mirror and razor ('rasoir et glace à main') might be read as itself suggesting a (transtextual) mirror effect.

[3] *A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air.*

Morel (French, 1929a): L'air suave du matin gonflait doucement derrière lui sa robe de chambre jaune, sans ceinture.

de Angelis (Italian, 1960): Una vestaglia gialla, discinta, gli era sorretta delicatamente sul dietro dalla mite aria mattutina.

Flecchia (Italian, 1995): La vestaglia gialla, slacciata, sostenuta dietro di lui dalla tiepida aria mattutina.

Salas Subirat (Spanish, 1945): La suave brisa de la mañana hacía flotar con gracia la bata amarilla desprendida.

Valverde (Spanish, 1976): La suave brisa de la mañana le sostenía levemente en alto, detrás de él, la bata amarilla, desceñida.

Houaiss (Portuguese, 1966): Seu roupão amarelo, desatado, se enfunava por trás à doce brisa da manhã.

Palma-Ferreira (Portuguese, 1989): O roupão amarelo, solto, sustinha-o por detrás, gentilmente, a brisa suave da manhã.

Mallafre (Catalan, 1981): Per darrera, l'oreig del matí aguantava
suaument la bota groga descordada.

Goyert (German, 1927): Im milden Morgenwind bauschte sich leicht
hinter ihm ein gelber, ungegürtelter Schlafrock.

Wollschläger (German, 1975a): Ein gelber Schlafrock mit offenem
Gürtel bauschte sich leicht hinter ihm in der milden Morgenluft.

Vandenbergh (Dutch, 1969a): Een gele sjamberloek, zonder ceintuur,
werd van achteren door het zachte ochtendbriesje lichtelijk
opgehouden.

Claes/Nys (Dutch, 1994): Een gele kamerjas, die loshing, werd van
achteren zachtjes opgetild door de luwe ochtendbries.

Boisen (Danish, 1949/1970): Uomgjordet bares en gul slåbrok blidt
bag ham af den milde morgenluft.

Angell (Norwegian, 1993): En gul slåbrok, uomgjort, ble båret mykt
bak ham av den milde morgenbrisen.

Warburton (Swedish, 1946): En gul morgonrock utan knuten snodd
lyftes lätt bakom honom i den milda morgonvinden.

Magnússon (Icelandic, 1992): Gulur morgunslóppur flaksaði frá
honum og lyftist mjúklega í mildum morgunblænum.

Henry (Irish, 1992): Bhí a ghléas-fhallaing bhuidhe gan chrios
spréidhte i n-airde go réidh i n-a dhiaidh ar aithleá séimh na
maidne.

Fritz Senn has already noted the difficulties that arise for translators in the second sentence, where a decision is called for as to whether 'ungirdled' should be read as meaning 'without a belt' or 'with belt untied.' As Senn writes: 'Is the prefix *un-* privative, as in "unattired," or does it connote a reversal, as in "unfolded" or "undone"? Questions of this kind, easily disregarded by critics in search of higher and more general truths, have to be faced squarely by translators' (1988: 120).

A number of our translators, facing it squarely, take it as meaning that Mulligan is wearing a dressing-gown that has no belt: thus Morel's 'sans ceinture,' Vandenbergh's 'zonder ceintuur,' Warburton's 'utan knuten snodd,' Henry's 'gan chrios,' all of which unambiguously mean 'without a belt.' In other translations the dressing-gown does have a

belt, but it is not fastened: thus de Angelis's 'discinta,' Flecchia's 'slacciata,' Salas Subirat's 'desprendida,' Valverde's 'desceñida,' Houaiss's 'desatado,' Palma-Ferreira's 'solto,' and Goyert's 'ungegürtelt' (all meaning 'with belt untied') and also Wollschläger's 'mit offenem Gürtel' ('with open belt'). Senn notes that one scrupulous translator even changes sides on the issue: Mogens Boisen's original 1949 Danish translation had 'snorløs' ('without a belt'), but in his 1970 revision (quoted here) he opts for 'uomgjordet' ('ungirdled, with belt untied'). Claes/Nys's Dutch and Magnússon's Icelandic resolutely cut the Gordian knot by ignoring the belt altogether: for both of them, the dressing-gown was simply 'hanging open,' – thus aptly reflecting the untroubled unawareness of most readers that there is an issue to be addressed in the first place.

Senn's central point is that *Ulysses* continually requires an 'anagnostic' or corrective retrospective reading, that the (attentive) reader is continually faced with textual questions and indeterminacies whose answers or clarifications are teasingly postponed for several pages or even several hundred pages. In this case the answer, Senn observes, comes only some five hundred lines later, when Mulligan 'stood up, gravely ungirdled and disrobed himself of his gown, saying resignedly: – Mulligan is stripped of his garments' (*U* 1.508). 'We now know for sure,' writes Senn, 'that Mulligan was wearing a belt or girdle all along, but that he first wore it untied (and must have fastened it in the meantime). We can *now* claim that the several beltless translations in existence are, on the basis of intratextual consistency, in need of correction' (1988: 121–2). Even the eagle-eyed Senn arguably jumps too quickly to a conclusion here, however, for Mulligan's robe obviously *could* initially have been missing its belt, which, by the same logic, he *could* then have found and fastened in the meantime. (Readers familiar with the Roman Catholic liturgy might even be reminded that the priest about to say mass dons first the alb and only then the cincture.) The indeterminacy of the original text, in other words, while reduced in every single one of its individual translations cited here (and even in Senn's anagnostic rereading), is once again transtextually retained and extended in its translations as a whole.

Joyce's passive construction 'was sustained' is directly reproduced by only six versions (de Angelis, Flecchia, Palma-Ferreira, Vanderbergh, Claes/Nys, Angell), while six others prefer a reflexive construction (Houaiss, Goyert, Wollschläger, Boisen, Warburton, Magnússon), and four recast the sentence in the active voice (Morel, Salas Subirat, Valverde,

Mallafrè). Since modern Irish lacks a passive voice, Henry has no option but to use a descriptive construction: 'bhí' ('was' – Irish employs verb-first syntax) 'a ghléas-fhallaing' ('his dressing-gown') 'spréidhte i n-airde' ('spread aloft') 'ar aithleá' ('on the breeze').

While most of the translators are happy enough with terms agreeing that the dressing-gown is being 'sustained' or 'borne' on the morning air, others see it as being made rather more ethereally to float (Salas Subirat's 'hacía flotar') or as floating of its own accord rather than being acted upon (Warburton's 'lyftes,' Magnússon's 'lyftist,' both reflexive verbs), while a third group, perhaps encouraged by the maritime location of Joyce's tower, has it more graphically 'swell' like a sail (Morel's 'gonfler,' Houaiss's 'enfunava,' Goyert's and Wollschläger's 'bauschte sich').

The various etymological connotations of the particular way in which the robe operates or is operated upon are also worthy of some note: 'softly' (Morel's 'doucement,' Mallafrè's 'suaument,' Claes/Nys's 'zachtjes'), 'gently' (Palma-Ferreira's 'gentilmente'), 'delicately' (de Angelis's 'delicatamente'), 'gracefully' (Salas Subirat's 'con gracia'), 'lightly' (Valverde's 'levemente,' Goyert's 'leicht,' Wollschläger's 'leicht,' Vandenberg's 'lichtelijk,' Warburton's 'lätt'), 'smoothly' (Henry's 'go réidh'). Boisen's 'blidt' is etymologically related to English 'blithe, blithely,' Angell's 'mykt' and Magnússon's 'mjúklega' to 'meek, meekly.' Flecchia and Houaiss, for their part, perhaps reflecting once again the impatient reader anxious simply to get on with things, give up on the search for an appropriate adverb altogether.

[4] *He held the bowl aloft and intoned:* – *Introibo ad altare Dei.*

Morel (French, 1929a): Il éleva le bol et psalmodia: – *Introibo ad altare Dei.*

de Angelis (Italian, 1960): Levó alto il bacile e intonó: – *Introibo ad altare Dei.*

Flecchia (Italian, 1995): Sollevò la scodella ed intonò: – *Introibo ad altare Dei.*

Salas Subirat (Spanish, 1945): Levantó el tazón y entonó: – *Introibo ad altare Dei.'*

Valverde (Spanish, 1976): Elevó en el aire el cuenco y entonó: – *Introibo ad altare Dei.*

Houaiss (Portuguese, 1966): Elevou o vaso e entoou: – *Introibo ad altare Dei.*

Palma-Ferreira (Portuguese, 1989): Ergueu a tigela e entoou: – *Introibo ad altare Dei.*

Mallafre (Catalan, 1981): Alçà el bol salmodiant: – *Introibo ad altare Dei.*

Goyert (German, 1927): Er hob das Becken in die Höhe und stimmte an: ‘*Introibo ad altare Dei.*’

Wollschläger (German, 1975a): Er hielt das Becken in die Höhe und intonierte: – *Introibo ad altare Dei.*

Vandenbergh (Dutch, 1969a): Hij hield het bekken omhoog en psalmodieerde: – *Introibo ad altare Dei.*

Claes/Nys (Dutch, 1994): Hij hield de kom omhoog en psalmodieerde: – *Introibo ad altare Dei.*

Boisen (Danish, 1949/1970): Han holdt skålen i vejret og intonerede: – *Introibo ad altare Dei.*

Angell (Norwegian, 1993): Han holdt skålen frem og intonerte: – *Introibo ad altare Dei.*

Warburton (Swedish, 1946): Han höll upp skålen och intonerade: – *Introibo ad altare Dei.*

Magnússon (Icelandic, 1992): Hann hélt skáalinni á loft og tónaði: – *Introibo ad altare Dei.*

Henry (Irish, 1992): Thóg sé an scála i n-airde agus thúschan: – *Introibo ad altare Dei.*

The elevated diction continues in the English text, Mulligan holding the bowl ‘aloft’ rather than merely raising it and ‘intoning’ the opening words of the mass. Magnússon’s Icelandic is able to capture the exact etymological resonance with ‘á loft,’ literally ‘into the air,’ while several other versions achieve a similar effect with the bowl held ‘into the air’ (Valverde’s ‘en el aire,’ Boisen’s ‘i vejret’) or ‘on high’ (‘in die Höhe’ in both German versions, ‘omhoog’ in both Dutch versions, ‘i n-airde’ in Henry’s Irish). Six of the eight Romance-language versions are able to select verbs meaning ‘to elevate,’ recalling for readers of Roman Catho-

lic background the specific diction of the eucharistic liturgy at the moment of consecration – and underscoring the element of impudent blasphemy in Mulligan’s performance.

With one exception, all of the translators use the same expression for ‘bowl’ as they used in the opening sentence. Salas Subirat, however, who had first employed the term ‘una bacía’ (the primary dictionary definition of which is ‘barber’s bowl’) now changes to ‘el tazón’ (‘bowl, large cup’), which readers may choose to read as also reinforcing the mock-ecclesiastical nature of the proceedings.

The pseudo-solemnity of ‘intoned’ can be repeated by an expression of similar etymological origins in almost all of the versions. Morel’s ‘psalmodia,’ Mallfrè’s ‘salmodiant,’ and the ‘psalmodieerde’ of both Dutch versions, all evoking the chanting of psalms, choose an alternative means of evoking the ecclesiastical note. Henry’s ‘thúschan,’ composed etymologically of the elements *tús* (‘incense’) and *canaim* (‘I sing’), strongly reinforces the ecclesiastical tone. Since Irish *tús* also means ‘beginning,’ the phrase, very appropriately for the context, also connotes ‘began to sing,’ which is the primary meaning chosen by Goyert, whose German ‘stimmte an’ (‘gave voice, struck up’) ignores the mock-ecclesiastical connotation altogether.

The first words spoken in *Ulysses*, as Fritz Senn observes (1984: 124), are an explicit quotation – and in a foreign language to boot. All of our translators agree in leaving the Latin ‘Introibo ad altare Dei’ (the opening phrase of the eucharistic liturgy: ‘I will go unto the altar of God’) untranslated. In all versions, appropriately, Mulligan’s parody reverses the order of the consecration and the introit.

II

and how he kissed me under the Moorish wall and I thought well as well
 him as another and then I asked him with my eyes to ask again yes and
 then he asked me would I yes to say yes my mountain flower and first I
 put my arms around him yes and drew him down to me so he could feel
 my breasts all perfume yes and his heart was going like mad and yes I
 said yes I will Yes. (U 18.1603–9)

The final words of Molly Bloom’s night thoughts, several hundred pages after Mulligan’s morning ritual, conflate her memories of the first time she and Bloom made love, sixteen years previously on the Hill of Howth, and an earlier episode where she was kissed in Gibraltar by her first love, a Lieutenant Mulvey. Molly, born 8 September 1870 (sharing a

birthday with the Virgin Mary) and now almost thirty-four years old, remembers herself simultaneously as an eighteen-year-old on Howth and as perhaps a sixteen-year-old in Gibraltar. The final lines quoted here move from Mulvey's kiss 'under the Moorish wall' to her saying yes to Bloom on Howth Head. 'He' is Mulvey at the beginning, Bloom at the end, and the transition is indeterminate. The Blooms have now been married long enough to have a fifteen-year-old daughter, Milly, but they have not enjoyed normal sexual relations since the death of their infant son Rudy eleven years ago. It has often been noted that the tense of the discourse moves from past to future in Molly's final words. How that sixteen-year-old promise remembered on the verge of sleep should be interpreted for the future relationship of the Blooms as the narrative ends is left, as on so many other occasions, very much up to the reader to decide.

Morel (French, 1929a): et comme il m'a embrassée sous le mur mauresque je me suis dit après tout aussi bien lui qu'un autre et alors je lui ai demandé avec les yeux de demander encore oui et alors il m'a demandé si je voulais oui dire oui ma fleur de la montagne et d'abord je lui ai mis mes bras autour de lui oui et je l'ai attiré sur moi pour qu'il sente mes seins tout parfumés oui et son cœur battait comme fou et oui j'ai dit oui je veux bien Oui.

de Angelis (Italian, 1960): e come mi baciò sotto il muro moresco e io pensavo be' lui ne vale un altro e poi gli chiesi con gli occhi di chiedere ancora sì e allora mi chiese se io volevo sì dire di sì mio fior di montagna e per prima cosa gli misi le braccia intorno sì e me lo tirai addosso in modo che mi potesse sentire il petto tutto profumato sì e il suo cuore batteva come impazzito e sì dissi sì voglio Sì.

Flecchia (Italian, 1995): e come mi bacio sotto le mura moresche ed ho pensato be lui come un altro e poi gli chiesi con gli occhi di chiedere ancora e poi mi chiese se io avrei acconsentito a sì di dire sì mio fiore di montagna e prima gli misi le braccia intorno sì e lo attirai verso di me così che potesse sentire i miei seni tutti profumati sì ed il suo cuore palpitava da pazzi e sì ho detto sì voglio Sì.

Salas Subirat (Spanish, 1945): y cómo me besó bajo la pared morisca y yo pensé bueno tanto da él como otro y después le pedí con los ojos que me lo preguntara otra vez y después él me preguntó si yo

quería sí para que dijera sí mi flor de la montaña y yo primero lo rodeé con mis brazos sí y lo atraje hacia mí para que pudiera sentir mis senos todo perfume sí y su corazón golpeaba loco y sí yo dije quiero sí.

Valverde (Spanish, 1976): y cómo me besó al pie de la muralla mora y yo pensé bueno igual da él que otro y luego le pedí con los ojos que lo volviera a pedir sí y entonces me pidió si quería yo decir sí mi flor de la montaña y primero le rodeé con los brazos sí y le atraje encima de mí para que él me pudiera sentir los pechos todos perfume sí y el corazón le corría como loco y sí dije sí quiero Sí.

García Tortosa/Venegas (Spanish, 1999): y cómo me besaba junto a la muralla mora y yo pensaba bien lo mismo da él que otro y entonces le pedí con la mirada que me lo pidiera otra vez sí y entonces me preguntó si quería sí decir sí mi flor de la montaña y al principio le estreché entre mis brazos sí y le apreté contra mí para que sintiera mis pechos todo perfume sí y su corazón parecía desbocado y sí dije sí quiero Sí.

Campos/Campos (Portuguese, 1962): e como êle me beijou sob o muro mourisco e eu pensei bem tanto faz êle como outro e então convidei-o com os olhos a perguntar-me de nôvo sim êle perguntou-me se eu queria sim dizer sim minha Flor da montanha e primeiro enlancei-o com meus braços sim e puxei-o para mim para que pudesse sentir meus seios só perfume sim e seu coração disparando como louco e sim eu disse sim eu quero Sim.

Houaiss (Portuguese, 1966): e como êle me beijou contra a muralha mourisca e eu pensei tão bem [*text missing*] pedir de nôvo sim e então êle me pediu quereria eu sim dizer sim minha flor da montanha e primeiro eu pus os meus braços em torno dêle sim e eu puxei êle pra baixo pra mim para êle poder sentir meu peito todo perfume sim o coração dêle batia como louco e sim eu disse sim eu quero Sim.

Palma-Ferreira (Portuguese, 1989): e como ele me beijou debaixo da muralha mourisca e eu pensei tanto faz ele como outro e depois pedi-lhe com os olhos para pedir outra vez sim e depois ele pediu-me se eu queria sim dizer sim minha flor da montanha e

primeiro pus os braços à volta dele sim e puxei-o para baixo para mim para que pudesse sentir os meus seios todos perfume sim e o coração batia-lhe como louco e sim eu disse sim eu quero Sim.

Mallafre (Catalan, 1981): i com em va fer un petó sota la muralla mora i vaig pensar en fi és igual ell que un altre i llavors li vaig demanar amb els ulls que m'ho tornés a demanar sí i em va preguntar si jo volia sí dir que sí la meva flor de la muntanya i primer el vaig estrènyer als meus braços sí i mel vaig acostar perquè em sentís els pits tot perfum sí i el cor li anava desenfrenat i sí vaig dir sí que vull Sí.

Goyert (German, 1927): und wie er mich unter der maurischen Mauer küsste und da dachte ich er so gut wie ein anderer und dann bat ich ihn mit den Augen mich noch einmal zu fragen ja und dann bat er mich ob ich wollte ja ja zu sagen meine Gebirgsblume und dann umschlangen ihn meine Arme ja ich zog ihn herab zu mir dass er meine duftenden Brüste fühlte ja und ganz wild schlug ihm das Herz und ja ich sagte ja ich will Ja.

Wollschläger (German, 1975a): und wie er mich geküßt hat unter der maurischen Mauer und ich hab gedacht na schön er so gut wie jeder andere und hab ihn mit den Augen gebeten er soll doch nochmal fragen ja und dann hat er mich gefragt ob ich will ja sag ja meine Bergblume und ich hab ihm zuerst die Arme um den Hals gelegt und ihn zu mir niedergezogen daß er meine Brüste fühlen konnte wie sie dufteten ja und das Herz ging ihm wie verrückt und ich hab ja gesagt ja ich will Ja.

Beck (German, 2001): und wie er mich geküßt hat unter dem Maurenwall und ich hab gedacht na gut er so gut wie n andrer und dann hab ich ihn mit den augen gebeten noch mal zu fragen ja und dann hat er mich gefragt würd ich ja daß ich ja sag meine bergblume und erst hab ich ihn in die arme genommen ja und ihn runtergezogen zu mir daß er meine brüste spüren konnt alles parfümduft ja und sein herz hat geklopft wie verrückt und ja hab ich gesagt ja ich will Ja.

Vandenbergh (Dutch, 1969a): en hoe hij me kuste onder de Moorse muur en ik dacht och of hij het nu is of een ander en toen vroeg ik hem met mijn ogen me nog eens te vragen ja en toen vroeg hij me of ik wilde ja of ik ja wilde zeggen mijn bloem van de bergen en

eerst sloeg ik mijn armen om hem heen ja en trok hem op me neer zodat hij mijn borsten kon voelen een en al zoete geur ja en zijn hart bonsde wild en ja zei ik ja ik wil Ja.

Claes/Nys (Dutch, 1994): en hoe hij me onder de Moorse muur kuste en ik dacht toen ach hij of een ander en toen vroeg ik hem met mijn ogen het nog es te vragen ja en toen vroeg ie me of ik ja zei ja mijn bergbloem en eerst sloeg ik mijn armen om hem heen ja en trok hem op me neer zodat ie mijn borsten voelde een en al geur ja en zijn hart sloeg als gek en ja zei ik ja zeker Ja.

Boisen (Danish, 1949/1970): og hvordan han kyssede mig under den mauriske mur og jeg tænkte nå lige så godt ham som enhver anden og så bad jeg ham med øjnene om at spørge mig igen ja og så spurgte han mig om jeg ville ja sig ja min bjergblomst og først slog jeg armene om ham ja og trak ham ned til mig så at han kunne mærke mine bryster og parfumen ja og hans hjerte bankede så vildt og ja sagde jeg ja jeg vil Ja.

Angell (Norwegian, 1993): og hvordan han kysset meg under den mauriske muren og jeg tenkte vel like godt han som noen annen og så ba jeg ham med øynene om å spørre meg igjen ja og så spurte han om jeg ville si ja si ja min fjellblomst og først slo jeg armene rundt ham og trakk ham ned til meg slik at han kunne føle brystene mine kjenne all duften ja og hjertet hans banket som rasende og ja sa jeg ja jeg vil Ja.

Warburton (Swedish, 1946): och hur han kysste mig under den moriska muren och jag tänkte nåja lika väl han som någon annan och så bad jag honom med blicken att fråga på nytt ja och så frågade han mig om jag ville ja säga ja min bergsblomma och först slog jag armarna om honom ja och drog honom ner mot mig så han kunde känna mina bröst all doft ja och hans hjärta slog vilt och ja sa jag ja jag vill Ja.

Magnússon (Icelandic, 1992): og hvernig hann kyssti mig undir Máramúrnum og ég hugsaði með mér nú þæja því ekki hann einsog hvern annan og síðan bað ég hann með augunum að spyrja mig aftur já og þá spurði hann mig hvort ég vildi já segja já fjallablómið mitt og fyrst vafði ég hann örnum já og dró hann niðrað mér svo hann gæti fundið fyrir brjóstunum á mér öllum angandi já og hjartað í honum sló ofsahratt og já sagði ég já ég vil það Já.

Henry (Irish, 1992): agus an chaoi ar phóg sé mé faoi an mhúr
 Mhúrach agus smaoin mé d'aile nach cuma seisean ná duine eile
 agus annsin d'iarr mé air le mo shúile chun iarrata athuair seadh
 agus d'iarr sé orm annsin go n-abróchainn seadh le seadh a rádh
 mo bhláth an tsléibhe thug mé i mo bhaclainn ar dtús é seadh
 agus tharraing síos chugam é go rabh sé i n-ann mo chíoca a
 aireachtáil fá bholtnas go léir seadh agus bhí a chroidhe ag rith ar
 séarsa agus seadh dubhairt mé seadh déanfaidh mé Seadh.

All but three of our twenty translations – we have added three new versions, in Spanish, Portuguese, and German respectively – agree with the original in having Molly remember being kissed ‘under’ the Moorish wall. In Spanish, Valverde has her kissed, more poetically, ‘al pie de’ (‘at the foot of’) the wall, García Tortosa/Venegas has it happen, more prosaically, ‘junto a’ (‘by’) the wall, while for Houaiss’s Portuguese it happens, more earthily, ‘contra a muralha,’ ‘against’ the wall. Flecchia’s Italian has her kissed ‘sotto le mura moresche’ (‘under the Moorish walls’), suggesting perhaps that the kiss (or its occasion), like the walls, may have been plural. What is much more striking, however, is the fact that the Moorish wall under or by or against which Molly remembers being kissed is overtly poeticized in no fewer than eighteen of the twenty translations, all of which employ a strongly marked alliteration in translating the phrase: thus Morel’s French ‘mur mauresque,’ de Angelis’s ‘muro moresco,’ Goyert’s and Wollschläger’s German ‘maurische Mauer,’ among others, all of which thus appear to evoke poetic or quasi-poetic effects not present in the original. Morel in particular stresses the alliterative effect: ‘et comme il m’a embrassée sous le mur mauresque.’ The translated phrase, that is to say, very overtly draws attention to itself in all eighteen of these versions, and thus has at least a potentially retardational effect, whereas in Joyce’s English (and likewise in Salas Subirat and Beck) the phrase is swept along in the accelerating surge of Molly’s memories. Several versions, moreover, not only employ alliteration, they also seem to suggest that an indeterminate pun of some sort is in play: as in the German ‘maurische Mauer,’ and especially the Irish ‘múr múrach,’ where the words for *wall* (*múr*) and *Moor* (*Múr*) are exactly the same.

So is this an ‘improvement,’ one might well ask, or just a voluntary or involuntary obfuscation, or just pure coincidence? In one sense, one might equally well answer, it is clearly just a linguistic coincidence, and a trivial one at that, but it is also entirely likely that the logophile author

of *Ulysses* would have been delighted by just such a derivational coincidence as that of Latin *murum* ('wall') and the 'Moors' for whom one such wall in Gibraltar was named. All eighteen alliterative translations, indeed, could be argued as attempting to recuperate what Joyce might well have been happy to do if the English lexicon were just a little more accommodating in this particular instance. In one sense, then, pure coincidence, without significance; in another, precisely that serendipitous enrichment of language whose possibility is at least linguistically the essence of poetry and poetic effect.

Readers of Italian will almost immediately be struck by the absence of all accents and apostrophes in Flecchia's translation, recalling Joyce's advice to Valery Larbaud that punctuation, accents, and apostrophes should be globally abandoned in the French translation of 'Penelope' (Aubert 1995a: 1038–9). Rosa Maria Bosinelli has made the valid point, against Joyce's original recommendation, that the readerly effect of this, at least in Italian, can actually be counter-productive: accents are so important to the meaning of words in Italian that the reader is inevitably slowed down, to a degree that is, once again, quite inappropriate for the rapid logic of Molly's monologue (1998c: 447).

In the following phrase, 'I thought well as well him as another,' the repetition of 'well,' used first as an interjection, then as an adverb, also contributes to the accelerating pace of Molly's reflections in Joyce's English, but the repetition is missing in all of our translations except Beck's 'nagut er so gut wie n anderer.' Morel's French achieves a compensatory effect with 'je me suis dit après tout aussi bien lui qu'un autre,' where the ambiguous placing of 'après tout' could refer either to the retraction, 'after all,' of a previous decision *not* to let Mulvey kiss her, or to a rationalizing reflection that it was indeed going to be Mulvey or someone else, 'after all.' The latter is suggested by the fact that Morel (alone among the group) also changes Joyce's 'I thought' to 'je me suis dit' ('I said to myself'). Houaiss's Portuguese readers would undoubtedly be quite lost by this point, since his text is irrecoverably distorted by a printer's error resulting in several missing words.

The repetition of the verb *ask* in Molly's 'and then I asked him with my eyes to ask again yes' is present in eleven, and absent in nine, of the twenty versions. The change is not just one of style, for it also affects the characterization of both Molly and her lover. Salas Subirat, for example, translates 'to ask again' by 'preguntara' rather than 'pidiera' in Spanish, similarly all three German versions by 'fragen' rather than 'bitten' in German. In all four cases Molly thus suggests to the young Mulvey (or

is it Bloom already?) that he should 'enquire' rather than 'request,' a not insignificant distinction. Two of the translators (Salas Subirat in Spanish, Flecchia in Italian) omit Molly's 'yes' at the end of this phrase – each omission once again a contribution, if only minimal, to her cumulative transtextual characterization.

Molly's growing excitement results in the portmanteau grammar of 'and then he asked me would I yes to say yes my mountain flower,' which includes all of 'He asked me would I'; her own anticipatory reply as well as her present affirmation of it, 'Yes'; the expanded reiteration 'He asked me to say yes'; and her present memory of him saying 'Say yes, my mountain flower.' A number of our translators, imposing a moderating influence on Molly's syntax, follow Morel's lead with a simplified 'il m'a demandé si je voulais oui dire oui ma fleur de la montagne' ('he asked me would I say yes say yes my mountain flower'). Vandenbergh's Dutch smoothes out Molly's syntax even more with 'he asked me would I yes would I say yes.' Flecchia's Italian shows Molly's lover, as reflected by Molly's phrasing, at his most timidly hesitant: 'mi chiese se io avrei acconsentito a si di dire si' ('he asked me would I have consented to yes to say yes'). The three Spanish translators are able to take advantage of the fact that *if* and *yes* are *si* and *sí* respectively in Spanish, pronounced exactly alike: thus Salas Subirat's 'él me preguntó si yo quería sí para que dijera sí,' literally 'he asked me if I would yes to say yes,' but with the conjunction 'si' ('if') implicitly doubling as a third 'yes.' Of the three German translators, Goyert and Beck have 'he asked me if I *would* yes,' while Wollschläger has a less grammatical but more immediate 'he asked me if I *will* yes,' economically suggesting the intermingling of Molly's past memories and present fantasies, and already anticipating the final words of her monologue and the novel itself.

Molly's 'and first I put my arms around him yes' is translated without any significant deviation except in the case of Goyert's German, where 'und dann umschlangen ihn meine Arme ja' ('and then my arms embraced him yes') interestingly suggests that Molly's actions are beyond her conscious control. Wollschläger's German and Angell's Norwegian omit Molly's 'yes' at the end of the phrase, two further tiny contributions by omission to her collective transtextual characterization.

The phrase 'and drew him down to me' is treated by most translators as neutrally as in the English, but several (Morel, de Angelis, Valverde, Vandenbergh, Claes/Nys) have Molly more graphically (and perhaps more urgently) pull him down 'on top of' her. Her phrase 'so he could

feel my breasts all perfume' is interestingly ambivalent in English, depending on whether 'so' is taken as causative or resultative. Our group of translations opts very strongly for the former (and Molly's sexual aggressiveness), only all three German versions and Henry in Irish choosing to focus instead on the result (and thus suggesting also a perhaps rather less aggressively worldly-wise young Molly Bloom).

The phrase 'and his heart was going like mad' evokes a range of suggested implications. For most of our translators his heart was merely 'beating' (Morel, de Angelis, Salas Subirat, Houaiss, Palma-Ferreira, Goyert, Claes/Nys, Warburton, Magnússon) or 'going' (Malladrè, Wollschläger); for others, by implication, it was more evocatively 'racing' (Valverde, Campos, Henry), 'throbbing' (Flecchia, Vandenberg), or 'thumping' (Boisen, Angell). 'Like mad' is translated by phrases whose primary meaning is in most cases 'madly, crazily,' in some others 'wildly' (Goyert, Boisen, Warburton). For García Tortosa/Venegas, his heart, more metaphorically, 'parecía desbocado' ('seemed to be running away'), like a runaway horse.

Molly's famous final phrase 'and yes I said yes I will Yes' is duly translated in all versions except one with a corresponding threefold 'yes.' The one exception is Salas Subirat's 'and yes I said I will yes.' Salas Subirat's is also the only version to leave the final 'Yes' uncapitalized. Warburton's translation, on the other hand, is able to take advantage of the similarity of the Swedish words for *yes* ('ja') and *I* ('jag') to suggest an urgent amplification of Molly's 'yes': 'och ja sa jag ja jag vill Ja.' Claes/Nys's Dutch is one of two versions not to translate 'I will' literally, translating the phrase as 'en ja zei ik ja zeker Ja' ('and yes I said yes certainly Yes'), presumably preferring the alliterative effect of 'zei' and 'zeker.' The Irish language lacks an expression for 'I will' without an accompanying verb of specific action, so Henry is forced to translate as 'déanfaidh mé' (literally, 'I will do [it]'), taking advantage in passing of a compensatory alliteration with 'dubhairt mé' ('I said'). The Italian versions of both de Angelis and Flecchia, finally, manage to have 'voglio' ('I will') as Molly's second-last word, ironically recalling Bloom's earlier linguistic doubts about one of Molly's arias: 'Wonder if she pronounces that right: *voglio*' (U 4.327–8).

Though not present in these concluding lines, one of the striking features of Molly's monologue in 'Penelope' as a whole is her recurrent exclamation *O*. Morel's French translation is able to take greater advantage of this than Joyce's English in that Molly's French thoughts both begin and end with *oui* ('yes'), the reiterated *O* throughout the section

thus serving at least visually as an alliterative link between opening *oui* and closing *Oui*. The element of flow – verbal, psychological, physical – in Molly’s night thoughts is also much more strongly supported in Morel’s French than in Joyce’s English by an *O* that puns throughout on *eau* (‘water’), as it also, and very strikingly, does in the opening word of *Anna Livia Plurabelle*.

Which brings us to *Finnegans Wake* and the particular relevance of the transtextual model for that extraordinary text – a text that, as various readers have already observed, systemically invites us, and at times even compels us, to read it as already *being* its own translation.

9

Finnegans Wakes

The central question with regard to a translation of *Finnegans Wake* is whether such a possibility can be envisaged in the first place.¹ Competent authorities have categorically stated that the task is theoretically impossible. Theory and practice do not always go hand in hand, however, and the alleged impossibility of the task has not deterred a number of likewise competent translators from undertaking it – usually to the extent of only a page or two, admittedly, but in a small number of heroic cases (Philippe Lavergne in French, Dieter Stündel in German, for example) encompassing the entire 628-page text. Joyce himself, as we have seen, instigated and participated in both French and Italian translations from *Anna Livia Plurabelle*, as well as keeping an interested eye on the progress of a German version.² In so doing, he led the way in suggesting that what would become *Finnegans Wake* would also, all appearances to the contrary, be translatable, at least in some sense of that term.

Since the present exercise can obviously only be suggestive rather than exhaustive, I will restrict myself severely to a comparative consideration of translations of no more than the opening three-line sentence (or sentence fragment). In doing so I will focus on three complementary and interactive questions. First, and very briefly, what are the primary textual features that we are likely to grasp as readers on a first exposure to the opening sentence in the *Wake's* peculiar brand of English, and what do we in all likelihood *not* yet understand but find out subsequently to have been implied from the beginning? Second, how is this progressive layering of textual information handled in individual translations? Third, and once again briefly, what significant macrotextual effects emerge from this comparative transtextual reading?

I

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. (FW 3.01-3)

Even on a first reading the basic meaning of the famous (or notorious) opening sentence, despite its surface difficulties, is more or less clear: the course of some unnamed river, on its way from land to sea, brings us, by a circular process of some kind, back to a particular named location. Even as first-time readers, we probably know, or can easily find out, that the river is the Liffey and that Howth is a promontory, complete with historical castle, to the north of Dublin Bay. As first-time readers, we will probably be unclear both as to how or why we are already being brought 'back' to Howth and as to what kind of circular process is involved, though we may well suspect that it probably has something to do with the natural cycle of precipitation.

The main thing the first-time reader does not know at this point, of course, is that what we will continue to call the first sentence is in fact only the completion of a final sentence begun more than 600 pages later. All unbeknownst to us, it thus introduces the circular structure of the narrative itself, which we have still to read but whose conclusion and reinception we will turn out to have been already witnessing. That never-ending circular narrative, it will more gradually emerge, is among much else the story of an archetypal pair, the eternal hero and eternal heroine anthropomorphosed in the two Dublin landmarks, the Hill of Howth and the River Liffey respectively. The first word thus introduces the heroine, who will turn out to be otherwise known as Anna Livia Plurabelle. As for the hero, one of his many names is that of the titular Finnegan, not only the tipsy hod-carrier of the music-hall song but a sleeping giant spread across Dublin whose name punningly hints (Finn-gain) at his identity with the mythological Irish hero Fionn or Finn and whose head is also Howth Head. Another of his appellations is the somewhat unlikely Humphrey Chimpden Earwicker, whose components variously suggest Norman, English, and Viking aspects of the otherwise Gaelic Finnegan. Both Earwicker's initials and those of Anna Livia Plurabelle continually recur in the narrative, and HCE puts in a first appearance in 'Howth Castle and Environs.' Yet another of his (implied) names will turn out to be Adam, a discovery that may or may not retrospectively inspire us to notice in the 'Eve and Adam's' of the

opening sentence an oblique reference to the Garden of Eden and Original Sin; or that the comfortably traditional relationship of the sexes inscribed in the formula 'Adam and Eve' is disrupted in the very first line of the text; or that the progression from female to male, Eve to Adam, parallels that from ALP to HCE in the opening sentence.

At some later stage in our reading we will eventually realize, most likely on fleeing for help to some professional commentator, that the odd formulation 'a commodius vicus of recirculation' refers to the existence not only of a Vico Road in Dublin but also of the eighteenth-century Italian philosopher Giambattista Vico, who anticipated Nietzsche in conceiving of history as an endless process of recirculation; it may or may not also remind us of Lucius Aelius Aurelius Commodus, the second-century Roman emperor in whose reign historians see the beginnings of the empire's inevitable collapse, an event both allowing and necessitating the inception of a whole new stage of European history. The opening 'riverrun' thus emerges retrospectively also as a Heraclitean reminder that *panta rhei*, that all is flux and we can never step twice in the same river; by the hint of German *Erinnerung* ('memory') it counter-evokes the role of our shared historical and linguistic heritage, reminding us that we can *only* ever step in the same river; and it reminds us finally that we *are* all inescapably what the French call *riverains*, dwellers on the banks of that same river of memory and language and time.

What can a translator make of all this? And what, in turn, is a reader who reads *Finnegans Wake* in translation rather than the original likely to make of the text he or she reads? We may begin to examine the matter by looking at thirteen different translations of the first sentence: three of them French (by Michel Butor, André du Bouchet, and Philippe Lavergne respectively), four Italian (by Rodolfo Wilcock, Anthony Burgess, and Luigi Schenoni, who produced two separate versions), one Portuguese (by Augusto de Campos), two Spanish (by Salvador Elizondo and Víctor Pozanco), and three German (by Harald Beck, Friedhelm Rathjen, and Dieter Stündel).³

II

Dividing the sentence into its six component phrases, we may compare in some detail what each of our translators has made of each phrase in turn and track the ways in which the Joycean text is cumulatively transformed in the process of its multilingual reading.

[1] *riverrun*

Butor (French, 1948): cours de la rivière

du Bouchet (French, 1962): courrive

Lavergne (French, 1982): erre revie

Wilcock (Italian, 1961): corso del fiume

Burgess (Italian, 1975): filafiume

Schenoni (Italian [1978]): fiume che scorre

Schenoni (Italian, 1982): fluidofiume

Campos/Campos (Portuguese, 1962): riocorrente

Elizondo (Spanish, 1992): riocorrido

Pozanco (Spanish, 1993): río que discurre

Beck (German [1989]): flußlauf

Rathjen (German [1989]): Flußgefleße

Stündel (German, 1993): Flußflaufs

The renderings fall into several groups, which we may consider in order of increasing complexity. Butor and Wilcock, both aiming at novice readers of the *Wake*, thus limit themselves to the basic denotative meaning, expressed in a grammatically correct target-language phrase, in French 'cours de la rivière,' in Italian 'corso del fiume,' both literally 'course of the river.' Schenoni's earlier 'fiume che scorre' ('river that runs') makes a similar semantic choice but employs a relative clause, as does Pozanco's Spanish equivalent 'río que discurre.' Campos and Elizondo succeed in restricting themselves to a single word, respectively 'riocorrente' ('riverrunning') and 'riocorrido,' the former in addition hinting at the river (*rio*) as perennially recurrent (*reocorrente*), the latter conflating the river and its course (*recorrido*). Several versions succeed both in using a single word and in retaining the alliteration: thus Burgess's 'filafiume,' the later Schenoni's 'fluidofiume' (both approximately 'flowriver'), and all three of the German translators – Beck's 'flußlauf,' a literal 'riverrun' incorporating the suggestion of a reverse alliteration, Rathjen's 'Flußgefleße,' literally 'riverflowings,'

and Stündel's 'Flußflaufs,' where 'lauf' ('run') is at once swallowed up by and imposed upon a repeated 'Fluß' ('river').

Two versions, both French, ignore the alliteration and attempt quite different solutions. Du Bouchet's one-word 'courrive' transforms 'riverrun' into something closer to 'runriver,' but only by conflating the river and its restraining banks – English *river* and French *rivière* both deriving from the Latin *ripa* 'riverbank,' whence also French *rive* 'bank.' Lavergne's version, the most daring, portrays the slow drift (*erre*, 'momentum') of a 'rivi-ère' recomposed into 'erre revie,' where 'erre' also invokes *errer* ('to rove, wander, stray'), and 'revie' evokes a life (*vie*) to be relived (*re-vie*), reseen (*revue*), dreamed (*rêvée*), redreamed (*rerêvée*).

Even the first word of Joyce's text introduces its reader to one of the fundamental principles of *Finnegans Wake*: the infinite malleability of language. The possibilities afforded by different languages for translating the two elements of the neologism 'riverrun' are accordingly of immediate interest here. In the case of 'river,' du Bouchet's French makes imaginative use of the etymological link between *rive* and *rivière*, while neither the Italian *fiume* nor the Spanish or Portuguese *rio* proves particularly productive of new meanings. Rathjen is able to make good use of the link between German *Fluß* ('river') and *fließen* ('to flow'). As regards 'run,' German *Lauf*, from *laufen* ('to run'), shows only moderate potential, but etymology happily enables our French translators to use *cours* and *courir*, the Italians *corso* and *scorrere*, the Portuguese and Spanish *corrente*, *recorrido*, and *discurrir*, all of them derived from the Latin verb *currere* or its noun *cursus*, each denoting both running and flowing. The Spanish verb *discurrir*, employed by Pozanco, has a particularly apposite range of connotations, including not only flowing, but also meditating, pondering, reflecting, discoursing, speaking, all of them perfectly suited to the Anna Livia we will encounter throughout the *Wake*.

[2] *past Eve and Adam's*

Butor (French, 1948): dépassé celui d'Ève et d'Adam

du Bouchet (French, 1962): passé notre Adame

Lavergne (French, 1982): pass'Evant notre Adame

Wilcock (Italian, 1961): oltre Adamo ed Eva

Burgess (Italian, 1975): dopo da Eva ed Adamo

Schenoni (Italian [1978]): passato Eva ed Adamo

Schenoni (Italian, 1982): passato Eva ed Adamo

Campos/Campos (Portuguese, 1962): depois de Eva e Adão

Elizondo (Spanish, 1992): más allá de la de Eva y Adán

Pozanco (Spanish, 1993): más allá de Adam and Eve

Beck (German [1989]): vorbei an Ev' und Adams

Rathjen (German [1989]): schleunigst Ev' und Adam passiert

Stündel (German, 1993): vorbei an Adam und Eva

'Past Eve and Adam's' already immerses the reader in the swirl of blurring identities and meanings that will pervade the entire *Wake*. The phrase resonates in at least three major ways: first, as already mentioned, it recalls the Garden of Eden, Original Sin, and Paradise Lost; second, it is a reversal of a familiarly gendered cultural formula, 'Adam and Eve'; and third, it is more specifically a reversal also of the name 'Adam and Eve's,' a popular nickname of the church of St Francis of Assisi on Merchant's Quay – a church celebrated in Dublin folklore in that it was once a clandestine place of worship accessible only through a pub called Adam and Eve's.

Only Butor emphasizes the biblical implication, intimating, if rather obscurely, that the meaning of the river and its course is in some sense more important than that of the biblical myth of origin. The gendered implication is of interest to at least three of the translators. While the textually deviant relationship of our first parents is respected by most of our translators, Wilcock, Pozanco, and Stündel all reverse the textual reversal to a more conservatively familiar Adam and Eve. The geographical implication is primary to all of the translators except Butor, but it too is not without its ambiguities, for the innocuous-looking preposition 'past' also emerges as ambiguous in this company, involving a play with presence and absence, a river *going* past or a river *gone* past. Beck and Stündel both stress the river's presence, passing rather than gone past the church on its bank; all other versions except Butor's focus on the river's passage *beyond* the church. Rathjen's river meanwhile emerges as very different from Lavergne's: unlike the slow drift of Lavergne's lazy river, Rathjen's now proves to be rushing past, as demonstrated by the superlative 'schleunigst' ('very rapidly, at great speed').

The two most interesting readings, however, are once again those of du Bouchet and Lavergne, each of whom pushes the play of identities well beyond that reached by Joyce's English text at this point. Du Bouchet's version thus appears at first to have abandoned Eve altogether, but we eventually find her not only hidden in the opening 'courrive' but also amalgamated with her Adam, who, as 'notre Adame' is also 'Notre Dame,' male shading into female as the Liffey fades into the Seine and Dublin into Paris. Lavergne achieves a similar blurring of borders and identities. Though his errant river's Irishness is evoked by his opening 'erre' – which is, of course, also *Éire*, Ireland – he also provides it with the necessary textual permit (*passavant*) with which it passes in front of (*passé devant*) the French 'notre Adame' again, once again Eving our Adam (*Evant notre Adame*). In the context of an opening sentence that negotiates as an immediate item of the textual agenda the distance and the difference between the river that is Eve/ALP and the land that is Adam/HCE, du Bouchet's and Lavergne's renderings, in other words, clearly succeed in *extending* the Joycean text, and clearly resonate well beyond the microtextual confines of this initial phrase.

[3] *from swerve of shore to bend of bay*

Butor (French, 1948): de déviation de rivage en courbe de baie

du Bouchet (French, 1962): des courbes de la côte aux bras de la baie

Lavergne (French, 1982): d'erre rive en rêvière

Wilcock (Italian, 1961): dallo scarto della riva alla piega della baia

Burgess (Italian, 1975): da giro di riva a curva di baia

Schenoni (Italian [1978]): da baia sinuosa a costa frastagliata

Schenoni (Italian, 1982): da spiaggia sinuosa a baia biancheggiante

Campos/Campos (Portuguese, 1962): do desvio da praia à dobra da baía

Elizondo (Spanish, 1992): de desvío de costa a encombadura de bahía

Pozanco (Spanish, 1993): desde el recodo de la orilla a la ensenada de la bahía

Beck (German [1989]): vom küstenknick zum bug der bucht

Rathjen (German [1989]): vom Strandgestreun zum Buchtgebeug

Stündel (German, 1993): von KüstenKurven zur BuchtBiegung

The basic meaning of the phrase is relatively unambiguous: the river flows from the shore into the bay. Taking up the rhythm and the alliteration of the opening 'riverrun' – reproduced, incidentally, by only five of the thirteen translators – the locution 'from swerve of shore to bend of bay' nonetheless plays intriguingly with the reader's sense of sameness and difference. On an initial reading, most readers will probably see the 'swerve of shore' and the 'bend of bay' as two distinct locations, from which and to which the river flows. The 'swerve' of the shore, however, both defines and is defined by the 'bend' of the bay. While the movement from shore to bay is real, in other words, there is no movement from 'swerve' to 'bend,' for these are merely two names for the same line of demarcation, variably readable as edge of shore or edge of bay. Burgess's translation echoes this relationship: his 'giro' and 'curva' are quite neutral in their context, simply 'turn' and 'curve' respectively, but the phrasing 'da giro di riva a curva di baia,' through the linking final syllable of 'riva' and 'curva,' adroitly hints at identity in difference. Campos achieves a similar effect by different means, translating 'bend of bay' as '*dobra da baia*,' where '*dobra*' not only means 'fold' or 'turn' but is also closely related to *dobre* ('double') and *dobradura* ('doubling'), thus likewise suggesting the identity rather than the opposition of 'swerve' and 'bend.'

We notice that Campos translates 'swerve' as '*desvio*,' however, a term much less neutral in its etymological resonances than Burgess's 'giro.' It literally means a going off the road, an unplanned diversion or deviation, and here Campos's formulation can also be read as suggesting the opposition of this uncontrolled waywardness and the more restrained curve of the bay. He is by no means alone in this reading. For most of the translations, indeed, it is the relationship of difference rather than identity between the two terms 'swerve' and 'bend' that rather surprisingly emerges as the most significant issue. The English text arguably offers only minimal inducement to see a productive tension between the two terms: 'swerve' functions primarily as a variant of 'curve,' suggested by the alliteration with 'shore' as 'bend' is by 'bay.' The tension, however, between 'swerve' as potentially indicating lack

of control (as in 'swerving wildly') and 'bend' as potentially implying the imposition of control (as in 'bending something to one's purposes'), which is no more than a theoretical possibility in the English text, is interestingly developed in several of the translations. For Butor, the coastal swerve thus becomes a 'déviation,' a diversion or departure from a regulated norm, brought back under control by the 'courbe' or 'curve' of the bay. Wilcock similarly suggests a 'scarto,' an unplanned swerve restrained by the 'piega' ('turn, fold') of the bay. Elizondo has a coastal 'desvío' ('deviation') curved back into shape by an 'encombadura' ('curve, bend'). Pozanco's 'recodo' is a 'twist,' a 'sudden turn' that is restored to rest in the 'ensenada' ('cove, enclosure') of the bay. Beck's 'küstenknick' suggests a similarly abrupt coastal distortion rather than a gradual change, while Rathjen's 'Strandgestreun' suggests an undisciplined 'scattering of beach,' both brought under control by the restraining curvature of the bay (Beck's 'bug der bucht,' Rathjen's 'Buchtgebeug,' all three of these nouns – *Bug*, *Bucht*, *Gebeug* – deriving from *biegen*, 'to bend'). Lavergne, finally, ignores shore and bay alike, choosing to focus instead on a parallel relationship: that of the river meandering both physically ('erre rive' or 'wanderriver') and mentally ('rêvière' or 'dreamriver'), between undisciplined drift and disciplined containment, its wanderings defined by its restraining banks.

The underlying element of personification in all this is apparent: discipline versus waywardness, maturity versus youth, perhaps even parent and child. This note is struck most clearly by du Bouchet, who echoes the *cour-* of his opening *courrive* in the pluralized and overtly sexualized 'courbes' ('curves') of the coast, melting into and becoming one with the 'bras' ('arms') of the bay. A similar tone is struck by Stündel's 'KüstenKurven' ('coast-curves'), even if less overtly carried through by his 'BuchtBiegung' ('bay-bend'). A comparison of Schenoni's two translations, both revealing distinctly sexual overtones, is particularly interesting in this context. In the earlier version he contrasts the smoothness of a 'baia sinuosa' ('curving bay') and the roughness of a 'costa frastigliata,' the 'swerve of shore' exaggerated into a geographically quite untenably 'jagged coast.' In the later version, the roles are entirely reversed, implied gender and all: the adjective 'sinuosa' ('curving, sinuous') is now transferred from the bay to a coast that is no longer romantically rugged but rather a peacefully curvaceous 'spiaggia' ('strand, beach'), while the bay is now portrayed as 'biancheggiante' (literally 'whitening'), an intriguingly ambiguous term that not only suggests the white crests of the waves but also connotes both 'shining

brightly' and 'going grey,' evocatively refiguring the bay by implication both as youthful lover and as aging father to the embraced and embracing coast.

[4] *brings us*

Butor (French, 1948): nous reporte

du Bouchet (French, 1962): nous rame

Lavergne (French, 1982): nous recourante

Wilcock (Italian, 1961): ci riporta

Burgess (Italian, 1975): ci riconduci

Schenoni (Italian [1978]): ci porta

Schenoni (Italian, 1982): ci conduce

Campos/Campos (Portuguese, 1962): devolve-nos

Elizondo (Spanish, 1992): trayéndonos

Pozanco (Spanish, 1993): nos trae

Beck (German [1989]): bringt uns

Rathjen (German [1989]): führt uns

Stündel (German, 1993): führt uns

The phrase 'brings us' is the least ambiguous one in the English text, but again the translations allow for some interesting semantic developments. Six of the thirteen versions use terms that indeed mean 'bring,' but five of them suggest in addition being 'carried' or 'borne,' as on a river – thus Butor's 'nous reporte,' the earlier Schenoni's 'ci porta,' Wilcock's 'ci riporta,' Pozanco's 'nos trae,' and Elizondo's 'trayéndonos.' Four versions suggest being 'led' or 'conducted' instead of carried – thus Burgess ('ci riconduci'), the later Schenoni ('ci conduce'), and both Rathjen and Stündel ('führt uns'). Campos, with 'devolve-nos,' has us 'returned,' while for Lavergne the river more flamboyantly 'nous recourante,' sweeps us back on its current (*courant*) to the strains of a popular seventeenth-century French dance, the *courante*. Du Bouchet, finally, visualizes the situation both more concretely and in different terms: we are quite specifically passengers in a boat on the river, who

are not just 'brought' back but rather rowed (*ramer*, 'to row'), not without difficulty (*ramer*, 'to strain'), and by means of a *rame*, which, as a noun, is not only an 'oar' but also a 'ream' of the paper on which *Finnegans Wake* is written.

[5] *by a commodius vicus of recirculation*

Butor (French, 1948): par un *commodius vicus* de recirculation

du Bouchet (French, 1962): par commode vicus de recirculation

Lavergne (French, 1982): via Vico par chaise percée de recirculation

Wilcock (Italian, 1961): lungo un comodo vico di ricircolazione

Burgess (Italian, 1975): per un vico giambattistamente comodo di ricircolazione

Schenoni (Italian [1978]): per mezzo di un più comodo vico di ricircolo

Schenoni (Italian, 1982): con un più commodus vicus di ricircolo

Campos/Campos (Portuguese, 1962): por um cômodo vicus de recirculação

Elizondo (Spanish, 1992): por un cómodo vículo de recirculación

Pozanco (Spanish, 1993): por un comodius vicus de circumvalación

Beck (German [1989]): auf kommodem vicus zirkel

Rathjen (German [1989]): im commundiösen Wickelwirken des Rezirkulierens

Stündel (German, 1993): durch einen kommodien Ouikuß der Rezierkuhlation

One of the most immediately challenging of the phrases in the English text, this one achieves relatively little connotative expansion at the hands of its various translators, largely because of its Latinate diction. Latin *vicus* originally meant 'village,' then came to mean 'street' or 'route'; the overt surface meaning of the phrase is thus 'by a commodious, or all-encompassing, process of recirculation.' The most immediately obvious keyword here is 'recirculation,' and it reappears with only

very slight variations in almost every translation. Exceptions include Beck, who refigures it as a vicious 'zirkel' ('circle'), and Pozanco, who rejects the easy solution of 'recirculación' (as used by Elizondo) in favour of the initially surprising 'circumvalación,' which nonetheless also includes among its Spanish meanings that of 'encirclement.'

'Vicus,' qualifying this process of recirculation as Viconian, likewise appears largely unchanged in most of the translations, whether as an unchanged Latin 'vicus' or as an Italian 'vico' or 'vìcolo,' both of the latter terms still meaning 'lane, alley.' Embellished variations include Rathjen's 'Wickelwirken,' literally a 'process of enfolding,' and Stündel's 'Ouikuß,' literally a Franco-German 'yes-kiss,' sexualizing the process of recirculation à la Molly Bloom. Burgess makes sure that his readers will not miss the reference to Giambattista Vico by making his 'vico' not just 'comodo' but 'giambattistamente comodo.'

'Commodius' likewise fits relatively easily into both the Romance languages and German. Except for Lavergne, all the translators can be read (if we so choose) as also hinting at the presence of the emperor Commodus. Stündel hints in addition at an element of comedy (German *Komödie*), Rathjen at the universality of the process (German *kommun* 'common,' Latin *mundus* 'world'). Lavergne, for his part, not only jettisons the emperor but irreverently moves from the anterior to the posterior in concentrating instead on the commode in 'commodius,' propelling us into an earthy process of watery recirculation courtesy of the 'chaise percée,' the toilet seat as site per se of *éternel retour*.

[6] back to Howth Castle and Environs

Butor (French, 1948): jusq'au château d'Howth et ses environs

du Bouchet (French, 1962): vers Howth, Château et Environs

Lavergne (French, 1982): vers Howth Castle et Environs

Wilcock (Italian, 1961): al castello di Howth e dintorni

Burgess (Italian, 1975): al Chestello di Howth e dintorni

Schenoni (Italian [1978]): di nuovo a Howth Castle ed Environs

Schenoni (Italian, 1982): di nuovo a Howth Castle Edintorni

Campos/Campos (Portuguese, 1962): de volta a Howth Castle
Ecercanias

Elizondo (Spanish, 1992): otra vuelta a Howth Castillo y Enderredores

Pozanco (Spanish, 1993): de vuelta al castillo de Howth y Environs

Beck (German [1989]): wieder zurück zu Howth Castells Engrer umgebung

Rathjen (German [1989]): zurück zur Burg von Howth con Entourage

Stündel (German, 1993): zurück nach Haus Castell und Emcebung

As the sentence begins with ALP, so it ends with HCE, and the main task for all our translators in this phrase is to achieve the necessary initials of 'Howth Castle and Environs,' even if not necessarily in that order. All three French translators seize gratefully on the fact that 'environs' is originally a borrowing from French in reaching this end, and both the earlier Schenoni and Pozanco also use the term in Italian and Spanish respectively. Wilcock achieves his goal rather minimally with 'al castello di Howth e dintorni,' while Burgess improves on the same formula by replacing 'castello' with 'chestello,' thus economically achieving a double CHE. Campos and Elizondo share a different strategy, combining 'e cercanias' and 'en derredores' respectively, both meaning 'and environs.' Beck and Stündel both play on a destabilization of the German 'Umgebung' ('surroundings'): Beck subverting standard orthographical usage by capitalizing the adjective 'engrer' ('nearer') while leaving the noun 'Umgebung' uncapitalized; Stündel's 'Emcebung' humorously implicating the solidity of the 'Umgebung' in the realms of Einsteinian relativity ($E = mc^2$).

Three translations cannot resist carrying out renovations to HCE's castle. Stündel builds a German 'Haus' on the foundations of a mispronounced 'houthe' for Howth, perhaps on the assumption that an Irishman's house is his castle; Rathjen's German adjusts the geographical 'environs' to a personal 'Entourage,' thus adding a French tower (*tour*) to his Irish castle; and Pozanco's 'circumvalación,' carrying forward from the previous phrase, does double duty as not only 'encirclement' but also 'circumvallation, surrounding by a wall.' One location notoriously surrounded by a wall was the biblical Garden of Eden, which brings us to the single term that most significantly extends the Joycean text in this final phrase. The later Schenoni, like Wilcock and Burgess, translates 'and environs' as 'e dintorni' but achieves a disprop-

portionately more successful result in simply combining the two words in his 'Edintorni,' a happy coinage that splendidly evokes the Garden of Eden – and thus Eve and Adam once again, standing in at the very last moment as avatars respectively of ALP and HCE.

III

Finally, there is the third of our opening questions, namely, what significant macrotextual effects may be said to emerge from a comparative transtextual reading of the available translations and their original, the whole ensemble seen as constituting one single multivoiced text, fourteen enunciations of a single sentence at once the same and completely different in each enunciation. It would initially seem reasonable to evaluate our findings into three broad categories: first, false notes, misreadings partially or completely out of tune with our overall (if still provisional) understanding of the text as a whole; second, interesting but idiosyncratic readings, drawing our attention to something we might otherwise not have seen, but of whose overall textual validity we may remain unconvinced; and third, readings that clearly are valid and fruitful textual extensions rather than misreadings or idiosyncratic readings, revealing aspects of the Joycean text that were occluded (or absent) even in the original. We will restrict ourselves to a few symptomatic examples of each category (referring in square brackets for brevity's sake to the individual phrases already examined).

Among the false notes, one would arguably choose to include Stündel's tendency to pun when possible rather than when necessary: 'Ouikuß' for 'vicus' [5], 'Haus' for 'Howth' [6], or 'Rezierkuhlation' [5], which imports the entirely irrelevant German 'Zier' ('ornament') and 'Kuh' ('cow') into the German *Rezirkulation*. Clearly, the issue here is textual relevance, and our sense of that relevance is the criterion by which we would classify Stündel's 'Rezierkuhlation' as a false note, while applauding Lavergne's distortion of 'rivière' into 'erre revie.' At the same time, of course, a reader who read *Finnegans Wake* only in Stündel's translation would have no way of knowing (yet) whether *Zier* and *Kuh* are false notes or not – and, obviously, one reader's sense of textual relevance will not necessarily be another's.

Among interesting but idiosyncratic readings, seizing our attention for their ingenuity but perhaps not necessarily convincing us of their entire validity, one might want to include du Bouchet's translation of 'brings us' by 'nous rame' [4], Lavergne's humorously scatological read-

ing of 'commodius' [5], and Stündel's 'Emcebung' [6]. Each of these judgments is again immediately contestable, however, for an idiosyncratic reading is by no means ipso facto a misreading.

Finally, one can point to several examples of readings that clearly extend the implications of the original text and reveal aspects of its functioning that were obscured in that original. These would certainly include du Bouchet's identification of Eve and ALP in translating 'riverrun' by 'courrive' [1]; the blurring of Adam and Eve's and Notre Dame, Liffey and Seine, Dublin and Paris, in both du Bouchet's and Lavergne's 'notre Adame' [2]; Pozanco's 'circumvalación' [5], conflating historical 'encirclement' by Viconian recirculation and the architectural encirclement of Howth Castle by its walls; and Schenoni's 'Edintorni' [6], conflating Howth and Eden.

Perhaps the most impressive example of such textual expansion, however, is the transtextual group treatment of 'from swerve of shore to bend of bay' [3], which, as we have seen, very considerably extends the context of reference of this phrase in a manner that is entirely congruous with our overall understanding of Joyce's text. The difference between this example and those cited in the previous paragraph is important. Such examples as du Bouchet's 'notre Adame' [2] or Schenoni's 'Edintorni' [6] acquire their force from a direct comparison of the individual translation with the original text; the group treatment of 'from swerve of shore to bend of bay' acquires its force from comparisons of the translations among themselves.

Applying this procedure to other examples can produce interesting results – including the revelation of our three-term evaluative schema as a very blunt instrument for *macrotextual* purposes in the case of a text as irrepressibly polysemous as *Finnegans Wake*. Thus Rathjen's having the Liffey rush past in spate, 'schleunigst' [2], might initially seem to be just a misreading, contrary to extratextual geographical fact (if we choose to consider that relevant); taken in conjunction with the dreamy laziness of Lavergne's 'rêvière' [3], however, it appropriately reminds us that we are dealing in Joyce's text not just with one geographically identifiable river but with a representative of all rivers. Schenoni's change from 'da baia sinuosa a costa frastagliata' in his earlier translation to 'da spiaggia sinuosa a baia biancheggiante' in the later version [3] is on one level no more than a translator's emendation of his own work, the latter decision necessarily superseding and replacing the former; reading the two versions as transtextual variants of the *same* text serves to emphasize the pervasive textual vacillation throughout

the *Wake* between male and female, young and old, here and there, then and now. The several reversals, finally, of 'Eve and Adam's' [2] to the more accustomed formulation might once again, taken in isolation, seem to be either careless misreadings or misguided would-be corrections; taken instead as dissenting voices in a larger transtextual group discourse, they forcefully underscore the gendered implications of the phrase. The same logic, indeed, might lead us to conclude that in the special case of *Finnegans Wake* even blatant individual mistranslations have some claim to macrotextual toleration, as part of the noise in which Joyce's final text, before any attempt at translation, is already so rich.

10

Annalivian Plurabilities

O

tell me all about

Anna Livia! I want to hear all

about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went futt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your talktapes. And don't butt me – hike! – when you bend. Or whatever it was they threed to make out he thried to two in the Fiendish park.

(FW 196.01–12)

A particularly intriguing aspect of comparing translations of *Anna Livia Plurabelle* is the fact that Joyce himself was significantly involved in at least two of them – each of which, as we have seen in earlier chapters, now has two different versions. The primary French version is the *Nouvelle Revue Française* translation published in 1931 (Beckett/Joyce 1931), but the preliminary version of this, prepared by Alfred Péron and Samuel Beckett in 1930 though not published until 1985 (Péron/Beckett 1985), is also available for comparison. The primary Italian version is now agreed to be the translation prepared by Joyce and Nino Frank in 1938 but not published until 1979 (Joyce/Frank 1979), likewise inviting comparison with the revised version of that translation by Ettore Settanni, published in 1940 (Joyce/Settanni 1940). Joyce also seems to have given at least his general stamp of approval to the German version of Georg Goyert, completed in 1933, partially published in 1946, and first published in full only in 1970 (Goyert 1946, 1970).¹

A primary focus of interest for students of Joyce in translation has been that Joyce, especially in the Italian version, but also to some degree in the French, emerged as being much less interested in producing a translation 'faithful' to the original than in providing, as one scholar phrases it, 'a similarity of reading experience even at the expense of semantic equivalence' (Bosinelli 1998b: 195). Convincingly argued claims have therefore been made that the Italian and (if perhaps to a lesser extent) the French renditions should more properly be regarded as autonomous parallel texts, as re-creations rather than as translations in any traditional sense.² In the brief passage we examine we shall be able, for reasons of space, to look at only one or two examples of Joyce's deliberate departures (especially in Italian, but also in French) from his original text, and these will be duly discussed in their place. The details of Joyce's practice as translator per se, however, are not our primary concern here, but rather the comparison of Joyce's versions as translator with those of other translators in the production of a transtextual *Anna Livia Plurabelle* as represented by these few opening sentences.³

Anna Livia Plurabelle, Joyce wrote to Harriet Shaw Weaver on 7 March 1924, 'is a chattering dialogue across the river by two washerwomen who as night falls become a tree and a stone. The river is named Anna Liffey' (L 1: 213). The river is thus also ALP, and the washerwomen (who will eventually emerge also as aspects of ALP herself, the river talking to itself) are discussing her affairs (in all senses of the word) as well as washing her dirty linen (in all senses of the word). Her consort HCE, never far away, and at least equally productive of dirty linen, enters the washerwomen's eager dialogue within the first few lines as the 'old chap,' his identity discreetly concealed as a disguised 'old cheb' and 'inadvertently' revealed by the first three letters of the distorted version, CHE standing in (as on many other occasions) for HCE. To the extent that one can (or should) identify narrative lines, the episode is (also) concerned with some indeterminate act of real or imagined wrongdoing on HCE's part in the Phoenix Park. ALP's centrality is already reflected in the typographical delta formed by the opening lines of the chapter: her symbol throughout *Finnegans Wake* is the Greek delta, representing the female genitalia as well as a river-mouth (and much else). It is typical of the pervasive blurring of identities in *Finnegans Wake*, including (or even especially) the identities of ALP and HCE, that if the text of *Anna Livia Plurabelle* begins with the river's delta, the remainder of the text would thus 'logically' have to represent the open sea – and thus be representative of HCE rather than ALP.⁴ The two

washerwomen on their opposing banks will likewise blur towards the end of the episode, as night falls, not only into aspects of ALP herself, but also into tree and stone (emanations of ALP *and* HCE respectively), and even into Shem and Shaun, the twin sons of ALP and HCE, the warring products of their union.

[1] *O / tell me all about / Anna Livia! I want to hear all / about Anna Livia.*

Péron/Beckett (French [1930]): Ô dis-moi tout d'Anna Livia! Je veux tout savoir d'Anna Livia.

Beckett/Joyce (French, 1931): O, dis-moi tout d'Anna Livia! Je veux tout savoir d'Anna Livia!

Joyce/Frank (Italian [1938]): Raccontami di Anna Livia. Tutto sapere vo' di Anna Livia.

Joyce/Settanni (Italian 1940): Raccontami di Anna Livia. Tutto vo' sapere di Anna Livia.

Goyert (German, 1946): Oh! Erzähle mir alles über Anna Livia! Alles will ich von Anna Livia wissen!

Butor (French, 1948): O / Dites-moi tout à propos / d'Anna Livia! Je veux tout entendre / à propos d'Anna Livia.

Wilcock (Italian, 1961): Oh / raccontami tutto di / Anna Livia!
Voglio sapere tutto / di Anna Livia.

Campos/Campos (Portuguese, 1962): Ah / fala-me de / Ana Lívia!
Quero ouvir tudo / sobre Ana Lívia.

Hildesheimer (German, 1969): O / sag mir alles von / Anna Livia!
Ich muß alles hören / von Anna Livia.

Wollschläger (German, 1970): O / erzähl mir alles von / Anna Livia!
Ich will alles hören / von Anna Livia.

Lavergne (French, 1982): O / Tellus, dis-moi tout sur / Anna Livia!
Je veux tout savoir d'Anna Livia! /

García Tortosa (Spanish, 1992): O / dímelo to de / Anna Livia!
Quiero oirlo to / de Anna Livia.

Pozanco (Spanish, 1993): ¡OH, / cuéntamelo todo [sic] / Anna Livia!
Quiero saberlo todo / de Anna Livia.

Stündel (German, 1993): Eau / sag mir alles über / Anna Livia! Ich
will alles über / Anna Livia wissen.

Schenoni (Italian, 1996): O / dimmi tutto di / Anna Livia! Voglio
sentire tutto / di Anna Livia.

The multilingual multiplication of our translated washerwomen's voices is particularly appropriate in this context, eager as they are to tell and to be told 'all about' Anna Livia. 'O' is both French *eau* ('water') and Greek omega, both associated with ALP (as with Molly Bloom). The name *Anna Livia* appears on old maps, a corruption of the Latin *Amnis Livia* (River Liffey) but evocative also of the Irish *Abha na Life* (River Liffey), which in turn, and invitingly, looks as if it should be referring to the Heraclitean 'river of life.' (Etymologically, at least, it is doing nothing of the sort, *Life*, pronounced approximately as 'Liffey,' being an entirely unrelated place name – but only if one accepts that *Finnegans Wake* allows for the concept of unrelatedness.) The delta shape, suggesting a river-mouth, was restricted to two lines ('O / tell me all about') in the 1928 and 1930 editions; the third line was introduced only in 1939. With the exception of Lavergne, all our translators who worked with the 1939 version of the text retain the three-line structure. Those who worked with the 1928 or 1930 text, however – including Joyce himself – uniformly ignore the introductory delta altogether.

Stündel's 'Eau' has been criticized (Drews 1993: 153; 1998: 430) as reductive, which it is, but it also underlines one particular dimension: the water itself is invited to tell all about Anna Livia, reminding us that the two washerwomen are also a dual manifestation of ALP and that the entire episode is therefore also (and reminiscent of Molly Bloom) an implied soliloquy. We may note that Pozanco's perhaps inadvertent omission of the preposition *de* ('about') in his second line temporarily achieves exactly the same effect. Campos's Portuguese version opts for the assonance of 'ah' rather than 'O,' thus losing the water reference, but transtextually emphasizing that ALP is both alpha *and* omega. Joyce's English is obviously at pains to place the opening 'O' exactly; it is therefore all the more noticeable that in Italian Joyce/Frank/Settanni simply omits it altogether, opting instead for the more urgent rhythm of an unadorned 'Raccontami di Anna Livia' ('Tell me about Anna Livia').⁵ García Tortosa's Spanish achieves a similar sense of urgency with 'díme lo to,' where 'to' is both a common abbreviation for *todo* ('all') and an urgent interjection meaning 'come on!' (García Tortosa 1998: 209). Campos, we notice, opts for a much less urgent 'fala-me de Ana Livia'

(‘speak to me of Anna Livia’). There is a division, indeed, between those voices who ask to be ‘spoken’ to and those who ask to be ‘told’ about Anna Livia: the former are in the majority (and include Beckett/Joyce), the latter, asking more urgently and more specifically for a narrative account, for the story of what happened, include Joyce/Frank, and also Goyert, Wilcock, Wollschläger, and Pozanco. Similarly, there is certainly a difference between ‘hearing’ everything (as in Joyce’s English) and ‘knowing’ everything about Anna Livia. The difference is ignored, however, by nine of the fifteen translators, including specifically by Joyce’s own versions.

These lines, as we notice, are in plain English, not ‘Wakean.’ With three exceptions, all our translators (including the French and Italian Joyces) likewise translate without Wakean distortions or embellishment. The exceptions are Stündel’s ‘Eau,’ as already discussed; Lavergne’s ‘O Tellus, dis-moi tout sur Anna Livia,’ invoking the earth-mother Gea Tellus in mock-epic style to ‘tell us’ all about her affairs as Anna Livia, the river of rivers; and Campos’s naturalization of ‘Anna’ to a more Portuguese if equally palindromic ‘Ana,’ succinctly conflating Turkish *ana* (‘mother’) and the Irish mother-goddess Ana, tutelary deity, under an alternative form of her name, of the mythological Tuatha Dé Danann, the ‘people of the goddess Dana’ (O Hehir 1965: 164).

[2] *Well, you know Anna Livia? Yes, of course, we all know Anna Livia.*

Péron/Beckett (French [1930]): Eh bien, tu connais Anna Livia?
Évidemment, tout le monde connaît Anna Livia.

Beckett/Joyce (French, 1931): Eh bien! tu connais Anna Livia? Bien sûr tout le monde connaît Anna Livia.

Joyce/Frank (Italian [1938]): Beh, conosci Anna Livia? Altro che, conosciamo tutte Anna Livia!

Joyce/Settanni (1940): Beh, la conosci Anna Livia? Altro che, conosciamo tutte Anna Livia!

Goyert (German, 1946): Du kennst doch Anna Livia? Aber natürlich, wir alle kennen Anna Livia.

Butor (French, 1948): Bien vous connaissez Anna Livia? Oui bien sûr nous connaissons tous Anna Livia.

Wilcock (Italian, 1961): Dunque, conosci Anna Livia? Ma sí, certo, noi tutte conosciamo Anna Livia.

Campos/Campos (Portuguese, 1962): Bem, você conhece Ana Livia?
Mas claro, todo mundo.

Hildesheimer (German, 1969): Na, ihr kennt Anna Livia? Aber ja,
wir alle kennen Anna Livia.

Wollschläger (German, 1970): Ach, du kennst Anna Livia? Ja doch,
klar, wir alle kennen Anna Livia.

Lavergne (French, 1982): Mais connais tu Anna Livia? Oui, bien sûr,
nous connaissons tous, Anna Livia.

García Tortosa (Spanish, 1992): Bueno, conoces a Anna Livia? Sí,
claro, tol mundo conoce a Anna Livia.

Pozanco (Spanish, 1993): Porque sabéis quién es Anna Livia, ¿no?
Claro que sí; todos sabemos quién es Anna Livia.

Stündel (German, 1993): Also, kennt ihr Anna Livia? Ja freilich, wir
alle kennen Anna Livia.

Schenoni (Italian, 1996): Be', conosci Anna Livia? Sí, certo, Anna
Livia la conosciamo tutti.

Two further sentences in plain English follow in this segment, concluding the ritualized fourfold recurrence of the name Anna Livia, and again they remain similarly undistorted in their various translated forms. The question 'Well, you know Anna Livia?' might initially seem to be purely rhetorical in Joyce's original, serving merely to heighten narrative anticipation. It is duly left in this form by the majority of the translations. But of course we *don't* know Anna Livia, whose essence is her mutability and indefinability. Two or three of our translators therefore not inappropriately phrase the question as truly interrogative rather than rhetorical, Stündel's straightforward 'Also, kennt ihr Anna Livia?' ('So, do you know Anna Livia?') for example, or Pozanco's 'Porque sabéis quién es Anna Livia, ¿no?' ('For you do know who Anna Livia is, don't you?'). Pozanco's washerwomen are perhaps more distanced in their relationship to Anna Livia than most, for the second accordingly answers, 'Claro que sí; todos sabemos quién es Anna Livia' ('Yes, of course, we all know who Anna Livia is'). Knowing 'who Anna Livia is,' however, is not the same as knowing 'Anna Livia,' which is the washerwoman's response in all other translations.

And who exactly is 'we'? Joyce/Frank/Settanni and Wilcock, both writing in Italian, are the only ones to specify that 'we' is feminine: 'conosciamo tutte,' 'noi tutte conosciamo.' All others, including Beckett/

Joyce, are indeterminate as to whom the washerwoman speaks for. By the same token, transtextual uncertainties also already begin to emerge as to how many addressees are involved: most versions have an unambiguously singular addressee, as Joyce's original seems to call for, but three are equally unambiguously plural (Hildesheimer's and Stündel's German 'ihr,' Pozanco's Spanish 'sabéis'). Butor's French 'vous,' a form of address appropriate for either plural or a formal singular, is usefully ambivalent.

García Tortosa notes (1998: 209) that his Spanish 'tol mundo' is both a colloquial contraction for 'todo el mundo' ('everyone') and a gesture towards the Yiddish *tol* ('valley'), thus extending the water imagery by hinting at the world as a biblical valley of tears.

[3] *Tell me all. Tell me now. You'll die when you hear.*

Péron/Beckett (French [1930]): Dis-moi tout. Dis-moi vite. [*text omitted*]

Beckett/Joyce (French, 1931): Dis-moi tout, dis-moi vite. C'est à en crever!

Joyce/Frank (Italian [1938]): Dimmi tutto, e presto presto. Roba da chiodi!

Joyce/Settanni (Italian 1940): Dimmi tutto, e presto presto. Roba d'altro mondo!

Goyert (German, 1946): Erzähle mir alles, erzähl's mir sofort. Lachst dich kaputt, wenn du es hörst.

Butor (French, 1948): Dites-moi tout. Dites-moi maintenant. Vous allez mourir quand vous l'entendrez.

Wilcock (Italian, 1961): Dimmi tutto. Dimmi subito. Roba da non crederci, vedrai.

Campos/Campos (Portuguese, 1962): Fala-me tudo. Quero ouvir já. E de matar.

Hildesheimer (German, 1969): Sag mir alles. Sag es mir gleich. Du kugelst dich, wenn du's hörst.

Wollschläger (German, 1970): Erzähl mir alles. Erzähl's mir jetzt. Dich trifft der Schlag, wenn du's hörst.

Lavergne (French, 1982): Dis-moi tout. Dis-moi maintenant, c'est à mourir lorsque tu l'entendras.

García Tortosa (Spanish, 1992): Cuéntamelo to. Cuéntamelo ya. Te vas a morir cuando te enteres.

Pozanco (Spanish, 1993): Cuéntamelo todo; ahora mismo. Te va a dar algo cuando lo oigas.

Stündel (German, 1993): Sag mir alles. Sag's mir jetzt. Du stirbst vor Lachen, wenn du's hörst.

Schenoni (Italian, 1996): Dimmi tutto dimmel ora. Creperai quando sentirai.

Two further sentences in plain English repeat the opening 'tell me,' echoed by our translated washerwomen with varying degrees of multilingual urgency, but plain English now begins to give way to the more normal idiom of *Finnegans Wake*. 'You'll die when you hear,' a last introductory flourish for the narrative to follow, means no more in colloquial Irish usage than 'you'll be really amused, you'll die laughing.' Joyce's English does not mention laughter, however, and in the overall context of the *Wake's* circular patterning the phrase thus also evokes cycles of death and resurrection, whether the watery death of the river that dies as it flows into the sea towards a rainy rebirth or the fiery death and rebirth of the phoenix who will put in an appearance within a few lines in the park of the same name.

Seven of our fifteen translators thus render the phrase as primarily involving dying: Beckett/Joyce's 'c'est à en crever' and Lavergne's 'c'est à mourir' (roughly, in both cases, 'it will make you die'); Butor's 'vous allez mourir,' García Tortosa's 'te vas a morir,' and Schenoni's 'creperai' (in all three cases, 'you're going to die'); Campos's 'é de matar' ('it'll kill you'); and Wollschläger's 'dich trifft der Schlag' (literally, 'it'll give you a stroke'). Stündel blends dying and the laughter that causes it with 'du stirbst vor Lachen' ('you'll die of laughing'), and laughter ousts death altogether in Goyert's 'lachst dich kaputt' (roughly, 'you'll laugh yourself to bits') and Hildesheimer's 'du kugelst dich' (roughly, 'you'll be doubled up'). Joyce/Frank, Joyce/Settanni, and Wilcock omit any overt reference either to death or to laughter, Joyce/Frank with the idiomatic Italian ejaculation 'roba da chiodi' (literally 'the stuff of pains,' thus 'unbelievable, incredible'), Joyce/Settanni with 'roba d'altro mondo' ('unreal stuff'), Wilcock with 'roba da non crederci'

(‘unbelievable stuff’), all three versions Italianizing in passing the name of the Irish river Robe, to be found near the eastern boundary of that part of Connacht known as Joyce’s Country. Pozanco’s washerwoman observes merely that ‘te va a dar algo’ (roughly, ‘it will do something for you’). Péron/Beckett, meanwhile, adopts an even more understated solution, simply omitting the phrase altogether.

[4] *Well, you know, when the old cheb went futt and did what you know.*

Péron/Beckett (French [1930]): Alors, tu sais, quand le vieux gaillarda fit krach et fit ce que tu sais.

Beckett/Joyce (French, 1931): Alors, tu sais, quand le vieux gaillarda fit krach et fit ce que tu sais.

Joyce/Frank (Italian [1938]): Beh, sai quando il messercalzone andò in rovuma e fe’ ciò che fe’?

Joyce/Settanni (Italian 1940): Beh, sai allorché il messercalzone andò in rovuma e fe’ ciò che fe’?

Goyert (German, 1946): Na, du weißt doch, als der alte Holdrio hopps ging und tat, was du weißt.

Butor (French, 1948): Vous savez quand le vieux type devint futt et fit ce que vous savez.⁶

Wilcock (Italian, 1961): Dunque, sai, quando il vecchio perse la bussola e fece quel che sai.

Campos/Campos (Portuguese, 1962): Ora, você sabe, quando aquêl malandro fêz baque e fêz o que você sabe.

Hildesheimer (German, 1969): Na, du weißt, als der alte Kjärl fehltrat und tat, was du weißt.

Wollschläger (German, 1970): Also, du weißt doch, wie der alte Sack futtsch ging und tat, was du weißt.

Lavergne (French, 1982): Non tu sais lorsque le vieux, et crac, fit ce que tu sais.

García Tortosa (Spanish, 1992): Bueno, ya sabes lo del viejo calandrajo ganforro que hizo lo que sabes.

Pozanco (Spanish, 1993): Ya sabes, cuando el viejo anduvo riorriendo, se mojó e hizo lo que hizo.

Stündel (German, 1993): Also, du weist doch noch, als der alte
KNaabbe fotzging und das tat, was du weißt.

Schenoni (Italian, 1996): Be' sai quando il vecchio chebscalzone fece
foutsco e combinò quello che sai.

To go 'futt' variously suggests fizzling out like a damp firework, suffering a short circuit, blowing a fuse, going bust, losing it – some or all of which HCE here reportedly does, or might have done if given the chance, or perhaps just subconsciously wishes he could do (since the entire narrative of *Finnegans Wake* is also at least partially readable as HCE's own dream). What exactly his alleged failing was, or is, or might have been, however, is never unambiguously revealed, though there are strong suggestions at various points that voyeurism of some kind may (or might) at least have been involved, perhaps along the lines of Leopold Bloom's self-satisfying activities in 'Nausicaa.' Joyce's English sentence begins and ends with 'you know': the issue, in other words, is less that HCE did what he did (if he did) than that he 'did what you know,' which is 'you know what,' whatever it is you think you know – where 'you,' of course, includes the reader as well as the washerwomen. What we know can quickly become what he did, however: in Pozanco's Spanish, HCE 'hizo lo que hizo' ('did what he did'), just as in Joyce/Frank/Settanni's Italian, where he likewise 'fe' ciò che fe'' ('did what he did'). It may just be seeing things to discover HCE himself hidden in the formula 'fe' ciò che fe',' as well as in the change from Joyce/Frank's 'quando' ('when') to Joyce/Settanni's 'allorché' ('when').

HCE, as already noted, makes his entrance as an 'old cheb.' *Anna Livia Plurabelle* is celebrated for containing the (usually disguised) names of perhaps as many as 1,000 (or perhaps 1,001) rivers and assorted waterways. We have already encountered the Liffey and the Robe, both in Ireland, and may also have noticed the triple appearance of the Indian Tel. The Cheb, a river in what is now the Czech Republic (as in the 'old cheb'), and the Futa, in South America (as in 'went futt'), now also put in an appearance. The precise geographical location of these and other waterways is irrelevant, however, since their main role is to function as fluvial representatives and emanations of ALP, the river of all rivers. The Cheb thus does double duty, not only representing ALP, but also standing in for a concealed and perhaps voyeuristic HCE.

The said old cheb reveals himself transtextually as an old chap of many parts. For Péron/Beckett and Beckett/Joyce he is a 'gaillarda,' a 'dirty old man' who is apparently still a 'strapping character' (French

gaillard), doubtless with a taste for *gaillardises* ('dirty stories, dirty jokes'). Apart from that, perhaps he isn't entirely as bad as he is made out to be: Butor's 'le vieux type,' Wilcock's 'il vecchio,' Lavergne's 'le vieux,' Pozanco's 'el viejo,' Wollschläger's 'der alte Sack,' Stündel's 'der alte KNaabbe' are in all cases, linguistically at least, just a harmless 'old chap,' though Stündel's version manages to invoke the German river Naab as well. Perhaps he is even unjustly maligned: for Hildesheimer he is 'der alte Kjärl,' a possibly disreputable old fellow (German *Kerl*), but nonetheless revealing Scandinavian roots that may even suggest the inherited nobility of an earl (Norwegian *Jarl*). Less charitable opinions are also readily to hand, however. For Joyce/Frank/Settanni he is 'il messercalzone,' invoking both *calzoni* ('trousers') and *calzare* ('to try something on'), and thus suggesting something like 'Mister Trousers,' perhaps hinting at associated misdemeanours. For Goyert he is 'der alte Holdrio' ('the old rake'), for Campos 'aquêl malandro' ('that good-for-nothing'), for García Tortosa he is 'el viejo calandrajo ganforro' ('the ragged old rogue'). For Schenoni, he is 'il vecchio chebscalzone' (suggesting something like 'the old tramp'), having now kept his trousers but lost his shoes, by way of the adjective *scalzo* ('shoeless, discalced'). The Cheb also still flows in Schenoni's version, we note, and Goyert allows his old rake, that 'Holdrio,' to evoke also a Spanish *rio* ('river').

Whatever his real character, HCE goes transtextually 'futt' in a satisfying plurality of ways. The story for Goyert is that he 'hopps ging,' for Wollschläger that he 'futtisch ging'; he likewise 'fece foutsco' for Schenoni and 'devint futt' for Butor, behaving in all cases, that is to say, just as indeterminately as in Joyce's original, though the implication in Butor (clearer in the French text than the English) that he may either have gone a bit crazy (French *fou*) or else been involved in some sexual misadventure (French *foutre*) offers at least some additional information. At any rate, he seems to be well and truly *foutu* ('done for'). Some translations prefer to draw a more discreet veil of decency over what he may have been up to. Lavergne's French thus limits itself to hinting obliquely that 'le vieux, et crac, fit ce que tu sais' ('the old fellow, bang, just like that, did what you know'). Others have their own theories. For Pozanco's Spanish 'he anduvo riorriendo, se mojó e hizo lo que hizo' (roughly, 'he was laughing and playing about down by the river, got himself all wet, and did what he did'). For Wilcock he 'perse la bussola' ('lost his bearings'), while for Campos he 'fêz baque' ('went bang, took a bad fall'). More specifically, he 'andò in rovuma' for Joyce/Frank, which suggests with exemplary compactness that he went to the dogs

(*andò in rovina*), suffered a bad fall (*rovina*) like Tim Finnegan, came to his ruin (*rovina*), that all of this was connected in some unspecified way with a bush (*rovo*), and that a stream of some sort was involved, as conveniently represented by the Rovuma river of Mozambique. Hildesheimer's German knows only that he 'fehltrat' ('took a false step'), but Stündel's is gleefully clear that he 'fotzging,' the vulgar term for female genitals leaving little doubt as to the general nature of his perceived offence. Both Péron/Beckett and Beckett/Joyce seem to take a surprisingly different view of the matter, meanwhile: HCE's problems may in fact have been primarily market-related, for he 'fit krach' ('went bust'), apparently adding financial disaster (French *krach*) to whatever other woes he may have had.

[5] *Yes, I know, go on. Wash quit and don't be dabbling.*

Péron/Beckett (French [1930]): *Oui, je sais, et après? Lave tranquillement, et ne bats pas l'eau comme ça.*

Beckett/Joyce (French, 1931): *Oui je sais, et après, après? Lave tranquillement ton linge et ne patauge pas tant.*

Joyce/Frank (Italian [1938]): *Si, lo so, e po' appresso? Lava pulito e non sbrodolare!*

Joyce/Settanni (Italian 1940): *Si, lo so, e po' appresso? Lava, sbrigati e non sbrodolare.*

Goyert (German, 1946): *Ja, das weiß ich. Weiter, weiter! Wasch du deine Wäsche und mach kein Gewäsch.*

Wilcock (Italian, 1961): *Sì, lo so, avanti. Sbrigati con il bucato e smettila di guazzare.*

Campos/Campos (Portuguese, 1962): *Sim, eu sei, e daí? Lave com calma e não saalpique a gente.*

Hildesheimer (German, 1969): *Ja, weiter, das weiß ich. Etsch los und spree mich nicht an.*

Wollschläger (German, 1970): *Ja, ich weiß, mach weiter. Wasch nur flott und laß das Gedabble.*

Lavergne (French, 1982): *Oui je sais, continue. Lave tranquillement et n'éclabousse pas partout.*

García Tortosa (Spanish, 1992): Sí, ya lo sé, sigue. Lava listo y no despatrickes.

Pozanco (Spanish, 1993): Sí, ya lo sé, sigue. Que hay mucha ropa sucia que lavar; y no salpiques.

Stündel (German, 1993): Ist bekannt, nur weiter. Wasch schnellde und dabel nierscht.

Schenoni (Italian, 1996): Sí, lo so, continua. Lava libera e non spruzzare.

'Yes, I know, go on,' a plain English phrase, is translated plainly and without noticeable overtones by all fourteen of our translators (Butor having now left us).

'Wash quit and don't be dabbling,' however, in best Wakean idiom, suggests variously 'wash quietly and don't splash,' 'wash quickly and don't just dabble,' or 'for goodness' sake quit just dabbling.' The Wash is a large bay on the coast of East Anglia, thereby contributing another watery allusion; and if 'quit' is taken as the principal verb, then 'wash' also suggests the common Hiberno-English interjection *wisha* (Irish *mhuise*), loosely translatable as something like 'for goodness' sake.' Like the once-current English oath 'marry,' the Irish *muisse* or *mhuise*, as it happens, gestures towards *Muire*, a specialized variant of the name Mary used only for the Virgin, thus perhaps suggesting the BVM as yet another avatar of ALP.

Several of our translators take 'quit' as meaning 'quietly': 'lave tranquillement' (Péron/Beckett, Beckett/Joyce, Lavergne: 'wash quietly'), 'lava pulito' (Joyce/Frank: 'wash tidily'), 'lave com calma' (Campos: 'wash quietly'). Others urge their washerwomen just to get on with the job: 'lava listo' (García Tortosa: 'get on with your washing'), 'lava libera' (Schenoni: 'just go on washing'), 'wasch du deine Wäsche' (Goyert: 'wash your washing'). Hildesheimer has similar advice, but his 'Etsch los' enriches 'jetzt los' ('get started now') with the German name (Etsch) of the Italian river Adige. Some urge speed rather than neatness: 'Lava, sbrigati' (Joyce/Settanni: 'hurry up and get washing'), 'sbrigati con il bucato' (Wilcock: 'hurry up with the washing'), 'wasch nur flott' (Wollschläger: 'wash quickly'). Stündel gives the same advice, but his 'wasch schnellde' enriches 'wasch schnell da' ('wash quickly there') with the Dutch name (Schelde) of the river Scheldt. Pozanco merely advises soberly that 'hay mucha ropa sucia que lavar' ('there is a lot of dirty linen to be washed').

'Don't be dabbling' leads to rather more vigorous transtextual extrapolation. Lavergne observes in a footnote that Norwegian *vas* means 'nonsense' and that the Norwegian expression *kvitt eller dobbelt* literally means 'double or quits.' Doubling is always a possibility in a text where everything has the potential to stand in for something else, so it is entirely appropriate that 'dabbling' also suggests 'Dublin.' Lavergne ignores his own footnote, however, limiting himself to having his washerwoman advised 'not to splash all over the place' ('et n'éclabousse pas partout'). Péron/Beckett is similarly sober: 'ne bats pas l'eau comme ça' ('don't thrash the water like that'). Beckett/Joyce improves the advice by the addition of an alliterative wordplay: 'ne patauge pas tant' ('don't splash so much'). The good advice is repeated in Joyce/Frank/Settanni's nonstandard Italian 'non sbrodolare' ('don't splash'), in Schenoni's 'non spruzzare' ('don't splash'), in Wilcock's 'e smettila di guazzare' ('leave off splashing'), and in Pozanco's 'y no salpiques' ('and don't splash'). Campos has the same advice as Pozanco, but enhances it as 'e não saalpique,' combining a Portuguese 'don't splash' with the German river Saale. García Tortosa's 'y no despatrickes' is more overtly Wakean, suggesting something like 'don't go rushing things and splashing about' by conflating *despacharse* ('hurry up') with a hint of *salpicar* ('splash'), but also somewhat unexpectedly invoking St Patrick – associated with water by virtue of his efforts to baptize the Irish and here temporarily doubling (even dabbling) as an avatar of that other great Irishman HCE. Hildesheimer's warning 'spree mich nicht an' combines a German 'sprüh mich nicht an' ('don't splash me') with another fluvial reference, this time to the German river Spree, and thus also briefly enabling another doubling, as Berlin on the Spree stands in for Dublin on the Liffey (and not infrequently also on the spree).

All of these transtextual warnings seem to be aimed at discouraging excessive enthusiasm on the part of a too wildly flailing washerwoman. Wollschläger and Stündel, on the other hand, suggest instead that she is displaying too little enthusiasm for her task, dabbling half-heartedly rather than energetically thumping and scrubbing. They right the balance by warning her against this too, the former with 'laß das Gedabble' ('leave off the dabbling'), the latter with 'dappel nierscht' – where 'dappel nicht' ('don't dabble') is enhanced by the German river Niers – and both at least hint at the reference to Dublin, which is otherwise almost entirely ignored (including notably by Joyce in both French and Italian). Goyert, finally, ignores the specifics of his washerwoman's performance in favour of a generalized warning that puns on German *waschen* ('wash'), *Wäsche* ('washing'), and *Gewäsch* ('nonsense'): 'Wasch

du deine Wäsche und mach kein Gewäsch' ('Wash your washing and let's have no nonsense'). Among German translations, Goyert, Wollschläger, and Stündel retain the reference to the English Wash, while Hildesheimer, as we have seen, prefers to turn to the Italian Adige instead, but Germanized as the Etsch – thus succinctly evoking for German readers the fourfold fluvial associations of the anthem *Deutschland über alles*, which once celebrated the German homeland as stretching 'from the Maas to the Memel, from the Etsch to the Belt.'

[6] *Tuck up your sleeves and loosen your talktapes. And don't butt me – hike! – when you bend.*

Péron/Beckett (French [1930]): *Retrousse les manches et délie ta langue. Et ne me bouscule pas – ho! – quand tu te penches.*

Beckett/Joyce (French, 1931): *Retrousse tes manches et délie ton battant. Et ne me cogne pas avec ta caboche, hein!*

Joyce/Frank (Italian [1938]): *Rimboccamaniche e scioglilinguagnolo. Ma la zucca per te se mai ti pieghi!*

Joyce/Settanni (Italian 1940): *Rimboccamaniche e scioglilinguagnolo. Se mai ti pieghi la zucca è per te.*

Goyert (German, 1946): *Kremple die Ärmel hoch, laß klöppeln die Zunge. Paß doch auf, bock mich nicht, wenn du dich bückst.*

Wilcock (Italian, 1961): *Tirati su le maniche e apri le sporte. E niente testate – fila! – quando ti curvi.*

Campos/Campos (Portuguese, 1962): *Levante as mangas e solte a língua. E pare – ai! – de bater em mim quando se abaixa anágua.*

Hildesheimer (German, 1969): *Krempel hoch, laß die Redseele locker. Und steiß mich nicht – halt! – wenn du riffelst.*

Wollschläger (German, 1970): *Stock auf die Ärmel und lockre die Stimmstrippen. Und bocks mich nicht – aua! – wenn du dich bückst.*

Lavergne (French, 1982): *Relève tes manches et mets ton disque en route. Et me cogne pas – hein! – lorsque tu te baisses.*

García Tortosa (Spanish, 1992): *Súbete las mangas y desmarra tu farfulla. Y no me empures – soo! – cuando te encorves.*

Pozanco (Spanish, 1993): Remángate y larga. Y no embistas – ¡soo! – al agacharte.

Stündel (German, 1993): Kanalsiere deine Ärmel hoch und loissage deine Redn-itz. Und stölps mich nicht – hüh! – wenn du dich bugst.

Schenoni (Italian, 1996): Rimbecca le maniche e sbriglia la raganella. E non spingermi – alt – quando ti stendi.

The degree to which *Finnegans Wake* stretches language, and the degree to which readers should feel entitled to respond to it, are intriguing questions. Does 'tuck up your sleeves,' in the fluvial context of *Anna Livia Plurabelle*, contain or imply a reference to the English Channel, for example, which the French call *La Manche* (literally, 'the sleeve')? Does 'loosen' contain a reference to the river Oos? Does 'talktapes' hint at the Australian Talga, the Russian Tap, the Irish Tolka, the latter even a tributary of the Liffey?

Most of our translators render the plain English phrase 'tuck up your sleeves' quite plainly, beginning with Péron/Beckett's 'retrouse les manches' and Beckett/Joyce's 'retrouse tes manches,' both echoed in the third French version by Lavergne's 'relève tes manches.' While all three phrases are plain French for 'roll up your sleeves,' the geographical reference to the *Manche*, at best debatable in Joyce's original, is now clearly present. Joyce/Frank/Settanni's 'rimboccamaniche' is a humorously telescoped version of Schenoni's 'rimbecca le maniche,' the latter once again plain Italian, as is Wilcock's 'tirati su le maniche,' all three once again meaning simply 'roll up your sleeves.' In Italian too the geographical context is once again audible, however, for in Italian the English Channel is the *Canale della Manica*, the word *manica* meaning both an 'inlet' and a 'sleeve.' The Spanish and Portuguese voices likewise repeat the phrase plainly, with 'levante as mangas' (Campos), 'súbete las mangas' (García Tortosa), and, more crisply, 'remángate' (Pozanco). No hydrographical reference is audible here, however, Spanish using *Canal de la Mancha* and Portuguese *Canal de Mancha* respectively for the English Channel.

The German versions show the greatest degree of transtextual diversity. Goyert's 'kremple die Ärmel hoch' is literal, while Hildesheimer's 'krempe hoch' is more colloquial ('roll 'em up'). Wollschläger's 'stock auf die Ärmel' conflates the German verb *aufstecken* ('tuck up'), a play on the German verb *aufstocken* ('to add another floor to a building'), an

audible echo of the English *tuck*, and suggested references to such bodies of water as the German river Stockach and the French Étang du Stock. Stündel's 'kanaliesiere deine Ärmel hoch,' roughly translatable as 'channel your sleeves up,' deviates furthest from normal German usage, in order to suggest the reference to the English Channel, which in German is called both *Der Kanal* and *Der Ärmelkanal*. Stündel has indeed been criticized for the unnecessarily exuberant invention 'kanaliesiere' as a translation of the perfectly standard English phrase 'tuck up' (Drews 1998: 430), but in our transtextual context the exuberance can be read more indulgently as reflecting the perennial potential of Wakean language to generate new and unsuspected currents of meaning.

'Loosen your talktapes' evidently implies a surface meaning of 'get ready for a good chat.' The term 'talktapes' both evokes vocal cords and to some extent echoes 'tuck up,' while an action of tightening is followed by one of loosening. Péron/Beckett's 'délie ta langue' and Campos's 'solte a língua' both see 'loosen your talktapes,' perfectly reasonably, as meaning 'loosen your tongue.' Beckett/Joyce rings a change on this with 'délie ton battant' ('loosen your clapper'), *battant* literally meaning the clapper or tongue of a bell – perhaps suggested by the final syllable of the name Plurabelle, but also suggesting *battoir*, a washerwoman's beater or battle. Goyert suggests something similar with 'laß klöppeln die Zunge' ('let your tongue ring out'), playing on the German *Klöppel* ('tongue of a bell'), while Schenoni pursues the same course with 'sbriglia la raganella' ('loosen your clapper').

Wollschläger's 'lockre die Stimmstrippen' plainly suggests 'loosen your vocal cords,' while García Tortosa has 'desmarra tu farfulla' (suggesting 'unleash your gabble'). Stündel opts for 'loisagge deine Rednitz,' suggesting something like 'start up your talk-net (*Red-netz*), your communications network,' by combining the two German verbs *lossagen* ('to release') and *reden* ('to talk') with the two German rivers Loisach and Rednitz. Lavergne's 'et mets ton disque en route' seems to envision a gramophone-like (or CD-like) process – 'get your disk going' – and Hildesheimer's 'laß die Redseele locker' is based on a combination of *Seele* ('soul') and a humorous back-formation from *redselig* 'chatty,' resulting in something like 'let loose your love of gossip.' Wilcock opts for a different metaphor with 'apri le sporte' (literally, 'open your baskets,' suggesting something like 'pour out your riches').

If the most concise version is Pozanco's 'y larga' (combining 'quit,' thus referring back to the previous phrase, and a nautical 'set sail'), the most exuberantly baroque version is undoubtedly that of Joyce/Frank/

Settanni. Our original passage is dominated by monosyllables: eighty-two of the ninety-seven words, in fact. Umberto Eco argues (1996: xvi) that since Italian, as compared with English, is relatively lacking in monosyllabic forms, Joyce, in his Italian version, deliberately opted for the other extreme of inventing extravagant polysyllables, in which Italian, if anything, is even more lacking. ‘Rimboccamaniche e scioglilinguagnolo’ is a first example of this, producing two sesquipedalian monsters at once. *Rimboccamaniche*, as we have seen, is merely a telescoped version of *rimbocca* (‘tuck up’) and *maniche* (‘sleeves’). *Scioglilinguagnolo*, as Rosa Maria Bosinelli notes (1998b: 196), is a more complex creation, a portmanteau word combining *scioglilingua* (‘tongue twister’), *lingua* (‘tongue’), *linguaggio* (‘language’), and *rigagnolo* (‘stream’). The literal implication, entirely appropriate for our Wakean washerwomen, is thus something like ‘Tuck up your sleeves and wring the stream of language.’ *Rimboccamaniche*, meanwhile, also serendipitously contains the element *-bocca-*, which is identical in sound to Italian *bocca* (‘mouth’) and thus immediately anticipates *lingua* (‘tongue’).

‘And don’t butt me – hike! – when you bend’ may be read as referring to the washerwomen’s heads banging together over the river as they bend forward, their butting perhaps evoking historical and mythological battles over Irish rivers, while ‘butt’ as noun also suggests their posteriors colliding when they bend over to pick up the piles of washing behind them. A double reference to Liffey bridges is also suggested: Butt Bridge (named for Isaac Butt, a prominent nineteenth-century Irish politician), as any map of Dublin will show, is ‘butted’ by a noticeable ‘bend’ in the railway line that likewise crosses the river by way of the immediately adjacent Loopline Bridge.

Péron/Beckett’s ‘Et ne me bouscule pas ... quand tu te penches’ translates relatively neutrally as ‘And don’t bump into me when you bend over,’ leaving it up to the reader to decide whether heads or tails are primarily involved. Lavergne’s ‘Et me cogne pas ... lorsque tu te baisses’ (‘And don’t knock into me when you bend over’) is equally unspecific. Campos appears to opt for heads by playing on *água* (‘water’) and *anágua* (‘petticoat’) in his Portuguese version, ‘E pare ... de bater em mim quando se abaixa anágua,’ suggesting as its surface meaning ‘And make sure you don’t bang into me when you bend down to the water with your petticoats.’ Beckett/Joyce is still more crisply specific, with ‘Et ne me cogne pas avec ta caboche,’ which one might translate as something like ‘And don’t knock into me with your big head,’ ignoring the business of bending, but rescuing the alliteration of

'butt/bend' with 'cogne/caboche.' Goyert's 'bock mich nicht, wenn du dich bückst' and Wollschläger's 'bocks mich nicht ... wenn du dich bückst' (roughly, in each case, 'don't bang into me when you bend over') both likewise save the alliteration and also adopt a similar strategy in associating the English verb 'butt' with the German noun 'Bock' ('goat') – Wollschläger's 'bocks' manages to include the goat, the German verb *boxen* ('to box'), and perhaps even a fluvial nod to faraway Box Creek in Wyoming. Stündel's 'Und stölps mich nicht ... wenn du dich bugst' ('don't bump into me when you bend over') abandons the alliteration but invokes the Polish river Bug by substituting an invented 'bugst' for 'bückst.'

Our remaining Italian and Spanish versions all likewise abandon the alliteration and otherwise opt for broadly similar strategies: thus Wilcock's 'E niente testate ... quando ti curvi' ('and don't butt me with your head when you bend over'); Schenoni's 'E non spingermi ... quando ti stendi' ('And don't bump into me when you are stretching over'); Pozanco's 'Y no embistas ... al agacharte' ('And don't bang against me when you're bending over'). García Tortosa's 'Y no me empures ... cuando te encorves' issues a double warning: roughly, 'And don't push me (*empujar*) or get me dirty (*emporcar*) when you bend over.' Only one translator, Hildesheimer, boldly opts for 'butt' as referring *a posteriori* to a collision of rear ends rather than heads: his 'Und steiß mich nicht ... wenn du riffelst' achieves the effect adroitly by a miscegenation of the verb *stoßen* ('bump into') and the noun *Steiß* ('buttocks'), while 'wenn du riffelst' suggests 'when you're scrubbing' and thus presumably bending away to scrub the clothes on the riverbank before turning back again to rinse them in the water. Joyce/Frank once again chooses quite a different route from all other versions, with 'Ma la zucca per te se mai ti pieghi!' roughly 'But keep your big head (*zucca*) to yourself whenever you're bending over!' (Joyce/Settanni, for reasons of rhythm, perhaps, rearranges the order of these two clauses.) All versions, as we may notice, including those Joyce had a hand in, abandon any specific reference either to Isaac Butt or to Liffey bridges.

The Hiberno-English interjection 'hike,' finally, is a call conventionally used to halt a horse – evoked here perhaps by the notion of animals butting each other – and thus echoes 'quit' from a previous line; it is also readable as suggesting 'hiking up' or 'hitching up' a skirt, thus echoing 'tuck up your sleeves.' Here too we may observe an interesting range of transtextual variations. García Tortosa and Pozanco both opt in Spanish

for 'soo' ('whoa'), while Hildesheimer's German 'halt' and Schenoni's Italian 'alt' both likewise translate as 'stop, halt, whoa.' Péron/Beckett improve on this by employing a French 'ho' ('whoa'), which also serendipitously invokes both Chinese *ho* ('water') and the Chinese river of the same name. Wilcock's Italian 'fila' translates not as 'stop' but as 'go,' however, and Stündel likewise has a German 'hüh' ('gee up'), both swimming against the current in urging their presumptive horse on rather than reining it in. Campos's Portuguese 'ai' and Wollschläger's German 'aua,' meanwhile, ignoring horsemanship altogether, translate in each case as 'ouch' instead. We may or may not wish to note that Wollschläger's 'aua' is also an almost exact homophone of the Irish *abha* ('river'). Beckett/Joyce, for its part, is content with an all-purpose French 'hein!' ('okay?'), as is Lavergne. Joyce/Frank simply omits any interjection at this point, as does Goyert in German.

[7] *Or whatever it was they threed to make out he thried to two in the Fiendish park.*

Péron/Beckett (French [1930]): *Ou quel quel que fût le tréfleuve qu'il aurait trouvé dans le parc de l'Inphernix.*

Beckett/Joyce (French, 1931): *Ou quel que fut le tréfleuve que le triplepatte qu'on dit qu'il trouva dans le parc de l'Inphernix.*

Joyce/Frank (Italian [1938]): *O cosa mai fece bifronte o triforo in quell'infenice di porco nastro?*

Joyce/Settanni (Italian 1940): *O cosa mai fece bifronte o triforo in quell'infenice di porco nastro?*

Goyert (German, 1946): *Oder was alles sie ihm zu beweisen sich erdreisten, was er in Pfuinix-Park zu entzweien versuchte.*

Wilcock (Italian, 1961): *Ma non so bene che cosa dicono che egli abbia fatto a quelle due in quell'infenice parco.*

Campos/Campos (Portuguese, 1962): *Ou que diabo foi que trentaram duescobrir que èle tresandou fazendo no parque de Duendix.*

Hildesheimer (German, 1969): *Oder was das wohl war, was die Drei sich erdachten, was den Zweien er tat, da im Viechspark.*

Wollschläger (German, 1970): Also was denn auch ilmer sie
ausdrifteln wollten, daß er's bezwockt hätt im Faunix-Park.

Lavergne (French, 1982): Ou quoi que ce fût que l'on essaya de
découvrir qu'il ait bien pu faire à Fiendish Park.

García Tortosa (Spanish, 1992): O lo que tresaran soltar que intrestó
doser en el Parque Findio.

Pozanco (Spanish, 1993): Fuese lo que fuese lo que intentasen
descubrir que les hiciera a aquellas dos en Phoenix Park.

Stündel (German, 1993): Oder was war es bloiß ach, was die Draige
sich ausdachten, was er mit den Zwaithgen im Föhnix Park
versyrchda.

Schenoni (Italian, 1996): O qualunque cosa fosse che hanno trescato
di affermare che tontò con quei due nel Fistolpark.

This is the most complex utterance we have encountered so far in *Anna Livia Plurabelle*, even though its immediate surface meaning appears to be quite clear: 'or whatever it was they tried to make out he tried to do in the Fiendish park.' The 'Fiendish Park' is a humorous distortion of the Phoenix Park, the fictional location of HCE's fall from grace, whatever form that may have taken. The phoenix's mythological connotations enable it to function both as a symbol of death and resurrection, a recurring theme in *Finnegans Wake*, and also as a broad hint that HCE's alleged misdemeanour may have involved risings and fallings of a more earthy nature. The association of the phoenix and the park is etymologically spurious, as it happens, for the name *Phoenix* is merely a serendipitous corruption of the Irish *Fionnuisce* ('clear water'): the titular Finn (again) is an alternative form of the Irish *Fionn* ('white, fair, clear'), and this chapter is all about *uisce* ('water'). Tim Finnegan, for his part, we may remember in the context, was happily resurrected after being inadvertently sprinkled with *uisce* of a more potent sort, namely *uisce beatha*, the 'water of life,' otherwise good Irish whiskey.

One version of HCE's misdemeanour that readers of *Finnegans Wake* are at liberty to reconstruct is that he ill-advisedly seized an opportunity to spy on two girls surreptitiously relieving themselves in the park (and thus, incidentally, also contributing to the general water level of the chapter). Whether he 'tried to do' anything further is unclear. Whatever he did, he himself was possibly observed doing so by three sol-

diers, who at any rate seem to have subsequently spread various colourful versions of the story around Dublin. One piece of 'evidence' for this particular version of the story is the present sentence fragment, with its pronounced play on the numbers three and two: 'Or whatever it was they threed to make out he thried to two.' As in the best detective stories, the evidence becomes considerably more ramified when we consult our multilingual witnesses.

Four of our translators feel the need to state the issue in plain language. Lavergne's version, reduced from Wakean to plain French, seems to be picking its words very carefully and avoids any reference to either the three watchers or the two watched: 'Ou quoi que ce fût que l'on essaya de découvrir qu'il ait bien pu faire' ('Or whatever it might be they tried to establish he may have done'). Wilcock's version, likewise rendered in plain Italian, omits any reference to the three possible watchers: 'Ma non so bene che cosa dicono che egli abbia fatto a quelle due' ('But I don't rightly know what they say he did to the two of them'). Pozanco's version makes a similar choice, once again in plain and very carefully phrased Spanish: 'Fuese lo que fuese lo que intentasen descubrir que les hiciera a aquellas dos' ('whatever it may have been they tried to maintain he did to those two'). Hildesheimer's 'Oder was das wohl war, was die Drei sich erdachten, was den Zweien er tat' ('or whatever it was that the three of them worked out that he did to the two of them') is equally plain German but is the first version so far to include plain reference to the 'three' as well as the 'two.'

Other versions are couched in what one might call moderate transtextual Wakean. Goyert's 'Oder was alles sie ihm zu beweisen sich erdreisten, was er ... zu entzweien versuchte' translates as 'or whatever they are being bold enough to claim he tried to break asunder,' where 'sich erdreisten' ('being bold enough') and 'zu entzweien' ('to break asunder'), both ordinary German phrases, manage also to include references respectively to *drei* ('three') and *zwei* ('two'). Wollschläger's 'Also was denn auch ilmer sie ausdrifteln wollten, daß er's bezwockt hätt' translates roughly as 'or whatever it was they wanted to cobble together that he intended to do,' where the phrase *was auch immer* ('whatever') is made to act as host for the German river name Ilm, the verb *austüfteln* ('to cobble together') is made to incorporate a dialect form *dri* ('three'), and 'bezwockt' is a combination of *bezweckt* ('intended') and a dialect form *zwo* ('two'). Schenoni's 'O qualunque cosa fosse che hanno trescato di affermare che tontò con quei due' translates as something like 'or whatever it was the three of them tried to insinu-

ate he foolishly tried to do with those two,' where *trescato* implies both 'intrigue' (*trescare*) and 'three' (*tre*) and *tontò* implies both 'tried' (*tentò*) and 'foolishly' (*tonto*).

Campos's 'Ou que diabo foi que trentaram duescobrir que êle tresandou fazendo' translates roughly as 'or whatever the devil the rotten thing was they tried to claim he gave offence by trying to do,' where 'trentaram' includes *tentar* ('to try'), *três* ('three'), and the English river Trent; 'duescobrir' conflates *descobrir* ('discover, reveal, claim') and the Italian *due* ('two'); and 'tresandou' includes *três* once again as well as the verb *tresandar*, which means both 'to upset, to disturb, to give offence' and 'to stink.' García Tortosa's 'O lo que tresaran soltar que intrestó doser' is similarly compressed, translatable roughly as 'or whatever they settled on giving out that he was interested in trying to do to the two of them,' where 'tresaran' includes *transar* ('to allow, concede, settle on') and *tres* ('three'); 'intrestó' conflates *tres* ('three'), *intentó* ('tried'), and *interés* ('interest'); and 'doser' conflates *dos* ('two') and *de hacer* ('to do'). Stündel's 'Oder was war es bloiß ach, was die Draige sich ausdachten, was er mit den Zwaithgen ... versyrchda' has the reasonably clear surface meaning of 'or what was it then that the three of them made out that he had tried to do with the two.' Three farflung river names also appear in Stündel's version, the generic German-language Ach, the Algerian Dra, and the New Zealand Waitiki, the latter two also including references to *drei* ('three') and *zwei* ('two'). Stündel's coinage 'versyrchda' most obviously includes *versuchte* ('tried'), but also suggests *versicherte* ('assured'), the no doubt false assurances of HCE as *Versucher* ('tempter').

Three versions differ quite radically from all the others. Péron/Beckett's 'Ou quel quel que fût le tréfleuve qu'il aurait trouvé' departs from Joyce's original with something like 'or what whatever the triple stream or three-leaved clover was that he was supposed to have found,' where the initial 'quel quel que' provides an example of HCE's stutter, employed throughout *Finnegans Wake* as a reference to the latter's guilty conscience, and the *tré-* of 'tréfleuve' suggests a threefold element. There now also appears to be another reference to St Patrick, however, whose reputation is entirely beyond reproach, and the three-leaved clover (*trèfle*) or shamrock he reportedly used to demonstrate the unity of the Trinity. But 'tréfleuve' is at least as much 'fleuve' ('river') as 'trèfle' ('clover'), so we do still seem after all to be talking also about the less strictly theological concerns of HCE and the forbidden 'river' (or rivers) he may have peeked at in the park.

Beckett/Joyce, based on Péron/Beckett, provides a version even less amenable to linear translation: 'Ou quel que fut le tréfleuve que le triplepatte qu'on dit qu'il trouva.' One possible reading of this would be 'or whatever the triple stream or three-leaved clover or triple whatever was that they say he found.' The new term 'triplepatte' further stresses the threefold element, gestures towards a wholly indeterminate *patte* ('paw, hand, leg, foot') whose owner or owners (not to mention relevance) we can only guess at, and once again suggests tongue in cheek (with both 'tréfleuve' and '-patte') the unlikely identity of the much-maligned HCE and a sainted precursor. Perhaps the parallel is too pat, however, for HCE's guilty conscience still appears to play a noticeable role in the stuttering 'quel que ... que ... qu' ... qu'' that runs through the Beckett/Joyce version. Péron/Beckett and Beckett/Joyce (unlike Lavergne, Wilcock, and Pozanco, as we have seen) both seem to lose sight of the two girls (if that's what they were) in favour of the three soldiers (if that's what they were) – or perhaps there were even three girls and *trois fleuves*. Joyce/Frank/Settanni reintroduces both groups with a very crisp formulation that once again deviates markedly, but differently and indeterminately, from the original of *Finnegans Wake*: 'O cosa mai fece bifronte o triforo.' The first phrase, 'o cosa mai fece,' simply means 'or whatever it was he did'; the second plays much more polyvalently on the Italian architectural terms *bifronte* ('double-fronted') and *triforo* ('having three openings, three lights'), conflating heavily male sexual innuendo and HCE's 'two-faced' behaviour as observed from three vantage points.

The location of HCE's fall from grace in the 'Fiendish park' underlines the heinously (or perhaps just exaggeratedly) diabolical nature of HCE's putative offence. Of our translators, Pozanco simply places the event in the Phoenix Park, while Lavergne opts for an untranslated 'Fiendish Park,' though identifying it for readers in a footnote as the Phoenix Park. For García Tortosa it is 'el Parque Findio,' a name that temporarily dispenses with the phoenix (Spanish *fénix*) while nonetheless invoking its 'outlandish' origins as *indio* ('Indian, foreign') and identifying HCE with the perhaps also foreign giant Finn. The other translations fall into three groups, providing a transtextual extension of the text in which the park and HCE's behaviour alike are at once infernal, unfortunate, and, presumably, unforgivable.

The 'infernal' location, invitingly recalling Don Juan's eventual fate, is stressed by both Péron/Beckett and Beckett/Joyce, each of them electing for 'le parc de l'Inphernix,' combining phoenix and inferno, the

latter evoked by the immediately preceding reference to St Patrick and his botanico-theological demonstration of the nature of the Divine Trinity. Schenoni's version is in similar mode with 'Fistolpark,' courtesy of an obsolete Italian expression *fistolo* ('fiend, devil'). For Campos it is rather the 'parque de Duendix,' where the phoenix (Portuguese *fénix*) doubles as a *duende* ('ghost, spook, hobgoblin'). For Wilcock, likewise, the 'infenice parco' evokes both the Italian *fenice* ('phoenix') and *infelice* ('unfortunate')

Joyce/Frank/Settanni opts for a similar solution, 'quel'infenice di porco nostro' ('that unfortunate phoenix park of ours'), but rearranges *parco nostro* ('our park') into 'porco nostro,' where *pater-noster-HCE's* offence is roundly characterized as that of a *porco* ('pig, swine'). Three German voices agree unanimously as to his swinish behaviour: for Goyert the park is the 'Pfuinix-Park,' with the phoenix accompanied by a German *pfui*, a conventional exclamation of disgust; for Wollschläger it is the 'Faunix-Park,' with the phoenix lasciviously accompanied by a satyr (German *Faun*); and for Hildesheimer it is simply the 'Viechspark' ('Swinish Park'), with the phoenix metamorphosed into a *Viech* ('dirty animal'), a German colloquialism reserved for those who commit disgusting acts. For Stündel, finally, the 'Föhlnix Park' is revealed as a pronouncedly Freudian site: 'Föhlnix' contains a thinly disguised German *Phönix* ('phoenix'), but also barely concealed suggestions of both a minatory *fühl nichts* ('don't feel anything') and a permissive *fühl Nix* ('feel nymph'), a German *Nixe* ('water nymph') not being entirely out of place either in a park named for water or in a chapter awash in it.

Our transtextual reading has indisputably extended the text of *Finnegans Wake* for the brief space of these thirteen sentences, progressing from plain and even very simple English to the complexities of full-blown Wakean idiom. Looking at the opening sentences specifically of *Anna Livia Plurabelle*, as we have seen, has the additional interest that we can compare, on a line-by-line and word-by-word basis, Joyce's practice as translator with that of his fellow translators. Within the limited scope of our very brief textual sample, it emerges quite clearly that Joyce's choices as translator are sometimes similar to those of other translators – and sometimes, exercising an author's privilege, very different indeed. Discussions of his involvement in both the French version and more particularly the Italian version of *Anna Livia Plurabelle* strongly suggest, as already mentioned, that Joyce saw the exercise of translating his own text not so much as an opportunity simply to replicate his original in a different linguistic context but as an opportu-

nity to *extend* that text by confronting it with a parallel version that is at times almost exactly coincident, at times radically deviant, and always, for readers willing to take the trouble, potentially both complementary and interrogative. Joyce's practice as translator of his own work, in short, evokes in exemplary form both the concept and the practice of transtextual reading.

Conclusion

End here

(FW 628.13)

The concept of a macrotextual Joyce system is based on the fact that, worldwide, readers read not only an English-language James Joyce. They also read an Arabic Jims Juyis, a Hebrew G'iims G'ois, a Russian Dzheims Dzhois, a Japanese Jeimusu Joisu, and – most splendidly Joycean of all – a radically expatriate Chinese Qiao Ai Si. The concept of a transtextual reading of at least parts of this multilingual system is appealing not least because it reflects Joyce's own increasingly polyglot practice throughout his language-obsessed career as a writer, culminating in the amazing linguistic pyrotechnics of *Finnegans Wake*. The concept that literary texts are always in principle extended rather than merely reproduced or diminished or distorted by their translations is based not least on Joyce's own practice as a translator of *Anna Livia Plurabelle*. The present undertaking, to my knowledge, is the first large-scale attempt to envisage the potential readerly consequences of seeing the entire body of work produced by Joyce's hundreds of translators in dozens of languages as essentially an extension of the individual texts – and of the individual text – set in motion by James Joyce and kept in motion by a continuing international process of multilingual transformation, a continually changing, continually evolving polyglot Work in Progress.

Far from being the last word on the possibilities of either the macrotextual model or of its transtextual reading, this book is therefore considerably closer to being the first. The project is in one sense, of course, necessarily and radically incomplete – an insufficiency miti-

gated only by the fact that any other version of it would inevitably also have been so. Its central ambition, indeed, is essentially merely to suggest the likely existence of many as yet undiscovered portals of discovery, still untapped veins of transtextual riches awaiting exploration by Joycean logophiles of many different linguistic backgrounds, all of them ideally also suffering from that ideal insomnia.

In the context, to attempt a tidy conclusion tying up all remaining loose ends would be out of place at best. Let us therefore end by generating some further loose ends instead, in one last exploratory engagement with the polyglot Joycean text and its perennial invitation never to consider any of our readings concluded. The *locus classicus* of that invitation is to be found, of course, in the following lines:

End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till
thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long
the (FW 628.13–16)

The final lines of *Finnegans Wake* conclude (but only visually) the long final monologue of Anna Livia Plurabelle, alias ALP, once a ‘young thin pale soft shy slim slip of a thing’ (202.27), now an aged crone, ‘sad and weary’ (628.01), once a ‘wiggly livvly’ (204.14) somewhere in the Wicklow hills, now a broad river flowing out into Dublin Bay, gradually becoming one with the Irish Sea that is at once her ‘cold mad feary father’ (628.02) and her lover through all time, alias Finn, alias Finnegan, alias HCE. Her words are echoed in a dozen different translations, in French, Italian, Spanish, Portuguese, and German.¹

Butor (French [1949]): Fin ici. Nous à ce moment. Finn de nouveau.
Prends. Buisson d’arbre, souviens-toi de moi! Jusqu’à mille fois
toi. Lps. Les clés pour. Données! Un chemin un solitaire un
dernier un aimé le long de

Wilcock (Italian, 1961): Qui finisce. Noi allora. Fine, gàngami!
Prendi. Soavetè, mememormé! Per millegli e mille. Lps. La chiave
di. Data! Lontana sola infine amata lungo il

Campos/Campos (Portuguese, 1962): Fim aqui. Nós após. Finn
équem! Toma. Bosculaveati, mememormim! Ati mimlênios fim.
Lps. As chaves para. Dadas! A via a uma a una amém a mor
além a

du Bouchet (French, 1962): Fin ici. Nous alors. Finn, encore! Prends.
Bisedeltoi, mememoremoi! Jusqu'à millefintoi. Lfr. Les clés de.
Donnée! Le chemin l'unique l'ultime l'aimé le long du

Heath/Sollers (French, 1973): Fin ici. Nous alors. Finn encore!
Prends. Baisouille-toilui, memormoimi! Jusqu'à millefinti. Lps.
Baisers-clés. Ciel donne! Allez voie le seul dernier l'aimé le long le

Verdin (French, 1979): Ici ma fin. Nous enfin. De même Finn. Enlève.
[text missing] Au large seule et lasse l'élue le long du

Lavergne (French, 1982): Ci la fin. Comme avant. Finn renaît!
Prends. Hâte-toi, enmemémore-moi! Jusqu'à ce que mille fois tes.
Lèvres. Clefs de. Données! Au large vire et tiens-bon lof pour lof
la barque au l'onde de l'

Reichert (German [1989]): Endt hier. Uns denn. Finn, noch wieder!
Nimm. Küßoftmildchihm, meerdenkmermein! Bis tausendstdein.
Lpn. Die schlüssel zu. Geben! Da hin da lein da letzt da liebt da
lang m

Rathjen (German [1989]): Enden hier. Wir dann. Finn, fangan! Er
macht's. Abbasamtseidsanft, vergüßt memeimemamomich! Bis
tusendirsja. Lppn. Die Schlüssel zum. Gegeben! Ein Weg ein
samer ein letzter ein liebster entlang der

Stündel (German, 1993): End hirr. Aus dann. Finn, necken! Nimm.
Dochlaife, rinnerum! Bis dusendästsieh. Lppn. Die Schlüsse zu.
Geckebe! Hinn Weg all ein zu Lättst up saits and lang des

Pozanco (Spanish, 1993): He aquí el término. Como entonces nos.
¡Finn, again! Toma. Suave señor suyo, conduélete y rememórame.
Hasta que te consumas. Labioenclave del beso que abre la puerta
del Cielo. Un camino solo al fin amado alumbrá a lo largo del

'End here' variously evokes 'it ends here' (Wilcock), 'my end here' (Verdin), 'let it end here' (Rathjen), and 'here is the end' (Pozanco). Reichert's German 'Endt' combines the noun 'Ende' ('end') and the verb 'endet' ('ends'). Most of our group of translations appear to see 'us then' as primarily suggesting the union of river and sea from this point on, but the phrase primarily evokes 'us as we were then' for Lavergne, Rathjen, and Pozanco and an aberrant 'finished then' for Stündel, which loses 'us' in the German 'aus' ('finished') but in so doing aptly underscores the elegiac sense of an ending.

The echo of the title, *Finnegans Wake*, in 'Finn, again! Take' is fully present only in Joyce's original. 'Finn, again' is translated literally by Butor ('Finn de nouveau') and as 'Finn renaît' ('Finn reborn') by Lavergne. Reichert's 'Finn, noch wieder!' underlines the unending circularity of ALP's journey by combining two German idioms applied to Finn, *noch immer* ('still') and *schon wieder* ('once again'). All three thus also abandon the echo of the name 'Finnegan.' Other translators find ingenious ways of invoking it. Wilcock's 'Fine, gàngami' combines Italian *fine* ('end'), *gàngami* ('fishing nets'), and *mi* ('me'), adding an appropriately maritime flavour to the implied invitation 'Take.' Campos's Portuguese 'Finn équem' combines the echo and the open question *Finn e quem?* ('Finn is who? Who is Finn?'). Rathjen's German 'Finn, fangan' might be read either as 'Finn, take' (*fangen*) or as 'Finn, begin' (*fang an*). Stündel achieves the echo on a purely phonetic level: his 'Finn, necken' translates literally as 'Finn, tease.' Pozanco retains the echo by the Pyrrhic expedient of leaving the phrase untranslated.

Other translations devise compensatory (or supplementary) strategies: in all five French versions we thus find 'Fin' ('end') repeated in 'Finn,' while Verdin achieves a double repetition in 'Ici ma fin. Nous enfin. De même Finn.' The rhyming linkage between 'us then' and 'Finn again' is retained by du Bouchet and Heath/Sollers with 'Nous alors. Finn, encore,' by Verdin with 'Nous enfin. De même Finn,' and by Rathjen with 'Wir dann. Finn, fangan,' while Campos compensates with a different linkage, 'Fim aqui ... Finn équem.' 'Take' is rendered literally by all but two of the group of translators: Verdin prefers 'Enlève' ('take away'), perhaps suggesting the phrase *enlevé par la mer* ('carried away by the sea'), while Rathjen's 'Finn, fangan!' leads to 'Er macht's' ('He does').

The marked rhythm of the sequence 'End here. Us then. Finn, again! Take' evokes that of the children's rhyme 'Rich man, poor man, beggarman, thief' and thus also suggests reading the sequence as a discrete unit. The rhyming endings of 'Bussoftlhee, mememormee! Till thousandsthee' likewise evoke a possible unit of sense, containing the pronouns *he, me, thou, and thee*; suggesting 'but softly,' 'remember me,' and, perhaps, an unfinished phrase 'till thousands thee.' The three phrases together are evocative of snatches of half-remembered song à la Ophelia (whose name, we may notice, contains the letters ALP and who likewise drifts to a watery death).

Butor reads 'bussoftlhee' as 'buisson d'arbre,' literally, 'bush of tree,' harking back to the phrase 'behush the bush' of a few lines earlier

(628.12). Lavergne simplifies radically with *'hâte-toi'* ('hurry, make haste'). Campos's *'bosculaveati'* conflates Portuguese *bosque* ('bushes'), *oscular* ('buss, kiss'), *ave* ('hail'), and *a ti* ('to you'), suggesting something like 'I greeted you in the bushes with a kiss.' Du Bouchet's *'bisedeltoi'* includes *bise* ('buss, kiss'), *delta* ('delta'), and *toi* ('you'). Heath/Sollers's *'baisouille-toilui'* includes *baiser* ('buss, kiss, copulate'), *souiller* ('stain, taint'), *toi* ('you'), *lui* ('him'), and perhaps *toile* ('linen,' but evoking the phrase *se mettre dans les toiles*, 'to go to bed'). In German, Reichert's *'küßoftmildchihm'* conflates *küssen* ('buss, kiss'), *oft* ('often'), *mild* ('mild'), *mich* ('me'), and *ihm* ('him') as well as English *soft*. Rathjen's *'abbasamtseidsanft'* includes Aramaic *abba* ('father') as well as German *aber* ('but'), which one might read as also evoking the Welsh *aber* ('estuary'). The phrase also includes German *Samt* ('satin'), *allesamt* ('every one of you'), *Seide* ('silk'), *seid* ('be'), and *sanft* ('soft'). Wilcock's simpler *'soavetè'* includes Italian *soave* ('soft'), *soavità* ('softness'), and *te* ('thee'), while Pozanco's *'suave señor suyo'* translates as 'your/his/her/their gentle lord.'

'Mememormee' is readable not only as conflating 'remember me,' 'memory,' and 'me, me, more me,' but also as involving Hebrew *mem* ('water'), Breton and Cornish *mor* ('sea'), Welsh *môr* ('sea'), and Latin *memor* ('mindful of, remembering'). A river, always containing at once its own beginning and end, youth and age, alpha and omega, is always necessarily mindful of itself, always constitutes its own memory, and is always involved in a process of self-renewal ('me, me, more me'); a tidal river, moreover, such as the Liffey, is always only part river (*mem*) and part also of the sea (*mor*) into which it flows and which floods into it.

Butor translates 'mememormee' simply as *'souviens-toi de moi'* ('remember me'), while Pozanco is comfortably explanatory with *'conduélete y rememórame'* ('have pity and remember me'), which, while reductive, nonetheless accommodates *mem*, *mor*, and *memor*. Our other translators into the Romance languages achieve a broadly similar effect by making only minimal changes to the original formulation. In German, however, our three translators are forced to be more adventurous: Reichert's *'meerdenkmermein'* conflates German *Meer* ('sea') and French *mer* ('sea') with German *mir* ('me') and *denke mein* ('think of me'), while Rathjen experiments with *'vergüßt memememamomich'*, which suggests the flower name *Vergissmeinnicht* ('forget-me-not') as well as including a series of vocalic variations on *mich* ('me'). Stündel, somewhat obscurely, employs the formulation *'dochlaife, rinnerum'*

evocative perhaps of *durchlaufen* ('running through') and *herumrennen* ('running about'), while 'rinnerum' also both suggests *Erinnerung* ('memory') and anticipates the opening 'riverrun' to which the closing sentence is directing us (but which Stündel himself, as we may remember, translates as 'Flußflaufs').

'Till thousandsthee,' containing both *thou* and *thee*, suggests a response to 'mememormee,' with its *me, me, me*. The phrase, as already mentioned, might be read as suggesting an unfinished phrase, perhaps from a song or poem, 'till thousands thee,' or else, strictly literally, 'till *thou* sends *thee*,' perhaps evoking the endless waves of Dublin Bay washing in their thousands, each one a *thou* and a *thee*, subject and object, sender and sent at once, against the mouth of the river. It also includes 'end,' recalling 'End here.' Butor translates as 'jusqu'à mille fois toi' ('till a thousand times thee'), du Bouchet as 'jusqu'à millefintoi,' substituting *fin* ('end') for *fois* ('times'), while Heath/Sollers opts for 'jusqu'à millefinti,' substituting also 'ti' for *toi* and thus preserving the linking rhyme in the three phrases while perhaps suggesting *infinité* ('infinity'). Wilcock's Italian 'per millegli e mille' embeds *egli* ('he') in 'thousands and thousands.' Campos's 'ati mímilênios fim' combines Portuguese *ate* ('until'), *a ti* ('to thee'), *mím* ('me'), *milênios* ('thousands of years'), and *fim* ('end'), while evoking Finn one more time. All three German versions stay close to the original, while Pozanco simplifies boldly with 'hasta que te consumas' ('till thou endest thee, till thou thyself consume').

'Lps' is both 'lips' and river-language stage directions, 'laps, leaps,' like the 'Lff!' of a few lines earlier (628.07). Most of our translators either leave it untranslated (Butor, Wilcock, Campos, Heath/Sollers) or construct an equivalent contraction for 'lips,' du Bouchet's 'Lfr' thus suggesting French 'lèvres,' Reichert's 'Lpn' and Rathjen's and Stündel's 'Lppn' suggesting German 'Lippen.' Lavergne sees 'Lps' as concluding the previous phrase: 'jusqu'à ce que mille fois tes. Lèvres,' literally 'until a thousand times thy. Lips'). 'The keys to' is rendered in the plural in most versions, but Wilcock has 'la chiave di' ('the key of'). Heath/Sollers, perhaps reading 'keys' as a stage-Latin pronunciation of 'kiss,' have 'baisers-clés' ('kiss-keys'), while Stündel employs 'Schlüsse' to evoke both 'keys' (German *Schlüssel*) and 'ends' (*Schlüsse*). 'Given!' not only echoes the earlier 'Take' but suggests also 'the keys to heaven,' from the title of a once popular song. Only Heath/Sollers and Pozanco among our translators select this option, however, the former with 'baisers-clés. Ciel donne!' ('kiss-keys. Heaven send!'), the latter with

a clear but once again reductive reading of the entire phrase as 'labioenclave del beso que abre la puerta del Cielo' ('imprint on the lips of the kiss that opens the gate of heaven').

The famous final sequence, 'A way a lone a last a loved a long the,' involves a series of five indefinite articles leading to a final definite article and allows readers to find the noun 'way,' the adverb 'away,' the adjectives 'lone,' 'alone,' 'last,' 'loved,' and 'long,' and the preposition 'along.' The translations fall into three broad groups.

The first group focuses on the 'way.' Butor and du Bouchet both see the 'way' ('chemin') as the focal element, qualified as 'sole' and 'last' and 'loved.' Pozanco likewise sees 'un camino solo' ('one way alone') 'al fin amado' ('to the beloved goal') which 'alumbra' ('gives light,' with 'alum-' also translingually anticipating 'along') 'a lo largo del' ('along the'). Rathjen writes of 'ein Weg' ('a way') 'ein samer' (*einsam*: 'lonely') 'ein letzter ein liebster' ('a last a best loved'). Campos focuses not on 'a way' but on 'the way' (Portuguese *a* being a definite rather than indefinite article), and the way is love: 'A via' ('the way') 'a uma' ('the one') 'a una' (*auna*: 'unites, joins into one') 'amém' ('amen, so be it') 'a mor' (*amor*: 'love') 'além a' ('beyond the,' but with 'além' also translingually suggesting 'along').

The second group focuses less on the 'way' than on the union with the 'loved' one, female or male. Verdin sees 'l'élue' ('the chosen one, the loved one,' female) as being the primary focus, moving 'au large' ('away,' but also 'to the open sea') 'seule' ('alone') and 'lasse' ('weary'). Wilcock likewise focuses on the 'amata' ('loved one,' female) 'lontana sola infine' ('far away alone at last'). Heath/Sollers prefers 'allez voie le seul dernier l'aimé,' where 'allez voie' conflates *voie* ('way') and *allez voir* ('go and see') 'le seul dernier l'aimé' ('the lone last one, the beloved,' male).

The third group focuses elegiacally on departure rather than arrival, solitude rather than union, 'away' rather than 'a way.' Lavergne rather adventurously opts for 'Au large vire' ('turn away, turn to the open sea') 'et tiens-bon pour la barque' ('and hold on for the boat') 'au l'onde' (suggesting variously 'on the wave,' as well as, translingually, 'alone' and 'along'), interspersed with a repeated 'lof' that variously suggests the river-language of ALP, the 'loved' one, and sailing off 'into the wind' (*au lof*). Reichert's version echoes the English 'a' by the German 'da' ('there') in his 'da hin' (*dahin*: 'away, to there') 'da lein' (*da allein*: 'there alone') 'da letzt' (*da zuletzt*: 'there at last') 'da liebt' ('there loves') 'da lang' (*da entlang*: 'along there'). Stündel adopts a broadly similar strategy with his 'Hinn Weg' (*hinweg*: 'away'; *ein Weg*: 'a way') 'all ein'

(*allein*: 'alone') 'zu Lättst' (*zuletzt*: 'at last') 'up saits' (*abseits*: 'aloof': 'a loved') 'and lang' (*entlang*: 'along').

And, finally, the unconcluded prepositional phrase 'along the,' as any self-respecting reader of Joyce knows, brings us by a commodius vicus of recirculation back to 'riverrun' and environs. Several of our translators have also translated that first sentence (as we have already seen), inviting the question whether such recircular reading is also permissible in their versions of Joyce's text. In five out of seven cases the answer is unproblematically affirmative. Wilcock's concluding 'lungo il' attaches itself seamlessly to his opening 'corso del fiume'; Lavergne's 'au l'onde de l'' leads equally unproblematically to his opening 'erre revie'; Stündel's 'lang des' finds an appropriate genitive case in his 'Flußflaufs'; Pozanco's 'a lo largo del' finds its referent in the opening 'río que discurre'; and Campos's 'além a,' requiring a feminine referent, duly leads to an opening 'riocorrente.'

Two cases are rather more interesting. Rathjen's 'entlang der,' according to standard German prepositional usage, might correctly be followed either by a feminine singular noun in the dative case, a feminine singular noun in the genitive case, or a plural noun of any gender in the genitive case. The teasing indeterminacy holds for as long as it takes us to discover (or remember) his translation of 'riverrun' by the neologism 'Flußgefleße' – and only then are we in a position to realize that the neologism must in fact be plural rather than, in normal grammatical usage, an equally likely neuter singular. In the case of du Bouchet's French, meanwhile, 'le long du' requires a masculine referent, while the neologism 'courrive,' constructed on the feminine noun 'rive,' would properly be required by correct French usage also to be feminine itself.

Or, at any rate, such would be the case outside of the charmed linguistic world of *Finnegans Wake*, 'the hoax that joke bilked' (FW 511.34). Wakean discourse, however, anticipating, encouraging, and, as suggested here, *including* its own transtextual transformations, has more than amply demonstrated that, like Humpty Dumpty, it can make words mean whatever, wherever, and however it wants them to mean. 'O'Neill saw Queen Molly's pants' (FW 495.27–8).

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Notes

Introduction

- 1 It is a critical commonplace that the importance of words in themselves rather than merely as names for things is stressed as early as the first page of *Dubliners*. 'I said softly to myself the word *paralysis*. It had always sounded strangely in my ears, like the word *gnomon* in the Euclid and the word *simony* in the Catechism' (*D* 1), reports the narrator of 'The Sisters.' Similarly, for the young Stephen Dedalus of *Portrait*, 'the word now shone in his brain, clearer and brighter than any ivory sawn from the mottled tusks of elephants. *Ivory, ivoire, avorio, ebur*' (*P* 179).
- 2 On Joyce's translations of Hauptmann, see Perkins (1978); on his translation of Yeats, see Marengo Vaglio (1988); on his translation of Synge, see Menascé (1980) and FitzGerald (1988).
- 3 The outline presented here of a threefold model of literary translation as a specific form of textuality was advanced in earlier form in my *Fictions of Discourse: Reading Narrative Theory* (O'Neill 1994: 132–54).
- 4 For an excellent survey of developments in translation theory since the 1970s, see Gentzler (2001).
- 5 Readers averse to such terminology (a few more examples of which are still to come over the next few pages) may be relieved to hear that it is largely limited to this Introduction.
- 6 I will avoid the obvious temptation at this point to pursue the discussion into the realms of Bakhtinian heteroglossia and Derridean *différance*, since doing so would merely lead us away from the specific point at issue.
- 7 Though not in the specific context of translation, Gérard Genette, echoing Borges, closes his book *Palimpsests* by invoking an ultimate utopian macro-text, constituted by the interaction of every literary text ever written or yet

to be written, ‘a Literature ... constantly present to itself in its totality and as a Totality all of whose authors are but one and all its books one vast, one infinite Book’ (1997: 400). I should note that while Genette, in the same book, also uses all three of the terms *metatextual*, *intertextual*, and *trans-textual*, he uses each of them in a sense quite different from mine. The difference, however, is unimportant for our present purposes.

- 8 Senn’s practice has attracted a number of scholarly emulators in recent years, notably Rosa Maria Bollettieri Bosinelli, whose stated aim is likewise ‘to demonstrate the importance of translation as a critical approach that can contribute to the understanding of a literary work’ (1998c: 457). See, for example, Bosinelli (1996, 2001); also Wawrzycka (1998b) and Nieri (1999).
- 9 Senn himself gestures towards the possibility of such a model as early as 1967, when he writes of a phrase particularly successfully translated in the French *Ulysses* that ‘a thought elaborated earlier in the passage is – perhaps without intention – continued in a way not even foreseen by Joyce’ (1967b: 178).
- 10 We may note in passing that one crucial difference between the English-language Joyce system and any foreign-language Joyce system is that the former consists of texts that are essentially regarded as unique and unitary (since there is in principle only one true text of *Ulysses*, even if it may take the textual scholars a long time to decide on what exactly it is) while the latter consists of texts that are always in principle multiple (since one more French or German translation of *Ulysses* is always a possibility).

1 Polyglot Joyce

- 1 All references to translations will include both translators’ names and the relevant year of publication, thus avoiding an enormous clutter of notes while still enabling readers interested in further details to consult easily the relevant entry in the concluding bibliography, which is arranged in author-date format.
- 2 Among the other Slavic languages, Slovenian produced a *Dubliners* by Herbert Grün and Janez Menart in 1955, a *Portrait* by Jože Udovič in 1966, and a *Ulysses* by Janez Gradišnik in 1967, all three published in Ljubljana. Macedonian produced a *Dubliners* by Tome Momirovski in 1963 and a *Ulysses* by Sveto Serafimov in 1977, both published in Skopje. Slovak produced a *Portrait* by Jozef Kot in 1971, a *Dubliners* by Božica Vlikovská in 1980, an *Exiles* by Slavomír Magál in 1982, and a *Ulysses* by Jozef Kot in 1993, all published in Bratislava. Bulgarian produced a *Dubliners* by Asen

Hristoforov and Nikolaj Popov in 1981, published in Sofia, and Byelorussian produced a *Ulysses* by Jan Maksymiuk in 1993, published in Bialystok.

Serbo-Croatian – from a linguistic if not from a political point of view – can be regarded as a single language, or as two, namely Serbian and Croatian, with their centres of influence situated respectively in Belgrade and Zagreb. The result for the Joyce system is similar to that generated by the rivalry that operates between peninsular and Brazilian Portuguese. A first Serbo-Croatian *Portrait* by Stanislav Šimić appeared in Zagreb in 1952, followed by a second, by Petar Čurčija, in Belgrade in 1960. A first *Dubliners*, by Rada Prikelmajer, appeared in Belgrade in 1957, and a second, by Mirjana Buljan, in Zagreb in 1965. Zlatko Gorjan's Serbo-Croatian *Ulysses* was published in Belgrade in 1957, and Ante Stamač's *Exiles* appeared in Zagreb in 1965. A second Serbo-Croatian *Ulysses*, by Luko Paljetka, appeared in Rijeka in 1991.

Beyond the Slavic sphere, several other eastern European languages have also shown varying degrees of activity. Lithuanian versions of stories from *Dubliners*, by Juozas Miltinis and Augustinas Voldemaras, appeared in 1937 and 1939 respectively. A Finnish *Portrait*, by Alex Matson, appeared as early as 1946, followed in 1964 and 1965 by Finnish versions of *Ulysses* and *Dubliners* respectively, both the work of Pentti Saarikoski. A Hungarian *Ulysses* by Endre Gáspár appeared in 1947, a *Portrait* by Tibor Szobotka in 1958, and a *Dubliners* by Zoltán Papp and Ágnes Gergely in 1959. A second Hungarian *Ulysses*, by Miklós Szentkuthy, appeared in 1974, a volume of excerpts from *Finnegans Wake* translated by Endre Bíró was published in 1992, and a Hungarian *Exiles*, by András Kappanyos, appeared in 2001. A Latvian *Ulysses*, by Dzintars Sodums, appeared in 1960, and a Latvian version of 'The Dead,' by the same translator, appeared in 1993. A Greek *Portrait* by a translator identified only as 'M.S.' appeared in 1965, but 1971 was a much busier year in Greek, with the appearance of two separate versions of *Dubliners*, by Kosmos Polites and Manto Aravantinou respectively, and also the first volume (of six) of a Greek *Ulysses* by Leonidas Nikolouzos and Giannes Thomopoulos (1971–7). A second Greek *Ulysses*, by Sokrates Kapsaskis, appeared in 1990. In Romanian, Frida Papadache translated *Dubliners* in 1966 and *Portrait* in 1969, while *Ulysses* was translated by Mircea Ivănescu in 1984. An Albanian *Portrait* by Ali Rrahmani appeared in 1976, and a Lithuanian *Dubliners* by Povilas Gasiulis in 1985.

3 I am grateful to John Turner (Bucknell University) for this information.

4 Among other non-European languages, Arabic, Hebrew, and Turkish have

been the most active. An Arabic *Dubliners* by Inayat Abdul Aziz was published in Cairo in 1960, and both *Portrait* and *Exiles* were translated in 1973, the former by Maher Batuti in Beirut, the latter by Amin al-'Ayuti and Muhammad Ismail al-Muwafi in Kuwait. A second Arabic *Exiles* (apparently the only Joyce text to date to have had a second translation in Arabic) appeared in Cairo in 1980, the work of Samī Khashabah, and two years later the Joyce centenary year was marked by the appearance, again in Cairo, of an Arabic *Ulysses* translated by Taha Mahmoud Taha. Hebrew can boast three of Joyce's texts in translation: *Portrait*, translated by Daniel Doron and Abraham Yeyvin, was the first to appear, in 1955; *Dubliners*, again by Abraham Yeyvin, appeared in 1979; and *Ulysses*, by Yael Ranan, followed in 1985. *Portrait* was also the first text to be translated into Turkish, by Murat Belge in 1966, followed by *Dubliners*, again translated by Belge, in 1987, and finally *Ulysses*, the work of Nevzat Erkmén, in 1996. Georgian produced versions both of *Dubliners*, by Lia Imeralishvili and M. Shatberashvili in 1970, and of a first volume of *Ulysses*, by Nico Kiasashvili, in 1983. Finally, *Dubliners* is the only Joyce text to have appeared in three other languages: in a Persian version by Parwiz Daryush in 1967, an anonymous Armenian version in 1978, and a Malay version by Ismail Ahmad in 1991.

- 5 In addition, several volumes consisting of selected stories from *Dubliners* have appeared under various titles in a number of languages, including Japanese (Nagamatsu 1932), Italian (Risolo 1935, Minoja 1985), Spanish (Anon. 1941), Portuguese (Ferreira 1946), Finnish (Etto 1957), Turkish (Yücel 1965, Celâl 1983), Chinese (Ch'u Ju 1969, Lin 1988), French (Vuarnet 1974, Nordon 1994, Aubert 1995b), and German (Zimmer 1979, Raykowski 1992). At least three of the individual stories have also been separately published in book form in translation: 'The Dead' has been separately published in Japanese (Ando 1930), Georgian (Mčedlishvili 1969), German (Zimmer 1976a), Italian (Brilli 1993, Cancogni 1993), Spanish (Butler de Foley 1994), Norwegian (Angell 1996), and Irish (Henry 1997). 'Grace' has been separately published in both Italian (Minoja 1976) and German (Zimmer 1979), and 'Clay' has been separately published in Italian (Ceserani 1975).
- 6 Many of the individual episodes of *Ulysses* have appeared in journals in various languages, whether in their entirety or in extract. 'Penelope' has appeared separately in book form in Spanish (Salas-Subirat 1977), Italian (de Angelis 1978, 1994; di Piazza 1994), and German (Goyert/Wollschläger 1982, Beck 2001).
- 7 Further brief extracts have also appeared in Galician (Rodríguez 1969),

Spanish (Silva-Santisteban 1971, 1982), Italian (Celati 1972, Burgess 1975, Sanesi 1982), Polish (Słomczyński 1972), Japanese (Maruya 1978), French (Verdin 1979), German (Füger 1983, Enzensberger 1985, Beck 1986, Rathjen 1992c, 1995b), and Korean (Kim 1985, 1988).

- 8 *Exiles*, the first of Joyce's works to be translated into any language, has been translated twenty-six separate times, in seventeen different languages. Spanish has four different versions of the play; German and Italian three; Arabic and Dutch two; and single translations exist in twelve other languages.

2 French Joyce

- 1 As already noted, an important volume, *The Reception of James Joyce in Europe*, ed. Geert Lernout and Wim Van Mierlo, appeared in 2004 (London, New York: Continuum), too late to be considered in the present work. Readers interested in more detailed accounts of Joyce's reception in the different language areas of Europe will find the volume directly relevant to the discussion throughout chapters 2 and 3, as well as to the relevant sections of chapter 4.
- 2 See du Pasquier (1921, 1922), Fernandez (1922a, 1922b), Larbaud (1922), Reynaud (1922).
- 3 The translations read at Larbaud's lecture – passages from 'Cyclops,' 'Sirens,' 'Ithaca,' and the last six pages of 'Penelope' – were by Jacques Benoist-Méchin, a gifted nineteen-year-old admirer of Joyce's work recruited for the purpose by Adrienne Monnier (see Monnier 1950; also Ellmann 1982: 520–3). Benoist-Méchin's translations were reviewed first by Léon-Paul Fargue and then by Larbaud, who had originally intended to translate the passages himself, but could not find time to do so; Adrienne Monnier and Sylvia Beach also contributed. The translations from 'Ithaca' and 'Penelope' are reprinted in Aubert/Senn (1985: 101–11).
- 4 I follow Jacques Aubert's account here (1995a: 1029–33). The history of the French translation of *Ulysses* is also variously told by Monnier (1950), Handler (1961), Soupault (1974), Ellmann (1982: 561–2, 600–4), and Brown (1982).
- 5 See also Savitsky (1943). Savitsky, who also translated works by Christopher Isherwood, Rex Warner, and Virginia Woolf into French, appeared as Savitzky rather than Savitsky on the title page of *Dedalus*. Her name, indeed, demonstrated a remarkable volatility in print, variously metamorphosing into Savitski, Savitzki, Savitzky, and Savitzsky, with her first name also occasionally appearing as Ludmilla rather than Ludmila.

- 6 Reviewers of *Dedalus* included Paul Gavarry (1924) and Julien Green (1924). Green, though polite, regrets that so much of the richness and precision of Joyce's English becomes 'inert' in French. See also Gaddis Rose (1968).
- 7 See Larbaud/Morel (1924). Larbaud's translation from 'Penelope' (which, at Joyce's suggestion, dispensed not only with punctuation but also with all accents and apostrophes) differs significantly from the final version. It is reprinted by Aubert (1995a: 1038–9).
- 8 Early reviewers of *Gens de Dublin* included Georges Duplaix (1926) and Edmond Jaloux (1926).
- 9 See Ellmann (1982: 562–3), Aubert (1995a: 1031–2).
- 10 A second printing of 3,500 copies was published by Adrienne Monnier and J.-O. Fourcade in January 1930; a third printing of 3,000 copies was published by La Maison des Amis des Livres in October 1930, and this third printing was also issued by Gallimard (Slocum/Cahoon 1957: 112).
- 11 The 1948 Gallimard edition changed this formula to 'Traduction d'Auguste Morel, revue par Valery Larbaud, Stuart Gilbert et l'auteur.' Jacques Aubert suggests in correspondence that the change was probably the result of discussions about royalties between Morel (and probably also Stuart Gilbert) and Gallimard. Aubert's 1995 Pléiade edition reverts to the original formula.
- 12 Aubert (1995a: 1032). Early reviews of *Ulysse* included Brion (1929), Cassou (1929), Chadourne (1929), Llona (1929). Early academic responses included Killen (1930), an enthusiastic discussion of the merits of the translation.
- 13 The version by Péron and Beckett, entitled 'Anna Lyvia Pluratsself,' was first published more than half a century later in Aubert/Senn (1985). See also Ferrer/Aubert (1998).
- 14 Soupault (1931), reprinted in Soupault (1943) and again in du Bouchet (1962).
- 15 Ellmann writes that Jenny Serruys (later Bradley) offered as early as 1920 to translate the play (1982: 488). It is unclear why it took thirty years to reach publication.
- 16 For Butor's translation, see Jolas (1949: 177–8), also Senn (1967c: 229).
- 17 Butor's introduction, 'Esquisse d'un seuil pour Finnegan' (7–28), first appeared in Butor (1957). See also Aubert (1965, 1967), Costanzo (1972).
- 18 A new version of *Le chat et le diable*, by Solange and Stephen James Joyce (Paris: Gallimard, 1985), was announced in Aubert/Senn (1985). This translation does not in fact seem to have appeared.
- 19 There had been some earlier attempts on a smaller scale to translate the

poetry. Four poems from *Chamber Music* (ii, xi, xxiv, xv) appeared in Auguste Morel's translation in July 1926 in an anonymously edited collection of poems by different hands entitled *Poèmes* (Paris: Les Chroniques du Jour); two further poems (v, xxxvi) were translated by Georges Duplaix in *La Revue Nouvelle* 3.27 (15 February 1927): 1–2; and seven poems from *Pomes Penyeach* (i, iii, iv, v, vi, vii, x), translated by Auguste Morel, appeared as 'Poèmes d'Api' in *Bifur* (Paris) 3 (September 1929): 27–32. Yvan Goll's translation of 'Ecce Puer' appeared in *Le Phare de Neuilly* (Neuilly-sur-Seine) 2 (March 1933), inserted between pp. 24 and 25. Ellmann states (1982: 700) that George Pelorson, at the request of Jean Paulhan, undertook in 1937 to translate *Pomes Penyeach* for the journal *Mesures*, but I have not been able to find any evidence of its appearance. A selection of thirteen poems from *Chamber Music* (ii, ix, xv, xxiv, xxxi) and *Pomes Penyeach* (i, iii, iv, v, vi, vii, x, xii), translated by Annie Hervieu and Auguste Morel, appeared under the title 'Poèmes' in *Mercure de France* 309 (1 May 1950): 5–11.

- 20 The second volume would follow more than a decade later (Aubert 1995a).
- 21 Details as recounted by Lavergne in various interviews: see especially Jauffret (1982), Rondeau (1982).
- 22 See Jolas (1982), Sollers (1982), Aubert (1982b), Debons (1983), Clémentin (1983); also Cixous (1983). For a highly positive commentary, see Cortanze (1983).
- 23 Ellmann reports (1982: 530) that when Jean Paulhan first proposed in the 1930s that *Ulysse* should be included in the Bibliothèque de la Pléiade, André Gide, then the editor, would have none of it.
- 24 Joyce's major non-literary writings were also translated into French, beginning in the early sixties: see Tadié (1961, 1973, 1981, 1986) and Janvier (1966), all published in the Gallimard series *Du Monde Entier*.
- 25 Nordon's translation includes 'The Sisters,' 'An Encounter,' 'Araby,' 'The Boarding House,' 'Counterparts,' 'A Painful Case,' and 'A Mother.'
- 26 In the interim, however, as already noted, a new French *Ulysse* has indeed appeared (Aubert 2004), the work of a team of translators under the general direction of Jacques Aubert. It was scheduled by Gallimard to appear for Bloomsday 2004, marking the centenary of the fictional events of 16 June 1904. It appeared too late to be considered in detail in the present work.
- 27 On the creative reception of Joyce in France, see Mercier (1967, 1971, 1974), Hayman (1978), Clark (1989); see also Lernout/Van Mierlo (2004).
- 28 For a provocative account of the place occupied by Joyce in postmodern French thought, see Lernout (1990). I am grateful to Sam Slote (State

University of New York at Buffalo) for providing me with extensive materials on various aspects of French Joyce.

3 German Joyce, Italian Joyce

- 1 Some of the material in this chapter concerning the German Joyce system appeared in earlier form in my book *Ireland and Germany: A Study in Literary Relations* (O'Neill 1985: 275–80).
- 2 See Arnold (1963: 33), Ellmann (1982: 444, 462–3), Reichert (1968b:140–1); also Gardt (1989: 236–76).
- 3 See Mitchell (1976: 30); also Franke (1972), Troy (1997). Early reviews of Goyert's *Jugendbildnis* included Birkenfeld (1926), Frisch (1926), and Haas (1926).
- 4 Mitchell (1976: 61) documents a large number of mistakes that are obviously the result of considerable haste: 'gelb' ('yellow') for 'red,' 'Nummer 10' for 'number 9,' 'schliesslich' ('finally') for 'finely,' 'ich' for (the numeral) '1,' and so on.
- 5 Early reviewers of the German *Ulysses* included Goll (1927a, 1927b), Tucholsky (1927), Döblin (1928), Fechter (1928), Giedion-Welcker (1928), Muschg (1928), and Zweig (1928).
- 6 See Schmidt (1957), Goyert (1957).
- 7 Versteegen (1988) analyses selected passages from four different German translations of *Ulysses*, two of them complete (Goyert, Wollschläger) and two partial (Arns 1925, Gotzmann 1983). See also Gardt (1989: 85–161), who analyses Goyert's and Wollschläger's translations of 'Sirens.'
- 8 Early reviews and accounts of Wollschläger's translation included Astroh (1976), Blöcker (1976), Drews (1976), Schober (1976), Schöneich (1976), and Zimmer (1976b). For the translator's own comments, see Wollschläger (1975b). A new German translation of 'Penelope' by Harald Beck appeared in 2001.
- 9 See variously Arnold (1963: 81), Senn (1967a: 216; 1978: 3), and Hildesheimer (1969).
- 10 On Hildesheimer's and Wollschläger's versions, see Gerber (1971, 1972) and Reichert (1972a).
- 11 Vols. 1–5 of the six-volume paperback edition correspond to vols. 1–4.2 of the original Frankfurt Edition; *Finnegans Wake* constitutes vol. 6, while the *Letters* are omitted. The publishers are reported as having initially considered the inclusion in the Frankfurt Edition of at least a partial translation of *Finnegans Wake* (Anon. 1968: 104).

- 12 On early German attempts to translate excerpts from *Finnegans Wake*, see Blumenbach (1990); on Arno Schmidt's translations, see Senn (1978).
- 13 See, for example, Rathjen (1992a, 1993), Drews (1993, 1998), Rademacher (1993), Senn (1993), Winkler (1993).
- 14 More recent attempts to move towards filling that gap have been undertaken by Friedhelm Rathjen (1992c, 1995b) and Ulrich Sonnemann (1995).
- 15 On the specifically East German fortunes of Joyce, see Hoefert (1968); see also Lernout/Van Mierlo (2004).
- 16 On the conflicted literary relationship between Schmidt and Joyce, see O'Neill (1974), Drews (1977), Hayman (1978), Weninger (1982, 1985a, 1985b), Rathjen (1987, 1988, 1992b, 1995a).
- 17 On various aspects of Joyce in German, see also Franke (1972, 1977), Schultz (1988), Versteegen (1988), Gardt (1989), and Füger (2000); see also Lernout/Van Mierlo (2004). I am grateful to Ulrich Blumenbach, Friedhelm Rathjen, and Brigitte Schultz for kindly providing me with German Joyce materials.
- 18 The earliest notice of Joyce in Italy seems to have been a review of *Portrait* by Diego Angeli (1917). Other early Italian reactions to Joyce's work included Benco (1922, 1930), Montale (1926, a very favourable review of *Dubliners*), Baratonio (1931), and Settanni (1933).
- 19 There would eventually be two further Italian versions of *Exiles*, namely Trevisan (1982) and de Petris (in Ruggieri 1992).
- 20 Fritz Senn (1967a: 247) records that 'Calypso' was also translated by Alberto Moravia in his youth, though the translation was never published and appears to have been subsequently lost.
- 21 Umberto Eco observed during the International James Joyce Symposium in Rome in June 1998 that he had originally read *Ulysses* in French, 'as many Italians did,' before the appearance of the long-delayed Italian translation.
- 22 The volume *Racconti e romanzi* ('Stories and Novels') was reissued separately in 1974 by Mondadori, edited by Giorgio Melchiori, but containing a revised version (by Giorgio Monicelli and Giorgio Melchiori) of Linati's 1950 translation of *Stephen Hero* under the new title *Le gesta di Stephen* ('The Deeds of Stephen').
- 23 Joyce's writings and translations in Italian were first published under the title *Scritti italiani* ('Italian Writings'), ed. Gianfranco Corsini and Giorgio Melchiori, in collaboration with Louis Berrone, Nino Frank, and Jacqueline Risset, in 1979 (Milan: Mondadori).
- 24 In addition, Italian versions of individual stories from *Dubliners*, some of

them already mentioned, were produced by Linati (1924), Prampolini (1928), Orefici (1928a, 1928b, 1930a, 1930b), Risolo (1929, 1931a, 1931b, 1935), Ruffini (1929), and Ceserani (1975).

- 25 For a review of Flecchia's translation, see Livorni (1997).
- 26 Risset (1979), reprinted by Bosinelli (1996: 2–29). See also Bosinelli (1996: 52–9; 1998a: 174–5). The Joyce/Settanni version that appeared in *Prospettive* was reprinted in Settanni (1955: 35–46); in the French journal *Tel Quel* (Paris) 55 (Fall 1973): 59–62; and in the Italian journal *Carte segrete* (Rome) 10.31 (1976): 27–40.
- 27 A brief excerpt from Schenoni's translation (FW 4.18–5.04) first appeared in *James Joyce Quarterly* 11.4 (1974); the Prankquean episode (FW 21.05–23.15) appeared in *A Wake Newslitter* 12.2 (April 1976); and further excerpts were published in the Roman journal *Carte segrete* (1977, 1979) and elsewhere.
- 28 Press reactions included del Pozzo (1982), Gramigna (1982), Federici (1982), Grisi (1982), and Silver/Torrealta (1982).
- 29 Schenoni's translation of 'Anna Livia Plurabelle' appeared in Rosa Maria Bosinelli's invaluable volume (1996) on *Anna Livia Plurabelle*, which also contains: the original 1928 version; the French Beckett/Joyce translation of 1931; C.K. Ogden's Basic English version of 1932; the Italian Joyce/Frank translation of 1938; and 'Anna Lyvia Pluratsel', the preliminary version, by Péron and Beckett, of Beckett/Joyce 1931. See also Schenoni (1986).
- 30 On various aspects of Joyce in Italian, see Settanni (1955), Alexander (1961), Pinguentini (1963), King (1972), Keller (1973), Risset (1973), Cianci (1974), Stella (1977), Potts (1981), Lobner (1986), Bosinelli (1987, 1990, 1996, 1998b, 1998c, 2001), Parks (1992), Jacquet/Rabaté (1994), Livorni (1997), and Nieri (1999); see also Lernout/Van Mierlo (2004). I am indebted to Arianna Nieri's detailed study of the numerous Italian versions of *Dubliners* and am grateful to both Rosa Maria Bosinelli and Arianna Nieri for kindly providing me with Italian Joyce material.

4 Other Words, Other Worlds

- 1 See Cohn (1963), García Tortosa (1994: 21), Conde-Parrilla (1994b: 46).
- 2 Conde-Parrilla nonetheless discusses some perceived weaknesses in the translation (1994b: 47–54). I am grateful to César Salgado (University of Texas at Austin) for kindly supplying me with material on Alonso's *Portrait*.
- 3 I am grateful to Alberto Lázaro (Universidad de Alcalá) for this information.

- 4 On Joyce in Spanish, see Cohn (1963), Peden (1970), Molina (1984), García Tortosa (1986, 1994, 1998), García Tortosa/Toro Santos (1994), Conde-Parrilla (1994a, 1994b, 1996, 1997, 1998), Vargas Llosa (1996), Santa Cecilia (1997), Salgado (1998), Wood (1998), and Buffery/Millán-Varela (2000); see also Lernout/Van Mierlo (2004).
- 5 Of the eleven fragments, those from FW 214–16 and 627–8 are jointly translated; FW 189 is translated by Haroldo de Campos; and the remaining eight (FW 3, 143, 159, 196, 226, 556, 559, 561) are translated by Augusto de Campos.
- 6 On Joyce in Portuguese, see also Mutrán (1981–2), Campos (2001). On Joyce in Galician, see Gonzalez Millán (1989, 1990), Beattie (1999), and Caneda-Cabrera (2000).
- 7 The Croatian translator of *Ulysses*, Zlatko Gorjan, makes a similar point with regard to the evolution of Croatian (1970: 205).
- 8 John Geary (1996–7), in a favourable review of the Claes/Nys translation, discusses the controversy surrounding this issue. See also Lernout (1994b).
- 9 On Dutch Joyce, see Duytschaever (1971), Van Caspel (1982), Lernout (1994b), and Versteegen (1988); see also Lernout/Van Mierlo (2004).
- 10 I am grateful to Hannu Riikonen (University of Helsinki) for this information.
- 11 On Swedish Joyce, see Olofsson (1986; 1988: 11–13), also Hedberg (1987).
- 12 See Boisen (1967) for an account of his earlier encounters with *Ulysses*.
- 13 I am grateful to Jakob Greve (University of Copenhagen) for this information.
- 14 Asking for a Norwegian translation of *Dubliners* in an Oslo bookshop in July 1998, I was handed Anne Marie Bjerg's Danish translation.
- 15 I am grateful to Bjørn Tysdahl (University of Oslo) for this information. On Scandinavian Joyce, see also Dahl (1982) on Finnish translations; also Lernout/Van Mierlo (2004).
- 16 For a more detailed discussion of Henry's *Ulysses*, see Henry (1993), O'Neill (2000). On Joyce's impact on writers in Irish, see also Lernout/Van Mierlo (2004).
- 17 On Joyce in Czech and Slovak, see also Lernout/Van Mierlo (2004).
- 18 See Egri (1967), Kurdi (1989).
- 19 On Joyce in Polish, and especially on Słomczyński's contribution, see Cwiakala (1971), Lewicki/Gerould (1971), Szczerbowski (1998, 2000), and Wawrzycka (1998a, 1998b); see also Lernout/Van Mierlo (2004).
- 20 See Edgerton (1968: 128), Tall (1984: 107), Voitkovska (1990: 21).
- 21 I am grateful to Jolanta Wawrzycka (Radford University) for this information.

- 22 I am grateful to Tadeusz Szczerbowski (Pedagogical University of Cracow) for this information. On Joyce in Russian, see Edgerton (1968), Tall (1980, 1990b, 1990c), Cornwell (1981, 1992, 1994), Hönig (1988), Voitkovska (1990), Plumlee (1995), and Womack (1996). On Joyce in other eastern European languages, see Gorjan (1970) and Koljević (1987) on Serbo-Croatian; Deleanu (1976), Papu (1985), Dumitriu (1997), and Milesi (1998) on Romanian; Tall (1980) on Lithuanian; Tall (1980, 1990a) on Georgian; Petrič (1987) on Slovenian; and Filipova (1998) on Bulgarian. On the reception of Joyce in eastern Europe in general, see also Lernout/Van Mierlo (2004).
- 23 For more detailed discussion of Joyce in Japanese, see Kondo (1986, 1991).
- 24 On Korean Joyce translations, see Kim (1990).
- 25 This anthology appeared in the literary journal *Shijie wenxue* ['World Literature'] (Beijing: Chinese Academy of Social Sciences) 1 (1986), consisting of 'Nestor,' 'Hades,' 'Wandering Rocks,' and selections from 'Penelope,' with an introductory essay by Jin Di. It later appeared as a separate volume in Beijing in 1987 and in Tianjin in 1988 (Jin 1990: 449).
- 26 On Jin Di's *Ulysses*, see Jin (1990, 1992, 1998, 1999), Murphy (1995), Chuang (1995), Owens (1996), and Mutrán (1998). On the Xiao/Wen translation, see Zhang (1999). For a comparison of the two translations, see Cheu (1997). See also a special feature section on *Ulysses* in Chinese in *James Joyce Quarterly* 36.2 (1999): 229–85. I am grateful to Yu-chen Lin (National Sun Yat-Sen University, Taiwan) for her assistance in navigating some of the details of Joyce in Chinese.
- 27 See Turner (1996: 40). Other media reports included Poole (1994), Melvin (1996), and Dillon-Malone (1996).
- 28 See also Senn (1984: 23n21), Gorjan (1970: 203–4).

5 Negotiating Difference

- 1 Fernandez (1926a/1996: 222), Vuarnet (1974: 111), Aubert (1974: 311), and Tadié (1994: 239).
- 2 We may note that Morel's *Ulysse* translates Nosey Flynn as Blair Flynn (*blair* being a French slang term for the nose). In other translations of *Ulysses*, Mr Bloom appears as 'Domnul Bloom' in Romanian (Ivănescu 1984) and 'an tUas Bloom' in Irish (Henry 1986–92), while Stephen Dedalus variously appears as a German Stephan Dädalus (Goyert 1927), a Czech Štěpán Dedalus (Vymětal/Fastrová 1930), a Spanish Esteban Dedalus (Salas Subirat 1945), a Latvian Stefans Dedals (Sodums 1960), and a Russian Stiven Dedal (Khinkis/Khoruzhii 1993). Ludmila Savitsky

- reports that Joyce at one point suggested she should also change the characters' first names to French in her translation of *Portrait*, but she was not convinced (Savitsky 1943: 11; Ellmann 1982: 486). On various aspects of translating Joycean names, see also Diamant (1996) and Rathjen (1998).
- 3 A similar example can be found in Goyert's German *Ulysses* of 1927, where his translation of the phrase 'in a brown study' as 'in einem dunklen Arbeitszimmer' (literally, in a dark room being used as a study) at least initially seems to be a complete misunderstanding of Joyce's English. There is the possibility, however, as Fritz Senn has suggested (1984: 22n9), that Joyce's narrator is characterizing such a misunderstanding as typical of Gerty MacDowell, 'as she mused by the dying embers in a brown study without the lamp' (*U* 13.294). In a transtextual perspective, Goyert's (possible) misunderstanding thus echoes Gerty's.
 - 4 An intermediate area is that of stylistic flattening, which is less likely to be productive in generating interesting transtextual effects. One excellent example of radical stylistic flattening is Goyert's over-employment of the word *verdammt* (literally, 'damned') in the German *Ulysses*, especially in the second edition of 1930, which, as Breon Mitchell has observed, considerably toned down the language used in the 1927 edition. In 1930, Goyert's 'verdammt' or 'verdammt noch mal' (literally, 'damned again' or 'double damned') does very insufficient duty for some dozen varied locutions of Joyce's, in a whole range of stylistic registers, including 'bloody,' 'by God,' 'for God's sake,' 'by Jaspers,' 'blast you,' 'by Jesus,' 'begob,' 'by the holy farmer,' 'maledicity,' 'Gad's bud,' 'demme,' and 'fucking' (Mitchell 1976: 71).
 - 5 None of the other French translations takes advantage of the existence in French of the phrase *filer à l'anglaise*; none of the several Italian translations I was able to consult takes advantage of the existence of a corresponding Italian idiom, *filare all'inglese*, likewise meaning to take French – or more literally, 'English' – leave.
 - 6 Interestingly, both English and French ignore the distinction in the plural, using *you* and *vous* respectively for both informal and formal address, while Spanish distinguishes *vosotros* and *ustedes* and German distinguishes *ihr* and *Sie*; Italian formerly also distinguished *Voi* and *Loro*, but the latter form is nowadays uncommon.
 - 7 Ernest Weekley, *Weekley's French Course* (London: W.B. Clive, 1904), 37; Anne Judge and F.G. Healey, *A Reference Grammar of Modern French* (London: Edward Arnold, 1985), 68–9.
 - 8 The seven translations consulted are Cancogni (1949), Minoja (1961), Capodilista (1973a), Papi/Tadini (1976), Brillì (1987), Franconeri (1993), and Benati (1994).

- 9 All translators use one or other of the two phrases ‘Non badargli, zia Kate’ or ‘Non dargli retta, zia Kate.’
- 10 One may note that Leopold and Molly Bloom also address each other as *vous* rather than *tu* in Morel’s 1929 translation of *Ulysses*, as do Richard and Bertha in Bradley’s 1950 translation of *Exiles*.
- 11 Fritz Senn in particular has written widely on many aspects of wordplay in Joyce, and specifically on the kinds of choices translators have in dealing with the multilevelled challenges they provide (1983, 1984, 1995). See also Heibert (1993), Jin (1996, 1998), and Szczerbowski (1998).

6 Titles and Texts

- 1 For a classic discussion of the role of literary titles in general, see Levin (1977); for a systematic summary, see Genette (1988). For further discussion specifically of Joyce’s titles, see Senn (1988), Simpkins (1990), Schneider (1998), Wawrzycka (1998a), and Nieri (1999: 54–91).
- 2 All three of the Russian versions are called *Dublincy* (Fedotov 1927, Kashkin 1937, Bogoslovska-Bobrova 1982); all three of the Czech versions are *Dubliňané* (Hrůša 1933, Urbánek 1959, Skoumal 1988); Serbo-Croatian and Macedonian versions are all called *Dablinci* (Prikelmajer 1957, Buljan 1965, Momirovski 1963); and Polish, Slovak, and Bulgarian are *Dublińczycy* (Wojciechowska 1958), *Dublińčania* (Vilikovská 1980), and *Däblinčani* (Hristoforov/Popov 1981) respectively. Finnish *Dublinilaisia* (Saarikoski 1965) and Lithuanian *Dubliniečiai* (Gasiulis 1985) accomplish the same one-word brevity, as do several non-European languages, including Persian *Dublīni-hā* (Daryush 1967), Georgian and Armenian *Dublincy* (Imeralishvili/Shatberashvili 1970, Anon. 1978), Hebrew *Dublina'im* (Yeivin 1979), and Turkish *Dublinliler* (Belge 1987).
- 3 Portuguese has *Gente de Dublin* (Motta 1963) in one case and *Dublinenses* in two (Trevisan 1964, O’Shea 1993). Slovenian is the only one of the nine Slavic languages represented that prefers the longer version, in *Ljudje iz Dublina* (Grün/Menart 1955), a preference shared also by the Romanian *Oameni din Dublin* (Papadache 1966). Outside of Europe, Arabic *Nās min Dublin* (Abdul Aziz 1960), Chinese *Tu po lin jên* (Anon. 1969) and *Du bo lin ren* (Du Ruo-zhou 1990), Korean *Dublin saramdeul* (Kim 1977, Jin 1992, Kim/Song 1994), and two of the three Japanese translations, *Daburin no hito bito* (Nagamatsu 1931) and *Dublin-jin* (Iijima 1955b), all make the same choice, opting unanimously for the phrasal ‘people from Dublin.’ In one or two other languages we find alternative strategies of naturalization: of two exactly contemporary Greek translations, for example, one chooses

the one-word title *Doublinezoi* (Aravantinou 1971), while the other prefers *Doublinezi* (Polites 1971), literally ‘The Dubliners,’ a preference shared by the single Italian translation called *I Dublinesi* (Balboni 1988). The Icelandic translation (Magnússon 1982) opts for a locative prepositional phrase with *Í Dyflinni* (‘in Dublin’).

- 4 Several collections of selected stories from *Dubliners* have been issued under a variety of other titles, including those of individual stories. The favourite here, not surprisingly, has been ‘The Dead’ in various languages, including the Spanish *Los muertos* (Anon. 1941), the Finnish *Kuollut* (Etto 1957), and the Chinese *Ssü ch’ü ti ch’ing jên* (Ch’u Ju 1969). Two German collections combining stories from *Dubliners* and excerpts from Joyce’s other works have also been called *Die Toten* (Goyert 1948, Zimmer et al. 1975). In all cases it seems reasonable to assume that Joyce’s various references to the centrality of social and psychological paralysis in *Dubliners* lie behind the choice of title. Titles of other stories from *Dubliners* also occasionally serve, however: Amalia Popper Risolo, the one-time object of Joyce’s affections in the Trieste years, translated five stories into Italian under the English title *Araby* (Risolo 1935), and two Turkish collections were called *Kardeşler* (Yücel 1965) and *Bir küçük bulut* (Celâl 1983), ‘The Sisters’ and ‘A Little Cloud’ respectively. Other collections favour a more neutrally descriptive title, such as the Italian *Tre storie dublinesi* (‘Three Dublin Stories’; Minoja 1985), the German *Erzählungen aus Dublin* (‘Stories from Dublin’; Raykowski 1992), or the Portuguese *Os melhores contos de James Joyce* (‘The Best Stories of James Joyce’; Ferreira 1946).
- 5 As late as 1989 the publisher Gallimard was still describing *Dedalus* in advertising materials as an *autobiographie*, while classifying *Stephen le héros* as a *roman*.
- 6 The recent Icelandic *Portrait* (Magnússon 2000) takes Goyert’s revised title as its model: *Æskumynd listamannsins*, literally ‘youth- (æsku-) portrait (mynd) of-the-artist (listamannsins).’
- 7 Moving further afield on our shelf of dictionaries, we find that Chinese *Qing nian i shu jia de hua xiang* (Du Ruo-zhou 1990), again like Goyert’s German, prefers to mention youth first, even completely reversing Joyce’s three elements in doing so: *qing nian* (‘young man’) *i shu jia* (‘artist’) *de* (‘of’) *hua xiang* (‘portrait’). The same is true of Japanese: the order of the elements in the title of the Ono/Yokobori translation of 1932, *Wakaki* (‘young man’) *hi no geijutsuka* (‘artist’) *no jigazo* (‘portrait’), is preserved in all six of the subsequent translations (Nabara 1937, Iijima 1955, Nakabashi et al. 1956, Toshiharu 1967, Maruya/Ando 1969, Nakawa 1972). Greek, on the other hand, with *To portraito tou kallitéchne* (‘The portrait of the artist’;

M.S. 1965) finds it unnecessary to include any reference at all to youth and prefers a definite to an indefinite article initially. The latter preference is shared by the first Dutch translation, *Het portret van de jonge kunstenaar* ('The portrait of the young artist'; Schuchart 1962), which also shares with the first French translation a preference for a 'young artist' rather than an artist 'as a young man.' We find finally that the Irish translation, *Cinnmhiol an chuilb mar ógánach* (Henry 1993–6), while adhering to the original word order – 'a portrait (*cinnmhiol*) of the artist (*an chuilb*) as a young man (*mar ógánach*)' – contributes a new and different level of linguistic irony in choosing to employ in its title the idiosyncratically obscure terms *cinnmhiol* ('portrait') and *an chuilb* ('of the artist'), neither of which is to be found in standard dictionaries of the modern language.

- 8 Listing the results in order of increasing orthographic and phonetic complexity rather than by linguistic groupings, we thus find *Ullis* in Arabic (Taha 1982), Byelorussian (Maksymiuk 1993), and Macedonian (Serafimov 1977); *Uliss* in Latvian (Sodums 1960), Georgian (Kiasashvili 1983), and Russian (Khinkis/Khoruzhii 1993); *Oliss* in Hebrew (Ranan 1985); and *Ulysse* in French (Morel 1929a). Adding a syllable, we find *Ulise* in Romanian (Ivănescu 1984) and *Ulisse* in Italian (de Angelis 1960, Flecchia 1995); *Ulisés* in Spanish (Salas Subirat 1945, Valverde 1976, García Tortosa/Venegas 1999); and *Ulisses* in Catalan (Mallfrè 1981), Polish (Ślomiczyński 1969), and Portuguese (Houaiss 1966, Palma-Ferreira 1989). We have *Uiliséas* in Irish (Henry 1986–92), *Yu-li-xi-si* in Chinese (Jin 1993, Xiao/Wen 1994), *Yullisiisu* in Korean (Kim 1968), and *Yurishiisu* in Japanese (Ito 1931–4, Morita 1932–5, Maruya et al. 1964).
- 9 The etymology of the name Odysseus is hotly disputed: the *Odyssey* itself (19.407ff) might be read as suggesting either 'victim of enmity' (from Greek **odussomai*, 'I hate') or 'wayfarer,' from *hodos* ('way'). Ancient variants of the name in Greek include Olysseus and Oulixeus, whence Latin Ulysses and Ulixes.
- 10 Only a few of the individual episodes from *Ulysses* have been published under separate titles. They include the French 'Protée' (Morel et al. 1928); the German *Penelope* (Goyert/Wollschläger 1982, Beck 2001), 'Nausikaa' (Gotzmann 1983), and *Hades* (Wollschläger 1992); and the Italian *Penelope* (de Angelis 1978), later retitled *Molly Bloom* (de Angelis 1994); a second Italian 'Penelope' is entitled *Yes: Il monologo di Molly Bloom* (di Piazza 1994). A Spanish 'Penelope' is likewise called *Monólogo de Molly Bloom* (Salas Subirat 1977).
- 11 Serial publication of *Work in Progress* began in the first issue of the journal *transition* in April 1927 and continued for eleven years until April–May

- 1938, finally including all of what would become parts one to three of the *Wake*. Independent publications over the same period included *Work in Progress, Volume I* (1928), *Anna Livia Plurabelle* (1928), *Work in Progress, Part 13* (1928), *Tales Told of Shem and Shaun* (1929), *Haveth Childers Everywhere* (1931), *Two Tales of Shem and Shaun* (1932), *The Mime of Mick, Nick and the Maggies* (1934), and *Storiella As She Is Syung* (1937).
- 12 The French translation (Beckett/Joyce 1931) used the title ‘Anna Livie Plurabelle’; the Czech (Weatherall et al. 1932) and Italian (Joyce/Settanni 1940) employed the form ‘Anna Livia Plurabella,’ as does the recent Swedish version (Grut 2001); the German (Goyert 1946, Hildesheimer 1969, Wollschläger 1970) and the Spanish (García Tortosa 1992) preferred to stay with the original ‘Anna Livia Plurabelle.’ The Italian translation of a second fragment from *Anna Livia Plurabelle* bore the title ‘I fiumi scorrano’ (‘The rivers run’; Joyce/Settanni 1940).
- 13 Partial translations published in book form include the French *Finnegans Wake* (du Bouchet 1962), Portuguese *Panaroma do Finnegans Wake* (‘Panaroma of *Finnegans Wake*’; Campos/Campos 1962), Japanese *Huinekansu ueaku* (Suzuki 1971), Italian *Finnegans Wake: H.C.E.* (Schenoni 1982), German *Finnegans Wake Deutsch* (Reichert/Senn 1989), Hungarian *Finnegan ébredése (részletek)* (Bíró 1992), Spanish *Finnegans Wake* (Pozanco 1993), Portuguese *Finnicius Revém* (Schüler 1999), and Russian *Finneganov Wake* (Volkhonskii 2000). Complete translations include the French *Finnegans Wake* (Lavergne 1982), the Japanese *Huinekansu ueaku* (Yanase 1991–3), and German *Finnegans Wehg* (Stündel 1993).
- 14 Augusto and Haroldo de Campos entitle their eleven translated excerpts ‘*Finnegans Wake* / *Finnicius Revém*: 11 fragmentos,’ but the cover and title page both carry the title *Panaroma do Finnegans Wake*.
- 15 ‘The Dead’ is almost entirely unproblematical, as suggested by the almost complete uniformity of its translated titles: French ‘Les morts’ (Fernandez 1926a, Aubert 1974, Vuarnet 1974, Tadié 1994); Italian ‘I morti’ (Lami/Lami 1933, Risolo 1935, Balboni 1970, Papi/Tadini 1976); Spanish ‘Los muertos’ (Muslera 1961, Cabrera-Infante 1972, Chamorro 1993); and German ‘Die Toten’ (Goyert 1928, Zimmer 1969, Beck 1994). While one Portuguese translation also has the corresponding ‘Os mortos’ (Trevisan 1964), however, another has ‘O morto’ (Motta 1963), literally ‘the dead man,’ suggesting, intentionally or not, that the Portuguese title should be read in a more restrictive sense than the original as referring exclusively to the parallel between Gretta’s one-time admirer Michael Furey and her husband Gabriel.
- 16 For more detailed discussion of the possibilities of this particular title, see

- Scholes/Litz (1996: 379–87); for further discussion of Italian translations of the title, see Nieri (1999: 68–72).
- 17 The five translations in question are Minoja 1961, Brillì 1987, Franconeri 1993, Guerneri 1995, Marani/Selo 1995.
 - 18 Dutch has ‘Tegenhangers’ (Bloem 1968), Norwegian has ‘Motstykker’ (Angell 1974), and Swedish ‘Motstycken’ (Warburton 1956), all standard terms, according to the relevant dictionaries, for the general notion of ‘counterparts,’ while Danish has ‘Paralleller’ (‘Parallels’; Brusendorff 1941).
 - 19 Tadié’s title also allows for an intertextual nod to Balzac’s *Une ténébreuse affaire* (1842).
 - 20 ‘Un increscioso incidente’ (Lami/Lami 1933, Cancogna 1949, Balboni 1970, Benati 1994); ‘Un fatto doloroso’ (Capodilista 1973a); ‘Un caso pietoso’ (Ruffini 1929, Minoja 1961, Papi/Tadini 1976, Brillì 1987, Franconeri 1993, Marani/Selo 1995).
 - 21 Thus German ‘Efeutag im Komitee-Sitzungszimmer’ (Goyert 1928) and ‘Efeutag im Sitzungszimmer’ (Zimmer 1969, Beck 1994); Danish ‘Vedbend-dagen i udvalgsværelset’ (Brusendorff 1941); Spanish ‘Día de la hiedra en el comité’ (Muslera 1961); Portuguese ‘O Dia da Hera na sala da comissão’ (Motta 1963); Romanian ‘Ziua Iederii la sediul Comitetului’ (Papadache 1966); Italian ‘Il giorno dell’edera nella sede del comitato’ (Papi/Tadini 1976); and Catalan ‘Diada de l’heura al local del comité’ (Mallafre 1988).
 - 22 Thus German ‘Gnade’ (Goyert 1928, Zimmer 1969, Beck 1994), Dutch ‘Genade’ (Bloem 1968), Danish ‘Nåden’ (Brusendorff 1941), Norwegian ‘Nåde’ (Angell 1974), and Swedish ‘Nåd’ (Warburton 1956).
 - 23 Likewise Italian Minoja (1961), Balboni (1970), Papi/Tadini (1976), Franconeri (1993), Guerneri (1995), Marani/Selo (1995).

7 *Dubliners* Displaced

- 1 In his 1993 revised edition, Brillì changes the final phrase to ‘su tutti i vivi e i morti.’
- 2 In his 1997 revised edition, Bloem changes the final phrase to ‘over de levenden en de doden.’
- 3 See Fernandez (1926a/1996: 227, 250); Aubert (1974/1993: 318, 350); Vuarnet (1974: 119, 157); Tadié (1994: 244, 267).

8 *Ulysses* Transfigured

- 1 On the opening sentences of *Ulysses*, see also Senn (1983: 281–3).

- 2 The change from *ceann* to *cheann* in the phrase ‘ó cheann an staighre’ is merely a grammatical necessity: lenition of *c* to *ch* occurs following the preposition *ó* (‘from’).

9 *Finnegans Wakes*

- 1 Discussions of the translatability of *Finnegans Wake* are numerous, and include Senn (1967c; 1984: 39–56; 1998), Knuth (1972), Eco (1978, 1996), Blumenbach (1990, 1998), Topia (1990), Jovanović (1991), Parks (1992), Milesi (1998), Versteegen (1998), and Bosinelli (2000).
- 2 See Beckett/Joyce (1931); Joyce/Settanni (1940); Joyce/Frank (1979); Goyert (1946, 1970).
- 3 The chronological order is as follows: Butor (French, 1948), Wilcock (Italian, 1961), du Bouchet (French, 1962), Campos/Campos (Portuguese, 1962), Burgess (Italian, 1975), Schenoni (Italian, [1978], 1982), Lavergne (French, 1982), Beck (German, [1989]), Rathjen (German, [1989]), Elizondo (Spanish, 1992), Pozanco (Spanish, 1993), and Stündel (German, 1993). The Schenoni translation of 1978 appeared in Eco (1978: 79); the German versions by Beck and Rathjen appeared in Reichert/Senn (1989: 27, 44).

10 *Annalivian Plurabilities*

- 1 Of these, both French versions and both Italian versions are based on the 1928 edition of *Anna Livia Plurabelle* (Bosinelli 1998a: 175), while the German version is based on the 1930 edition (Reichert/Senn 1970: 165). All the remaining translations from which excerpts are quoted below are based on the final version that appeared in *Finnegans Wake* in 1939. The wording of the brief opening passage examined here is identical in all three of these editions. Since the distinction between *Anna Livia Plurabelle* as book and ‘Anna Livia Plurabelle’ as a chapter of *Finnegans Wake* is without significance for the limited context of the present discussion, I will use the italicized title throughout for the sake of convenience.
- 2 Discussions of the specific issues involved in translating *Anna Livia Plurabelle* include Aubert (1967), Senn (1967c, 1998), Reichert (1972a), Risset (1973), Lobner (1986, 1994), Bosinelli (1996, 1998a, 1998b, 2000, 2001), Eco (1996), Ferrer/Aubert (1998), García Tortosa (1998), Milesi (1998), Szczerbowski (2000), and Zanotti (2001).
- 3 For the purposes of this chapter the translations are arranged chronologically. Their sources are as follows: Péron/Beckett ([1930]; 1985/1996: 155); Beckett/Joyce (1931/1996: 3); Joyce/Frank ([1938]; 1979/1996: 2–3); Goyert

(1946/1970: 141]); Butor (1948/1960: 217); Wilcock (1961: 1147–8); Campos/Campos (1962: 23); Hildesheimer (1969/1970: 67); Wollschläger (1970: 101); Lavergne (1982: 209); García Tortosa (1992: 139); Pozanco (1993: 85); Stündel (1993: 196); Schenoni (1996: 89).

- 4 Brendan O Hehir similarly notes (1965: 165) that in Irish the term *alp* means, inter alia, 'a protuberance, a huge lump, a high mountain,' attributes, that is to say, consistently evocative of HCE rather than ALP.
- 5 For the sake of convenience, I will use the form 'Joyce/Frank/Settanni' to refer to formulations identical in Joyce/Frank and Joyce/Settanni.
- 6 Butor's partial translation ends at this point.

Conclusion

- 1 The translations are arranged chronologically. Their sources are as follows: Butor (Jolas 1949: 177–8); Wilcock (1961: 1174); Campos/Campos (1962: 39); du Bouchet (1962: 54); Heath/Sollers (1973: 24); Verdin (1979: 25); Lavergne (1982: 650); Reichert (Reichert/Senn 1989: 272–3); Rathjen (Reichert/Senn 1989: 275); Stündel (1993: 628); Pozanco (1993: 266). Butor's French and Pozanco's Spanish versions are both intended as plain prose readings rather than as translations in any strict sense.

Bibliography

Several of Joyce's works are cited parenthetically in the text by the abbreviations noted below. The same abbreviations are used to identify translations in 'Other Works Cited,' which includes Joyce's translations of his own work. The annotation 'bilingual' indicates that a translation is accompanied by the original text.

Works by James Joyce

- ALP *Anna Livia Plurabelle*. Intro. Padraic Colum. New York: Crosby Gaige, 1928; London: Faber & Faber, 1930. Corresponds to FW 196–216.
- CD *The Cat and the Devil*. London: Faber & Faber; New York: Dodd, Mead, 1964.
- CM *Chamber Music*. London: Elkin Mathews, 1907.
- CP *Collected Poems*. New York: The Black Sun Press, 1936; New York: Viking Press, 1937. Includes CM and PP.
- CW *The Critical Writings of James Joyce*. Ed. Ellsworth Mason and Richard Ellmann. New York: Viking, 1959.
- D *Dubliners*. London: Grant Richards, 1914; New York: B.W. Huebsch, 1916. Ed. Terence Brown. Harmondsworth, UK: Penguin, 1992.
- E *Exiles*. New York: B.W. Huebsch; London: Grant Richards, 1918; London: Cape, 1952.
- FW *Finnegans Wake*. London: Faber and Faber; New York: Viking Press, 1939.
- GJ *Giacomo Joyce*. Ed. Richard Ellmann. London: Faber, 1968.
- *Haveth Childers Everywhere*. Paris: The Fountain Press, 1930; London: Faber and Faber, 1931. Corresponds to FW 532–54.
- L 1 *The Letters of James Joyce*, vol. 1. Ed. Stuart Gilbert. London: Faber, 1957.

- L 2/3 *The Letters of James Joyce*, vols. 2 and 3. Ed. Richard Ellmann. London: Faber; New York: Viking, 1966.
- *The Mime of Mick, Nick and the Maggies*. The Hague: The Servire Press, 1934. Corresponds to FW 219–59.
- P *A Portrait of the Artist as a Young Man*. New York: B.W. Huebsch, 1916; London: Egoist Press, 1917. Ed. Chester G. Anderson. The Viking Critical Library. New York: Viking, 1968.
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