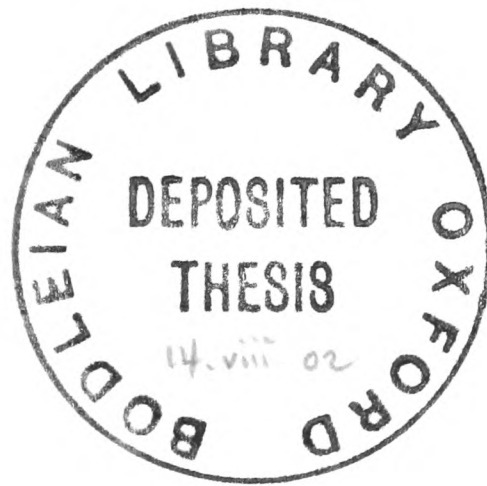


James Joyce and the Rhetoric of Translation

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This thesis examines theories of translation which are explicit in the themes and implicit in the rhetorical uses of form in the work of Joyce, with a focus on the French translations of *Ulysses* and *Finnegans Wake* produced with his collaboration between 1921 and 1931. Philosophies of translation from Jerome through Benjamin plus work in translation theory by Even-Zohar and Toury inform this study of the ethics both of translating and of being translated in the modernist idiom. In identifying a translation ethic arising out of the modernist aesthetic, the thesis postulates a rhetoric of translation by analogy with Booth's *The Rhetoric of Fiction*. To this end, key issues in translation studies are addressed: the critical status of the authorized collaborative translation; accounting in translation for persuasive (versus purely expressive) functions of literary works as text types; translation strategy as a contribution to the debate between essentialism or universal grammar and cultural relativism; the translation imagined as a frame narrative, and the translator as an implied frame narrator of varying invisibility and reliability; and translation as a model of cognitive processes such as reading, understanding, memory, and the growth of consciousness. Via a combination of descriptive, historical, and textual study, this set of topics in translation is shown to explain many thematic and technical preoccupations of Joyce — just as Joyce proves to be an ideal case for descriptive translation studies, not in spite but by virtue of his notional untranslatability. The thesis also seeks to contribute to Joyce studies proper: to an understanding of how Joyce's fiction both does and does not depart from conventions of western narrative; to a portrait of the implied author and undramatized narrator in *Ulysses*; to an appreciation of translation both broadly and narrowly defined as a recurrent theme in his work; and to a recognition of the influence of Joyce's many contemporary translators and their languages, cultures, and personalities upon his own innovating uses of language and narrative.

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Devant cet horizon de merveilles, Bouvard et Pécuchet eurent comme un éblouissement. Le genre fantastique leur parut réservé aux princes. Le temple à la philosophie serait encombrant. L'ex-voto à la madone n'aurait pas de signification, vu le manque d'assassins, et, tant pis pour les colons et les voyageurs, les plantes américaines coûtaient trop cher. Mais les rocs étaient possibles comme les arbres fracassés, les immortelles et la mousse; — et dans un enthousiasme progressif, après beaucoup de tâtonnements, avec l'aide d'un seul valet, et pour une somme minime, ils se fabriquèrent une résidence qui n'avait pas d'analogue dans tout le département.

— Gustave Flaubert

Et maintenant cultivons notre jardin.

— Auguste Morel to Stuart Gilbert, 16 July 1928

Introduction: Translation as Reading, Translation Studies as Literary Criticism

The present study seeks to examine the art and life of James Joyce from the perspective of translation studies, using his authorized collaborative translation work as a touchstone. In particular, Joyce's involvement in all aspects of the French translation of *Ulysses* undertaken by various actors between 1921 and 1929 furnishes previously unexamined, ungathered, or unknown evidence, both historical and textual, of his preoccupation with translation as an activity central to the literary vocation. Translation was more than simply a descriptive metaphor of convenient use to Joyce given his cross-cultural interests and home life. In this everyday necessity and everyday miracle, he found a reassuring reflection of his unprecedented achievements in fiction — one still lacking, unlike Joyce's fiction, in recognition from either the literary establishment or the literate public in any nation, but above all in the English-speaking world.

As a use of language, Joyce believed that translation also provides an anatomy of cognitive processes such as reading, understanding, memory, and the growth of consciousness. Like his fiction, translation presents the most natural, life-like, and persuasive such model by being inseparable from language, both in its forms and in its pragmatic uses. To deny the existential possibility of translation would have been to deny the viability and mode of his own creative output, which as Arthur Nestrovski notes of *Finnegans Wake* in particular, "returns to one's mind in a manner uncannily like translation itself" (474). The translation of his fiction consequently offered Joyce the

irresistible paradox of a double impossibility, or a double negative equating to one positive: the translatability of meaningful form, given the existence of a literary genre whose self-reflexiveness and hybridity can communicate the writer's gesture of striving to fuse form and content whether working reconfigurations are possible or not. Translation is this genre, and as Joyce discovered by taking part, its rhetoric of gamely performance and the many alternative form/content configurations it comes to offer represent the same gesture — indeed, are the same message.

To examine the Joycean translation process, this study makes use of the terminology and methods of a number of practitioners in the burgeoning discipline of translation studies. Seminal figures, concepts, and terms will be introduced as appropriate, but the most basic distinction is worth signalling here: contrasting use of the epithets “source” and “target,” to describe the original and the second languages, cultures, texts, and actors involved in a given translation. To the extent that any one influence guides this adoption of translation studies as an approach to literary criticism, the descriptive translation studies pioneered by Itamar Even-Zohar and Gideon Toury can be highlighted: notably the attention paid by them to translation's variable position, status, and role within what Even-Zohar describes as the complex “polysystem” of literary institutions and values found in every culture, and Toury's understanding of translation as a strongly subjective, “norm-governed” activity characterized and shaped by the multiplicity of the “translational norms” involved. James Holmes's typology of descriptive translation studies, consisting of product-oriented, sociocultural function-oriented, and process-oriented, will be represented in full by the discussions here, which take place across three corresponding sections: formal and thematic aspects of translated texts, translation history, and decision-making over time in collaborative translations.

Not one but two constituencies are implied by this study, however. In addition to being a work of Joycean criticism informed by translation history and analysis, it seeks to make a contribution to translation studies with its focus upon Joyce as an exceptional case which nevertheless writes large and paradoxically confirms many “rules,” trends, and phenomena recently identified in the history, theory, and practice of translation. More specifically, this study seeks to demonstrate the implications and uses for translation-studies practitioners of two critical approaches to Joyce: firstly, the rhetorical or “ethical” criticism formulated a generation ago by academics such as Wayne Booth, Robert Scholes, Robert Kellogg, Mark Schorer, and Robert Martin Adams, whose usefulness to Joyceans has not been matched by its popularity among them, barring some critics with narratological interests; and secondly, the textual or “genetic” criticism which has become the mainstay of present-day Joyce studies, amid a string of notorious editorial controversies featuring Hans Walter Gabler, John Kidd, and most recently Danis Rose. Moving outward from the complicated rhetoric and status of the authorized collaborative Joycean translation, this study makes arguments toward a general rhetoric of translation — an extension of translation theory which is absent from translation studies in its current lines of development. At the same time, this study makes use of translatorial manuscript materials, letters, and textual evidence from draft and early translation versions in a way which, it is to be hoped, anticipates the next stage of textual analysis as deployed by translation studies.

This study is indebted to the work of two scholars who have made career-long priorities out of the connection between literature and translation: George Steiner in general, and in particular, the Joyce critic Fritz Senn. However, while largely based upon Senn’s premise that every translation of Joyce, authorized or not, is necessarily a critical

reading and multi-level interpretation, this study vigorously challenges one of his major conclusions about the reader's experience of these texts, and thus, their credibility. In his essay "*Ulysses* in Translation," Senn suggests that the reader of the Joycean translation is rarely, if ever, "induced to stop and wonder":

The translation does not condition him to look for implications and correspondences, and if he does look for them, he may be led astray. This amounts to a change in the reading process. The detail does not stimulate the reader to respond, and his concentration will be turned more to action and plot, things relatively unaffected by translation. *Ulysses* becomes thereby a more ordinary, more traditional novel. (265-266)

This study seeks to prove that nothing could be more stimulating than the suspension of disbelief and abandonment of preconceptions called for by the Joycean translation, in which Joyce's own qualities of textual enigma, linguistic hybridity, and myriadminded plurivocality find their generic heartland. Translations by definition propose their own more playful, plural, and collaborative way of reading, not to mention creating. As Marilyn Gaddis Rose observes, they come equipped with "a mechanism that enforces its own direction and momentum" — an implied theory of reading and interpretation which urges and allows the reader to examine literature "from the inside" (13). Joyce valued this demand of the genre, and his translation reader comes to do so just as keenly.

Note about citations

Citations of *Ulysses* are taken from the Penguin reprint of the 1960 Bodley Head text, based upon a notional authorized corrected text. This is intended to reflect the fact that the translators worked on the basis of both corrections to the 1922 text provided by Joyce and the 1926 second edition, and not the first edition alone. The system of line numbers used in the Penguin edition is also useful, for ease of location and because it distinguishes citations of the original here from translations. Where necessary due to a textual corruption, citations have been taken from the Oxford University Press edition of the 1922 text and noted as such. Citations of Joyce's other works in English are made from the editions listed in the bibliography. All citations of translations are taken from first editions or first publications unless noted.

I.

Aspects of Joycean Translation

1.

From the Stairhead in the Authorized 1929 *Ulysse*: Approach

The translation history of the “Telemachus” episode begs even more questions of multiple authorship and textual evolution than the “definitive” full-volume French translation published in February 1929. The bulk of the translated first episode had appeared earlier, in the inaugural Summer 1924 issue of *Commerce*, along with translated extracts from “Ithaca” and, by way of bookend, “Penelope.” This vanguard commission had been offered hopefully by Joyce to Valery Larbaud, the French stylist and translator of Samuel Butler who had already shown himself such a partisan of the book leading up to the Paris “preview” of *Ulysses*, held in Adrienne Monnier’s bookshop in the Rue de l’Odéon on 7 December 1921, at which Larbaud gave the keynote lecture and for which he and colleague Léon-Paul Fargue had made final revisions to recitable translations of excerpts from the same three episodes, prepared in rough by Jacques Benoist-Méchin, a nineteen-year-old prodigy enlisted by Monnier. The work was formally delegated by an overextended Larbaud, after protracted soul-searching and then head-hunting, to Auguste Morel, another young translator who had already produced well-received French versions of Donne, Blake, and Francis Thompson’s *The Hound of Heaven*. By a similar arrangement, the *Commerce* pieces were to be revised by Larbaud and Fargue as their own writing and translating schedules — and in the case of Larbaud, his health — permitted, with help from Monnier and Sylvia Beach. By the time that this “Télémaque” came before the full, increasingly acrimonious committee responsible for the 1929 *Ulysse*,

consisting of Morel as principal translator, Larbaud as principal editor, Adrienne Monnier and Joyce's English confidant Stuart Gilbert as extensive post-editors, and Joyce himself as general supervisor, it already represented a much-interpreted segment of the text in translation. Specifically, the existence of a "Télémaque" in print during the preparation of the authorized German and French translations, not to mention during the ongoing correction and reprinting of the original text in English, gave Joyce an unlooked-for opportunity to rethink, and at the minute level of detail which defined his artistic sensibility, to re-tool the complex of character relationships and blended narrative voices into which the reader is plunged in the opening episode.¹

The most immediately apparent translation gain in the first pages of *Ulysse* also has some of the most deep-reaching implications. The need to factor French's dual second-person singular — the interpersonal dynamics governing use of the polite *vous* versus the familiar *tu* — into the dramatic tableau suddenly presented between Buck Mulligan and Stephen Dedalus, later complicated by the addition of Haines, demands that the implied translator make a basic determination of Stephen's relations, as the narrative centre of gravity, with his housemates. These relations are considerably more open to conjecture in the original English. In an authorized translation such as the 1929 *Ulysse*, this unavoidable aspect of language ought to serve as a golden key to Joyce's unwritten backstory for the episode. The contemporary German translation, however, carried out by Georg Goyert with the assistance of Daniel Brody, Stuart Gilbert, Claud Sykes, and Joyce, provides conflicting evidence, even between its own first edition of 1927 and

¹ - See Chapter 6. For a basic, comprehensive account, see Joyce, *Letters* III.39-40, 53, 71, 97; Ellmann 499-500, 519-523, 561-563, 600-602; Monnier, *Odéon* 161-170; Beach, *Shakespeare* 65-68, 83, 151; and Gilbert, Introduction 27-28.

extensively revised edition of 1930, both “authorized.” In 1927, as Breon Mitchell points out, the German-speaking Stephen uses the familiar *du* with Mulligan and Haines, and later with Bloom, among others; in the 1930 version, conversely, Stephen has switched to the polite *Sie* with Haines — and with Bloom, symbolically (203). This alteration conforms to the situation in the French with one notable exception: the French-speaking Stephen uses *vous* with all of the above, including Mulligan. In the context of the opening episode or shared accommodation among young people, where the familiar form would normally be applied universally, different effects are obviously produced in each target language. In the German, Stephen’s contempt for and social distance from Haines are brought to the fore at the same time that the importunate nature of his comparative closeness to Mulligan is further implied. In the French, the effects are the equally appropriate one of mock solemnity between Mulligan and Stephen — particularly if one is aware of the decision made in the German, although such a tone arises by contrast with the purely polite exchange later between the three students and the old milkwoman — and the implied one of mutual animosity. The archness of “Come up, you fearful jesuit” (1.9) and “Look at yourself, you dreadful bard” (5.29) has become harsh scorn in “Montez, abominable jésuite” (1) and “Contemplez-vous, affreux barde” (5), just as “I blow him out about you, and then you come along with your lousy leer and your gloomy jesuit jibes” (19.6-8) is good-humoured but “Je l’ai chauffé sur vous, et puis voilà que vous arrivez avec vos loucheries de pouilleux et vos sombres facéties de jésuite” (16) is guilty of the kind of dour, prickly, and understated attempt at witticism which it decries. As for the French Stephen, his persistent *vouvoiement* or “vous-ing” radiates or at least amplifies a blanket animosity toward all comers. This Kinch refuses to serve even at the level of linguistic convention and phatic gesture.

None of these translatorial interpretations is at odds with the portrait of Stephen available in the original; indeed, they round out Stephen's sensibility in a way which must have been hugely satisfying to his cosmopolitan and polyglot creator. What they call into question is the status of authorized translations and the individual authorized translation. Did Joyce imagine the near-simultaneous French and German translations — soon to serve as templates for a wave of Romance- and Germanic-language translations in Europe which would not directly involve him — as critical and cultural supplements to his text or as freestanding parallel texts-cum-realities, if not complete parallel universes or alternate timelines for his creations? The language-based nature of perception-as-reality in *Ulysses* makes the latter view extremely compelling, and has produced strong and weak versions of a related translation theory. Tim Parks holds that any translation is an active “exploration of the difference between the two languages” (89), and one which positively “obliges us to consider what might have been written in place of what has, to see which solutions were rejected in favour of those we find” (238). Fritz Senn, less strenuously, notes that because the translator is “almost” the only close reader “professionally obliged to examine every single word” of an original, each translation is quantitatively a “complete running commentary” (*Dislocutions* 2). Precisely because it is denied both the necessity of selection and the luxury of omission afforded by a critical study, each translation ironically suggests and equips what Senn believes to be a useful critical approach to the text. Translations reflect “their cultural background, the potentialities and confines of the language [they] are written in,” but they also

represent diverse points of view, reflections in mirrors throwing back light on the original. Every translation will highlight some characteristics, either where it succeeds in re-creating a particular effect or where, sometimes by a painstaking effort, a purpose becomes manifest. Even where it fails, the

comparison, by contrast, will throw some feature of the original into distinct relief. (*Dislocutions* 2)

An authorized collaborative translation such as the 1929 *Ulysse* exists somewhere between vicarious revision or re-writing on the part of the author and salutary academic and poetic exercise. Senn's notion of authorial intention made manifest in translation is most applicable in the French where Joyce's narrative project is concerned: in the French response to the way that Joyce integrates elements of first-person interior monologue into his overarching, third-person *style indirect libre*, or the ability of the French language to accommodate both the undramatized, wildly omniscient *Ulysses*-narrator and the implied author who stage-manages that narrator's virtuosic, mimetic appropriation of character diction, to borrow and blend the terminology of Wayne Booth's *The Rhetoric of Fiction* and Hugh Kenner's "Uncle Charles Principle," according to which the narrative idiom in Joyce's fiction "need not be the narrator's" (*Voices* 18).

It falls to an implied translator to stage-manage this stage-managing, in effect — most visibly in his deployment of typography. Joyce's preference for Gallic dashes rather than quotation marks in the representation of speech spares the implied French translator at least one vocalization problem which can scramble the rhetoric of any fiction translated out of English, often only mildly but always structurally. The related question of italics arises frequently in "Telemachus," as in the whole of *Ulysses*, but because Joyce limits his use of italics to foreign-language phrases, literary titles, the stage directions in "Circe," and mental echoes of speech and song, there is no conflict with French convention. Joyce virtually never employs English-style italics for verbal demonstration or emphasis; the italicized clichés and catchphrases infesting "Eumaeus," for instance, are foreign first and affectedly emphatic second. Such a use would have been at severe odds with the French

preference for communicating such stress lexically, using emphatic and demonstrative pronouns. Hence, the output of the implied author and implied translator overlaps with satisfying completeness, and for target and comparative readers, with provocative rhetorical solidarity in the following cases of text italicization. As always, the italics are applied in conjunction with the representation and in some cases the transliteration of speech and thought: Buck Mulligan's invocations of Homer ("*Epi oinopa ponton*" [3.30 / 3]) Xenophon ("*Thalatta! Thalatta!*" [3.32 / 3]), and the Greek keyword "*omphalos*" (20.27 / 17); Stephen's mental Latin prayer ("*Liliata rutilantium. . .*" [11.2-4, 27.31-33 / 9, 24]), Mulligan's spoken grace over breakfast ("*In nomine Patris et Filii et Spiritus Sanctus*" [13.27 / 12]), and the fragment of the Nicene Creed recalled by Stephen ("*et unam sanctam catholicam et apostolicam ecclesiam*" [24.30-31 / 21]); and appropriately, the narrator-as-Stephen's satirical French oath ("*Zut! Nom de Dieu!*" [25.16 / 21]). By contrast, the italicizing remit of the implied author and implied translator, rather than the italicized output, coincides exactly in the cases of Stephen quoting Mulligan ("You said, *O, it's only Dedalus whose mother is beastly dead*" [8.6-7] / "*Vous avez dit, Oh, ce n'est que Dedalus dont la mère vient de crever comme une bête*" [7]), Mulligan improvising on the song "Ned Grogan" ("*So do I, Mrs Cahill, says she. Begob, ma'am, says Mrs Cahill, God send you don't make them in the one pot*" [14.3-4] / "*C'est comme ça, m'ame Cahill, qu'elle dit. Pardine, m'ame, dit Mme Cahill, le Seigneur vous accorde de ne pas faire les deux dans le même pot*" [12]), Haines quoting Hamlet ("*That beetles o'er his base into the sea, isn't it?*" [21.27-28] / "*Qui surplombe son assise en la mer, n'est-ce pas?*" [18]),² and significantly, the various indented as well as italicized verses from Irish

² - The translation follows the original, however, with its contrasting absence of italics where the narrator-as-Stephen internalizes within his own non-indented monologue

folksong in English, pantomime, Yeats, and Mulligan's "Ballad of Joking Jesus," all either sung by Mulligan with speech attribution or ventriloquized by the narrator on behalf of Stephen.

Typographic discrepancies between the original and the translated episode do exist, however, foreshadowing a relativist bonanza to come as the novel progresses. Mulligan's Nietzschean use of the term *Ueberschensch* may have been retained in "My twelfth rib is gone . . . I'm the *Ueberschensch*" (27.1), but it reads quite differently in the French: "Ma douzième côte n'est plus là . . . Je suis l'*Ueberschensch*" (23). The lack of italics momentarily flushes out the implied translator, who has either deemed the term to be more widely assimilated in French cultural discourse than in English or, dizzyingly, anticipated and catered to a possible expectation on the part of the French reader that the German word would be more at home in the nominally Anglo-Saxon linguistic context of the original. The smallest orthographic indicator can have a similar estranging or naturalizing effect, as in the representation of the first spoken word of the novel: "*Introibo*" (1.6) versus "*Introibo*" (1), beginning Mulligan's parodic Mass, which is otherwise identical in both texts. If such points of discussion appear self-indulgent to the point where their ever having been discussed begins to seem implausible, they are no less Joycean for being so. Joyce keenly enjoyed debating interlingual niceties of the scribal and

lines from Walt Whitman's *Song of Myself*, spoken by Mulligan in implied indirect discourse: "Contradiction. Do I contradict myself? Very well then, I contradict myself" (19.27-28) becomes "Contradiction. Est-ce que je me contredis moi-même? Soit, je me contredis" (17).

Valéry Larbaud, it might be noted, was one of Whitman's great French translators, and collaborated in this enterprise with Jules Laforgue, André Gide, and Louis Fabulet. In an apologetic note for Adrienne Monnier attached to his (overdue) translation of "Telemachus" for *Commerce*, couriered on 6 June 1924, Auguste Morel comments that "Joyce est vraiment le Whitman de la prose, un Whitman qui parle toutes les langues de Whitman et quelques-unes encore" (qtd in Monnier, *Odéon* 168).

prosodic kind with francophone and multilingual colleagues, and long before the height of the collaborative composition and translation of *Finnegans Wake*. He enquired of Valery Larbaud in a letter of 4 June 1928, with regard to the French translation of *Ulysses* then in its late stages, how a typical French reader would interpret ironizing quotation marks used for anything short of a “quotation in full dress” (I.263). Four years earlier, he had recruited Larbaud in his victorious battle to keep not only punctuation but French accents out of the “Pénélope” published in *Commerce*, after long argument with Adrienne Monnier and the printer Durand in Chartres.³ In a 1956 interview with Richard Ellmann, Jacques Benoist-Méchin recounted how Joyce arrived at the famous final word for the book only after wrangling with him over the first translation of “Penelope,” being worked up for the 7 December 1921 *séance*. Faced with the difficulty of rendering the original version of the final words “yes I said yes I will” with sufficient stress in French, Benoist-Méchin had added a final emphatic “oui” — not yet “Oui” — which Joyce eventually took on board for thematic reasons and back-translated into the original.⁴

A typographically manifested prosodic aspect of the implied author’s personality in “Telemachus,” as opposed to his mere presence, is in fact a lack of typography: the omission of hyphens or spaces between words to produce a distinctive compound, either compression or coinage, of the kind now instantly associated with Joyce. On this front, the implied translator obscures the implied author — while revealing himself to the comparative reader — wherever he decides to “aerate” Joyce’s reconstituted prose. He does so in keeping with orthodox French prose style’s deep ambivalence toward

³ - See Joyce, *Letters* I.217-218, III.99; Monnier, *Odéon* 169-170; Larbaud, *Lettres* 159-160, 162-163, 173; and Ellmann 562.

⁴ - See Ellmann 521-522, and Fitch 109-110.

portmanteau or portmanteau-like word formation, the origin of the term notwithstanding, and its preference for skilful arrangements of discrete, etymologically pure lexical units. A comparison of stylistic compressions and expressive coinages from the original version of the opening episode with their corresponding translations in the canonical 1929 French version shows a visible effacing or at least sobering of the implied author's impish textual physiognomy:

fiftyfive (20.30)	cinquante-cinq (18)
twopence (17.8, 17.8-9, 17.25)	deux pence (15)
fourpence (17.9-10)	quatre pence (15)
fortyfoot (23.1)	de quarante pieds (19)
razorblade (3.13, 3.22, 4.34)	rasoir (3, 4), lame (3)
milkcan (17.2)	channe (14)
milkjug (15.11)	pot au lait (13)
steelpen (6.19)	fer de la plume (5)
dancecards (10.7)	carnets de bal (9)
palefaces (7.1)	visages pâles (6)
medicineman (16.12)	médicastre (14)
bonesetter (16.11)	rebouteux (14)
sidepocket (23.24)	poche de côté (20)
waistcoatpocket (23.24-25)	gilet (20)
buttercooler (13.12)	beurrier (11)
shavingbowl (12.22)	bol à barbe (11)
lookingglass (6.10-11, 6.20)	miroir (5)
drawingroom (8.3)	salon (7)
livingroom (12.13)	chambre commune (10)
leaningplace (20.6)	contre le mur (17)
wellknit (5.27)	bien musclé (5)
wellshaped (22.10)	bien dessinée (19)
wellfed (4.29)	bien nourrie (4)
wellnigh (20.4)	quelque peu (17)
sweettoned (28.4)	aux notes douces (24)
winglike (23.2)	comme des ailes (19)
birdlike (23.4)	d'oiseaux (20)
stolewise (21.14)	en manière d'étole (18)
lightshod (9.27)	légers (8)
smokeblue (5.20)	bleu fumée (5)
wavewhite (9.30)	vif-argent (8)
snotgreen (3.25, 3.29)	vert pituite (3), pituitaire (3)
dewsilky (15.25)	saténées de rosée (13)
grasshalms (7.12)	l'herbe hachée (6)

underlip (5.6, 24.23)	lèvre inférieure (4, 21)
cuffedge (4.28)	parement de manche (4)
noserag (3.19, 3.24, 5.2)	tire-jus (3, 4)
snotrag (19.21)	tire-jus (17)
bogswamp (16.4)	spongieux marécage (14)
horsedung (16.6)	crottin (14)
smokeplume (22.3)	fil de fumée (19)
coalsmoke (12.18)	vapeur de charbon (11)
fishgods (14.9)	divinités pisciformes (12)
ghostcandle (10.30)	bougie spectrale (9)
woodshadows (9.24)	l'ombre des forêts (8)
upwardcurving (27.30)	élevait par les lacets (24)
scrotumtightening (3.30)	contractilo-testiculaire (3)
muskperfumed (10.16)	fumet de musc (9)

In the “definitive standard” Bodley Head “Telemachus” proofed and corrected by Joyce in the summer of 1935, it is only certain characters who speak in hyphens or spaces, as it were, and even then only rarely, as when Mulligan tells Stephen “my name for you is the best: Kinch, the knife-blade” (3.2-3), or talks about the hospital “dissecting room” (8.16). The implied author, via his undramatized narrator, ostentatiously eschews separators or mechanical connectors in transcribing words like the ones listed above — unless he seeks to present a speaker as being unsuited or unsympathetic to such a procedure. This is never the case with Stephen, who is presented uttering words such as “lookingglass” and “drawingroom,” and from whose interior monologue the narrator takes so many verbal and stylistic cues.⁵

The implied translator in “Télémaque” adheres to norms of French prose style and translation practice by avoiding compression proper, but at the same time, liberally inserts

⁵ - The incongruous “coat-sleeve” (4.22) and “shaving-bowl” (12.5) in the Bodley Head text are corruptions; like all of the other implied-authorial compounds, they are unhyphenated in the 1922 text — as is Mulligan’s “knife-blade,” for that matter. Danis Rose’s 1997 “Reader’s Edition” of *Ulysses*, currently before the English Court of Appeal for copyright infringement, notoriously hyphenates Joyce’s compounds, whether found in direct or indirect discourse.

hyphens into the prevailing free indirect discourse elsewhere. He recreates the playful compounding sensibility of the implied-authorial personality by French means: either by reaching for hyphenated collocations — common in French, where hyphens are required for various grammatical inversions — such as “tire-jus” for both “noserag” and “snotrag” and “vif-argent” for “wavewhite,” all seen above, and “couvre-chef” (17) for “hat” (19.31), or more strikingly, by inventing new examples of the double-barrelled neologisms which have evolved in French in the past century parallel to the blending mania in English since Joyce, out of a common desire to achieve maximum lexis with an increasingly minimalist use of syntax.⁶ Examples of these in “Télémaque” are “contractilo-testiculaire” (3) for “scrotumtightening” (3.30), seen above, which achieves a particularly close fit in affective terms between source and target, and “syphilo-alcoolique” (4) for “poxy bowsy” (5.8), which may be an attempt to compensate for the perforating of verbal texture in the greater number of cases above. The sole example of true compression in the translated episode, “chêneclair” (3) for “oakpale” (3.27),⁷ anticipates an increasing amount of compression with and without hyphens in the translated novel: “qui-eût-peut” (141) for “mighthavebeen” (159.8), “barde-bienfaiteur-du-bœuf” (38) for “bullockbefriending bard” (44.16), “canne-parapluie-cache-poussière” (282) for “stickumbrelladustcoat” (321.20, 321.28), “oitvoit le parlerlèvre” (321) for “seehears lipspeech” (365.15), and “très-peu-pour-moi-de-moka” (713) for “untasteable apology for a cup of coffee” (747.11).

⁶ - The sketch entitled “Composition des mots” in Raymond Queneau’s 1947 *Exercices de style* is a vintage example of this avant-garde approach to word formation in French, shading at times into Joycean compression (28).

⁷ - Inexplicably, “chêneclair” has been aerated by subsequent editors at Gallimard to read “chêne clair”; see the 1996 reprint of the evergreen Folio paperback edition (12), for example. Jacques Aubert’s magisterial Pléiade edition, published in 1995 as volume two of the *Œuvres*, restores the neologism (II.5).

In authorizing “Télémaque” as the French public still has it today, Joyce sanctioned a number of modulations to his finely tuned narrative perspective, in the form of reportage and speech attribution. In some cases, these further obscure the implied author and *Ulysses*-narrator; the most serious example is the transformation of “Buck Mulligan’s face smiled with delight,” punctuated with a full stop (14.22), into “Buck Mulligan jubilait,” with a leading colon introducing the exclamation that follows (12). The ironic detachment and wandering attention of Stephen which are encoded in the English have been jettisoned for a less mimetic, idiosyncratic narratorial tag. This can be compared with “Buck Mulligan’s gay voice went on,” punctuated with a full stop (2.16), which has been rendered more literally as “La voix joyeuse de Buck Mulligan poursuivait,” though also with a leading colon (2). Similarly, the ironic value judgement contained in the adverb of the attribution “he said frankly,” following Mulligan’s exclamation “God, isn’t he [Haines] dreadful!” (2.31), is missing in the French translation, where the postpositive “frankly” has become the preceding fragment “et spontanément” with a leading colon, and the postpositive attribution eliminated altogether (2). In addition to the fact that “spontanément” is purely descriptive of spoken manner rather than, in part, a narratorial value judgement on the motives of the speaker, the dramatic arc of a narrated event or “boom” followed by an ironizing narrative echo or ripple has been reordered.

Two other attributions in the French translation raise a separate issue to do with the obscuring of the implied author: the speech tags “répondit Stephen” (20) and “répétait Haines” (21), replacing the simple “Stephen said” (23.32) and “Haines said” (24.15). While basic narrative content has not been lost here, the same is not true at many other points in the episode where the French stylistic principle of elegant variation — or

avoiding all but the most necessary repetition at all costs — has enriched the lexical stock of the translation at the cost of a verbal motif or phonic effect introduced by the implied author in the original. One meaningful narrative form has been replaced by another. While the implied translator has joined the implied author in echoing the incantatory “plump” of the opening sentence — “dodu” in the French — in “His plump body plunged” (27.24), translated “Et son corps dodu plongea” (23), he has not done the same with “stairhead” — “haut des marches” in the French opener. The phrases “boomed out of the stairhead” (9.20) and “from the stairhead seaward where he gazed” (9.25) have become “se répandait par l’orifice de l’escalier” and simply “entre la tour et la mer que regardait Stephen” (8). The recurrent word “razorblade” (3.13, 3.22, 4.34) is literally divided into instances of “rasoir” (3, 4) and “lame” (3), and the repeated “snotgreen” (3.25, 3.29) is split into “vert pituite” and simply “pituitaire” (3). The adjacent “twining stresses” (9.28) and “twining chords” (9.29) are uncoupled to make “accents enlacés” and “accords jumeaux” (8), while the couplet “rotten teeth and rotten guts” (16.4) has been broken down along separate semantic lines to produce “de dents gâtées et d’intestins purulents” (14). Although a phonetic resemblance has often been preserved in each case by way of compensation, the principle of bare, complete, insistent repetition — more implied-authorial and Joycean than it is anglophone — has been violated with the author’s blessing, out of a desire to re-explore aspects of meaning in his fiction from more oblique angles. The narrow translation of “*omphalos*” (7.13) by the French “ombilic” (6) where the Greek word first occurs unitalicized in the narrator-as-Stephen’s stream of consciousness, several pages before Mulligan says the italicized Greek word aloud (20.27 / 17), is an example of the more nuanced kind of invitation to close reading made by the implied translator. Striking evidence of the *Ulysses*-narrator’s synchronic omniscience has

been made metonymic and contingent rather than reiterative and clustered in the French, with the result that the translation reader begins to infer a critical persona into the interpretive connections and inductive leaps constantly being proposed by the implied translator.

The corpus of oaths featuring the word “God” in the episode is likewise fragmented several ways for more than idiomatic reasons: “God” alone (2.31, 3.28, 19.26) becomes “Bon Dieu” (2), “Sacredieu” (3), and “Nom de dieu” (17) rather than simply “Dieu,” “go to God” (26.21) becomes “merde” (22), and “To tell you the God’s truth” (19.14) becomes “Pour dire la vérité vraie” (16). As well, “in the name of God” (7.34) becomes “pour l’amour de dieu” (7) rather than “au nom de dieu,” seemingly to permit the replacement of “damn it” (4.9) by another “Nom de dieu” (3), and conscious of the appearance of “*Zut! Nom de Dieu*” later in the original, in French, in Stephen-centred free indirect discourse (25.16 / 21). The implied translator would appear to be taking a synchronically omniscient cue from the implied author by creating new internal motifs — and continual trade-offs — under conditions of synonymic excess, and even greater plurality than characterizes the lexis of the original.

All translations feature a certain amount of expansion and explanatory paraphrase, and the delicately balanced “*Télémaque*” is no exception. Joyce’s implied translator effectively masquerades as the implied author on these occasions, making the authorized translation a guide to authorial intention — if a possible threat to Joyce’s reputation for compact enigma. Straightforward examples include the translation of cultural references whereby “Ades of Magdalen” (7.6) becomes “Ades de Magdalen College” (6) and “marmalade” (7.7) becomes “marmelade d’orange” (6), and the translation of idiom, benefitting not only French readers but also non-Irish and non-British anglophones with

access to a copy of *Ulysse*, whereby “debugged” (7.9) becomes “me déculotte” [non-slang for “remove my trousers”] (6), “stony” (17.33) becomes “fauché” [standard for “out of money,” closer in usage terms to the mild slang of “broke”] (15), “spooning” (26.25) becomes “roucoulait” [onomatopoeic for “cooing”] (23), and “up the pole” (26.27) becomes “[avoir] un polichinelle dans le tiroir” [slang for “pregnant,” literally “have a puppet in the drawer,” structurally closer to “have a bun in the oven”] (23). Other translations are more fabulating, expressive, or otherwise interpretive: “Petite Photo” for “Photo girl” (22 / 26.6), which makes a proper name and character of the “sweet young thing” mentioned in Bannon’s postcard, later revealed to be Milly Bloom; capital-H “Histoire” for mere “history” (21 / 24.28); and “vampire” for “ghoul” (9 / 11.5), which characterizes the dead Mrs Dedalus in a distinctly pointed way. The word “hyperborean” (4.11), notably, taken by most English commentators to refer to Nietzsche’s theory of the overreaching Nordic-German character, given Mulligan’s allusions nearer the end of the episode to the *Übermensch* and *Also Sprach Zarathustra*, has been translated to mean a literally cold-blooded Hibernian: “un animal à sang froid” (3) capable of refusing to kneel and pray with his dying mother. The allusion to *Matthew XXVI.75*, “And going forth he wept bitterly,” encoded in Mulligan’s “And going forth he met Butterly” (20.5) is even more bemusing in the French, involving as it does more than typographic appearance and the alteration of a single letter: “Et étant sorti dehors, il rencontra Lamermant” (17). The implied translator counts upon the target reader to read the name aloud and hear “amèrement,” which is to say, he is translating in Joycean fashion by taking every opportunity to place his text indefinitely between the poles of the oral and the written.⁸

⁸ - Aubert’s Pléiade edition alters the name to read “Lamèrement” (II.19). For its part, the Gallimard Folio reprint erroneously — and bewilderingly — draws the entire line

Translation, finally, is introduced in “Telemachus” as a theme unto itself: a necessary activity in a world of vexing linguistic and cultural difference, but one bound historically to an imperialistic complex — one with a vested interest in the unequal colonial situation. In a moment of not entirely glib solicitude, Buck Mulligan says that he must teach Stephen to experience the Greeks directly: “You must read them in the original” (3.31-32). The implied alternative is to be translated to, or interpreted for, by others: to be “told it’s a grand language by them that knows” (16.30-31), like the old Irish milkwoman who must ask Haines, the Gaelic-speaking Englishman, “Is it French you are talking, sir?” (20). The implied author manoeuvres the reader into the milkwoman’s position of ignorance and exclusion during this brief scene. In a novel littered with foreign-language fragments on display for the reader, the Gaelic here is only reported spoken, rather than being seen in and as language — seen to be translatable, in other words: “a voice . . . speaks to her loudly” (16.11), “the loud voice . . . now bids her be silent” (16.15-16), “Haines spoke to her again a longer speech, confidently” (16.22). At the same time, the reader is unwittingly given a literal or Syngean Hiberno-English translation of the Gaelic “*An bhfuil Gaeilge agat?*” by Mulligan — “Is there Gaelic on you?” (16.23) — and poetic calques of “*Shíoda na mbó*” and “*Sean bhean bhocht*” by the narrator as Stephen: “Silk of the kine and poor old woman, names given her in old times” (15.25-26). These faintly discernible betrayals of the translators’ notional invisibility are

of speech into the narrative preceding it: “Il [Buck Mulligan] franchissait le seuil à pas comptés, grave et consentant, l’accent quelque peu douloureux. Et étant sorti dehors, il rencontra Lamermant” (30). While clearly an editorial mistake, the result is by no means an implausible tangent on the part of the *Ulysses*-narrator, even at this early stage of the novel; as such, it provides another object lesson in the scope of the implied translator to effect narratological change at the pragmatic levels of typography and textual arrangement — the extent to which all translation is an editorial intervention no less than an act of criticism, but one unique for being fused with intrafictional narrative activity.

negligible at their second remove in the French: “Connaissez-vous le gaélique?” (14) and “Perle des pâturages et pauvre vieille femme” (13). Even so, for Joyce’s comparative reader such translations of translations speak all the more eloquently to something beyond the distortion and loss inherent in endlessly exported products of endless translation such as the Mabinogion and the Upanishads, both invoked in the episode, as well as the Bible, the *Odyssey*, *Ulysses*, and other constituents of a world literature. The unquestionable gain and positive redemption offered by the translation process are prospects which the original and translated episode alike leave shrouded — only for the time being — in their own mystery. The inconsistent and vaguely elitist anti-translation rhetoric of the three students is not shared by their implied author or their implied translator, nor by the generous, intercultural *Ulysses*-narrator imagined by Joyce at the service of both.

2.

Learning to Breathe: Thinking Through a *Ulysses*-Narrator in Translation

Among the many salutary critical uses of the authorized 1929 *Ulysse* as a self-consciously complete reading of the original, denied what Fritz Senn sees as the safety of purely scholarly venues where “bits of brilliant insight” can be selectively arranged and “even the occasional admission of ignorance redounds to . . . academic integrity” (“Aspects” 28), is to reinforce the rhetoric of Joyce’s fiction. In determining so many of the ambiguities built by Joyce into every image, allusion, and attribution in *Ulysses*, the French translation team of Auguste Morel, Valery Larbaud, and Stuart Gilbert has effectively retraced the footprints in the novel of a single undramatized *Ulysses*-narrator operating under the auspices of the implied author: a ludic, mimetic voyager through the language-based consciousnesses of Joyce’s Dubliners whose own intervening apparatus of perception is as grounded in narrative convention as the breadth and depth of his access to individual and collective human experience, perception, and memory is unlimited and unprecedented.

The French translation helps to entrench the Joycean Uncle Charles Principle whereby, according to Hugh Kenner, “the narrative idiom need not be the narrator’s” (*Voices* 18), and to confirm *Ulysses* as the comic apotheosis of fictional narrative rather than its funeral pyre. Kenner considers Joyce’s narrative journey “beyond objectivity” in *Ulysses*, via an endless series of assumed vocal identities, to be the culmination rather than the definitive rejection of English novelistic procedures since Defoe:

Scrupulous homespun prose, the plain style of narrative fidelity, was a late and temporary invention, affirming the temporary illusion that fact and perception, event and voice, are separable. Far from delivering a final truth about things, as it seemed to do in the days when it was new, far from replacing the excrescences of rhetoric with “so many things, almost in an equal number of words,” it corresponded, as Swift well understood, to a specialized way of perceiving for specialized purposes, such as recording the behaviour of a cat in an airpump. Like all specializations [plain prose] is potentially comic, is only kept from comedy by our agreement that something *serious* is going forward. Rhetoric in all its play is a human norm, the denotative style one of its departments merely. (*Voices* 94-95)

In attempting to sketch Joyce’s *modus operandi* in the virtuoso “style” episodes following “Wandering Rocks,” however, critics have generally taken their metaphorical cue from that transitional tenth, in which the familiar Joycean folding of first-person interior monologue — most often that of Bloom or Stephen — into the prevailing free indirect discourse appears to give way to a totally decentralized plurality of random “interiorities.” The explanation offered by textual scholars such as Michael Groden and Karen Lawrence is straightforward: disillusioned by the tendency of even his own unconventional stream-of-consciousness technique toward self-conventionalization, Joyce abruptly abandons the norm of unifying narrative consciousness upon completing “Scylla and Charybdis” in 1919. This scenario has been elaborated in two not so different, equally unfortunate ways. Notorious post-structuralist French readers of *Ulysses*, most of whom first encountered the text in a parallel-reading situation or in translation, as Geert Lernout observes, have described the “technique” episodes as a wilful unleashing of volatile linguistic forces, or what Hélène Cixous calls an “inexhaustible play of codes” inside a primordial swamp reserve where “untamed signifiers prowl, but without the space of that reserve being delimited” (19). Stripped of narratorial vestiges from “Sirens” onward, the novel for Jacques Derrida becomes a “hypermnesiac . . . 1000th generation computer” calling up

“cultures, languages, mythologies, religions, philosophies, sciences, history of the mind and of literatures” at “quasi-infinite speed” (“Words” 147). The Americans Bernard and Shari Benstock similarly assert the artistic agency of textual features in *Ulysses* versus narrative-psychological factors, especially past the novel’s midpoint, with their Benstock Principle: “Fictional texts that exploit free indirect speech (the narrational mode most common to *Ulysses*) establish the contextual supremacy of subject matter,” which in turn “influences the direction, tone, pace, point of view, and method of narration” (18). In place of “an invisible character mimicking his characters’ voices while quietly guiding our reading,” whether an undramatized narrator or simply the implied author, the Benstocks propose a novel without a head — an unworkably vast, amorphous fiction predicated upon “the accidents of the text itself” (20). Heyward Ehrlich takes this anti-humanist theme to its logical conclusion when he imagines *Ulysses* as the “zero-point” of the traditional novel, from which Joyce initiates a “ceaseless process of revitalization” that renders the novelistic concept of unity-from-mediation obsolete; Ehrlich believes that no less than seventeen times within the pages of this radically, self-reflexively “new” novel, a new style arrives “to erase or revise the standing structure of the whole book” (19).

While post-structuralists have evacuated *Ulysses* of any filtering narrative consciousness, Joyceans such as David Hayman and even Hugh Kenner have repopulated the novel to a fault with their alternative explanations. Hayman has famously postulated the subtextual existence of a non-authoritative “arranger”: a nameless, whimsical-seeming “clown of many masks” and “surrogate producer” vaguely akin to the stage-manager in an English pantomime, whose presence is invisible but, at the same time, inferable from the programme of wildly artificial narrative tricks being carried out (“Cyclops” 165, 273). Adopting Hayman’s premise as many others have done, including Declan Kiberd in his

notes to the 1992 Penguin Students' Edition, Kenner imagines that this arranger works in each episode alongside a "colourless primary narrator who sees to the thousand little bits of novelistic housekeeping [which] no one is meant to notice" ("*Ulysses*" 67), and is thus free to be a more "active participant in the shaping of the text" (172). Hayman does not associate his ghost-like arranger with anything so narratively essentialist as an implied author, however, much less a *Ulysses*-narrator or Kenner's phalanx of drudge narrators (*Mechanics* 70). More recently, he has pointedly depersonalized and dehumanized his arranger by describing it — and his choice of pronoun is deliberate — as a textual force: "a magical intervention in the service of universalization" ("Questions" 1). This latter position brings Hayman around to the post-structuralist position by a commodius vicus of recirculation. He now defends his recourse to the arranger by submitting that *Ulysses*, like *Finnegans Wake*, is a "Barthian writerly text" characterized by an "aesthetic of ignorance," or the blithe readerly awareness that one "can never fully control the text's implications," which is itself a source of pleasure ("Questions" 2).

The Joyce-aided French translation of *Ulysses*, again, knows better. At a string of key points, the 1929 *Ulysse* staunchly retains or even highlights the many improvisations of the *Ulysses*-narrator upon character idiom and consciousness, revealing these to be ventriloquistic performances rather than the passive driftwood of interior monologue, distinct from his occasional self-contained first-person ventriloquizing on a larger scale: the frame narrative of "Cyclops," for example, or the whole of "Penelope." The narrator's most creative emanations and interventions are revealed in comparative reading to be *more* rather than less frequent during the longer style episodes, where they prove him to be the source of images, verbal motifs, and related principles of selection spanning the entire novel: a fabulous voyager, to borrow Richard Kain's characterization

of Joyce, binding up and mining all of the perceiving consciousnesses encountered and explored in the course of his own Odyssean peregrinations.

In the attributions which he gives to various speakers throughout the novel, the *Ulysses*-narrator enjoys an ongoing name game that speaks to what Ellmann views as his dependably undependable synthesis of detail and his distorting effect across the mid-to-late episodes in particular (357). The game begins with a flourish in “Scylla and Charybdis,” with the constant puns upon the name of the real-life Richard Best and John Eglinton, the actual pseudonym of William Kirkpatrick Magee. The narrator’s irreverence is certainly intact in the translations, and in the case of Best, the implied translator has gone even further by adapting the name as though it were purely fictional, in the same way that he has previously adapted Bloom’s pseudonym Flower to “Fleury,” and nicknames like Nosey and Blazes to “Blair” and “Dache.”¹ These adaptations in the French provide fresh scope for the explicit linguistic play of the narrator: “littlejohn Eglinton” (248.27) becomes “Johnbull Eglinton” (220), “John sturdy Eglinton” (259.21) becomes “John brutal Eglinton” (229), “Mr Secondbest Best” (261.22) is reborn as “M. Moinsbon Bon” (231), “Besteglinton” (262.6) is similarly transformed into “Boneglinton” (231), “beautifulinsadness Best” and “ugling Eglinton” (262.16-17) become “mélancoliquélégant Bon” and “Laideglinton” (231), “Steadfast John” (262.18) becomes “l’inébranlable John” (231), “Eglintoneyes” (267.21) becomes “Eglintonœil” (236), and “Judge Eglinton” (272.28) is “Le Juge Eglinton” (240). Likewise, Buck Mulligan becomes “Sonmulligan” (267.25) and then “Mulliganfils” (236), and a cuckooing “Cuck Mulligan” (273.3) is rendered “Cucu Mulligan” (240). The real-life incunabulist and translator Thomas

¹ - Fritz Senn has compiled a comprehensive list of the many adapted names in the French; see “Seven” 182-183.

William Lyster becomes “the quaker librarian” (235.1, 268.7) and “le bibliothécaire quaker” (208, 236). Narrator and implied translator fuse in the case of tags making Latinate puns such as “*Eglintomus Chronologos*” (265.12-13 / 234), “Eglinton Johannes” (274.17 / 242), and “John Eclecticon” (274.29 / 242),² puns based upon an internationally recognizable literary allusion such as “Puck Mulligan” (276.26, 277.14 / 243-244), and fused names and identities in stage directions: “MAGEEGLINJOHN” (268.21 / 236) and “QUAKERLYSTER” (269.4 / 237), for example.

The name game recurs in every one of the style episodes save “Nausicaa,” where the principle is nonetheless reflected in the exclusively diminutive attributed names Gerty, Cissy, Edy, Tommy, Jacky, Baby, and Reggy, all retained in the French with the curious technical exception of “Gertie.” In “Sirens,” where the narrator’s musical treatment of language in general comes spectacularly into its own, he begins to play persistently upon Bloom’s names and romantic pseudonym, both as part of the episode-long verbal fugue and in *Wake*-esque pun formations that recapitulate previous narrative action or commentary. The implied translator’s rewritings accentuate the narrative interventions by dint of having a more conservative target-language prose style to offend: “Blooqui” (291) for Bloowho (331.27), “Bloodont” (293) for “Bloowhose” (334.1), “huileuxleuxbloom” (294) for “greaseaseabloom” (335.6), “Bloomloui” (298) for “Bloohimwhom” (339.30), “Bloo sour dép se” (298) for “Bloo smi qui go” (339.31), the

² - Compare Buck Mulligan’s Chinese pun “Chin Chon Eg Lin Ton” (276.31), retained in the French (224). The narrator shares his paronomastic naming bent in common with both Stephen and Mulligan, and often takes inspiration from conflated or corrupted names-cum-identities invented by them during this chapter, including Stephen’s “Rutlandbaconsouthamptonshakespeare” (267.13-14), retained in the French (235). The implied translator takes inspiration in turn, as in his independent rendering of “Ballocky Mulligan” (278.19), Mulligan’s own pseudonym in *Everyman his own Wife*, as “Balochard Mulligan” — putative author of *L’École des Onanistes* (245).

even more Joycean “Léoperdu Bloom” (309) for “Bloom lost Leopold” (351.31), “je me sens si seul Bloom” (326) for “I feel so lonely Bloom” (370.22-23), “Lionelléopold, ce garnement de Henry” (327) after “Lionelleopold, naughty Henry” (372.11), and “Henry Lionel Léopold cher Henry Fleury, le très attentif M. Léopold Bloom” (330) after “Henry Lionel Leopold dear Henry Flower earnestly Mr Leopold Bloom” (375.4-5). The decision to retain the narrator’s use of “Poldy” (372.13 / 327), Molly’s affectionate name for Bloom introduced in “Calypso” (75.5 / 67), by contrast, demonstrates that the implied translator’s notional invisibility is never so imperfect — or so unifying — as when he cleaves to an undramatized narrator whose omniscience defies belief and declares itself regularly. Using other character names, the narrator generates impish corruptions and blends in “Sirens” like “Siopold!” (356.2), “Miss Kenn,” “Miss Dou,” and “Lidlydiawell” (358.21-22), “Tomgin Kernan” (371.1), and “Simonlional” (373.6-7) which are similarly retained in the French (313, 315, 326, 328), in the interest of communicating a narratorial gregariousness that can transcend language with the physical comedy of its own, and in the knowledge that few imports offend orthodox French prose more than the simple presence of anglophonic content. Occupying an intermediate category of ludic names are hybrid translations such as “Kennyglousse” (294) for “Kennygiggles” (334.23) and “Boum Benaben Dollard” (326) for “Big Benaben Dollard” (371.7), in which original forms of epithets are retained but undergo deliberately crude, grammatically free substitutions of francophonic content.

In “Cyclops,” Bloom is dubbed with the German name “Herr Professor Luitpold Blumenduft” in one of the narrator’s mock-epic asides, both in the original and in the French (394.4-5 / 347), and he receives a naturalized Hebraic title in the closing, pseudo-biblical illumination of each: “ben Bloom Elijah” (449.9) and “Ben Bloom Élie” (392).

In “Oxen of the Sun,” the narrator and subsequently the implied translator shunt Bloom — like all of the characters in the episode — through various historical and social forms of address in tandem with the evolving prose styles: “childe Leopold” (505.34) and “Childe Léopold” (441), “sir Leopold” (506.13-14) and “sire Léopold” (441), “Leop. Bloom” (519.14) and “Léop. Bloom” (452), “Mr Canvasser Bloom” (536.32) and “M. le Courtier Bloom” (466), “Mr L. Bloom (Pubb. Canv.)” (550.17) and “M. L. Bloom (Ag. de Pub.)” (477), “old man Leo” (559.8) and “mon vieux Léo” (484), “the Bloom toff” (559.22) and “ce rupin de Bloom” (485), and the “Bloo” in both (559.23 / 485). The alternative linguistic development being re-enacted in the translation means that these calqued epithets for Bloom often jar anachronistically in their new contexts, however, calling further attention to the underlying task of the narrator as translator in the original, and just as crucially, to that of the implied translator as narrator in the translated novel.

In the course of the many transformations in “Circe,” the complementary relation between the two personae plus certain joint managerial duties are apparent in their ongoing versions of Bloom’s name in the stage directions, strongly reminiscent of the game as played in “Sirens”: “lovelorn longlost lugubru Boolloohoom” (566.2) and “le délaissé longtemps perdu lugubru Boolloohoom” (492), “Jollypoldy the rixdix doldy” (566.6) and “Ohéohépoldy le turlutututoldy” (492), “puffing Poldy” (566.13) and “Poldy poussif” (492), “blowing Bloohoom” (566.13) and “Bloohoom qui fait des schproums” (492), the “Boolloohoom” in both (650.4 / 600), the “Poldy Kock” in both (650.4 / 600), “Master Leopold Bloom” (658.13) and “le jeune Léopold Bloom” (611), and finally, the blend “Bloombella” in both (679.31 / 641). In “Eumaeus,” the narrator picks up upon the misprint in the newspaper account of Dignam’s funeral and accordingly refers to Bloom as “L. Boom” (752.3), and then once again as “Boom” — “to give him for the nonce his

new misnomer” (752.15-16). Capitalizing upon the existence of self-styled impersonal constructions in French using the first-person plural, the translation attaches the even more self-revealing narratorial parenthesis “nous le désignerons momentanément sous son nouveau nom de presse” to the deliberately incorrect version (717).³ In “Ithaca,” the narrator muses in both the original and the translation about the hypothetical educational careers of “Stoom” and “Blephen” (798.15-22 / 756). The narrator also suggests there that Bloom enjoys this kind of name-game as much as Stephen and Buck Mulligan are seen to do in “Scylla and Charybdis,” on the evidence of what are said to be Bloom’s own youthful anagrams on his name: “Ellpodbomool,” “Molldopeloob,” “Bollopedoom,” and “Old Ollebo, M. P.” (792.17-22), all reproduced in the French (751).⁴

The narrator’s self-allusive, contrapuntal procedures are most on display and best examined in “Sirens,” where he assembles a musical overture and subsequent “opera” largely but not exclusively from Bloom’s ambient interior monologue. His opening phrase “Bronze by gold,” or “Bronze et or,” for example, foreshadowed by his “gold by bronze” in the final segment of “Wandering Rocks” (325.17), most often recurs in single lines of reportage by the narrator that punctuate his ventriloquized selections from Bloom’s mind: “Bronze by a weary gold, anear, afar, they listened” (363.5), for example, translated “Bronze près d’or, éteint, proche, lointaine, elles écoutaient” (319). At other points, the phrase is more clearly part of that putative Bloomian monologue: “Blind he was she told

³ - “L. Boom” is corrected to read “L. Bloom” in the Folio reprint, disastrously, in the newspaper account and in the subsequent reference by the narrator (917-918).

⁴ - The Folio reprint of the translation introduces the corruption “Bollopedoon” (966) — yet another of its not entirely unfortunate, or at least, inappropriate additions to a narrative which features more than one meaningful typing error. In the original, it might be noted, this third anagram is one “l” short and the final anagram is one “o” short.

George Lidwell second I saw. And played so exquisitely, treat to hear. Exquisite contrast: bronzelid minagold” (373.8-10) and “Il est aveugle, disait-elle à George Lidwell lorsque à mes yeux bis. Et jouant d’une façon si exquise, un régal de l’entendre. Contraste enchanteur: bronzelid minedor” (328). Once again, the narrator is seen to share his mimetic tic with Bloom, who also enjoys appropriating the diction of those around him. The narrator certainly chooses to highlight this particular personality trait of his favourite subject. The fascination is evident in earlier fragments of Bloomian monologue, all strongly thematic evocations of the narrative which subsumes this hero: “Never know who you’re talking to” (206.30), “Never know whose thoughts you’re chewing” (217.14-15). Some motifs such as “Deaf bald Pat,” or “Pat sourd déplumé,” originate in Bloom’s idiom, however, as in “Pat! Doesn’t hear. Deaf beetle he is” (362.6) and “Pat! N’entend rien. Sourd comme un pot” (318). On two occasions, it is the narrator who enjoys his own private verbal joke based upon the phrase as he has found and shown it immediately prior in Bloom’s consciousness. The first revolves around a set of accidental puns which the narrator quickly exhausts, but which are more sophisticated in the translation and thus indicative of at least one mediating presence beyond Bloom in every sense:

Bald Pat who is bothered mitred the napkins. Pat is a waiter hard of his hearing. Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee. A waiter he is. Hee hee hee hee. He waits while you wait. While you wait if you wait he will wait while you wait. Hee hee hee hee. Hoh. Wait while you wait. (362.11-17)

Pat déplumé qui se fait des cheveux. Cette patate de Pat dispose des serviettes en bonnet d’évêque. Pat est un garçon dur d’oreille. Pat est un préposé qui dispose pendant que vous pausez. Hi hi hi hi. Il dispose pendant que vous pausez. Hi hi. C’est un préposé hi hi hi hi hi. Il pose pendant que vous pausez. Pendant que vous pausez si vous pausez il posera pendant que vous pausez. Hi hi hi hi. Ho. Posera pendant que vous pausez. (318)

In the authorized translation, the repetitive “wait” puns are markers of linguistic play which can less plausibly be associated with Bloom. Whereas the undramatized narrator

of the original is miming Bloom's more pedestrian punning style, the implied translator cycles through the alliterative and homonymic series "préposé," "disposer," "pauser," and "poser" with a flourish that speaks to a different personality in the narrative frame. These original French puns, including the added one "Cette patate de Pat," speak to the rhetoric of difficulty characterizing any translation, but visibly so in a translation of *Ulysses*: the credibility conferred by any and all verbal grace within more and less obvious constraints, achieved independently of the original but in solidarity with its narrative aims. In an authorized translation, this credibility is ironically lessened by the superficial impression that translators cannot do so without the involvement of the original creator, but paradoxically enhanced by the reader's increasing knowledge that difference in translation is not a source of insecurity or reverse anxiety of influence for the author.

The second, more revealing narratorial occasion is a last titter on the Pat theme, leading the narrator into a satirically ponderous meditation incorporating the first line of "The Croppy Boy." It foreshadows the sententious asides with which he will parodically interleave the ventriloquized first-person narrative of "Cyclops," at comic length:

Deaf, bothered. But perhaps he has wife and family waiting, waiting Patty come home. Hee hee hee hee. Deaf wait while they wait.

But wait. But hear. Chords dark. Lugugugubrious. Low. In a cave of the dark middle earth. Embedded ore. Lumpmusic.

The voice of dark age, of unlove, earth's fatigue made grave approach, and painful, come from afar, from hoary mountains, called on good men and true. (365.17-25)

Sourd, se fait des cheveux. Peut-être qu'il a femme et enfants qui pausent, pausent, papa Patty reviens au logis. Hi Hi Hi Hi! Sourd il pose pendant qu'ils pausent.

Mais pausons. Mais écoutons. Sombres accords. Lugugugubres. Profonds. Dans un antre au sein ténébreux de la terre. Métal dans sa gangue. Musique brute.

La voix d'un âge sombre, de l'inimitié, de la fatigue de la terre arrivait grave et douloureuse venue de loin, des monts chenus, elle appelait les hommes sans peur et sans reproche. (321)

The meditation is juxtaposed with a clearly reportorial sentence that completes the paragraph: "The priest he sought, with him would he speak a word" (365.25-26),

translated as “C’est le prêtre qu’il cherchait, avec lui désire échanger quelques mots” (321), where the narrating presence is amplified by the addition of a demonstrative pronoun construction.

The words “wait” or “pause” and “do” or “agis” have already entered the narrator’s fugue in a passage which, while beginning ambiguously as a possible Bloomian selection, concludes unquestionably in the narrator’s own voice:

Too poetical that about the sad. Music did that.
Music hath charms Shakespeare said. Quotations
every day in the year. To be or not to be.
Wisdom while you wait.

In Gerard’s roseroy of Fetter lane he
walks, greyedauburn. One life is all. One body.
Do. But do. (361.31-362.2)

Trop poétique ça sur la trist. C’est la faute à la
musique. Il y a une magie dans la musique, dit
Shakespeare. Citations pour tous les jours de
l’année. Être ou ne pas être. Je sais tout.

Dans la roseraie de Gérard, Fetter Lane,
il se promène, grischâtain. Une vie et c’est tout.
Un corps. Agis. Mais agis donc. (318)

The seemingly unmotivated translation “Je sais tout” for “Wisdom while you wait,” in addition to being a characteristic self-assertion, serves as a thematic statement of fact by this omniscient *Ulysses*-narrator. He *does* know everything, certainly about the consciousnesses populating this novel. Importantly, he has ended this particular interjection with material to which he alone, of those in the Ormond Hotel bar during “Sirens,” has had access: a strand of Stephen Dedalus’s consciousness calqued by the narrator during the colloquium in the National Library in “Scylla and Charybdis,” in the absence of Bloom — from the room if not the library, following his anonymous arrival outside the door a few moments prior.⁵ The earlier passage contains several pre-echoes of the musical material to come in “Sirens,” in addition to complementing Bloom’s mistaken quotation of Shakespeare with a silent quotation from *The Winter’s Tale*:

⁵ - For a discussion of the Fetter Lane passage building upon earlier work by Robert Martin Adams, see Groden 41-42.

Do and do. Thing done. In a rosery of Fetter Lane of Gerard, herbalist, he walks, greyedauburn. An azured harebell like her veins. Lids of Juno's eyes, violets. He walks. One life is all. One body. Do. But do. (259.10-13)

Agir, agir. L'acte. Dans la roseraie de Gérard, botaniste, à Fetter Lane, il se promène, grischâtain. Une campanule bleu d'azur comme ses veines à elle. Paupières de Junon, violettes. Il se promène. Une vie et c'est tout. Un corps. Agis. Mais agis donc. (228-229)

The narrator ends the paragraph with the kind of exaggeratedly portentous insertion seen so often in his work: "Afar, in a reek of lust and squalor, hands are laid on whiteness" (259.13-14), translated with mimetically plodding literalism as "Au loin, dans une puanteur de crasse et de fornication, des mains s'abattent sur de la chair blanche" (229), the only equally mimetic additions being a few obstructive prepositions translating the absence of them in the original. The narrator revisits the same material during his Bloom-tinged solo performance in "Eumaeus," where his thoughts wander to "the lutenist Dowland who lived in Fetter Lane near Gerard the herbalist" (771.6-7): "[le] lutaniste Dowland qui logeait dans Fetter Lane près de Gerard⁶ le botaniste" (733).

At another point in "Sirens," the narrator's perspective and that of Bloom are conflated within the confines of a single sentence, which reads in part like Bloomian recall and in part like narratorial recapitulation of verbal material from "Lotus-Eaters": "Two sheets cream vellum paper one reserve two envelopes when I was in Wisdom Hely's wise Bloom in Daly's Henry Flower bought" (339.12-14), even more grammatically free-floating in the translation "Deux feuilles de vélin crème une en sus deux enveloppes quand j'étais chez Lesage Hély un sage Bloom Henry Fleury acheta chez Daly" (298), with its more serial presentation of names. The narrator also looks back to his famous opening

⁶ - Not naturalized as "Gérard," as in the two earlier passages: possibly a printing error. The reprint amends this so that all three conform (941; see 312, 431), while the Pléiade edition chooses to re-anglicize the first and last references by transcribing them as "Gerard" (II.229, 714) — and seemingly overlooks the second, which remains naturalized (II.316).

lines in “Calypso” with the startlingly self-referential “Leopold cut liverslices. As said before he ate with relish the inner organs, nutty gizzards, fried cods’ roes” (347.13-15). In the translation “Léopold coupe des tranches de foie. Comme il a été dit plus haut, il se nourrissait avec délectation des organes internes, gésiers au goût de noisette, œufs de morue rissolés” (305), the self-allusion is couched in spatial, textual terms rather than temporal, and the implied translator takes even greater care to echo his own earlier diction and cadences, using less compression and abbreviation: “M. Léopold Bloom se nourrissait avec délectation des organes internes des mammifères et des oiseaux. Il aimait une épaisse soupe d’abattis, les gesiers au goût de noisette, un cœur rôti avec sa farce, des tranches de foie frites dans la chapelure, des œufs de morue rissolés” (59). Two pages later, the narrator gives voice to himself again with “Bloom ate liv as said before” (349.7), using the same catchphrase: “Bloom mangeait du foie comme il a été dit” in the translation (306), where the implied translator’s own catchphrase is retained but no abbreviation is made. The choice of the words “with relish” in “Lestrygonians” shows concern for the same narrative motif: “Mr Bloom ate his strips of sandwich, fresh clean bread, with relish of disgust” (220.32-33). The concern is one which has run up against the norm of elegant variation in the French, however: “M. Bloom mangeait son sandwich en rubans, bonne mie bien fraîche, avec un plaisir dégouté” (195), demonstrating the implied translator’s conflicted self-identification and constant task of original decision-making.

The “said before” tag reappears in “Sirens” with regard to Blazes Boylan’s new footwear, where it even more clearly belongs to an undramatized third-person narrator and not Bloom: “Blazes Boylan’s smart tan shoes creaked on the barfloor” (356.12-13),” reprising all but the final three words of “Blazes Boylan’s smart tan shoes creaked on the barfloor where he strode” (340.28-29). The translation “Les impeccables souliers jaunes

de Dache Boylan craquaient sur le plancher du bar, comme dit plus haut” (313) reprises “Les impeccables souliers jaunes de Dache Boylan craquent sur le plancher du bar” (299) word for word, with the exception of an original shift in tense — a shift incorporating the French narrative convention of the fictional present, at the level of the fiction where undramatized narrator, implied author, and implied translator operate and cooperate. Both the original and the translated *Ulysses* contain many unspoken cases of “as said before” or “comme il a été dit,” furthermore. The phrases “heard warm running sunlight” (11.10-11) and “Warm sunshine merrying over the sea” (12.4) in “Telemachus” are echoed by “Quick warm sunlight came running from Berkeley Road” in “Calypso” (74.7), linking the still far-removed mental worlds of Stephen and Bloom via the idiosyncratic language and appropriations of one narrator. The translations “percevait la course ardente du soleil” (9), “Un soleil chaleureux s’égayait sur la mer” (10), and “Un chaud rayon de soleil accourait de Berkeley Road” (66) function more thematically than structurally; they represent intralingual translations no less than interlingual ones, in Roman Jakobson’s typology, but are therefore equally indicative in their way of a mediating presence faced by its own entirely different creative decision-making scenarios.

Other examples involve the decision by the narrator to retain forms of words within the diction of a single character, as where the phrase “ee creaking” in “Sirens” (364.6) directly quotes the “ee: cree” spoken by Rutledge’s door in “Aeolus” (149.14), and the decision to retain diction appropriated by the narrator from the earlier speech of characters, as where the narrator earnestly uses the phrase “his [Stephen’s] *fidus Achates*” to describe Bloom in “Eumaeus” (706.6) some fourteen hours after Simon Dedalus has used it mockingly in “Hades” to describe Buck Mulligan (109.24). In the first case, the authorized translation once again makes an alteration in self-transcription, giving “crie ii”

(320) for “Ui; rui” (132), but in the latter, reinforces the narrative unity by using the Latin phrase unchanged, in talismanic fashion (678, 97). Third-language material affords this opportunity for riddle-style transcription generally, but particularly in cases of coincidence within the fiction that invite the reader to intuit the presence of the implied author: notably the reference by John Eglinton to the German Shakespeare scholar Karl Bleibtreu in “Scylla and Charybdis” (274.33-275.5) only six hours after Bloom has taken note of the Berlin mailing address of the planter’s company Agendath Netaim: “Bleibtreustrasse 34” (72.21-22), retained in the translation (242, 65). A similarly pragmatic refusal to translate the improbable coincidence of a real-life proper name, by no means always the case in the French, is the independent naming of the Dublin eccentric Cashel Boyle O’Connor Fitzmaurice Tisdall Farrell both by Bloom orally in “Lestrygonians” (201.19-20) and by Stephen mentally in “Scylla and Charybdis” (276.15), retained out of solidarity with the implied author at both points in the translation (179, 243).

Returning to “Sirens,” another key narrative feature is the parenthetical comment provided by the narrator with a frequency matched only in “Ithaca,” where it forms part of the larger pattern of questioning and self-questioning. In “Sirens,” the narrator’s bracketed asides serve as a kind of storage space for surplus fragments of consciousness calqued from Bloom or other characters, or for the narrator’s own observations and wordplay, creating a dialogic effect between his natural and ventriloquized voices both from one parenthesis to the next and on either side of the brackets. Elaborating upon linguistic features of adjacent material is his stock in trade, and brackets facilitate this:

Shebronze, dealing from her jar thick syrupy liquor for his lips, looked as it flowed (flower in his coat: who gave him?), and syruped with her voice. . . . (341.27-29)

Bronzelle-au-cruchon épanche l'épaisse liqueur sirupeuse destinée à ses lèvres et le regarde pendant que le filet coule (fleur à sa boutonnière, de qui la fleur?), et d'une voix au sirop. . . . (300)

*

Miss Kennedy passed their way (flower, wonder who gave), bearing away teatray. (342.9-10)

Miss Kennedy passe près d'eux (fleur, me demande qui), en portant le plateau de thé (300)

*

She smilesmirked supercilious (wept! aren't men?), but, lightward gliding, mild she smiled on Boylan. (343.21-22)

Elle souritsûre supérieurement (Seigneur! faut-il que les hommes?) mais glissant vers la lumière, débonnaire, à Boylan elle sourit. (302)

*

He ambled Dollard, bulky slops, before them (hold that fellow with the: hold him now) into the saloon. (344.28-29)

Il va en se balançant, Dollard, bouffant flottard, devant eux (empoignez-moi cet animal-là, oui essayez voir) jusqu'au salon (303)

*

Pensive (who knows?), smitten (the smiting light), she lowered the dropblind with a sliding cord. She drew down pensive (why did he go so quick when I?) about her bronze. . . . (345.8-12)

Pensive (qui sait?) blessée (la blessante lumière) elle fait descendre le store sur ses lisses. Elle fait descendre pensive (pourquoi est-il parti si vite quand je?) autour de son bronze (303)

At one point the narrator playfully uses the parentheses to question the clarity and content of his own narrative: "Upholding the lid he (who?) gazed in the coffin (coffin?) at the oblique triple (piano!) wires. He pressed (the same who pressed indulgently her hand), soft pedalling a triple of keys to see the thicknesses of felt advancing, to hear the muffled

hammerfall in action” (339.7-11). The narrator’s role as a supposed guarantor of textual coherence is played up in the narratorial asides of the translation, where the syntax is allowed to unravel as the sentence goes on: “Soulevant le couvercle il (qui?) regarde dans le cercueil (cercueil?) les cordes obliques, triples, (piano!) métalliques. Sa main à lui presse (la même main qui pressait sa main à elle avec indulgence) trois touches en mettant la pédale douce, pour voir s’avancer les épaisseurs du feutre, pour entendre la chute amortie des marteaux, petits petons à capiton” (298).

Before the episode ends, the narrator permits himself one extended, high-flying mimetic passage which looks ahead to his long mock-epic interpolations in “Cyclops” and stage directions in “Circe,” the onanistic climax and segue between his two parodic accounts in “Nausicaa,” the purple Victorian parody-translations undertaken by him in “Oxen of the Sun,” and the longhand improvised for Molly in “Penelope”:

It soared, a bird, it held its flight, a swift pure cry,
 soar silver orb it leaped serene, speeding,
 sustained, to come, don’t spin it out too long long
 breath he breath long life, soaring high, high
 resplendent, aflame, crowned, high in the
 effulgence symbolistic, high, of the ethereal
 bosom, high, of the high vast irradiation
 everywhere all soaring all around about the all, the
 endlessnessnessness . . . (355.27-34)

Cela s’essorait, oiseau, vol planant, célère, cri pur,
 essor d’orbe d’argent qui bondit serein, s’accélère,
 se soutient, près de moi, ne le filez pas trop
 longtemps du souffle il a du souffle à vivre vieux,
 s’essorant haut, resplendissant dans le haut,
 enflammé, couronné, haut dans la symbolique
 fulgurance, haut, de l’étreinte éthérée, haut, de la
 vaste et haute irradiation où partout tout s’essore
 toutautour dutour du tout du
 sansfinnicessescescesse. (312-313)

The mimetic effect of spinning is heightened in the translation by the double entendres and loping cadence suggested in the very straightforward “tout autour du” for “all around,” and by the felicitous fact that in the final invented word, it is the morpheme “cesse” — the “end” component — which both does the repeating and manages to contain a translation of the corresponding morpheme in the original word: “-esse,” for “-ness.” The rhetoric of difficulty generated by the implied translator’s narratorial activity is counterbalanced

by a rhetoric of discovery — credibility conferred by humility in accepting that languages know more than those who inhabit them, and frequently bestow expressive gifts upon those prepared to receive them. Both rhetorics inform the original *Ulysses*, importantly, adding to the many affinities between its narrator and any implied translator.

The narrator's movements in "Cyclops" are comparatively easy to trace. In the episode, he ventriloquizes the first-person frame narrative of the bigoted barfly in order to riddle and undermine it with twenty-eight parodic and otherwise self-delighting pseudo-historical rambles. Some of these interpolations, such as the mythopoeic rendition of the Citizen throttling his dog Garryowen (382.1-384.4 / 337-338), are inflationary, redundant accounts of foregoing action in narrative "real time." Others, such as the society wedding of Miss Fir Conifer to Jean Wyse de Neaulan (424.5-425.10 / 371-372), are fantastic flights of imagination. The interpolations are all stylistic tours-de-force in the spirit of all of the style chapters in *Ulysses*; in them, the *Ulysses*-narrator test-drives some of the more sustained parodic material to come in "Oxen of the Sun," as in the Walter Scott-style arrival of Martin Cunningham and Jack Power at Barney Kiernan's: "Our travellers reached the rustic hostelry and alighted from their palfreys. . ." (436.31-437.33), translated in indeterminate historical prose style as "Nos voyageurs atteignaient la rustique hôtellerie et sautaient à bas de leurs montures" (382-383). With the mock parliamentary debate in Hansard (409.10-33 / 359), he anticipates the whole dramatic experiment of "Circe," as he also does with the dramatic interlude in "Scylla and Charybdis" (268.13-269.24 / 236-238). In a passage which recalls the snide patter of "Scylla and Charybdis"⁷

⁷ - For example, "The quaker librarian, quaking, tiptoed in, quake, his mask, quake, with haste, quake, quack" (268.7-8), translated freely as "Le bibliothécaire quaker reparut frétilant, trémoussant, tremblotant, trotinant queussi-queumi, quak" (236). Aubert's edited version is substantially closer: "Le bibliothécaire quaker reparut, frétilant,

and the percussive word-music of “Sirens,”⁸ and which will, in turn, be recalled by Black Liz’s appearance in “Circe” (668.20-23 / 625) and by the rhyming jingle which closes “Ithaca,”⁹ he takes to an extreme his obvious faith throughout his narrative in the persuasive force of onomatopoeia:

Ga Ga Gara. Klook Klook Klook. Black Liz is our hen. She lays eggs for us. When she lays her egg she is so glad. Gara. Klook Klook Klook. Then comes good uncle Leo. He puts his hand under black Liz and takes her fresh egg. Ga ga ga ga Gara. Klook Klook Klook. (408.24-29)

Cot cot cot cot codèk. Klouc klouc klouc. C’est notre poule la Noire. Pour nous elle pond des œufs. Elle est si gaie quand elle a pondu. Cot cot. Klouc klouc klouc. Voici le bon oncle Léo. Il glisse sa main dessous elle et lui prend son œuf frais pondu. Cot cot cot cot codèk. Klouc klouc klouc. (358)

The implied translator has sought to champion this faith by producing what are arguably more convincing representations of a chicken clucking — to francophone ears, certainly, but notionally to the implied collaborating author as well.

The most visible evidence of the unity provided in “Cyclops” by the *Ulysses*-narrator is the unbroken nature of the text. The frame narrative and interpolations unfold

sur ses pointes, quakre son masque, sa hâte quakre, quakre quasi, quessi-queumi quakre, quak” (II.236), adopted in the reprint (322).

⁸ - For example, “One rapped on a door, one tapped with a knock, did he knock Paul de Kock, with a loud proud knocker, with a cock carracarracarra cock. Cockcock” (364.32-34), translated idiomatically as “Quelqu’un frappe à une porte, quelqu’un toque un toc toc, toqua-t-il Paul de Kock, avec une canne ad hoc, avec un bec de caracara. Coqcoq” (321).

⁹ - “Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and Whinbad the Whaler and Ninbad the Nailer and Finbad the Failer and Binbad the Bailer and Pinbad the Pailer and Minbad the Mailer and Hinbad the Hailer and Rinbad the Railer and Dinbad the Kailer and Vinbad the Quailer and Linbad the Yailer and Xinbad the Phthailer” (871.2-7), translated by strict structural analogy as “Sinbad le Marin et Tinbad le Tarin et Jinbad le Jarin et Whinbad le Wharin et Ninbad le Narin et Finbad le Farin et Binbad le Barin et Pinbad le Parin et Minbad le Malin et Hinbad le Harin et Rinbad le Rabbin et Dinbad le Karin et Vinbad le Quarin et Linbad le Yarin et Xinbad le Phtharin” (816). The exception “Malin” is necessary to avoid repeating “Marin”; “Rabbin” is inscrutable but perhaps associated with Bloom.

in a single stream of alternating scenes and paragraphs, with no textual subdivision as in “Wandering Rocks” for the purpose of conveying narrative-psychological fragmentation.

Some of the alternations are more rapid and disorienting than others:

And [Alf] was telling us there's two fellows waiting below to pull his heels down when he gets the drop and choke him properly and then they chop up the rope after and sell the bits for a few bob a skull.

In the dark land they bide, the vengeful knights of the razor. Their deadly coil they grasp: yea, and therein they lead to Erebus whatsoever wight hath done a deed of blood for I will on nowise suffer it even so saith the Lord.

So they started talking about capital punishment and of course Bloom comes out with the why and the wherefore and all the codology of the business. . . . (393.3-14)

Et [Alf] nous raconte qu'il y a deux types qui sont en dessous à attendre pour lui tirer sur les pieds au bon moment qu'il soit bien étranglé et après ils débitent la corde en petits morceaux et ils vendent chaque bout pour trois ou quatre balles.

Dans la sombre région ils florissent, les vindicatifs chevaliers du rasoir. Ils saisissent leur nœud fatal, et voici qu'ils précipitent dans l'Érèbe quiconque il soit qui a répandu le sang humain car je ne veux en aucune façon le souffrir, dit le Seigneur.

Pour lors ils se mettent à parler de la peine capitale et ça va sans dire que Bloom sort tous ses pourquoi et parce que et toute la congologie sur le sujet. . . . (346)

As seen above, the narrator and implied translator usually return to the barfly's account with a transitional phrase such as “So then,” “So of course,” or “So in comes,” or in the case of the French, “Alors,” “Pour lors,” “Comme de juste,” or most often, simply “Et.” This artificial, conversational means of smoothing over a wildly various written narrative is meant to add to the schizoid impression given by one manic teller, rather than to anarchic plurivocality.

“Nausicaa” provides something of a case study in the narrator's two main procedures. The section to Gerty MacDowell's exit is a large-scale appropriation of the young woman's putative favoured prose style for reading, demonstrating Kenner's Uncle Charles Principle and comparable to the narrator's internalization of Bloom's putative writing style for the whole of “Eumaeus.” The second half of “Nausicaa,” by contrast, is Bloom's final and longest full-blown interior monologue, facilitated as before by the narrator operating in a cagey, Bloom-mimetic mode. The narrator's more overt

appearances in the episode are thus limited to the Gerty-esque half, in self-consciously melodramatic flourishes of third-person sensibility. These include “But who was Gerty?” (452.11), translated with an even more importunate present tense as “Mais qui donc est Gertie?” (395), “Gerty MacDowell yearns in vain” (456.28), translated “Gertie MacDowell soupire en vain” (399), and “How sad to poor Gerty’s ears!” (460.19), translated “Bien triste aux oreilles de la pauvre Gertie!” (402). This arch rhetorical style often shades into a stylized second person aimed both at the reader, as in “You would have had to travel many a long mile before you found a head of hair the like of that” (469.6-7), translated “Vous pourriez faire le tour du monde avant de rencontrer une pareille chevelure” (409), and at Gerty directly in the presence of his imagined audience: “It is for you Gertrude MacDowell, and you know it” (471.5-6), translated with the added positioning tool of *vouvoiement* as “Et c’est pour vous, Gertrude MacDowell, et vous ne l’ignorez pas” (411).

In the midst of these stock techniques and conventions of cheap fiction, the narrator inserts many of his now-familiar parentheses. Most are in keeping with the adopted style of the first half, emulating novels such as *The Lamplighter* “by Miss Cummins, author of *Mabel Vaughan* and other tales” (473.24-26):

. . . the wouldbe assailant came to grief and (alas to relate!) the coveted castle too. (451.9-10)

. . . l’adversaire devancé s’écroula et avec lui (hélas faut-il le dire!) l’édifice par lui convoité. (394)

*

Her shoes were the newest thing in footwear (Edy Boardman prided herself that she was very *petite* but she never had a foot like Gerty MacDowell, a five, and never would ash, oak or elm) with patent toecaps and just one smart buckle at her higharched instep. (455.23-28)

Ses souliers était ce qui se fait de plus nouveau (Edy Boardman tirait vanité de sa petite pointure mais pour avoir un pied comme Gertie MacDowell, du trente-cinq, va-t'en voir s'ils viennent, Jean) avec des bouts vernis et simplement une boucle chic sur son coup de pied bien arqué. (398)

*

He would be tall with broad shoulders (she had always admired tall men for a husband) . . . and they would go on the continent for their honeymoon (three wonderful weeks!) . . . (458.14-18)

Il serait grand avec de larges épaules (pour un mari elle a toujours préféré les hommes grands) . . . et ils iraient sur le continent pour leur lune de miel (trois semaines de rêve!) . . . (400)

*

. . . because he was too old or something or on account of his face (it was a palpable case of doctor Fell) . . . (461.10-12)

. . . parce qu'il était trop vieux ou est-ce que je sais ou à cause de sa figure (qui ne vous revient pas on ne sait pas pourquoi dans le chanson) . . . (548)¹⁰

As the episode comes to a close, more clipped and tired parentheses become common: "Leopold Bloom (for it is he) stands silent" (478.3-4), here translated with a less urgent past tense as "Léopold Bloom (car c'était lui) restait muet" (416), and "Howth settled for slumber tired of long days, of yumyum rhododendrons (he was old) and felt gladly the night breeze lift, ruffle his fell of ferns." (494.30-33). The translation reverses the tense of the parenthesis yet again, to distinguish the parenthetical voice: "Howth se disposait au sommeil, las des longs jours, las des rhododendrons niamniam (il se fait vieux) et

¹⁰ - Stuart Gilbert's translation notebook, preserved at the Harry Ransom Center, University of Texas at Austin, includes a newspaper review of a recent edition of the works of Tom Brown clipped for Morel and Larbaud, attached to this note: "The full reference is as follows: 'I do not love thee doctor Fell / The reason why I cannot tell.' / Translation from Martial by Tom / Brown, 17th century." The translators subsequently take their cue from the second line of the epigram.

sentait avec satisfaction la brise nocture ébouriffer sa fourrure de fougères” (431). Lacking parodic overextension, these asides supply a more blunt kind of narratorial self-awareness but equal ironic distance.

Similar parenthetical or parenthetical-style comments are among the only clear opportunities to spot the narrator in “Oxen of the Sun,” once his opening invocations are complete. Here more than elsewhere, however, his most interesting winks at the reader are subsumed by the prose styles in which they occur — come without brackets, that is to say, though the episode has no shortage of them. These pantomime asides include the unattributed “Meseems it dureth overlong” (506.17) and the attribution “[Leopold] said dissembling, as his wont was” (509.26-27) in the Malory imitation, translated as “M’est avis que trop long dure” (441) and “il dit par feintise, comme il souloit faire” (444). They often feature phrasal allusions, as during the Miltonic section, where reference is made to Stephen’s earlier, pre-Bloom episodes, from the Pisgah view of Palestine in “Aeolus” (514.15 / 448) and the Protean adaphane in the noon of life (514.27-28 / 448) to “the whatness of our whoness” (515.12), or “la quiddité de notre égoticité” (448), last discussed in “Scylla and Charybdis.” The John Bunyan-style excoriation of the group assembled at the hospital allows the narrator to carve out a measure of stylized ironic space or god-like distance for himself within the fiction.¹¹

¹¹ - The theme of the writer or teller as god of his creation is a Joycean one, of course, with a famous statement in *A Portrait of the Artist as a Young Man*. Considered jointly, Stephen’s belief that “when anyone prayed to God and said *Dieu* then God knew at once that it was a French person who was praying” (16) and his later theory about the creator seemingly “refined out of existence, indifferent, paring his fingernails” (215) introduce the possibility of a demiurgic narrative presence surviving — even thriving — in translation. See also the sailor W. B. Murphy’s comment in “Eumaeus”: “*Gospodi pomilooy*. That’s how the Russians prays” (721.5-6).

Wherein, O wretched company, were ye all
deceived for that was the voice of the god that was
in a very grievous rage that he would presently lift
his arm and spill their souls for their abuses and
their spillings done by them contrariwise to his
word which forth to bring brenningly biddeth.
(518.2-7)

En quoi, ô misérables humains, vous vous abusiez
là, alors que c'était la voix du dieu qui retentissait
en sa male rage et que son bras était prêt de se
lever pour réduire en poudre vos âmes à cause de
tant de blasphèmes et de ce que vous avez jeté
hors à mépris de sa parole qui d'engendrer
grandement vous enjoint. (451)

The *Ulysses*-narrator takes advantage of historical conventions relating to narrative person in other “Oxen” parodies in order to make his appearance, as at the end of the parenthesis-ridden Sterne imitation: “. . . but at this point a bell tinkling in the hall cut short a discourse which promised so bravely to enrich our store of knowledge” (530.29-31), translated “. . . mais à cet instant une cloche qui tintait dans le vestibule coupa court à ce propos qui promettait de concourir si généreusement à l’enrichissement du trésor de nos connaissances” (461). The breathless “Thou art, I vow, the remarkablest progenitor barring none in this chaffering allincluding most farraginous chronicle. Astounding!” (554.27-29), after Carlyle, also gives the implied translator scope to lampoon a favourite historical subject of French translation: “Tu es, sur ma foi, le plus remarquable géniteur sans en excepter un de cette barguigneuse encyclopédie et chaotique chronicle! Effarant!” (481). His self-allusiveness also returns in the passing references during the Lamb, De Quincey, and Landor pastiches to the “bullockbefriending bard” (543.10), or “barde bienfaiteurdubœuf” (471), Agendath Netaim (542.4-6 / 470), parallax (542.9 / 470), metempsychosis (542.24 / 470), Father Conmee’s afternoon walk (544.28-545.3 / 472-473), and the incriminating slip of underwood clinging to the dress of a young woman (544.33 / 473). This material recalls “Nestor,” “Calypso,” and “Wandering Rocks” — episodes with Stephen alone, Bloom alone, and no one in particular as narrative focus, meaning that the narrator must enjoy access across episodes to every mind and lexicon therein.

In the midst of the inebriated slang with which the chapter concludes, the narrator is no less near the narrative surface with his self-referential jokes. These include the good question “where’s that bleeding awfur?” (556.13), rendered “où est ce bougre d’officemar?” (482) as though to suggest the spiritual role of the narrator as officiant in the fiction, and comments suggestive of the exhausting act of carrying off this episode in particular: “Gum, I’m jiggered” (558.21), or “Outre, ça m’en mastique une fissure” (484), “Crickey, I’m about sprung” (559.29-30), or “Pristolette, j’suis un peu cuit” (485), and “Just you try it on” (561.26), translated idiosyncratically by this proxy narrator — who operates very much on hope and trust — as “Espère un peu” (486).

In “Circe,” the narrator’s direct interventions are confined to his phantasmagorical stage directions, which in their length and comic superfluity recall his grandstanding interpolations in “Cyclops.” Examples include the “Gazelles are leaping” or “Des gazelles bondissent” passage (600.9-16 / 537), the hysterical parade in honour of Leopold, Lord Mayor of Dublin (602.15-604.4 / 540-541), the battle scene and aftermath (607.11-608.4 / 546), Bloom’s persecution by the mob (684.31-686.16 / 648-650), and the holocaust (694.24-695.33 / 661-662). The battle scene contains many of the kind of parenthetical qualifications which the reader has come to associate with the *Ulysses*-narrator, and indeed, the parenthetical nature of all stage direction makes it a technique well-suited to the narrator’s interpolative style. The narrator’s enthusiasm for the technique strongly suggests that he is also responsible for the tongue-in-cheek editorial headings in “Aeolus,” where he deploys an interpolative textual device outside the fiction proper, or what Gérard Genette would term “paratext,” for the first and last time. In general, the language of the stage directions is neologistic and onomatopoeic after the narrator’s manner in “Sirens”: “(*Closeclutched swift swifter with glareblareflare scudding they scootlootshoot*

lumbering by. Baraabum!)” (680.9-10), translated “*Agrippement daredare en vitesse de luminairéclaircirculaire ventarrière ils véloçavancent ronronnant fracatras. Baraboum!*” (641), for instance, and “*(Helterskelterpelterwelter)*” (686.17), which becomes “*(Mêlimêloharochaos)*” (650). The style bears out Stuart Gilbert’s note to the other translators regarding the stage directions, included in the Texas notebook, in which he warns that these “are very terse, highly expressive, never banal.” “Argot is never used,” he adds, “though there are many idioms.” The effect of strangeness, Gilbert believes, is due to the rhetorically significant density of the style: “never a word too much, inexpressive words eliminated almost altogether.” “Rare words are occasionally used, but sparingly,” and additional concentration “is effected by the coining of compound words.” He could equally be describing the texture of the narrator’s personal linguistic output throughout *Ulysses* — where capable of being distilled, as in the present chapter — and offering a Joycean translation norm to guide the fashioning of an implied translator for the authorized *Ulysse*.

The following episode, “Eumaeus,” is a projection of a deliberately antithetical style — a hypothetical, uncorroborated sample of would-be *Titbits* contributor Leopold Bloom’s prose. Like the first half of “Nausicaa,” it represents the Uncle Charles Principle taken to a logical extreme: an entire narrative in which the diction and syntax is not the narrator’s own. Even so, the narrator makes his presence known from the outset of the episode with a fastidious parenthesis, totally in keeping with his adopted *Titbits* sensibility: “His (Stephen’s) mind was not exactly what you would call wandering” (704.5-6), rendered “Lui (Stephen) ne démenageait positivement” (677). The influence of Bloom is confirmed by his own reported speech. His wife “is, so to speak, Spanish, half that is . . . having been born in (technically) Spain, i.e. Gibraltar” (737.3-6): “est pour ainsi dire

espagnole, c'est-à-dire à moitié,” in the French, “étant née (à la lettre) en Espagne, soit à Gibraltar” (704). The narrator adds increasingly long and tortuous asides over the course of the episode, both punctuated and unpunctuated by brackets. In the following set of self-referential asides within asides, provoked by his dubious account of the dubious sailor “W. B. Murphy,” the *Ulysses*-narrator makes the thematic suggestion that a large part of storytelling can and does take place *Ulysses*-wise, in the interstices of narrative and in the parentheses of a narrating consciousness:

Though not an implicit believer in the lurid story narrated (or the egg-sniping transaction for that matter despite William Tell and the Lazarillo-Don Cesar de Bazan incident depicted in *Maritana* on which occasion the former's ball passed through the latter's hat), having detected a discrepancy between his name (assuming he was the person he represented himself to be and not sailing under false colours after having boxed the compass on the strict q.t. somewhere) and the fictitious addressee of the missive which made him nourish some suspicions of our friend's *bona fides*, nevertheless it reminded him. . . . (722.8-18)

Quoiqu'il n'eût pas une foi aveugle en cette sombre histoire (et pas davantage en cet épisode du tir aux œufs, malgré Guillaume Tell et l'aventure Lazarillo-Don César de Bazan racontée dans *Maritana* et où on nous montre la balle du premier passant à travers le chapeau du second) pour avoir remarqué la différence entre le nom qu'il se donnait (en admettant qu'il fût bien la personne qu'il disait être et ne naviguât point sous faux pavillon après s'être gréé de neuf dans quelque havre discret) et le destinataire fictif de la missive, ce qui lui faisait nourrir quelques soupçons sur la bonne foi de notre ami, néanmoins sa pensée en fut pour ainsi dire ramenée. . . . (692)

The implied translator as narrator further distinguishes himself in the parenthetical style of the French by his use of various obscure tenses from the written language, notably the imperfect of the subjunctive and the historic past, within quasi-oral constructions and a notionally colloquial register. This gregarious conversation by anything but familiar conversational tools, and indeed, by anything but conversational means alone, is a useful metaphor for Joyce's narrative — and for any narrative experienced in translation.

At one point, the narrator presents himself as so tired and addled in and by his adopted style that he trails off momentarily in mid-sentence before coming to along with Bloom. The effect of distraction and fatigue achieves a not unimportant solidarity with

the reader of *Ulysses* at this late stage in the narrative, revealing as it does that the narrative does not take itself too seriously, or rather, takes seriously what is joyful about persevering with narratives:

Mr Bloom determining to have a good square look at him later on so as not to appear to . . . for which reason he encouraged Stephen to proceed with his eyes while he did the honours by surreptitiously pushing the cup of what was temporarily supposed to be called coffee gradually nearer him. (717.13-18, ellipsis in original)

M. Bloom était décidé à le regarder bien à son aise, mais un peu plus tard, afin de ne pas avoir l'air de... et pour cette raison encouragea de l'œil Stephen à se mettre en train et lui fit les honneurs de la table en poussant discrètement et de plus en plus près de lui la tasse de ce qui devait momentanément être tenu pour du café. (688, ellipse dans le texte)

The narrator also falters sympathetically with his other protagonist, as when “Stephen, who confessed to still feeling poorly and fagged out, paused at the, for a moment . . . the door to . . .” (769.1-3), translated with a comma splice in place of one of the ellipses in the original as “Stephen qui avouait qu’il n’en menait pas large et qu’il n’en pouvait plus, fit halte à la, un moment, la porte pour. . .” (731). He constantly plays up the crude mechanics of his alternately parodic, imitative, and mimetic narrative, as well, as in the following interlude which forms its own paragraph on the page: “At this stage an incident happened. It having become necessary for him to unfurl a reef, the sailor vacated his seat” (738.23-25). The syntactically close translation is equally deadpan and retains the gauche illusion of no self-consciousness: “Les choses en étaient là quand un incident se produisit. Comme la nécessité pour lui se faisait sentir de lâcher un ris, le marin abandonna son siège” (901). The *Ulysses*-narrator’s confident use of artifice and convention is a ruse, however, best seen when deployed in the midst of a tangle of syntactic and typographic parentheses and ellipses. Next to the reader on auto-pilot, the greatest figure of implied ridicule in the episode is the conventional narrator whose only thought or effort is to ignore or downplay the fictional significance of his interventions:

The horse was just then . . . and later on, at a propitious opportunity he purposed (Bloom did), without anyway prying into his private affairs on the *fools step in where angels* principle advising him to sever his connection with a certain budding practitioner, who, he noticed, was prone to disparage, and even, to a slight extent, with some hilarious pretext, when not present, deprecate him, or whatever you like to call it, which, in Bloom's humble opinion, threw a nasty sidelight on that side of a person's character — no pun intended. (775.4-13)

Le cheval à ce moment même... et plus tard quand l'occasion propice se présenterait il se proposait (Bloom se proposait) sans pour cela s'immiscer dans ses affaires privées comme la mouche du coche de lui conseiller la rupture avec un certain praticien en herbe qui, d'après ses observations, avait tendance à le dénigrer et même jusqu'à un certain point, sous prétexte de blaguer, quand il n'était pas là, à le dépriser, ou comme vous voudrez, ce qui, dans l'humble opinion de Bloom, jetait un trait de lumière sur ce trait de caractère du monsieur, excuser le jeu de mots. (736)

The *Ulysses*-narrator always intends his frequent puns, of course, and only excuses himself for this one because a certain hackneyed narrative convention within his sights dictates it. He also does so for ironic effect, given that the pun upon "side" in the original is such a barely functional one, by design. Arguably, the implied translator's French alternative using "trait" and integrating a rhyme between "lumière" and "caractère" is dangerously near to being clever.

The *Ulysses*-narrator's freewheeling existence is a familiar deep structure in the novel by the time of "Ithaca," and the frequent organization of this catechistic episode's responses along digressive parenthetical and epic-cataloguing lines, from the hymn to water (783.26-785.15 / 744-745) and the budget statement (836.2-35 / 787) to Bloom's astronomical calculations (819.9-823.2 / 773-776) and his utopian schemes (837.25-848.27 / 788-798), is unneeded but entertaining further evidence of the narrator's comfortable station in the novel. One of his typically parenthesis-riddled answers serves as a critical précis of the book's Bloom-related events and structure, if not a parody of the schematizing impulse behind the famous tables of correspondences provided by Joyce to Valéry Larbaud, ahead of his lecture and preliminary translations for the 1921 *séance*, to Carlo Linati, who produced an Italian translation of *Exiles*, and to Stuart Gilbert, who brought the various parallels to bear upon both the evolving group translation and his

1930 study of the original — a study encouraged by Joyce's translation circle when plans to include a critical apparatus in the 1929 volume fell through:

What past consecutive causes, before rising preapprehended, of accumulated fatigue did Bloom, before rising, silently recapitulate?

The preparation of breakfast (burnt offering): intestinal congestion and premeditative defecation (holy of holies): the bath (rite of John): the funeral (rite of Samuel): the advertisement of Alexander Keyes (Urim and Thummin): the unsubstantial lunch (rite of Melchizedek): the visit to museum and national library (holy place): the bookhunt along Bedford row, Merchant's Arch, Wellington Quay (Simchath Torah): the music in the Ormond Hotel (Shira Shirim): the altercation with a truculent troglodyte in Bernard Kiernan's premises (holocaust): a blank period of time including a cardrive, a visit to a house of mourning, a leavetaking (wilderness): the eroticism produced by feminine exhibitionism (rite of Onan): the prolonged delivery of Mrs Mina Purefoy (heave offering): the visit to the disorderly house of Mrs Bella Cohen, 82 Tyrone street, lower, and subsequent brawl and chance medley in Beaver street (Armageddon): nocturnal perambulation to and from the cabman's shelter, Butt Bridge (atonement). (859.20-860.9)

Quelles causes successives de fatigues accumulées, appréhendées avant de se lever, Bloom, avant de se lever, récapitula-t-il silencieusement?

La préparation du déjeuner (sacrifice du rognon); congestion intestinale et défécation préméditée (Saint de Saints); le bain (rite de Jean); l'enterrement (rite de Samuel); l'annonce d'Alexandre Cleys (Urim et Thummim); le lunch sommaire (rite de Melchisédec); la visite au musée et à la Bibliothèque nationale (Saints Lieux); la pêche aux bouquins dans Bedford Row, Merchants Arch, Wellington Quay (Simchath Torah); la musique à l'Ormond Hotel (Sira Shirim); l'altercation avec un truculent troglodyte dans le débit de Bernard Kiernan (Holocauste du bouc émissaire); un laps de temps indéterminé impliquant un course en voiture, une visite à la maison mortuaire, des adieux (le désert); l'excitation sexuelle engendrée par exhibitionnisme féminin (rite d'Onan); l'accouchement laborieux de M^{me} Mina Purefoy (Oblation); la séance dans la maison de M^{me} Bella Cohen, 82 Tyrone Street, Lower, et la dispute et la rixe fortuite qui s'ensuivirent dans Castor Street (Armageddon); la déambulation nocturne pour aller à l'Abri du Cocher, Pont Butt, et pour en revenir (Expiation). (806-807)

The fact that the initially telegraphic questions in "Ithaca" gradually take on the previously discussed characteristics of the answers confirms the ubiquity and consolidating role of the narrator, for all his wilful self-refraction. Some of the questions begin to rival the responses in their circuitousness, whimsy, and linguistic play: "What in water did Bloom, waterlover, drawer of water, watercarrier returning to the range, admire?" (783.24-25), rendered "Qu'est-ce que Bloom, amant de l'eau, puiseur d'eau, porteur d'eau, retournant à l'âtre, admirait en l'eau?" (744); "What had prevented him from completing a topical song (music by R.G. Johnston) on the events of the past, or fixtures for the actual years, entitled *If Brian Boru could but come back and see old Dublin now*, commissioned by

Michael Gunn, lessee of the Gaiety Theatre, 46, 47, 48, 49 South King street. . . . [etc.]” (793.1-15), subsequently “Qu’est-ce qui l’avait empêché de terminer une chanson de circonstance (musique par R.G. Johnston) sur les événements de l’an passé, ou le calendrier des fêtes de l’an nouveau, intitulée *Si Brian Boru pouvait revenir et voir en ce jour notre vieux Dublin*, commandée par Michael Gunn, directeur du Théâtre de la Gaîté, 46, 47, 48, 49 South King Street. . . .” (752); “What, reduced to their simplest reciprocal form, were Bloom’s thoughts about Stephen’s thoughts about Bloom and Bloom’s thoughts about Stephen’s thoughts about Bloom’s thoughts about Stephen?” (797.19-22), or the slightly more clarifying “Qu’étaient, réduites réciproquement à leur plus simple expression, les idées de Bloom sur les idées de Stephen sur Bloom et les idées de Bloom sur les idées de Stephen sur les idées de Bloom sur Stephen?” (755); and “What selfinvolved enigma did Bloom risen, going, gathering multicoloured multiform multitudinous garments, voluntarily apprehending, not comprehend?” (860.16-18), which becomes “Quelle énigme par soi-même embrouillée Bloom debout, partant, rassemblant les pièces multicolores multiformes et multiples de son vêtement, appréhendait-il volontairement de ne pas comprendre?” (807).

Frank Budgen, Joyce’s confidant during the writing of *Ulysses*, attributes the strength of the novel’s multi-media narrative to the way in which the “surplus of [Bloom’s] listening sensibility” complements and feeds the gregarious performing sensibility of various “Nameless Ones” such as the frame narrator in “Cyclops,” who provide a “wonderful back view of Dublin and Dubliners” (*Making* 145, 157). A single *Ulysses*-narrator accounts for both of these dimensions, however. The narrator may be most associated with Bloom’s consciousness in quantitative terms, followed by that of Stephen and eventually that of Molly, but the quality of that bond is as extemporaneous

and situational as his engagement with Gerty MacDowell, Father Conmee, and the other Dubliners to whose consciousness he has access, whose idiom he appropriates simply because he can. Bloom, after all, is only briefly present in “Scylla and Charybdis” and “Wandering Rocks,” and exits the narrative temporarily in “Aeolus,” “Lestrygonians,” and “Cyclops,” freeing the narrator to explore other psyches; he is not present at all in the first three episodes, of course, and is present but silent in “Penelope” and the first half of “Nausicaa.” The narrator never once leaves the novel for a toilet break, as it were, as Bloom does in Davy Byrne’s. The narrator provides an underlying stratum of perception and chameleonic consciousness onto which the mental lives of the novel’s characters are projected or calqued, and as such, he provides his implied translator with a working rhetorical model. John Paul Riquelme notes that impersonality is one of a host of traditional storytelling disguises, personae, and illusions, and that narrative critics of Joyce have been living with an “invisibility myth” — the equation of implicitness with absence and indifference — for too long (“Invisibility” 22). In an analogy that should be of interest to translation theorists, he likens the *Ulysses*-narrator to gravity: a structuring and above all natural force whose existence and necessity do not depend upon their being positively defined or directly perceived (*Teller* 132).

Riquelme also believes that the novel’s cryptic title, with its implied heroic role, is more appropriately identified with the narrator than with protagonist Leopold Bloom:

Like the hero of the *Odyssey* in Homer’s opening invocation to the Muse, the heroic teller of *Ulysses* is not named. We know him only by his actions and by the figure left behind as the linguistic trace of his acts of telling. The styles of *Ulysses* are the styles of its teller as Ulysses, as *polytropos*. . . . Odysseus’s heroics are verbal as well as martial. His heroism includes narration. . . . The supposedly impersonal narration is the making of a personal image. (*Teller* 133-134)

David Weir also finds Joyce's practice of the art of mediation "Odyssean," which is to say panurgic and polytropic: "reduplicated personality in action" (180-181). Vicki Mahaffey similarly characterizes Joyce's exercise of narrative authority via his voyaging mimetic narrator as "humorous, celebratory, and unoppressive" (xi), and outlines the Joycean narrative model as one in which a heroic perceiver positioned midway between patriarchal, paradoxical, and collective authorities exploits the narrative myths of the mastermind, the iconoclast, and the everyman for all that they are worth (7, 27). Joyce's narrative universe is no psychological vacuum — it is crammed with what is meant to feel like all possible narrative elements, techniques, and perspectives, wielded in a one-man pantomime or cabaret concert. To talk in now-orthodox terms about disembodied "textual voices" in modernist novels like *Ulysses*, as scholars such as Richard Pearce and Stephen Ross have done, is a denial not just of the author but of narrative as a world myth in itself: a psychological structure and a social gesture which, like gravity, have effect in all languages of the world. Simply because its structure and gesture are generous enough to contain the world and no small number of its languages, neither *Ulysses* nor its translations should be exempted from the family history of narrative, or discussed in terms of a "novelistic fallacy" akin to that which Harry Levin warns readers of *Finnegans Wake* against — "attempting to extract a quintessential content from the morass of form in which it lies embedded" (695) — or Margot Norris's portrait of Joyce's narrative theory as an anti-subjective aspiration to "the mediation of events by language" (11). To invert an old philosophical chestnut, the mind of the *Ulysses*-narrator is a suitcase which happens to be capable of containing every subject and object *including* a suitcase. An implied translator must aspire to no less total and subjective a rhetorical standing in the several worlds encompassed by his text.

3.

Like That Other World: Verisimilitude in the Joycean Translation

Every translation must come to terms with the apparent two-way teleology binding language and reality to one another, such that each phenomenon appears to precede the other in an endless causal spiral. The authorized translation of *Ulysses*, however, in which encyclopedic realism is exploited to the point of high symbolism, heightens a peculiarly modernist tension between linguistic essentialism and linguistic relativism: between Walter Benjamin's notion of a transcendent intention which can only be achieved by a source-language original working in spiritual concert with all of its target-language translations, as though original and translation alike were fragments of one whole (74-78), and Wilhelm von Humboldt's theory of languages as fully autonomous, untranslatable precognitive worldviews or structures for thought (55-56). The Humboldtian position has been reformulated by the twentieth-century ethnolinguists Edward Sapir and Benjamin Lee Whorf, and was contemporary with Friedrich Schleiermacher's argument that every language, in spite of the many common beliefs held simultaneously and successively throughout the history of the world, "contains within itself a system of concepts which, because they touch, connect with, and complement each other in the same language, are one whole whose individual parts . . . do not correspond to any of the systems of other languages, perhaps not even with the exception of God and Being, the primal noun and the primal verb," such that "even that which is universal, although situated outside the sphere of specific characteristic traits, is still illuminated and coloured by language" (50).

The rhetoric of most translations tends by necessity toward Arthur Schopenhauer's compromise position, which concurs that "one thinks differently in every language" but also insists that this thinking is "modified and newly tinged" by experiences of all kinds involving each new foreign language encountered in the external world:

[P]olyglotism is, apart from its many immediate advantages, a direct means of educating the mind by correcting and perfecting our perceptions through the emerging diversity and refinement of concepts. At the same time, polyglotism increases the flexibility of thinking since, through the learning of many languages, the concept increasingly separates itself from the word. (34-35)

Triangulation or calibration of one's worldview using multiple language perspectives upon realistic phenomena is a prominent theme and narrative procedure in *Ulysses*, substantially developed by implication and by example in the Joyce-aided French translation. The 1929 *Ulysse* produced under Joyce's supervision by Auguste Morel, Stuart Gilbert, and Valery Larbaud with significant contributions from Léon-Paul Fargue, Jacques Benoist-Méchin, Adrienne Monnier, and Sylvia Beach plays upon its indeterminate status as, alternately, an account in French of a reality unfolding in an English-speaking corner of the universe, according to the various laws by which that particular language world is governed, and a parallel "French" reality unfolding according to its own natural and even physical laws. Joyce authorizes his team of translators to bring out the element of magic realism, bordering upon science fiction, which riddles every translation: that willing suspension of target-reader disbelief demanded whenever a translator chooses to maintain an aporia in the verisimilitude of the target text, rather than to smooth out wrinkles in cultural space-time using target-language cultural equivalents. In cultivating a feeling of the foreign as fantastic, Joyce's translators do not limit themselves to either of what Lawrence Venuti

terms “resistant” and “fluent” translation strategies (*Invisibility* 305-306).¹ The implied translator in *Ulysse* militates against his notional invisibility — with a whimsy recalling the undramatized but not invisible *Ulysses*-narrator who mediates the entire novel — by cheerfully allowing plausibility gaps to stand one moment and rigorously naturalizing realistic detail the next. He squarely addresses what Robert Scholes and Robert Kellogg describe as “the problem of reality” in any fiction, or the inevitable misalignments between the fictional modes of mimetic representation and symbolic illustration (82-84).

Some of the most interesting effects of translation upon verisimilitude in Joyce’s novel are found at the level of single letters. In both languages, for instance, the five men hired to wear stovepipe hats and sandwich-boards advertising the stationer’s shop where Bloom worked when first married, encountered by him several times during his perambulations in “Lestrygonians,” and later by Blazes Boylan in “Wandering Rocks,” are assigned the same five letters, or rather, the same six typographic characters:

A procession of whitesmocked men marched slowly towards him along the gutter, scarlet sashes across their boards. Bargains . . . He read the scarlet letters on their five tall white hats: H. E. L. Y. [']S. Wisdom Hely’s. Y lagging behind drew a chunk of bread from under his foreboard, crammed it into his mouth and munched as he walked. Our staple food. Three bob a day, walking along the gutters, street after street. . . .

He crossed Westmoreland street when apostrophe S had plodded by. (194.24-33, 195.33-34)

Une file d’hommes blousés de blanc processionnaient à pas comptés le long du ruisseau, venant à sa rencontre, leurs placards ceinturés d’une bande rouge. Soldes . . . Il lut les cinq lettres écarlates sur leur tuyau de poêle blanc: H. E. L. Y. 'S. Lesage Hely’s. Y, passant en queue, tira un quignon de pain de dessous sa devanture, le fourra dans sa bouche et mâchonna en marchant. Notre ordinaire. Trois shillings par jour pour marcher de rue en rue le long du ruisseau. . . .

Il traversa Westmoreland Street au moment où apostrophe S passait lourdement près de lui. (173-174)

¹ - Venuti uses the synonymous term-pairs “foreignizing” versus “domesticating” and “symptomatic” versus “transparent,” and occasionally also “historicizing” versus “dehistoricizing” (*Invisibility* 24-25, 38-39). Other synonyms which he applies to the kind of resistant translation strategies he advocates are “estranging” and “heterogeneous.”

H. E. L. Y. 'S. filed before him, tallwhitehatted,
past Tangier lane, plodding towards their goal.
(291.21-22)

H. E. L. Y. 'S défilèrent devant lui sous leurs
hauts-de-forme blancs, dépassant Tangier Lane et
gagnant leur objectif à pas pesants. (256)

At Ponsonby's corner a jaded white flagon H.
halted and four tallhatted white flagons halted
behind him, E. L. Y. 'S., while outriders pranced
past and carriages. (326.34-327.3)

Au coin de chez Ponsonby, flacon blanc harassé,
H. fit halte et quatre autres flacons blancs coiffés
de hauts-de-forme firent halte derrière lui, E. L. Y.
'S., tandis que les chevaux des piqueurs passaient
en fringuant, puis les voitures. (286)

The fifth man, “apostrophe S,” signals unambiguously to the French reader that she has arrived in an English-speaking universe; the same advertisement in French would require only four men, spelling “[chez] H. E. L. Y.” Inextricably within the same context, however, the implied translator has naturalized the nickname of the real-life Irish proprietor Charles Hely contained in the firm name “Wisdom Hely's” to produce “Lesage Hely's,”² as though the prevailing universe were francophone, and in flat contradiction of the immediately adjacent evidence of the apostrophe and letter “s.” A similar discontinuity is introduced on the first occasion that the five “sandwichmen” reappear in “Wandering Rocks,” following the fragmentary scene which gives the novel its famous date:

Miss Dunne clicked on the keyboard:
—16 June 1904.

Five tallwhitehatted sandwichmen
between Monypeny's corner and the slab where
Wolfe Tone's statue was not, eeled themselves
turning H. E. L. Y. 'S and plodded back as they
had come. (294.6-11)

Miss Dunne tapa sur le clavier:
— 16 Juin 1904.

Entre le coin de Monypeny et le refuge
où la statue de Wolfe Tone ne s'élevait pas, cinq
hommes-sandwiches aux tuyaux-de-poêle blancs
firent demi-tour en serpentant H. E. L. Y. 'S., et
reprirent pesamment leur route en sens inverse.
(259)

While the sandwich-boards still bear “English” letters, or rather, letters in an English grammatical construction, the letters being very physically struck onto Miss Dunne's typing paper obviously spell out the date in French.

² - Later given as “Lesage Hély” in the translation (298), by way of further naturalization.

Intratextual translation of printed material by an implied translator has taken place on a larger scale in the cases of several key pieces of correspondence in the novel, laid out for the reader by the *Ulysses*-narrator with the illusion of direct, physical exhibition. The first is the letter from Milly to her “Papli” Bloom, presented on the page in “Calypso” (79.30-80.16). The unremarkable fictional illusion of scribal translation whereby the letter claims to have been handwritten in haste but appears in fully justified typeface on the page, bolstered by the telegraphic prose style, becomes a point of narrative interest in *Ulysse*, where the added illusion is that of its having been produced “au galop” by an Irish teenager in the careful, slightly stilted French of a native schoolchild (71-72) — a spatial plus temporal plus stylistic instance of what might be termed translation vertigo, even more dislocating than the effect of *habitants* in 1960s rural Québec speaking Scots in the celebrated collaborative translations of the playwright Michel Tremblay by Martin Bowman and Bill Findlay.³ The phenomenon is one in which Joyce would have delighted. The implied translator’s rendering of the outside of the envelope of the letter from Bloom’s mystery correspondent “Martha Clifford,” in addition to altering Bloom’s pseudonym, postulates the existence of both a parallel French-language postal system and French postal etiquette in 1904 Dublin:

Henry Flower, Esq.
c/o P. O. Westland Row,
City.
(88.8-10)

Monsieur Henry Fleury,
Poste-Restante, Westland Row.
Cité.
(79)

³ - For an account of how Bowman and Findlay have transformed Tremblay into “the best playwright Scotland never had” in the years since the first staging of *The Guid Sisters*, their translation of *Les Belles-Sœurs*, in 1989, see chapter three of *Translators Through History*, ed. Jean Delisle and Judith Woodsworth (84-88).

The typed rather than handwritten contents of the letter inside are still more problematic, notably where Martha the lonely secretary — Miss Dunne from “Wandering Rocks,” Joyce hints — makes a poetic slip of the keys which will reverberate throughout the novel: “I do not like that other world. Please tell me what is the real meaning of that word” (95.3-4).⁴ The implied translator chooses to re-create the same error in French, knowing how wildly improbable it is that a French typist, presumably using a modified QWERTY keyboard, could ever make such a meaningful stumble in her own language: “je n’aime pas cet autre monde-là. S’il vous plaît dites-moi exactement ce que veut dire ce mot-là” (85).⁵ In addition to involving a total of four letters rather than one, the error in French is one of simultaneous omission and insertion, versus insertion alone.

By contrast, the two apparent grammatical faults in the original letter are far more plausible in the translation. Like “if you do not wrote” (75),⁶ “si vous ne m’écrirez pas” (85) is as likely to be a typing error as a solecism, and opts not to make a determination between the possibilities of mistyping “écrirez” and mistakenly using the future perfect in a “si” clause. The original is arguably less ambiguous, as the fault involving verb tense here would be a grave one for a native English-speaker. The translation “avant que ma patience sont épuisée” (85) is also studiously ambiguous — more so than the original

⁴ - Compare “There is another world after death named hell. I do not like that other world she wrote” (146.6-8), “Wanted smart lady typist to aid gentleman in literary work. I called you naughty darling because I do not like that other world . . . Tell me who made the world” (202.17-21), “O, those transparent! Besides they don’t know. What is the meaning of that other world” (498.4-6).

⁵ - Compare “Après la mort il est un autre monde appelé enfer. Je n’aime pas cet autre monde a-t-elle écrit” (128), “On demande habile dactylo pour aider gentleman dans travaux littéraires. Je vous ai appelé méchant chéri parce que je n’aime pas cet autre monde-là . . . Dites-moi qui a créé le monde” (180), “Oh, ces bas transp! D’ailleurs elles ne savent pas. Qu’est-ce que ça veut dire cet autre monde-là” (434).

⁶ - Citation from OUP 1922 text — Martha’s error has been corrected in 1960.

“before my patience are exhausted” (95.15-16). The francophone Martha could mistype “soit” just as easily as fail to make her verb agree with its subject, whereas her English-speaking predecessor appears to have suffered a curious lapse involving the homonym “patients,” barring a mistyping feat of the mot/monde variety. The translation blends symptoms of lapse and haste in a way which not only re-creates but accentuates an enigmatic balance of probabilities. In an unpublished letter of 8 October 1927 to Stuart Gilbert, Larbaud worries that Morel’s draft translation of Martha’s letter fails to achieve such a balance by suggesting to the French reader “que Martha est quelque chose comme une servante illettrée qui ne sait pas l’orthographe,” and nothing more. He proposes a set of errors meant to evoke “une femme qui sait bien sa grammaire, mais une étourdie qui écrit trop vite, qui se trompe, qui ne regarde pas ce que sa machine vient d’écrire, et qui oublie le début de ses phrases en arrivant à la fin, d’où les fautes d’accord”:

are où il faudrait *is*, par exemple. Je crois que *world* pour *word* est une étourderie et que *did . . . wrote* est une faute de dactylographie, de sa machine, qu’elle n’a pas vue parce qu’elle n’a pas relu sa lettre.

Cette lettre et ses fautes jouent un tel rôle dans le texte, qu’il faut leur donner beaucoup d’attention. Que dites vous de: *world* traduit par “monde,” avec une note explicative au bas de la page?

Are pour *is* est facile: sont.

did wrote est plus embarrassant: l’*écrivé* de Morel est impossible. J’ai mis provisoirement: que je vous ai écrivez.⁷

In addition to being valuable documentary evidence of a multilateral, genetic process, Larbaud’s notes speak to the basis of a translation in internal conjecture, and its rhetorical reliance upon what its reader will not be able to explain *in situ* no less than what she will.

⁷ - Preserved at the Harry Ransom Center, University of Texas at Austin.

In a related example, the notice in a public toilet which Bloom recalls during “Lestrygonians” has been vandalized with considerably more flair in the French: the difference between the minimalist erasures of “POST NO BILLS. POST 110 PILLS” (193.30-31) and the additive plus subtractive, quasi-anagrammatic “CABINET DE CONSULT. TA BINETTE DE CON!” (172). It should be noted that more than just naturalization or adaptation has taken place here, as in the way that the floating ad for “Kino’s 11/- Trousers” in the same episode (193.17-19) has become “Kino. 11/—. Ses Pantalons” in the translation (172). Thematically and with the implied authorization of the title page, the implied translator of “POST NO BILLS” has altered the fabric of Joyce’s reality with an act of language, transforming the original sign forbidding bill-posting into one of the forbidden advertisements — presumably that of Dr Hy Franks described in nearby interior monologue. Importantly, there is still interpretive room enough in the translation to contain the original kernel of meaning. At the point in “Circe” where the flybill speaks in its own voice as one of the characters, conflating three ads in the one line “K. 11. post no bills. Strictly confidential. Dr Hy Franks” (638.12-13), the translation offers “K. 11. Défense d’afficher. Strictement confidentiel. D^r H. Franks” (584).

The material translation question of *Dubliners* physically writing in French also arises in cases where the messages involved are not shown explicitly to the reader by the *Ulysses*-narrator. The anonymous postcard sent to Denis Breen, inscribed with the cryptic message “U. P.” and interpreted to Bloom by Mrs Breen during “Lotus-Eaters” as “U. P.: up” (199.27-33),⁸ invokes the idea of language fragments less adrift in any given language context than one might imagine. The postcard in the translation achieves the same

⁸ - Compare the identical presentation and interpretation of the message on the postcard at 200.19, 202.7-11, 497.9-11, and 575.24-25.

thematic effect, but in physical terms it has been inscribed not with two Roman-alphabet characters that produce a slightly unclear phonic joke in English, but with two short French words that produce a larger, clearly coarse word in French: “Fou. Tu.: foutu” (177).⁹ Joyce’s enigma has been transferred out of a complex of scribal and homonymic phonic elements onto the level of the pseudo-morpheme alone, with a corresponding generalization of his nod to the arbitrary and multi-level nature of the semantic. Bloom’s idle, unfinished stick-writing in the sand of Sandymount Strand at the end of “Nausicaa,” relayed via an ambiguous combination of the *Ulysses*-narrator’s eyewitness account and his ventriloquizing of Bloom’s interior monologue, is likewise governed by both Bloom’s running out of space on the ground and the fact that the letters for the English require only straight lines: “I. AM. A.” (498.1-9). In the translation, Bloom scratches out the rather curvilinear and less evidently unfinished French message “JE. SUIS.” (434). Bloom and the other Dubliners ventriloquized by the *Ulysses*-narrator think in French throughout the translation, of course, just as all of them constantly speak aloud in French, but this is the familiar, large-scale illusion perpetuated in any translated fiction of automatic translation, or translation as if by magic, for the basic purposes of target-language reportage. This normalizing effect, evocative of the divine simultaneous translations of the Pentecost described in *Acts* II.1-13, and reflected in popular science fiction by devices such as Douglas Adams’s ear-mounted Babelfish and *Star Trek*’s surgically implanted “universal translator,” keeps the issue of translation ontology dormant, and is contrasted by the more provocative moments of interlingual asymmetry and lyric epiphany favoured by the authorized collaborative Joycean translation at least as much of the time.

⁹ - Compare consistent translations of the message at 178, 179, 433, and 505.

Alphabetic elements folded into the texture of extended, fluent blocks of translated thought and speech in *Ulysse* call no less attention to themselves. These include the letters associated by Ignatius Gallaher with various points along the route taken by Skin-the-Goat and the other Invincibles after the assassination of Chief Secretary Cavendish and Undersecretary Burke on 6 May 1882, retraced in “Aeolus” to give “F. A. B. P.” in both the original and the translation (173.20-23 / 154). While the significance of the resulting initialism is as veiled in the French as it is in the English, and in any case, its letters are drawn from an advertisement that is never presented to the reader, this is not the case with many other initialisms in the novel. Those representing idiomatic expressions such as “G man” [government agent] (206.4-5), “R. C.” [Roman Catholic] (202.30), “t. t.” [“teetotaller”] (204.1, 378.8), and “on the q. t.” [“on the quiet”] (193.29) have been translated idiomatically as “un cogue” (183), “Catho.” (180), both “abstinent” (181) and “antialcoolique” (333), and “en catimini” (172), respectively. Shorthand such as “P. P.” [“parish priest”] (102.19) and “M. A. P.” [“mainly all pictures”] (151.10-11), by contrast, have been replaced with the cultural equivalents “D. de S. P.” [“Délégué de Saint-Père”] (91) and “P. D. P.” [“Page Des Potins”] (133). “K. M. A.” [“kiss my arse”] (186.1-2) and “K. M. R. I. A.” [“kiss my royal Irish arse”] (186.15-16) have been replaced by initialisms formed from calque translations in the text: “B. M. C.” [“baiser mon cul”] (164) and “B. M. R. C. I.” [“baiser mon royal cul irlandais”] (165). The Latin-language initialisms “I. N. R. I.” [*Iesus Nazaremus Rex Iudæorum*: Jesus of Nazareth, King of the Jews] and “I. H. S.” [*Iesus Hominum Salvator*: Jesus, Saviour of Man], sewn on the back of Roman Catholic vestments, have been retained but interpreted idiomatically by the French-speaking Leopold and Molly Bloom: not as “I have sinned: or no: I have suffered” and “Iron nails ran in” (100.2-5), but as “Ici Holocauste Sacré, ou, non, Ici Horrible

Supplée” and “Il Nous Refait Innocents” (89). Abbreviated professional titles tend to be translated by way of explanation, as when “G. C. V. O.” (326.5) becomes “Grand Croix de l’Ordre de Victoria” (285) and “F. R. C. S. I.” (448.18) becomes “Membre du Collège Royal de Chirurgie d’Irlande” (391). The translation of “A. D. C.” (326.17) as “aide de camp” (286) is more an act of cultural reclamation. Satirically treated organizations such as “F. O. T. E. I.” [“Friends of the Emerald Isle”] (398.6-31) are often replaced by ungainly new initialisms for apparent French sister organizations with calqued full names which must be deduced by the translation reader, such as “A. D. L. I. D. E.” [“Amis de l’Île d’Émeraude”] (350). More radically, the “D. B. C.” [Dublin Bread Company tearooms] (209.19-20, 326.18, 880.33, 881.9), or “damn bad cakes” in Buck Mulligan’s “translation” (320.1), has become “la P. I.”: “la Panification Irlandaise” (185, 286, 825), so that the francophone Buck Mulligan is able to dub it “pâtisseries infectes” (280). Other groups including the D. M. P. (376.2) and the Y. M. C. A. (190.7) are transferred intact as incongruous English-language initialisms in a prevailing francophone reality (332, 169), much as French-language newspapers report the foreign and international actions taken by “OTAN,” “l’O. N. U.,” “les E.-U. A.,” “l’O. M. C.,” and “le F. M. I.” — not “NATO,” “l’U. N.,” “les U. S. A.,” “la W. T. O.,” or “l’I. M. F.” — alongside those taken by “le F. B. I.,” “le C. I. A.,” “UNESCO,” and “le B. B. C.”¹⁰ In this hybrid context, the expansionary, explanatory translation of “A. E. I. O. U.” (243.1) as “A. E. Je Vous Dois. I. O. U.” (215) reads like an exception, and indeed, the use of this translation strategy in *Ulysse* is rare. At the same time, there could be no more clearly visible and therefore bold

¹⁰ - Similarly, French journalistic language today employs “S. O. S.,” “H. I. V.,” “W. W. W.,” and “WYSIWYG” [“what you see is what you get”] but converts “AIDS,” “G. M. O.,” “I. V. F.,” “C. E. O.,” and “G. D. P.” into “SIDA,” “O. G. M.,” “F. I. V.,” “P.-D. G.” [“président-directeur général”], and “P. I. B.” [“produit intérieur brut”].

demonstration on the page of the implied translator at work than this couplet containing translation and transcribed original in tandem.

The moments in “Hades” when the narrator as Bloom runs through the refrain of the popular song “Has anybody here seen Kelly?” in interior monologue are even more metalingual in nature, involving as they do the phonetic English spelling of letters from the Roman alphabet: “Kay ee double ell wy” (121.29-30, 142.10). In the French translation, the narrator as Bloom has either misspelled “Kelly” or conflated both French and English phonetic spellings of the letters involved: “Ka et deux elles igrec” (108, 124). During “Ithaca” the “infantile epistle” from young Milly is phonetically rendered by the narrator, in the style of his earlier use of Bloomian interior monologue, as “dated, small em Monday, reading: capital pee Papli comma capital aitch How are you note of interrogation capital eye I am very well full stop new paragraph signature with flourishes capital em Milly no stop” (849.20-24). In the translation, the French-speaking Milly obviously capitalizes different words, if in the corresponding syntactic slots, and fails to capitalize the city name which has been inserted in place of the day, since the names of months and days of the week are already in lower case by convention in French.¹¹ The implied translator is willing to alter Milly’s choice of words in order to secure the equivalent effect of a child taking alternately erratic and ponderous first steps in her system of written language, even if the “épître enfantine” as described is thus no longer “datée”: “datée, dublin petit dé, teneur: Petitpère, grand pé, virgule, Comment, grand cé, allez-vous point d’interrogation Je grand ji, vais très bien, point, alinéa suivant, signature enjolivée, Milly

¹¹ - This convention was in flux during the period; neither Morel nor Larbaud adheres to it in his own correspondence, for example. As seen already, they prefer the form “16 Juin 1904” for the novel’s date — altered to read “16 juin 1904” by all subsequent editors.

grand em, pas de point” (798). The implied translator also inserts a number of his own unverbilized comma pauses, thereby obscuring the precisely verbalized punctuation — including the lone “comma” — of the representation in the original, and by implication, rephrasing and effectively rewriting the unseen letter. In the “Aeolus” segment headed “ORTHOGRAPHICAL,” Bloom recalls a mnemonic “spellingbee conundrum” once taught to him by Martin Cunningham to do with a number of commonly misspelled English words, but the translation substitutes French words which have analogous rather than contrasting orthographic features, and are thus rarely misspelled by francophones:

It is amusing to view the unpar one ar alleled
 embarra two ars is it? double ess ment of a
 harassed pedlar while gauging au the symmetry of
 a peeled pear under a cemetery wall . . . Cemetery
 put in of course on account of the symmetry.
 (154.3-7)

C’est amusant de lire les terr deux r ibles diffi
 faut-il deux f? cultés d’un colporteur fourbu, qui
 démolit, o, la symétrie d’une poire pelée sous le
 mur d’un cimetière . . . Cimetière qui arrive là
 bien entendu à cause de symétrie. (136)

Another metalingual mnemonic, Molly’s phonetic English translation of the Greek word “metempsychosis,” transmigrates soul-like through the original novel: “met him pike hoses” (194.10-11).¹² Ironically, the fluency of the equivalent effect which the implied translator achieves by crudely breaking “métempsychose” down into the equally ordinary but random French words “mes tempes si choses” (173) is undermined by that same incessantness in the translation.¹³ For the comparative reader, the nonsensical packet of words gradually becomes an importunate reminder not only of the arbitrariness of various semantic links within languages, but by extension — and exponentially so — between

¹² - Compare original partial representation at 77.20-79.5, and identical representations at 233.8-10, 346.25, 367.28, 372.11-13, 498.30, 760.1-3, 803.32-804.1, 893.6-9.

¹³ - Compare scene at 69-71, and identical translations at 206, 304, 323, 327, 435, 723, 760-761, 836.

languages. Other phonetic renderings in the novel have a similar atomizing quality in translation: “basse bariltonnante” (173, 859) translating Molly’s “base barreltone” (194.20, 920.27), “Ab boi ab boi do” [for “Je veux boire de l’eau,” improbably] (394) translating baby Boardman’s “A jink a jink a jawbo” [for “I want a drink of water”] (450.18), and “dizabillet” (483) back-translating the faux-French “dishybilly” [for “dëshabille”] in the drunken slang at the end of “Oxen of the Sun” (557.10) — a section dense with comic homonyms that have been “back-naturalized” in the French in varying degrees, from “Arvoir, mon ieux” (484) in place of “Horryvar, mong vioo” (559.5) to “intromission” (482) for “hentrusion” (556.9). The translation of “Trumpery insanity” (560.7) as “Insanité trompénaire” (485) stands out in the same context for being a semi-calqued anglicism rather than a French phonetic construct, and for diverging from the naturalized term used by Martin Cunningham in the translated “Hades,” to which it is meant to allude: “Folie momentanée” (106), for “Temporary insanity” (120.15).

The cumulative effect of the character Lenehan’s wordplay during “Aeolus” is similarly destabilizing in translation, beginning with his limerick, whose main character, general imagery, and rhyme scheme but neither its meter nor its burlesque register survive in the epigrammatic show of “à-propos” offered by the implied translator (170.4-9 / 150). His subsequent riddle “What opera is like a railway line?” is even more radically transformed. The original answer — “*The Rose of Castille*. See the wheeze? Rows of cast steel” (170.16-21) — relies upon a double entendre which in turn supplies the railway image, but the new homophonic material produced in the translation — “*L’Étoile du Nord*. Vous y êtes? Les Toiles du Nord” — requires that the locomotive element of the riddle be replaced with a nominally textile one: “Quel est l’opéra qui ressemble à une filature?” (151). Lenehan’s pattern of word association leading up to the riddle has been

made even more arbitrary than it already is, and the French pun introduces a new set of cultural references and new image complex into the translated novel alongside *The Rose of Castile* (1857) by Anglo-Irish composer Michael Balfe (1808-1870). A more deft adaptation by Joyce's translation team could scarcely be imagined: the comic opera *L'Étoile du Nord* (1854) is almost exactly contemporary, involves a similar courtship plot, only featuring Peter the Great and Catherine I, and shares its name with a luxury passenger train between Paris and Amsterdam launched with great Art-Deco panache on 6 May 1927, during the height of their work on *Ulysse*. "Les Toiles du Nord" is the name of a chain of fabric shops which still exists in France today, furthermore, and it is impossible not to see a reflection of both Joyce and Bloom in the Jewish composer Giacomo (born Jakob) Meyerbeer (1791-1864), whose peripatetic career featured long sojourns in Berlin, northern Italy, and finally Paris, and earned Richard Wagner's scorn in his anti-Semitic 1850 essay "Judaism in Music."¹⁴ Notwithstanding these testaments to the unique cultural moment of the French translation, however, Balfe's lyrics have already been quoted in translation in the same episode (166.3-4 / 147), his title character nevertheless still appears as an honorary member of the Irish mythological pantheon in the translated "Cyclops" (383.12 / 338), and the related image still appears throughout the operatic action of the translated "Sirens," from "Dernière rose Castille de l'été" in the overture (290) through "O rose! Castille" (325) and "dernière rose d'été, rose de Castille" (330).¹⁵ At the same time, the opera mentioned in the jumbled conversation at the end of the translated "Oxen" is not Balfe's but Meyerbeer's, on account of the paronomastic

¹⁴ - Bloom mentally recalls Meyerbeer's *Les Huguenots* (1836) in "Lestrygonians," in Italian translation: "*La causa è santa! Tara tara. Great chorus that*" (213.32).

¹⁵ - See 330.23, 369.21, and 375.15-16 in the original.

context: “Avec un mec du rub de rif . . . Pour quel opéra qu’il en tient? Étoile du Nord. Les toiles du” (484), rendering “With a railway bloke . . . Opera he’d like? Rose of Castille. Rows of cast” (558.22-24). The competing image complexes ultimately unite in the translated “Circe,” where the French Bloom says “Voici la fleur en question . . . Vous connaissez bien cette vieille plaisanterie, les Toiles du Nord” (515), and later puns in connection with trams, “Quel opéra tramatique ressemble à une filature de Gibraltar? Les Toiles du Nord” (552).¹⁶ As for Lenehan’s two palindromes “Madam, I’m Adam” and “Able was I ere I saw Elba” (174.6-7), they are only partly palindromic in their idiomatic combined translation as “C’est Adam, Madame, Adam du fait d’Evâh hâve” (154), which reads in the journalistic context — not inappropriately, coming from Lenehan — more like spontaneous nonsense rhyme than an allusion to the backward type and potential orthographic corruptions of the printing press.

Metalingual puns found in the original become a source of cryptic clues to the constantly shifting ontological status of the translation, often because they do seem so ready-made, inevitable, and wed to Joyce’s mentality. In “Cyclops,” common etymology allows Joe to answer Alf with equal aptness in both languages:

—Who made those allegations? says Alf.
 —I, says Joe. I’m the alligator.
 (438.6-7)

— Et qui est-ce qui est responsable de
 ces allégations? que dit Alf.
 — Moi, que dit Joe. C’est moi l’alligator.
 (383)

¹⁶ - See Fritz Senn, “*Ulysses* in Translation” 270-276. Senn worries that the adaptations of this opera title in various languages could provide “starting points for interpretive flights” on the part of the target reader with “no guiding principle to tell him which words do deserve the interpreter’s zeal” (273). As the present study seeks to illustrate, Joyce abetted translations conducive to precisely such flights — translations which represented their own linguistically shaped guiding principles.

Bloom's Freudian slip earlier in the same episode enjoys slightly less inevitability and plausibility in translation: "Well, that's a point for the wife's admirers . . . The wife's advisers, I mean" (405.23-26) becomes "Ça c'est un point qui regarde les courtiseurs de la femme . . . Je veux dire les conseillers" (356). Together, the two cases display how orthographic and lexical parallelism in the target language call the status of the translation into question, both when the parallelism is unbelievably close and when it falls short and disrupts verisimilitude within the fiction.¹⁷ Pairs of examples demonstrating these two scenarios abound. Close etymological relations permit Molly to confuse Bloom's sexual emission with "son omission" (868) as easily as "his omission" (930.18), while her comparison of Simon Dedalus singing "Phébé qu'il est amer de te quitter" and Bartell Darcy's "qu'il est ta merde" (860) is a radical translation and rephrasing of "Phoebe dearest goodbye *sweetheart*" and "sweet *tart* goodbye" (921.5-7), which conflate the John Hatton song-titles "Goodbye, Sweetheart, Goodbye" and "Phoebe Dearest." In the translated "Oxen of the Sun," the strategies applied to the alliterative "Before born babe bliss had" (502.7) and "Beer, beef, business, bibles, bulldogs, battleships, buggery and bishops" (556.24-25) are similarly contrasting: "Bébé non né eut félicité" (438) versus "Bière, bœuf, bazars, bibles, bouledogues, bateaux de guerre, bourriques, bondieuseries" (482). The happy translation of "2 night" (559.29) by "7 nuit" (485) in the final section of that episode is a noteworthy instance of a literal translation effected by adaptive means. The modifications made to certain significant rhymes mulled over by Stephen and Bloom

¹⁷ - Di Jin, a Chinese translator at work on *Ulysses* for over fifty years, has discussed the translation of metalingual material into a target language where the same categories of parallelism are either by analogy only or simply not possible, in his essay "The artistic integrity of Joyce's text in translation" (216-219). See also his approach to similar material in the earlier essay "The Odyssey of *Ulysses* into China" (457-461).

demonstrate a scale of minor to major adaptation: “bouche couche; antre ventre” in place of “mouth south: tomb womb” (175.24), and “Ces rats qui cuvent dans les cuves” (170) for “Rats: vats” (191.31). A contrasting example, but just as disruptive to verisimilitude by design, is the “alphabetic boustrophedonic punctuated quadrilinear cryptogram (vowels suppressed)” found in Bloom’s locked drawer and presented to the reader by the *Ulysses*-narrator in “Ithaca.” “N.IGS./ WI.UU.OX/ W.OKS.MH/ Y.IM” represents a kind of absolute parallelism in that it has been transcribed without alteration in the translation, but yields an unnaturalized English-language name and address upon decoding¹⁸ by the translation reader: “Martha Clifford, Dolphin’s Barn” (673¹⁹ / 798).

Proper names and place names in the novel provide a disproportionate share of joints by which the presence of the implied translator can be intuited or deduced. The link between the international export “macintosh” and the misconstrued name “M’Intosh” in “Hades” (142.1-4) only calls for minor transliteration as “mackintosh” in the French (124), but Bloom’s advertising design for Alexander Keyes, featuring two crossed keys and a slogan alluding to the Manx House of Keys (153.3-16), prompts the transformation of this native Irish tea, wine, and spirit merchant into one “Alexandre Cleys” in the translation, as in “clés” or “clefs” (135).²⁰ In order that the name of Father Coffey can be equally “like a coffin” (130.18) in the translation, likewise, the corresponding character in the translated “Hades” metamorphoses from an Irish Catholic priest into a French cleric

¹⁸ - That is to say, by reversing this scheme in which a letter from one end of the alphabet has been substituted with its corresponding letter from the opposite end (A for Z, B for Y, etc.), and replacing the full stops with absent vowels.

¹⁹ - 1922 text, where the lack of spaces after full stops makes the puzzle clearer.

²⁰ - Compare “Keys: like Keyes’s ad” (136.2), and “Ses clefs: comme l’annonce de Cleys” (119).

working in Dublin: “Le Père Serqueux,” as in “cercueil” (115). Richard Best,²¹ the real-life assistant director of Dublin’s National Library in 1904 who appears in fictionalized form in “Scylla and Charybdis,” must become one “Richard Bon” in the translation in order to facilitate the *Ulysses*-narrator’s punning speech attributions, whereby “Mr Secondbest Best” (261.22) has become “M. Moinsbon Bon” in the French (231). Again, these are illusions of inevitability generated by the work of an implied French translator who is filtering the entire translated novel through his own faculties of perception and means of expression, in the same way that the undramatized *Ulysses*-narrator screens the original novel. The magic-realistic effect, however, is no less compelling or undeniable for its being a mirage, thrown off as it were by the heat of constant implied translation work. The effect is brought out by the many unrehabilitated English names in the translated novel, including Penrose, the one which Bloom struggles to remember in “Lestrygonians”: “Pen something. Pendennis?” (196.30) simply becomes “Pen quelque chose? Pendennis?” (175).²²

A hybrid case is that of the name Aaron Figatner in “Sirens,” which Bloom regularly corrupts: “Why do I always think Figather? Gathering figs I think” (334.1-2). The corresponding character in the translation becomes “Aaron Gaudenois,” to suit the corruption “Gaulenois”: literally, “shake down nuts” (293). The naturalization would be

²¹ - Richard Irvine Best (1872-1959) was assistant director of the National Library from 1904 to 1923, and director from 1924 until 1940. Significantly here, he was also the English translator of *Le Cycle mythologique irlandais* by Marie Henri d’Arbois de Joubainville (1827-1910). His translation, *The Irish Mythological Cycle and Celtic Mythology* (1903), is mentioned in the episode, alongside an implied critique of its “lean unlovely English” by the narrator in the capacity of Stephen, using Douglas Hyde’s self-deprecating prefatory verses to his *The Story of Early Gaelic Literature* (1895) — not his *Love Songs of Connacht* (1893), as the context might suggest.

²² - Bloom finally recalls the name at 231.34 — 204 in the translation.

fantastic enough, but the prevailing rhetorical situation in the translation is made even more so by the character's subsequent appearance in the translated "Circe," during the phantasmagoric persecution scene, as "Aaron Figatner" rather than Aaron Gaudenois (650).²³ The translation, whether by design as part of its bifurcations or due to pressure exerted by site-specific translation problems, has generated a naturalized French alter ego and a transferred English *doppelgänger* from the one original character. The imaginary Lamermant from the opening episode also resurfaces in the translated "Circe" not as his original translated self, but in altered form following an act of intralingual translation by the implied translator: "Maurice Lamèrement, fermier" (547).²⁴ In the translated "Sirens," the observation "Woodwind like Goodwin's name" (367.19) made in Bloomian interior monologue becomes "Les bois comme Dubois" (323). Previously in the translated "Lestrygonians," however, the "poor old sot" Professor Goodwin (197.11) has appeared in a scene from Bloom's memory not as "Le Professeur Dubois," but as "Le Professeur Goodwin" (175). Simply put, a census of the original population of the novel would not overlap with one taken of the translation. The translation cultivates plenitude after the example of its source, and — to redeploy T. S. Eliot's terminology — manipulates a continuous parallel not only between antiquity and contemporaneity, but between originals and multiple equivalents whose plurality and widely varying symmetry gradually become thematically significant in the translated novel.

²³ - Compare original at 686.12. See also Roy Gottfried on "Reading Figather: Tricks of the Eye in *Ulysses*."

²⁴ - Compare original: "Maurice Butterly, farmer" (608.21). In the final proofs of the first edition of the translation, corrected and annotated by Stuart Gilbert and preserved in the Harry Ransom Center at the University of Texas at Austin, the slightly divergent forms of the French name are intact — all but ruling out a printing error as cause.

Other French alter egos found on their own in *Ulysse*, many of them generated from nicknames which the implied translator has opted to render idiomatically, or simply inscrutably, include “Blair Flynn” in place of Nosey Flynn, “Dache Boylan” in place of Blazes Boylan, “Clochipède Holohan” in place of Hoppy Holohan, “Peau-de-Bouc” in place of “Skin-the-Goat,” and “Guaryogrin” in place of the citizen’s dog Garryowen. The case of Charles “Lesage” Hely has already been mentioned, and like the examples above, is entirely in keeping with the translation norm whereby Johann Sebastian Bach is conventionally known in French discourse as “Jean-Sébastien Bach,” Pope John Paul II as “le pape Jean-Paul II,” and William the Conqueror as “Guillaume le Conquérant,” among countless other historical or internationally prominent cultural figures. A more apt analogy would be to observe that Joyce’s character names are naturalized by the implied translator as reflexively and matter-of-factly as the names of figures from Greek mythology.²⁵ Among Buck Mulligan’s lewd creations in “Scylla and Charybdis,” “Tobie Sastiklemanchoff” replaces Toby Tostoff, “Morback” replaces “Crab,” “Nini Pomme d’Api”²⁶ replaces Fresh Nelly, and “Rosemonde” replaces Rosalie (278.24-32 / 245). The translations of “Bartle the Bread” (560.7) and “Walking Macintosh of lonely canyon” (560.10-11), from the end of “Oxen of the Sun,” are also striking for their francophone

²⁵ - The traditional French episode titles are worth listing in this regard: “Télémaque,” “Nestor,” “Protée,” “Calypso,” “Les Lotophages,” “Hadès,” “Éole,” “Les Lestrygons,” “Charybde et Scylla,” “Les Rochers errants,” “Les Sirènes,” “Le Cyclope,” “Nausicaa,” “Les Bœufs du Soleil,” “Circé,” “Eumée,” “Ithaque,” and “Pénélope.” The proportions in this list of complete lexical naturalization to minor transliteration to transcription represent a rough guide (in decreasing size) to the treatment of character names in *Ulysse*.

²⁶ - This name is likely a private joke by Auguste Morel upon the already punning title of his contemporary translation of Joyce’s *Pomes Penyeach*: “Poèmes d’Api,” seven of which were published in the review *Bifur* in September 1929.

sensibility: “le Père-la-croûte” and “Chevalier Errant de la Sierra” (485). Overtly English-language holdovers in the translated novel, on the other hand, include “Red Murray,” “Big Ben Dollard,” and “Miss Dunne” and “Miss Kennedy” — particularly the use of “Miss.” “Miss Douce” is already a bilingual joke in the original, replicated in the translation of “Miss This Miss That Miss Theother”(905.5) as “Miss Ceci Miss Cela Miss Lunoulautre” (846), and “Paul de Kock” has been retained as a culturally ambiguous variant of Charles-Paul de Kock (1794-1871), the real-life author of *Sweets of Sin*, at little risk to the sexual pun. Bloom’s pseudonym Henry Flower, seen earlier, is emblematic of the cumulative effect of the dual translation strategies at work in having become the hybrid name “Henry Fleury”: neither “Henri Fleury” nor “Henry Flower,” but an unassuming double occupant of two languages and cultural fictions that co-habit this textual space like a binary star, constantly slipping in and out of phase in the most physical sense.

The implied translator’s blending strategy is no less apparent where place names and titles are concerned. Street names are almost always transferred intact, loudly proclaiming their anglophone Dublin setting, and include Eccles Street, Capel Street, Berkeley Road, Dorset Street, Merrion Square, Bedford Row, Lime Street, Townsend Street, Brunswick Street, Ringsend Road, Stamer Street, Raymond Terrace, Nassau Street, Hume Street, James’s Gate, Dame Gate, Portland Row, Westland Row, Holles Street, Little Green Street, Sewell’s Yard, Tangier Lane, Lord Edward Street, Dawson Street, Duke Street, Dolphin’s Barn Lane, and Mabbott Street. There is an appropriately intercultural difference in transcription here, however: Joyce, *à la française* and comparable to his use of Gallic dashes to introduce but not close off direct discourse, does not capitalize the generic word “street” or “road” in a street name, while the implied translator has shifted these words notionally “back” into upper case, so as to make their

anglophone provenance, geographical situatedness, and sheer foreignness all perfectly clear.²⁷ Rare exceptions to the rule of straight transference in the translation include especially historic streets recalled as part of historic events, as when Bloom thinks back to Maud Gonne's demand that the Royal Dublin Fusiliers not be stationed on O'Connell Street (88.15-19): "la rue O'Connell" at this point in the translation (79), but "tout du long du ruisseau d'O'Connell Street" as part of the unfolding action in "Wandering Rocks" (269).²⁸ Certain descriptive or imagistic place names are translated syntactically to produce what appear to be French byways named after citizens and scenes from an anglophone universe: sir John Rogerson's Quay (85.26) becomes "[le] quai de sir John Rogerson" (77), with the implied translator opting to retain the Gallic orthography of Joyce's "sir," Crossguns Bridge (124.9) becomes "Pont de Crossguns" (110), and Sandymount Strand (45.30) becomes "cette grève de Sandymount" (40). Certain Dublin corners sit between the intersecting streets of these coterminous universes in more ways than one: Conway's Corner (106.18) is unchanged in the translation (95), but Monypeny's Corner (294.8-9) becomes "le coin de Monypeny" (259) and Ponsonby's Corner (326.34) becomes "[le] coin de chez Ponsonby" (286). As for the buildings found on these streets, the translation of their names varies widely according to implied translatorial judgement. Mrs Deasy throws soup in the waiter's face at the (or le) "Star and Garter" in the original and the translation alike (168.12-16 / 149), but M. Johnny Lever in the French dissipates

²⁷ - Jacques Aubert is more struck, in editing the 1929 *Ulysse* for his Pléiade edition, by the extent to which the translators have been infected by Joyce's orthographic tics in cases such as "moyen âge" and "mer morte." Where majuscules are concerned, "il les refuse là même où l'usage, tant anglais que français, voudrait les imposer, et les traducteurs, qu'ils aient ou non guidés par lui, en ont tenu compte" (lxxii).

²⁸ - Compare original: "all along the gutter in O'Connell street" (306.21-22).

himself in a Dublin tavern called “*La Vieille Irlande*” (711) rather than “the *Old Ireland*” (744.29-31). The francophone Miss Kennedy would prefer to forget an embarrassing night in “la Salle des Concerts d’Antiennes” (293) rather than the Antient Concert Rooms (333.20-21), even though she works in “l’Ormond bar” (291). Bloom’s walking past the dressmaking establishment “la Maison Claire” in the original (212.16) is a gift to the French translators, but a puzzle for the translation reader, who is bound to wonder what “la Maison Claire” in the French is replacing (188). In the translation, Bloom’s father commits suicide in a room at “Le Queen’s Hotel, à Ennis, Comté Clare (758), and Gerty MacDowell’s beau Reggy Wylie plans to attend “Trinity College” and add “T. C. D.” to the end of his name in the French as well (397, 399). At the same time, Bloom and Stephen spend the French-language “Aeolus” in the offices of “*L’Homme Libre*” and “*Le Télégramme du Soir*,” not the *Freeman’s Journal* and the *Evening Telegraph*.

On that note, a list of the names of several English-language newspapers mentioned during the translated “Aeolus” and elsewhere in the translated novel demonstrates an increasingly familiar duality of translation procedures: “*L’Indépendant*,” “*Le Catholique Irlandais*,” “*Le Journal de Dublin*,” “*Le Temps Irlandais*,” “*L’Irlande Unie*,” “*Le Patriote Irlandais*” (for the *United Irishman*), “*Le Chasseur Irlandais*” (for the *Irish Field*), “*L’Irréductible*” (for the *Insuppressible*), “*Le Progrès de Kilkenny*” (for the *Kilkenny People*, in a more radical naturalization), “*L’Argus de Skibereen*” (for *The Skibereen Eagle*, comically), “*La Gazette de Paddy Kelly*” (for *Paddy Kelly’s Budget*, idiomatically), and “*La Feuille de Pue*” (for *Pue’s Occurrences*, also idiomatically) coexist alongside “*Le New York World*,” “*Le Star*,” and culturally ambiguous titles such as “*L’Express*” and “*Le Sport*.” In defiance of standard international translation practice, which is always to transfer newspaper titles such as *Le Monde*, *Die Zeit*, and the

transliterated *Pravda* and *Sevodnya* untouched, and never to translate them semantically as “*The World*,” “*The Time*,” “*Truth*,” and “*Today*,” Joyce and his translators have done so roughly half of the time. Even with proper names and place names, which in the reverse case is all but unthinkable (imagine authorized English translations from the French entitled “*Missus Bovary*” or “*Our-Lady of Paris*,” the latter set in a certain cathedral on Paris’s “Island-of-the-City,” beside the “Hotel God” and just off the “Bridge-Saint-Michael,” not far from the famous “New-Bridge,” the “Quay of the Goldsmiths,” and the “Quay of the Clock”),²⁹ the implied Joycean translator has blended two mental and language universes with provocative inextricability and continuity. In this, the implied translator anticipates Jacques Derrida’s notion of that untranslatability of a proper name which is paradoxically a kind of compulsion to translate, by virtue of universal transferability: a recognition that when enunciating a proper name, one senses a certain cultural specificity but ultimately also “l’impossibilité de décider si ce nom appartient, proprement et simplement, à *une* langue,” given that the name “à la fois se traduit et ne se traduit pas, appartient sans appartenir à une langue et s’endette auprès de lui-même d’une dette insolvable, auprès de lui-même comme autre” (“Tours” 218). What Derrida calls “la vérité du langage pur, la vérité comme langage pur” (“Tours” 248), is suggested by Joyce and his translators not to be limited to a name as conceived in either the source language or the target language alone, but rather, only truly grasped with the help of the name’s unexpected counterpart forms, sometimes imagined as being surplus to requirements.

²⁹ - Douglas Hofstadter explores the full range of absurdist possibilities implied by totalizing translation style in his *Le Ton beau de Marot: In Praise of the Music of Language* (320-322, 432-433).

At the level of whole languages, the logistical challenges for the translation reader do not decrease. Significant third languages featured in the novel — notably Latin, Greek, German, and Italian — involve problems of relative cultural distance, and the decision whether to italicize foreign terms occurring outside of dialogue, foreign-language speech, or extended quotation. Stephen’s notes in “Aeolus” toward an original rhyming poem in Italian (175.16-18 / 155), his conversation in Italian with his singing teacher Almidano Artifoni during “Wandering Rocks” (292.24-293.28 / 257-258), the Italian conversation overheard in “Eumaeus” (715.28-32 / 686), and the snatches of Italian opera sung by several characters in the novel sit naturally in italics in both the original and the translation, whereas the German word *Übermensch* appears naturalized and without italics as “Uebermensch” in the mouth of the francophone Buck Mulligan in the translated “Telemachus” (23), but italicized in the context of the affected pastiches of the translated “Oxen of the Sun” (482).³⁰ A related problem is whether to translate one foreignism by an equivalent in the target language when prompted by the governing style of an episode, as when “*hoi polloi*” in the original “Eumaeus” (716.18) becomes “*vulgum pecus*” in the French (875), given that hackneyed French employs the Latin translation of the Greek term,³¹ or when the headline “OMNIUM GATHERUM” (171.4) appears as “SALADE RUSSE” in the French “Aeolus” (151). Similarly, the gallicism “*dernier cri*” used by the *Ulysses*-narrator to describe the wares of the suitmaker James in the original “Wandering Rocks” (326.8) becomes the anglicism “*very smart*” in the French translation (285), and

³⁰ - Compare original at 27.1 and 556.34 [altered from the repeated, transliterated form “*Uebermensch*” in the 1922 text (403), to read “*Übermensch*”].

³¹ - The same substitution is made in the closing slang of “Oxen of the Sun,” only without italics in either the original (557.19) or the translation (483).

Bloom's "The *élite*" (223.6) enters French as "Le Highlife" (197). The exaggerated "*Merci*" in "Oxen the Sun" (557.31) becomes "*Thank you*" in the French (483), while Lenehan's affected hybrid "*Thanky vous*" in the original "Aeolus" (165.31) becomes "*Merci my dear*" in the mouth of his French-speaking counterpart (147). The prevalence of French in the original *Ulysses*, second only to English, gives rise to some of the most dislocating effects in the translation. Some French items from the original are inserted into the translation still in italics, which in that context become italics for original and sometimes inexplicable emphasis rather than italics signalling the presence of the foreign: examples include "*Esprit de corps*" (90.31 / 81) and "*cherchez la femme*" (212.30-31 / 188) from Bloomian interior monologue, Lenehan's "*Pardon, monsieur*" (163.29 / 145), "*en ville*" (338.7 / 297), "*sur mer*" (338.8 / 297), and "*Conspuez les Anglais! Perfide Albion!*" (422.3 / 370), J. J. O'Molloy's "*En ventre sa mère*" (439.7 / 384), and the three words of the "*Sonnez la cloche*" motif which appear throughout "Sirens." At the same time, and in some of the same passages, Lenehan's "*Entrez, mes enfants!*" (167.17 / 148) and his own use of "*élite*" (338.12 / 297), Bloom's "*Crème de la crème*" and "*chef*" (223.6-7, 223.13 / 197), the epithets "*père*" and "*fils*" (273.7-8, 273.16 / 241), and "*À la vôtre!*" from the epilogue to "Oxen of the Sun" (560.1 / 485) have lost their tonally and rhetorically influential italics in the process of "returning" to the French. In some cases, an intralingual translation has taken place in conjunction with the loss of italics in the French, as when "*beau*" in "Sirens" (332.6) becomes the colloquial "béguin" (292), "great *éclat*" in "Cyclops" (445.20) becomes "la façon la plus brillante" (389), and "the latter half of the *matinée*" in "Aeolus" (170.1) becomes "la fin du match" (150).

Above all when approaching "Scylla and Charybdis," the pastiches of "Oxen of the Sun," and "Eumaeus," where affected French tags and catchphrases litter the original text

on a larger scale, the implied French translator either de-italicizes and reassimilates or back-translates French material just as often as he opts to transfer Joyce’s French into French, still in Joyce’s italics. The effect is one of playful haphazardness, even if the translator is in fact cannily gauging the triteness or pithiness of the same material in French usage, and it leaves the translation reader disoriented by these French-speaking Dubliners who alternately reach for homegrown French clichés and for French phrases only used in this way in English. A list of examples taken from “Eumaeus” demonstrates these parallel translation procedures of reclamation and intralingual translation:

Original (italicized in text)	Translation (unitalicized in text)
<i>à propos</i> (705.26)	à ce propos (678)
<i>En route</i> (706.14)	Chemin faisant (679)
<i>demimonde</i> (707.16)	galanterie (680)
<i>confrères</i> (707.27)	compagnons (680)
<i>raconteur</i> (713.29)	conteur (685)
<i>sangfroid</i> (716.17-18)	sang-froid (687)
<i>protégé</i> (716.28)	protégé (687)
<i>tête-à-tête</i> (717.9-10)	tête-à-tête (687)
<i>apropos</i> (716.29, 723.29)	à propos (687, 693)
<i>tapis</i> (723.31)	tapis (693)
[change of] <i>venue</i> (724.11)	sursis (693)
<i>coup d’œil</i> (724.23-24)	coup d’œil (694)
<i>dénouement</i> (725.31)	conclusion (695)
<i>entre nous</i> (726.9)	stricte intimité (695)
<i>soi-disant</i> (727.8)	soi-disant (696)
<i>apropos</i> (734.33)	À propos (702) ³²

³² - The implied translator has further revealed his presence in this case by moving the reclaimed French phrase out of narratorial reportage and into the francophone Bloom’s speech:

- Our mutual friend’s stories are like himself, Mr Bloom, *apropos* of knives, remarked to his *confidante sotto voce*. (590) [1922 text — erroneous “*confidente*” in Penguin reprint of Bodley Head (734.32-34).]
- À propos de couteau, les histoires de notre ami ont bien l’air d’être de son cru, fit remarquer M. Bloom à son *confidante sotto voce*. (702)

<i>de rigueur</i> (736.30)	de rigueur (704)
<i>au fait</i> (740.15)	au fait (707)
<i>liaison</i> (744.14)	liaison (710)
<i>dénouement</i> (749.8)	dénouement (714)
<i>rôle</i> (754.24)	rôle (719)
<i>embonpoint</i> (759.30)	charmes (723)
<i>distingué</i> (760.8)	distingué (723)
<i>fracas</i> (761.1)	fracas (724)
<i>aplomb</i> (761.34)	sang-froid (725)
<i>liaisons</i> (763.2)	liaisons (726)
<i>séance</i> (768.31)	séance (731)
<i>élite</i> (768.33)	élite (731)
<i>à propos</i> (769.29)	à propos (732)
<i>penchant</i> (770.28)	penchant (732)
<i>par excellence</i> (770.31-32)	par excellence (732)
<i>entrée</i> (773.18)	entrées (735)
<i>contretemps</i> (775.21)	contretemps (736)
<i>tête-à-tête</i> (775.32)	colloque (737)

As the different translations employed for “*dénouement*” and “*tête-à-tête*” demonstrate, this combination of naturalizing translation strategies is carried out in accordance with French’s deeply entrenched stylistic principle of elegant variation.

The French contributions in the more linguistically self-conscious and fraught “Oxen of the Sun” are retained in the translation largely without alteration, though often without italics, given that the linguistic and cultural milieu of the episode is already so shifting and disorienting in the original. That is to say, the translation problems in the episode are found at the macro level of prose style, and in the search for historical French equivalents. In “Scylla and Charybdis,” there is a microtextual degree of self-consciousness in that the characters actually muse at one point upon an imagined alternate

The Gallic-dash style of reporting direct speech effectively blends direct speech with intervening narratorial reportage in any case — hence its appeal to Joyce and its usefulness to the *Ulysses*-narrator. Joyce expresses his antipathy for “perverted commas” in a letter to Harriet Shaw Weaver of 11 July 1924 (III.99-100), and he offers Valery Larbaud the related translatorial rule of thumb “the fewer quotation marks the better” in a letter of 4 June 1928 (I.263).

life of Shakespeare in the France of his day, which allows for the straightforward transfer of Joyce's italicized French quips and literary quotations. When Mr Best (M. Bon in the translation) graciously writes "tiny signs in the air" spelling out the playbill of *Hamlet* in a provincial French town, quoted by him from a prose poem by Mallarmé,³³ he really is a Dubliner "writing" French words and providing his own oral translation in English (239.8-23), all of which are transferred directly into the translation and appear there in italics (211-212). In the case of the comparatively loose quotations of Dumas *père* (273.8-9) and Maeterlinck (273.27-29), the French substitutes are in fact back-translations into the exact form of their original French (241). An added degree of disorientation is injected in that all of the original Shakespeare quotations and play titles in the translated episode appear in French translation, like virtually every work of non-French or non-Latin art and literature in the translated novel, from *Don Giovanni* (known as *Don Juan* in French) to Wilkie Collins's *The Woman in White* (*La Femme en Blanc*) to aphorisms of Goethe. In the same way, Stephen's pupils in the translated "Nestor" recite Milton's "Lycidas" in an anonymous French translation only moments after grappling with young Armstrong's apparently spontaneous Latin pun on the italicized English word "pier," following its appearance as part of a translation couplet, or rather triplet: "Pyrrhus, monsieur? Pyrrhus, un *pier*, une jétée-promenade" (25-27).³⁴

Other examples of English-French translation vertigo in the 1929 *Ulysse* include the rendering of Stephen's intermittent memories in equal parts English and italicized French of his months in Paris, which have passed into only sporadically italicized French

³³ - "Hamlet et Fortinbras," published in the 15 July 1896 issue of *La Revue Blanche* alongside a piece on the same subject by Lugné-Poë.

³⁴ - See original at 29.2-31.10.

in the course of being incorporated into the translated “Proteus” (51.4-55.2 / 45-48). His memories include the French-language medical initialism “P. C. N.,” verbalized as “Paysayenn” in the original and as “Pécéenne” in the French, but explained in both by the italicized phrase “*physiques, chimiques et naturelles*” (51.21-22 / 66), and are interrupted in the translation by the “télégramme bleu, français aussi” from Simon Dedalus which calls Stephen home to his mother’s deathbed in four clipped French words, punctuated for syntax by the implied translator, rather than the five English ones of “Mother dying come home father” (52.16), producing a true “curiosité à montrer”: “Mère mourante, reviens, père” (46).³⁵ An analogous rhetorical situation of similar length would be any Italian translation of “Eumaeus.” References in the French to the French language have an unexpected, even uncomfortable cultural nearness in the translation, as when the old milkwoman in “Telemachus” asks Haines — in French — whether he is speaking French when he is actually speaking Irish Gaelic (16.20-21 / 14), or when Stephen quizzes his sister Dilly in “Wandering Rocks” about her secret attempt to learn this language in which she is already answering him (312.22-34 / 274). Such an arch-Joycean exposé of the cultural self as others see it can be narratively dodged or deflected, however, via the kind of riposting translations whereby idioms such as “French compliment” (182.9) and “French letter” (918.29) become “une plaisanterie à la française” (161) and “une capote anglaise” (858). Oblique nearness radically subverts John Eglinton’s smug observations in the translation on “the French point of view,” such that his “Excellent people, no doubt, but distressingly shortsighted in some matters” (239.25-27) reads more rustically than condescendingly as “Ce sont de braves gens, c’est certain, mais avec une vision bien

³⁵ - See original “blue French telegram, curiosity to show” at 52.14-16.

superficielle de certaines choses” (212). Generally, the translation compounds significant intercultural difference in the original by accentuating those of its interlingual moments which speak to the constant working translations of all kinds, in all directions, demanded by the life of the mind in the modern world. Stephen’s free translation in the original of “Le distrait,” Mallarmé’s proposed French subtitle for *Hamlet*, as “The absentminded beggar” (239.23), a comic juxtaposition alluding to the propaganda song by Kipling, becomes positively dizzying when back-translated by the implied translator to produce the intralingual version “*Le pioupiou distrait*” [“the absentminded tommy”] (212). The vertigo is increased by the translation of Stephen’s line “How is that? *Le distrait* or the absentminded beggar” (665.26-27) as “Comment ça? *L’absent-minded beggar* ou le pioupiou distrait” in the translated “Circe” (621): a juggling of three translations between two texts with no concern for the fact that the first has not yet appeared anywhere in *Ulysse*. The francophone Stephen has engaged in a further act of translation within the translated fiction — from French into English as well as from English into French. By the time that the implied translator gives the same idiosyncratic rendering, “le Pioupiou distrait” (829), to the song as mentioned in “Penelope” (885.33), providing added proof of his existence and personality, the reader’s sense of the fantastic has been entrenched.

Specific references in the French to the English language, conversely, function at an alienated remove and argue for the translation to be read consciously as a translation — the estranging scenario required by Derrida’s theoretical proposition that “l’affirmation d’une langue par elle-même est intraduisible” (“Gramophone” 28), and which Lawrence Venuti suggests is incomparably more intellectually enabling for the critical student of world literature than the fluent alternative (*Scandals* 99-105). Bloom’s ironic thoughts on the use of English vernacular rather than Latin at the prayers in “Lotus-Eaters,” for

instance (101.33-102.4 / 91), and again during the funeral service in “Hades” (133.10-15 / 117), are no less richly subverted in *Ulysse* when the keenly affecting material offered by these rituals appears as the standard French translations: “O Dieu, notre refuge et notre force” and “*Je suis la résurrection et la vie.*” All such metalingual references tend to be bound up in more and less believable patterns of word association in the two languages, furthermore. In the translation, Bloom’s musings on the English language’s fetish for the French articles “*Du*” and “*de la*” while having lunch in “Lestrygonians” — “*De, du, la, ça c’est français*” — becomes doubly baffling, as his ventriloquized punning on the French language, which he is already speaking, takes its cue not from the name of a Miss Dubedat, as in the original, but from that of one “M^{lle} de Saint-Prix,” who nevertheless also lived in Killiney (223.20-24 / 197). Bloom in the original is startled to see what he thinks is his name on a religious pamphlet entitled “Blood of the Lamb”: “Bloo . . . Me? No” (190.11-12). His francophone counterpart, in the only apparent absence of the implied translator, carries out a visible act of translation upon the same English text, preparatory to reading on in a French text which is presented as being entitled “Sang de L’Agneau”: “Bloo . . . Moi? Non. Blood, sang” (169). As assistant to and proxy for the *Ulysses*-narrator, the implied translator must constantly mediate for newly intercultural characters who have no small amount of implied translation work to do for themselves at ground level in the fiction.

Stephen’s sardonic re-christening of Ireland as the “*faubourg Saint-Patrice*” in both the original and translated “Eumaeus” (748.5 / 713) puts a name to this spectre of a francophone Ireland in which *Ulysse* purports to unfold at least half of the time, in cumulative terms. In this, Joyce and his translators achieve what Douglas Hofstadter calls a mental and linguistic “frame blend”: a “consistent inconsistency,” where “inconsistency”

may be defined as “the mixing of different styles and the intermingling of different worlds” to produce not self-contradiction, but “a fine balance between oversimplifying and overmystifying an alien yet partially comprehensible world” — a balance which Hofstadter believes to be nothing less than a “state of grace” made possible by translation (332-336). Hofstadter contends that frame-blending is central to the activity of translation, and that it represents a spectrum of translation strategies, from minor transplantation, geographic relocation, and one-to-one cultural substitution to full-blown “transculturation,” “radical translation,” or “transference of soul” (285-290). The 1929 *Ulysse* is a collision and interfusion of language-based worldviews at every level of abstraction, rather than a principled or absolutist setting aside of one for another. Rather than an intractably Irish *Ulysses* simply reported in the French language or a culturally pure “French” *Ulysses* relocated to the streets of Paris and repopulated with native speakers and thinkers of French, for example, the authorized Joycean translation seeks quixotically to be both of these things at once. Asymmetrical lines of thought and language are shown to merge along seemingly natural planes at the same time as being made to intersect — or clash — at seemingly random points. Joyce and his translators celebrate but also challenge the whole idea of parallelism, both in the sense of two lines that run side by side without deviation and in the sense of two perspectives that never meet. The parallel realities worked into the fabric of *Ulysse* are not parallel by a strict geometric definition; “parallel” here is metaphorical for the way in which the Joycean translation reads continuity and contiguity into cultural space-time by superimposing, bending, and otherwise toying artfully with the matrices of its source and target languages.

Questions of verisimilitude in translation become even more pointed where numbers, measures, and other quantitative values are concerned. Gerty MacDowell wears

a slightly different, continental size of shoe in the translated “Nausicaa”: “du trente-cinq” (398) instead of “a five” (455.26). In the translated “Telemachus,” Stephen, Haines, and Buck Mulligan pay the old milkwoman the same amount of imperial money — two shillings and two pence — for a different, metric amount of milk: seven demi-litres plus three litres instead of seven pints plus three quarts (17.7-11 / 15). The satin blouses worn by the barmaids in “Sirens” have cost the same amounts per yard as per metre (332.21-23 / 292). When the implied translator comes to Bloom’s ventriloquized mental arithmetic in “Lotus-Eaters,” by contrast, he eschews metric liquid measures while continuing to disregard French currency and the rate of exchange. He simply transfers all of the various imperial units, as though to stress that Bloom does not actually compute in French or think French thoughts:

You could tear up a cheque for a hundred pounds in the same way. Simple bit of paper. Lord Iveagh once cashed a sevenfigure cheque for a million in the bank of Ireland. Shows you the money to be made out of porter . . . A million pounds, wait a moment. Twopence a pint, fourpence a quart, eightpence a gallon of porter, no, one and fourpence a gallon of porter. One and four into twenty: fifteen about. Yes, exactly. Fifteen millions of barrels of porter.

What am I saying barrels? Gallons.
About a million barrels all the same.
(97.12-24)

Pas plus difficile que cela de déchirer un chèque de cent livres. Simple bout de papier. Une fois Lord Iveagh a touché un chèque de sept chiffres à la banque d’Irlande, un million de livres. Exemple de ce qu’on arrive à faire d’argent avec le porter . . . Un million de livres, minute. Deux pence une pinte, quatre pence un quart, huit pence un gallon, non, un shilling quatre pence le gallon de porter. En vingt combien de fois un shilling quatre, environ quinze fois. Oui, juste. Quinze millions de barils de porter.

Qu’est-ce que je parle de barils?
Gallons. Environ un million de barils tout de même. (87)

The implied translator has nonetheless clarified the notation of the monetary values here for a francophone audience looking in upon this “English” reality from outside: “un shilling quatre pence” instead of “one and fourpence,” just as he later re-notates the wages earned by the Hely’s sandwichmen as “Trois shillings par jour” (173) instead of “Three bob a day” (194.32), and rephrases the “three stone avoirdupois” of sugar sold by Moses

Herzog in “Cyclops” (377.24) as “quarante-deux livres avoirdupoids” (450). Back at the breakfast table in the Martello Tower or comparing shoes on Sandymount Strand with Gerty and Edy, again, such translatorial helps are deemed not to be necessary, or rather, have been replaced by the ultimate translatorial help of momentary world-switching. The francophone audience there feels itself linguistically and existentially on the nearer side of a translation divide or remove. This is also the case in “Hades,” where the hawkers offer “Four bootlaces for a penny” (116.13) and “Eight plums a penny!” (118.27) in the original but “Quatre [lacets] pour deux sous” (103) and “Huit prunes pour deux sous...” (148) in the translation. In “Lestrygonians,” the “sixpence” in “Devils if they lose sixpence” (199.10) is translated figuratively as “une petite pièce” (177). During the talk of money lost and won on the horses in “Cyclops,” the slang terms “bob,” “tanner,” and “two quid” (422.10-19) are also converted idiomatically rather than monetarily, to give the French phrases “vingt sous,” “un rond,” and “cinquante balles” (370).³⁶

A number of frame blends are created, as well. The horse-racing conversation described above features an equally colloquial but very English “demi-couronne” (370) for “half a crown” (422.20), and Bloom’s restaurant bill of “One and nine” plus a “twopence tip” in “Sirens” (365.16-17) is subsequently “Un shilling et neuf” with “quatre sous de pourboire” (321). The implied translator presumably does not mean to say that there are actual French coins alongside Irish ones in the hands of these Dubliners when he brings in the slang terms for expressive purposes, but the link between word and object is not so easily suppressed. The images in the minds of Joyce’s francophone readers will always be those of French coins wherever these are named, however solid their intellectual

³⁶ - See Hofstadter 455-457 and 471-472, where he develops the time-honoured analogy between translation and currency exchange.

awareness of the Dublin setting. French words most often come with different mental prototypes attached, and Joyce counts upon them to physically alter the internal dimensions and relative proportions of his novel in translation. For Joyce, the quality of tactile word-magic which characterizes the act of translation would have been its most appealing feature.

The obsessive calculations carried out at length by Bloom throughout the novel are an admiring tribute by Joyce to the epic tallies, censuses, catalogues, and shopping lists of Daniel Defoe, his favourite English novelist, notably in *A Journal of the Plague Year* and *Moll Flanders*. Bloom's numerical fetish provides the implied translator with the opportunity for a large-scale reordering of reality which he is often careful *not* to take, however, given the extent to which Joyce has already built a wilful disregard for the substance if not the style of balance-sheet accuracy into the original novel. Joyce, as Robert M. Adams suggests, was "less concerned with intellectual precision than with the machinery of precision, with the click and glitter of accuracy" (182).³⁷ Any translation runs the risk of compounding this situation with further distortions, though the implied translator in *Ulysses* strives to leave Bloom's bloopers, such as his incorrect budget statement for the day as presented in "Ithaca" and his ongoing confusion regarding the events of the years 1893 and 1894 in his marriage, intact — not always successfully. The greater danger, ironically, is "erring" on the side of accuracy. George Steiner asserts in *After Babel* that the final stage and highest ideal of the translation process must be "restitution," or the reconstruction of a spiritual plus bookkeeping equilibrium — and

³⁷ - For an exhaustive catalogue of deliberate error in *Ulysses*, see chapter six of Adams's *Surface and Symbol: The Consistency of James Joyce's "Ulysses"*: "Conscious Error, Unconscious Erudition" (159-189). See also Hugh Kenner on the various "Vagaries of Ithacan Math" (371-374).

where appropriate, disequilibrium — between the original and reality, and in turn, between the original and the translation:

Translation fails where it does not compensate, where there is no restoration of radical equity. The translator has grasped and/or appropriated less than is there. He traduces through diminution. Or he has chosen to embody and restate fully only one or another aspect of the original, fragmenting, distorting its vital coherence according to his own needs or myopia. Or he has “betrayed upward,” transfiguring the source into something greater than itself. In each case the imbalance caused by the initial [translational] motions of trust, decipherment, and appropriative use remains unrighted. The translation outweighs the original or is outweighed by it; or there is a bypassing, a more or less perfunctory similitude instead of the taut meshing of resistance with affinity. (417)

One strongly suspects that Joyce would have preferred the proliferation of intentional error in translation to the alternative, as when the implied translator corrects Bloom in “Hades,” replacing his muddled equation “Twelve grammes one pennyweight” (133.29) with the proper conversion from Troy weight: “Poids de l’once trente et un grammes” (117). One pennyweight is indeed equivalent to thirty-one metric grams, but it is also equivalent to twenty-four Troy grains, the figure which Bloom was likely groping toward but which the translation reader is prevented from glimpsing. On this occasion, the translation offers correspondence and fit in place of the disjunction and excess of the original. Statistically, however, this instance runs contrary to its normal procedure of replicating or even exacerbating intentional error or erroneousness in the original — a thematic state of play in Joyce’s fiction which the translation champions. By contrast, Danis Rose in his 1997 “Reader’s Edition” of *Ulysses* has seen fit to correct the spelling of the real-life American revivalist Reuben Archer Torrey’s name (144),³⁸ and to replace

³⁸ - “Torry” in the original (190.21). Joyce’s flexible attitude toward names in translation, examined earlier, makes such an alteration even stranger than otherwise.

the fictional address of Charles Hely's shop and Davy Byrne's pub given in the text, 85 Dame Street (195.15-16) and 14 Duke Street (789.19-20), with the building numbers of the real-life premises: 27-30 Dame Street (147) and 21 Duke Street (589).³⁹ More outrageously, Rose has revised the manifoldly incorrect statement in "Ithaca" regarding water's "unplumbed produndity in the "Sundam trench of the Pacific exceeding 8,000 fathoms" (783.28-30) to read "its unplumbed profundity in the Marianne Trench of the Pacific, exceeding 6000 fathoms" (585), so as to give the deeper trench of the two at the same time as complying with the most recent geographical data.⁴⁰ In all of these cases, the implied translator, as any reader must, grapples with Joyce's fiction as he has found it, producing "Torry" (169), "85 Dame Street" (174), "14 Duke Street" (749), and "sa profondeur insondée dans la fosse de Sundam, Océan Pacifique, excédant 8 000 brasses" (744). In the latter case, the implied translator, as a close reader no less than an editor, has deduced from the comic use of "unplumbed profundity" in this context of strict measurement that the vigorously pretended verisimilitude in this fiction must always be precisely that — and yet, convincingly convinced of its own precision.

In "Ithaca," the *Ulysses*-narrator and implied translator alike take up calculations on Bloom's behalf with comic recklessness and excess, and in the Bloomian vein, both fail to maintain the correct ratio between the ages of Stephen and Bloom when computing their relative ages back into antiquity and then forward to the year 3072 A. D.: 17 to 1

³⁹ - See also Rose on "Mr Dignam's Change of Address" (126-128).

⁴⁰ - As Justice Lloyd of the High Court, Chancery Division, notes in his 22 November 2001 decision finding the Reader's Edition in breach of copyright, Rose's emendation makes use of the present scientific measurement of 6,033 fathoms rather than going back to the 1911 edition of the *Encyclopaedia Britannica* which Joyce used, in which the stated depth of the Marianne Trench — had he chosen to make use of it — is the 1906 sounding of 5,629 fathoms (§21).

instead of 70 to 1 (794.6-26 / 752-753). They measure Bloom's height at "five feet nine inches and a half" (779.22-23), or an atypically non-metric "cinq pieds neuf pouces et demi" in the translation (741), relative to the height of the area railings at #7 Eccles Street, which Joyce famously wrote home to his aunt Josephine Murray in November 1921 to confirm.⁴¹ The *Ulysses*-narrator gives Bloom's weight in avoirdupois measure as "eleven stone and four pounds . . . as certified by the graduated machine for periodical self-weighing in the premises of Francis Frœdman, pharmaceutical chemist" (779.28-780.1), and when correlated with the circumferences of Bloom's chest, biceps, forearms, thighs, and calves "after 2 months of consecutive use of Sandow-Whiteley's pulley exercise" (850.16-22), these dimensions reveal themselves to be physically impossible unless Bloom is grossly misshapen. The implied translator follows all of these dubious measures as closely as possible while re-expressing the weight in pounds rather than stone avoirdupois, or "cent cinquante-huit livres" (741), and more problematically, while converting the "before" and "after" statistics from inches and half-inches to centimetres and millimetres (799). Of these notional tape-measures, the final three have been rounded slightly too high, three others have been rounded slightly too low, and the second is considerably

⁴¹ - Joyce's letters to Aunt Josephine in Dublin are a study in verisimilitude of all kinds. He writes to her in January 1920 while revising "Proteus" and "Nausicaa" to ask whether there are trees behind the Star of the Sea Church in Sandymount visible from the shore, and if so, of what kind; whether there is ivy on the church's seafront; and whether there are steps leading down to the side of the church from Leahy's terrace (I.135-136). In a letter of 14 October 1921 he asks her for as much gossip as possible about Josephine Powell (Mrs Breen), "Hunter who lived in Clonliffe road," and Alf Bergan, all of whom would subsequently enter *Ulysses* as themselves. In the letter of 2 November 1921 in which he asks for the height of the area railings in Eccles Street, he also asks about "Mat Dillon's daughter Mamy who was in Spain," with a view to Milly Bloom, and whether the canal froze and there was skating in "the cold February of 1893," during the early married life of the Blooms (I.174-175). In a letter of 17 June 1920, while writing "Eumaeus," he sends her out to collect a representative selection of gazettes and police news on sale in Dublin's "low newsagents" (II.471-472).

smaller than its actual metric conversion.⁴² Generally, however, the translated “Ithaca” attempts to operate in terms of essences and essentialist actions originating in an English-speaking world, and subsequently passed through the French language without loss of quantitative substance. The implied translator continues to keep all monetary amounts and values here in pounds sterling, for instance, from the drawing-up of Bloom’s deceptive budget for the day (836.1-34 / 787) to the boggling, hyper-actuarial payment plan devised by the *Ulysses*-narrator for Bloom’s vast utopian scheme (844.9-845.27 / 794-795). The implied translator also suggests both a larger world of essences and a larger field of unique linguistic and cultural modulations by following the *Ulysses*-narrator in his self-aware, thematic use during the episode of international timekeeping systems on one hand and on the other, historical calendars which are only technically commensurable.

Ulysses makes reference to various physical and scientific laws which are presented as universal in the translation, or at least, no less biased in favour of the English language than international science already was in the first two decades of the twentieth century. Bloom still contemplates buoyancy and gravity in the translated “Lotus-Eaters,” still in imperial units (87.10-22 / 78), and visual parallax in the translated “Lestrygonians” (211.21-212.7 / 187-188).⁴³ In *Ulysse*, the implied translator joins the *Ulysses*-narrator in demonstrating apparent expertise in the fields of numerology (778.22-28 / 740),

⁴² - In order: 28 in. = 71.12 cm and 29½ in. = 74.93 cm [chest]; 9 in. = 22.86 cm and 10 in. = 25.4 cm [biceps]; 8½ in. = 21.59 cm and 9 in. = 22.86 cm [forearm]; 10 in. = 25.4 cm and 12 in. = 30.48 cm [thigh]; 11 in. = 27.94 cm and 12 in. = 30.48 cm [calf]. The translation gives “poitrine 71 cent. et 73 cent. 8,” “biceps 22 cent. 8 et 25 cent. 4,” “avant-bras 21 cent. 6 et 22 cent. 8,” “cuisse 25 cent. 4 et 30 cent. 6,” and “mollet 28 cent. et 30 cent. 6” (799). The French Bloom’s chest has undergone the most amount of differential change — for the worse.

⁴³ - Compare original at 194.8-10 — 172-173 in the translation.

hydrology and hydroengineering, also using feet and inches but litres and metres instead of gallons and yards (782.28-785.15 / 743-745), ebullition using degrees Fahrenheit but grams instead of pounds of water (786.22-787.13 / 746-747), comparative philology and historical linguistics (806.19-31 / 763), astronomy, astrophysics, and geology using French rather than British billions⁴⁴ (819.9-824.14 / 773-777), natural attraction (864.18-24 / 810), reciprocal equilibrium (865.7-29 / 811), universal grammar (866.26-867.2 / 812), and global positioning (870.8-17 / 815).

On some occasions, however, the translation flouts more basic laws and conventional understandings of reality than these. The process by which Bloom unwittingly tips Bantam Lyons in “Lotus-Eaters” to bet on a horse named “*Throwaway*,” destined to win the Gold Cup at Ascot later in the day, rather than the contenders “*Maximum II*,” “*Zinfandel*,” or “*Sceptre*,” is more than just a wildly comic coincidence in the French. The line of causality from the francophone Bloom’s words “*le jeter*” to “*Prospectus*,” the new name of the winning horse in the translation, is completely invisible on the page. The required reading of the action, imposed by the the implied translator upon the translation reader, is contingent upon a tortuous reading of Bloom ascribed by the implied translator to Lyons:

⁴⁴ - That is to say, Joyce’s understanding of one billion in the original: one thousand million (the present international standard), and not one million million (the former British understanding, equivalent to the international trillion). The consistent translation in the 1929 *Ulysses* of “billion” as “billion” is a confusing calque for francophone readers today, in that since 1948 *milliard* has represented one thousand million in French and *billion* one million million. Joyce outlines his scale of value in the text: “the incalculable trillions of billions of millions of imperceptible molecules contained by cohesion of molecular affinity in a single pinhead” (820.2-5), and “the complete tale of its printed integers of units . . . millions, tens of millions, hundreds of millions, billions” (820.24-27), both translated literally in the French (774-775).

—I want to see about that French horse that's running today, Bantam Lyons said. Where the bugger is it?

He rustled the pleated pages, jerking his chin on his high collar. Barber's itch. Tight collar he'll lose his hair. Better leave him the paper and get shut of him.

—You can keep it, Mr Bloom said.

—Ascot. Gold cup. Wait, Bantam Lyons muttered. Half a mo. Maximum the second.

—I was just going to throw it away, Mr Bloom said.

Bantam Lyons raised his eyes suddenly and leered weakly.

—What's that? his sharp voice said.

—I say you can keep it, Mr Bloom answered. I was going to throw it away that moment.

Bantam Lyons doubted an instant, leering; then thrust the outspread sheets back on Mr Bloom's arms.

—I'll risk it, he said. Here, thanks.

He sped off towards Conway's corner. God speed scut. (106.1-19)

— Il faut que je voie pour ce cheval français qui court aujourd'hui. Où est-tu, espèce d'enculé?

Il froissait les pages plissées. Le menton projeté sur son col trop haut. Feu de rasoir. Col carcan, il perdra ses cheveux. Préfère lui donner le journal et le semer.

— Vous pouvez le garder, dit M. Bloom.

— Ascot. Coupe d'Or. Attendez, murmurait Bantam Lyons. Une demi-mi. Maximum second.

— J'allais justement le jeter, dit M. Bloom.

Bantam Lyons leva brusquement ses yeux où pointait une faible lueur malicieuse.

— Qu'est-ce que vous dites? fit sa voix de tête.

— Je disais que vous pouvez le garder, répondit M. Bloom. J'allais justement le jeter.

Bantam Lyons hésita un instant le regard en coin; puis rejeta les feuilles dépliées sur les bras de M. Bloom.

— Je vais le risquer, dit-il. Voici, merci.

Il fila vers Conway's Corner. Le diable à ses trousses. (94-95)

Readers of the translation find themselves in an increasingly magic-realist world as speculation on the race continues in the offices of the *Freeman's Journal* during "Aeolus" (162.21-29 / 144) and in Davy Byrne's during "Lestrygonians" (228.1-28 / 201-202), and well submerged in fantasy once word of its outcome arrives care of Lenehan in "Cyclops" (422.10-31 / 370). The race becomes a hook in the original novel upon which to hang Joyce's fascination with the relativity of perspective. Lenehan's talk of a runaway finish — "And the rest nowhere" (422.15), "Et les autres ils n'ont pas existé" (370) — is at odds with his own breathless tale later in "Oxen of the Sun" of Sceptre's last-minute defeat (543.26-33 / 472), and still more at odds with the newspaper account which Bloom reads during "Eumaeus," describing the closest possible race: "It was anybody's race then the rank outsider drew to the fore got long lead" (752.15-753.6), rendered by the implied translator as "D'abord impossible de faire des prévisions puis le Dark Horse prit la tête

progressivement et mena de loin” (717).⁴⁵ For the reader of *Ulysse*, the entire ramifying theme of subjective reality here is undermined, but for that reason paradoxically reinforced, by the fact that in the translated novel it grows out of a blatant plausibility gap introduced into the fabric of the fiction by an inevitably, culturally subjective implied translator. This kind of gap bears a family resemblance to the aleatory process by which the cipher characters “M’Intosh” and “L. Boom”⁴⁶ enter the original novel between Hynes’s mishearing in “Hades” (141.17-142.8 / 124), the *Evening Telegraph*’s account of the funeral, presented and imitated by the *Ulysses*-narrator in “Eumaeus” (751.15-32 / 716-717), and Molly’s memory and personification of the misprint in “Penelope” (723⁴⁷ / 859), but it is specific to the experience of reading a translation, and questioning the nature of not one but two realities whose internal coherence must be taken on trust.

Frank Kermode observes that the original *Ulysses* is deliberately laced or marbled with riddling elements, and he sees the unexplained, seemingly gratuitous appearances of “the Man in the Macintosh” as the pre-eminent example of Joyce’s talent for deploying an internal incoherence that mimes “the fortuities of real life” while removing institutional “constraints on sense” (54). Other insoluble enigmas embedded in the novel like fictions-

⁴⁵ - See Joyce’s written notes from the London *Times* of 16 June 1904, on pages 3 to 5 of his transcribed *Lost Notebook*, ed. Danis Rose and John O’Hanlon. The actual race evolved quite differently: “Throwaway was allowed to get a long lead, the jockeys of Zinfandel and Sceptre being convinced that he would come back to them, as the saying goes, and that they would be able to beat him for speed. But they delayed their efforts too long, and Throwaway was never caught, winning by a length from Zinfandel” (4).

⁴⁶ - In another example of distortion by repair in the translation, but as a result of the editorial process, the reprint of *Ulysse* by Gallimard for its paperback Folio series corrects the name of the mysterious M. “Boom” to read “Bloom” both in the newspaper and associated narrative (917-918) and in Molly’s allusion (1119). In all previous editions, the name is given in its correctly incorrect form at these points.

⁴⁷ - 1922 text — Penguin reprint of Bodley Head gives “L. Bloom” (919.33).

within-a-fiction include Bloom's unclear actions before and after visiting the widow and family of Paddy Dignam between the raucous end of "Cyclops" around six o'clock and the beginning of "Nausicaa" at eight o'clock,⁴⁸ and the many unhelpful, potentially explosive hints about the real identity of the character Skin-the-Goat.⁴⁹ All of these carefully planted lacunae are sites of even greater pleasurable reader distress in the Joyce-aided French translation: aporias twice over, alerting the translation reader to the existence of not one but two translation worlds, between which the implied translator continually toggles for specific effects. His parity conservation is not always perfect, to add to the large stock of appropriate Joycean metaphors supplied by physics, but this is itself an important effect. The first sphere, again, is an anglophone world reported on by an implied French consciousness. The other is an imaginative, thoroughly francophone mirror-universe, seemingly in the tradition of Irish translation practice from the monastic medieval *filid* through James Clarence Mangan to Louis MacNeice, Derek Mahon, Seamus Heaney, and Paul Muldoon, characterized by Michael Cronin as a quest for creative self-development and supplementary modes of life experience or social engagement by means of a translation strategy of active *inventio*.⁵⁰

By these complementary rather than contradictory means, the authorized French translators of *Ulysses* reconcile Joyce the puzzler and consummate fiction-maker with the

⁴⁸ - The major clue comes in "Ithaca," with the *Ulysses*-narrator's reference to this "blank period of time including a cardrive, a visit to a house of mourning, a leavetaking" (860.1-2). The implied translator describes "un laps de temps indéterminé impliquant un course en voiture, une visite à la maison mortuaire, des adieux" (807).

⁴⁹ - See O'Madden Burke's suggestion that he is Fitzharris, getaway driver for the Phoenix Park murderers, in "Aeolus" (172.7-32 / 152-153), reprised by Bloom in "Eumaeus" (716.1-6 / 686-687).

⁵⁰ - See Cronin's historical survey in *Translating Ireland: Translation, Languages, Cultures* (23-24, 123-124, 168, 177-190).

man who so often hounded his aunt Josephine for crystalline matter from real life. In the process, they do much to reconcile translation's competing disciplinary self-conceptions as a freewheeling, polytropic art of the possible and as a painstaking, quasi-medical act of transplantation and salvation. In *Ulysse*, they have the ideal opportunity to demonstrate that logical and logistical consistency in translation is never total, notwithstanding historically dominant canons of literary taste which have favoured fluent translations and invisible translators. The compellingly inexplicable or inscrutable detail forms part of the rhetoric of all translation, and presents a portal of discovery to consciously late and estranged new readers: a fracture-like glimpse through surfaces of the translation to the constant interpreting and world-switching activity within.

Note on Elegant Variation in the Authorized *Ulysse*

When Joyce licensed his French translation team to release the wraith-like genius of their language in his novel, or if one prefers, to screen *Ulysses* through a French linguistic filter, he set the stage for a dramatic encounter between the French stylistic principle of elegant variation and his own genius for repetition and verbal motif. The incantatory quality in Joyce springs out of a tolerance and indeed taste for exact repetition which characterizes the English language, and with it Joyce makes a spectacular literary virtue out of a central modern prescription for good English prose. The classic statement made in this regard during Joyce's lifetime belongs to H. W. Fowler:

It is the second-rate writers, those intent rather on expressing themselves prettily than on conveying their meaning clearly, and still more those whose notions of style are based on a few misleading rules of thumb, that are chiefly open to the allurements of elegant variation. Thackeray may be seduced into an occasional lapse (*careering during the season from one great dinner of twenty covers to another of eighteen guests* — where, however, the variation in words may be defended as setting off the sameness of circumstance); but the real victims, first terrorized by a misunderstood taboo, next fascinated by a newly discovered ingenuity, and finally addicted to an incurable vice, are the minor novelists and the reporters. . . .

The fatal influence is the advice given to young writers never to use the same word twice in a sentence — or within 20 lines or other limit.
(148)

This can be contrasted with an equally canonic statement in French on the same topic, made by Camille Hanlet in his *La Technique du style* of 1936, ten years after the publication of Fowler's *Dictionary of Modern English Usage*: “Ne répétez pas un même

mot, à un intervalle trop rapproché, excepté si cette répétition doit donner à la phrase plus de force ou d'émotion" (75). By "donner à la phrase plus de force ou d'émotion," Hanlet means, tellingly, "dépeindre le désarroi du personnage et la violence de ses sentiments, douleur, colère et désespoir" (75). All other species of repetition, he says, barring the rudimentary kind used for emphasis and instruction, are "vicieuses" and "nuisibles" (77-78). Repetition in good French prose, in effect, is either remedial in nature or symptomatic of mental disorder and distress. Michel Ballard devotes a chapter in his 1987 English-French translation manual to this "phénomène naturel incontrôlé qui tient de l'écho et de l'interférence," alerting practitioners that the technique in English has "l'allure d'une résurgence obsessionnelle," and noting "le caractère parfois insidieux du phénomène: reprise de racines et non de mots entiers" (231). A 1993 manual by Jean Delisle features frustrated speculation on the subject by Geneviève Quillard: "L'anglais pourrait fort bien en effet avoir recours à des synonymes ou à des structures phrastiques plus complexes pour éviter la reprise des mêmes termes. Pourquoi ne le fait-il pas?" (369).

The vast majority of twentieth-century French stylists and grammarians have shared this "répugnance" remarked by Delisle, in what their more sceptical colleague Marcel Cohen calls "une manifestation nouvelle de l'horreur du style français pour la monotonie et la répétition," with origins in revivals of classical oratory and rhetoric at various points in French literary history (148). In doing so, these stylists have advanced a number of psycholinguistic arguments. Albert Dauzat believes "la génie de la langue française" to be its neverending quest for precision through variety — "un travail persévérant pour délimiter les sens" carried out by "synonymistes" using this rich "langue de distinctions" which serves as "l'organe d'un peuple qui aime la netteté, qui redoute l'équivoque, et qui s'est évertué constamment depuis des siècles, par le jeu des forces

subconscientes, pour parler avec plus de clarté, plus de précision” (352-353). Mario Roques finds a certain moral “probité” in the French language’s search for “la précision des termes” and “l’exigence des définitions précises” in thorough-going synonymy, or “l’observation rigoureuse des formes qui en impose une traduction certaine” (42), while Marcel Arland celebrates a clarity “propre aux échanges de l’esprit”(73), allowing his language to renew itself constantly using “toutes les formes et les nuances” (81). Émile Loubet sees a sustained yet scrupulous deployment of synonyms at the heart of the French literary enterprise, recalling that “[l]e premier souci des grands écrivains, à quelque école qu’ils appartiennent, est de ne pas employer au hasard les mots dits *synonymes* . . . et [de ne pas employer] indifféremment les uns pour les autres” (33). J.O. Grandjouan likewise sees the constant exercise of “ingéniosité,” versus self-abandonment to chance or the semantic vicissitudes of natural language, as the defining feature of good French style: “Un texte embarrassé, équivoque, imprécis, d’une langue tantôt affectée et tantôt négligée, un texte qui se perd en périphrases, en répétitions, qui bute et se reprend, minaude ou s’endort ne sera jamais un beau texte” (143-144). Increasingly marginalized during the eras of post-colonialism, technical writing, and above all English as a global language, as Jules Marouzeau observes, institutional French has refused to subscribe to any cult of lexical standardization or syntactic simplification which countenances what it considers to be “renoncements à la nuance, à l’expressivité, à la beauté” (44).

To an English stylist, the French tendency toward elegant variation seems perverse at best, if not positively antithetical to the very values of concision, directness, and non-affectation expressed above. The concept of synonymy which informs elegant variation in modern French, however, is best understood “dans le sens le plus large du terme,” as Charles Bally, the devoted student and editor of Saussure, presents it in his seminal *Traité*

de stylistique française of 1921 — the same year that portions of *Ulysses* were first translated into French by Valery Larbaud, Léon-Paul Fargue, and Jacques Benoist-Méchin. According to Bally, “la synonymie peut embrasser tous les faits de langage unis par la communauté du sens fondamental, quelles que soit leur forme extérieure et leur fonction grammaticale,” and takes the form of a continuous grammatical series which suggests possible substitute terms at the same time that it silently invokes logical contraries (140). Elegant variation in modern French, by this definition, is the syntactic or syntagmatic exploration of a range of given and inferred lexico-semantic or paradigmatic alternatives: what the latter-day stylist Georges Molinié calls a “processus chrono-cognitif” that unfolds in linear or narrative time, involving first “la multiplication des signifiants d’une amplification qui appelle la continuation non faite de la série” and subsequently “la multiplication des identiques valeurs de signifié à travers des ensembles signifiants différents,” producing “une sorte de structure interprétative en puissance, une structure herméneutique d’attente” (“Problématique” 106-109). Such a paradoxical procedure — extrapolating a dream of unitary meaning from out of meaningful fragments and plural fragmentariness — could serve as a metaphor for the modernist philosophy of language apparent in Joyce and Proust, among others, and in the context of a translation which Joyce imagined as an exploration of alternative interpretive possibilities for his novel, it is all the more appropriate. The fact remains, however, that elegant variation represents a use of language contrary or even hostile to the poetics of Joyce’s English prose. A survey of examples drawn from the authorized 1929 *Ulysse* allows the comparative reader to weigh the loss inherent in any disruption of Joyce’s meaningful language forms (in this case, repeated or parallel ones) against the gain in French translation of amplified meanings through elegant variation.

At its most basic, the synonymic activity of Joyce's French translators takes the form of straight word-for-word substitution of vocabulary within the same grammatical category. The speech by John F. Taylor retold by Professor MacHugh in "Aeolus" takes on just such an added, specifically French rhetorical tic upon being translated into that language: "*You have no cities nor no wealth: our cities are hives of humanity*" (180.21-22) becomes "*Vous n'avez ni villes ni richesses; nos cités sont des ruches d'humanité*" (160) — an oratorical flourish which draws attention to the larger idea of all that is civic by introducing the distinction between city and city-state. Despite two nearby references to Ben Dollard's voice as "basse bariltonnante," for "base barreltone," in Bloomian interior monologue during the translated "Lestrygonians," the explanatory "He has legs like **barrels** and you'd think he was singing into a **barrel**" (194.17-18) has been translated with a similar flourish, using an imagistic, locally assonant, and onomatopoeic synonym: "Il a des jambes comme des **barils** et vous croiriez qu'il chante dans le fond d'un **tonneau**" (173). In the course of a long sentence in "Eumaeus" recalling Bloom's historic rescue of Parnell's hat, the implied translator transforms the accessory in question between its two appearances, and in an intervening word which contains it in the original:

His **hat** (Parnell's) was inadvertently knocked off and, as a matter of strict history, Bloom was the man who picked it up in the crush after witnessing the occurrence meaning to return it to him (and return it to him he did with the utmost celerity) who, panting and **hatless** and whose thoughts were miles away from his **hat** at the time. . . . (761.22-28)

Son **chapeau** (celui de Parnell) fut par mégarde jeté par terre, et, ceci est scrupuleusement historique, Bloom fut l'homme qui témoin du fait le ramassa dans la mêlée avec l'intention de le lui restituer (et de le lui restituer il s'empressa sans perdre une minute) à lui qui, tout soufflant et **décoiffé** avec ses pensées à milles lieues de son **couvre-chef**. . . . (725)

Where substitutions are carried out in passing like this, rather than with a flourish, the logical coherence of the translation suffers more obviously, especially in such a parodically tortuous sentence — an appropriately addling effect in "Eumaeus," arguably. The

conscious nature of the decision regarding “hat” in the translation is confirmed by the fact that “de lui restituer” has joined the original “return it to him” in being repeated, perhaps in keeping with Hanlet’s notion of repetition for the revelation of abnormal mental states.

In the translated “Wandering Rocks,” the tram conductor seen by Father Conmee is modulated through the nouns “[l]e receveur” and “l’employé” in the paragraph where he appears, before being recognized by the narrator as the “le conducteur” on the next page, where he exits the novel with a salute to Conmee: three different epithets in three references to the same man, who appears as “the conductor” all three times in the original (285.14-24, 286.6-7 / 251-252). The mimetic effect of repeating the noun “bell” in close proximity has been reworked by the implied translator in the French “Proteus,” where the elegant variation is doubly wilful for coming after one repetition of the term already permitted: “he heard twine with his second **bell** the first **bell** in the transept (he is lifting his) and, rising, heard (now I am lifting) their two **bells**” (49.27-29) becomes “il entendit se conjuguer avec sa seconde **sonnerie** la première **sonnerie** dans le transept (il élève la sienne), et, se relevant, entendit (maintenant j’élève la mienne) leurs deux **clochettes**” (44). The implied translator shows a similar inability to repeat past a certain point — that is to say, more than once before reaching for nuance in the form of synonyms, let alone to the full extent of the original — when he renders “Touch me,” repeated no less than four times in another paragraph of “Proteus” (61.23-26), twice in a row as “Caressez-moi” and then twice as “Touchez-moi” (54). In “Nestor,” he translates the phrase “**scraped** in the earth, listened, **scraped** up the earth, listened, **scraped** and **scraped**” (33.24-25) as “**grattait** la terre, écoutait, **rejetait** la terre; écoutait, **scrappait** et **scrappait**” (30), as though the first two repetitions in the series were opportunities to insert whole other French sound worlds and semantic aspects, and thus, to make a virtue

of this stylistic prejudice in French against a technique that Joyce clearly does not believe to yield only diminishing returns. A related one-for-one substitution is when the French replaces an item of repeated vocabulary with a deictic. The John Taylor speech in “*Aeolus*” provides an example here, as well: “It seemed to me that I had been transported into a **country** far away from **this country**, into an **age** remote from **this age**” (179.32-180.3) becomes “Il me parut que j’étais transporté dans un **pays** bien éloigné de **celui-ci**, à une **époque** combien distante de **la nôtre**” (219), thereby finding the additional meaning represented by rhetorical relationships between speakers in the text in the immediacy of conversational cues rather than in the implied pedagogy of syntactic parallelism.

The most characteristic type of elegant variation in French involves a shift between grammatical categories — an intralingual version of the translation strategy which translation-studies pioneers Jean-Paul Vinay and Jean Darbelnet term “transposition” in their 1958 *Stylistique comparée du français et de l’anglais*, recognizing that the semantic equivalent for a noun phrase in French is often a verb phrase in English, and vice versa, among many other grammatical combinations (192). The elegant variation in a French translation such as *Ulysse* is thus the product of joint processes: what Roman Jakobson famously categorizes as “interlingual translation,” or “translation proper,” and “intralingual translation,” or “rewording” (“Aspects” 233). The conjunction of the two involves possible movement of a lexical item out of the grammatical category occupied by it in the source language and inevitable movement between grammatical categories in the target language once reconstituted there lexically, or what Michael Riffaterre calls “syntagm-for-lexeme” substitution (217). The keyword “stairhead” in “*Telemachus*,” discussed earlier, is transposed between its appearances on either side of a quotation from Yeats’s “*Who Goes with Fergus?*” (9.19-25), beginning as “l’orifice de l’escalier” before

but becoming the Zen-like “entre la tour et la mer” immediately after (8). The same thing has happened in “Aeolus” to the “went under” in “**went under** with the Athenian fleets at Ægospotami. Yes, yes. They **went under**” (169.24-26), although in the translation the intralingual transposition — here from verb phrase to reflexive verb — appears first: “**s’engloutit** avec les flottes athéniennes à Ægospotamos. Oui, oui. Elles **s’en allèrent par le fond**” (150). In the same episode, the word “shore” in “brought to every new **shore** on which he set his foot (on our **shore** he never set it)” (166.30-31) has been transposed both during and after translation proper in both instances: “apportait **partout où** il mettait le pied (**chez nous** il ne l’a jamais mis)” (147). The translation of the chiasmic “He **smiled, pleasing** himself . . . He prolonged his **pleased smile**” in “Calypso” (68.28-32) as “Il **sourit, amusé** . . . Son **sourire de contentement** se prolongeait” (62) involves transposition not just in English-French translation but in the partial re-creation of a transposition between the two halves of the original passage in English. As Riffaterre notes, the difficulty for the translator of a series of variants such as synonyms is not finding “a generator with a productivity equal to that of the original,” but rather, identifying the repressed psycholinguistic presuppositions behind the visible, explicit features of the syntactic matrix “that make it functional, that make it the motor of text production, the starting point of rhetorical amplification” (208).¹

Bloom’s dietary advice to Stephen in “Eumaeus” is the more typical case of pure repetition in the original and sustained elegant variation solely in the translation, by means of interlingual plus intralingual transposition: “Still, it’s **solid food** . . . I’m a stickler for

¹ - See Douglas Hofstadter on the continuum between syntax and semantics, not often recognized or addressed in the linguistics, philosophy, and computing science behind machine translation (503-507).

solid food . . . You ought to eat more **solid food**” (734.18-22) has been rendered “Cependant de **la nourriture solide** . . . et moi je prêche pour **le solide** . . . Vous devriez manger plus d’**aliments solides**” (896). Even where the implied translator transposes but does not vary lexical material which he has chosen to calque from the original, so as to produce a visible repetition of lexis if not grammar, the disruption to incantatory effect is significant: the acoustic punctuation of “knew their zeal was **vain**. **Vain** patience” in “Nestor” (42.5-6) is not a priority in the cadence of the urbane translation “savaient **la vanité** de l’effort. **Vaine** patience” (37). Where the implied translator makes a straight substitution of repeated lexis, furthermore, he often still transposes to the extent that he introduces the slightest of syntactic relations or cross-linking between the repeated items where none exists in the original. “Misery! Misery!” (313.8), the final two words of the Stephen-centred segment in “Wandering Rocks,” call for less parsing than the idiomatic translation “**Misère de misère!**” (275).

Many of the elegant variations involving transposition shade into cultural adaptations, or shifts into French idiom like the one undergone by the modifier “family” in “Scylla and Charybdis”: “I should say that only **family** poets have **family** lives. Falstaff was not a **family** man” (265.17-18) becomes “Je dirais volontiers que seuls les poètes **pot-au-feu** [‘stove pot’ = homebody] ont une vie **familiale**. Falstaff n’était pas un homme **de foyer** [‘of the hearth’ = home, family life]” (234). Likewise, the ubiquitous oath “bloody” in “Cyclops” is not inevitably rendered as “sacré,” its standard translation. Just as often it is folded into the prevailing French slang according to verbal context, often in combination with the limited repetition discussed earlier: “there’s always some **bloody** clown or other kicking up a **bloody** murder about **bloody** nothing” (444.20-21) becomes “y a toujours comme ça quéque **sacré** farceur qui fait arriver une **sacrée** sale histoire à

propos de **nib**” (388). In the translated “Hades,” Bloom’s importunate refrain “awfully good,” in “That’s an **awfully good** one that’s going the rounds about Reuben J. and the son . . . Yes. Isn’t it **awfully good**? . . . Isn’t it **awfully good**?” (117.22-25, 118.22), modulates back and forth: “Elle est **bien bonne**, celle qui est en train de circuler sur Ruben J. et son fils . . . Oui, est-ce qu’elle n’est pas **épatante** [‘splendid’]? . . . N’est-ce pas qu’elle est **bien bonne**?” (104-105). Elegant variation by transposition-cum-adaptation can also be bound up in the question of cultural lexicon. The French language, for instance, is equipped to deal with the final term in the series “he eyed carefully his black trousers, the ends, **the knees, the houghs of the knees**” in “Calypso” (85.13-15), but at the expense of the poetic backturn in Joyce’s prose made necessary by the lexical gap in English for backs of knees: “il passa méticuleusement la revue de son pantalon noir, le bas, **les genoux et les jarrets**” (76). Conversely, the lexical gap in French whereby “foundling” is conventionally translated as “enfant trouvé” forces the implied translator to go out of his way in “Cyclops” to avoid repeating the word “enfants,” for “children,” as Joyce does: “The **children** of the Male and Female **Foundling** Hospital . . . the poor fatherless and motherless **children**” (397.7-13) becomes “Les **petits garçons** et les **petites filles** de l’Hospice Mixte des **Enfants Trouvés** . . . [les] malheureux **petits orphelins** de père et de mère” (349). Even the lexical crossover between French and English represented by the term *idée fixe* provokes an elegant variation in the translated “Wandering Rocks,” by being present in transcription and as a literal translation in the English, in Haines’s comments “I am sure he has an *idée fixe*” (320.13) and “The moral **idea** seems lacking . . . Rather strange he should have just that **fixed idea**” (320.31-33). Having first naturalizing the term with “Je parierais qu’il a une **idée fixe**,” the implied

translator avoids back-translating in the French: “L’**idée** morale en paraît absente . . . C’est assez bizarre qu’il soit justement tombé sur cette **obsession**-là” (281). To translate “fixed idea” as “*idée fixe*” would have been to introduce an avoidable repetition between the two comments and within the second — however demotic, anglophonic, and Joycean the failure or refusal to side-step.

To effect elegant variation when rendering song or verse also calls for cultural adaptation on the part of Joyce’s implied translator, but of a more prosodic and pointedly psycholinguistic nature. Mr Deasy’s or possibly the *Ulysses*-narrator’s rendition of Lord Randolph Churchill’s slogan in “Nestor” is equally pithy but somehow much less primitive in translation: “For **Ulster** will fight / And **Ulster** will be right” (43.10-11) becomes “Car **l’Ulster** combattra / Et **son droit** prévaudra” (37) — more an anthem than a war cry, as though to suggest the institutional character of Unionist orthodoxy. The axiom “**Honour** where **honour** is due” in “Nausicaa” (453.1) has been similarly translated with more imagined sophistication, and no repetition whatsoever: “Rendons à chacun ce qui lui est dû” (396). The fragment of a song by Harry B. Norris in Bloom’s head while he rereads Milly’s letter in “Calypso” has its repetitive structure broken and scaled back in order that it can be bodied out imagistically and with rhyme in translation: “*Those girls, those girls, / Those lovely seaside girls*” (81.20-21) becomes “*Ces jeunes grâces dont on rêve, / Ces jeunes filles de la grève*” (73). The same lines recur in Bloomian interior monologue during “Nausicaa” (484.13-14), at which point the implied translator sees fit to re-establish the repetition, once again in the interest of communicating a subnormal mental state on the part of Bloom, apparently: “**Ces jeunes filles** de la grève, **ces jeunes filles** dont on rêve” (422). Where elegant variation and the *genii* of the two languages are concerned, again, the fundamental difference between the English and the French is one

of incantation versus modulation: dwelling upon one linguistic form so as to invoke a range of attendant contents, versus cycling through a range of possible linguistic incarnations in order to deduce the existence of an underlying centre of meaning. The two procedures represent inverse approaches to the same modernist condition — “positive relativism,” in Ernst Robert Curtius’s phrase (qtd in Beckett 65). The difference is perhaps best illustrated by an example of elegant variation upon a word whose meaning is purely onomatopoeic, or form-based, in the translation of a stage-direction in “Circe”: “*The car jingles **tooraloom** round the corner of the **tooraloom** lane*” (701.20-21), with its relaxed and atmospheric repetition, gains mimetic forward momentum as “*La voiture cliquette **tontaine** au coin de la ruelle **tonton***” (671). The precursor of this lyric associated with the carriage-driver Corny Kelleher, found in Bloomian interior monologue during “Lotus-Eaters,” is even more expressive of two competing approaches to acoustic naturalism when compared with its translation: “With my **tooraloom, tooraloom, tooraloom, tooraloom**” (86.16-17) has become “Avec mon **mirliton, mirliton, tontaine, tonton**” (77).

A further type of elegant variation practised by the implied translator in *Ulysse* is the silent omission or consolidation of lexical material repeated in the original. In “Eumaeus,” the adaptation of “It’s all very fine to boast of **mutual superiority** but what about **mutual equality**?” (745.24-25) as “C’est très bien de se vanter de **sa supériorité dans chaque camp** mais si on parlait un peu de **l’égalité des droits**?” (711) retains much of the sense but none of the grammatical parallelism or even lexis of the repetition in the original. More than any other, this kind of variation makes the case for translation as an act of editing and rewriting. Stylistic pruning, which runs counter to the natural tendency in any translation toward paraphrastic expansion, is more visible in the rendering of a

question and answer from “Ithaca,” where the repetition in the original underscores the unifying role of the *Ulysses*-narrator as a generator of diction and syntax:

What eventually would render him **independent** of such wealth?

The **independent** discovery of a goldseam of inexhaustible ore. (847.30-33)

Quelle éventualité aurait pu l'**affranchir** d'un tel concours?

La découverte du filon d'une inépuisable mine d'or. (797)

Another elegant undertranslation of repeated material is effected in “Nausicaa” when “that **dreamy** kind of **dreamy** look” in Cissy Caffrey’s eyes (476.28) becomes “cette espèce d’expression **vague** dans les yeux” (415), and when Gerty MacDowell’s “**sweet** flowerlike face” and “**sweet** forgiving smile” (478.30-32) becomes “la fleur délicate de son visage” and “un sourire ineffable qui pardonnait” (417). In the context of the first half of “Nausicaa,” this type of elegant variation could be understood as the implied French translator’s homegrown means of re-creating the simpering romantic prose style of the original, but only if the technique did not leach into the second half of the episode, mediated by the *Ulysses*-narrator as Bloom. There “**Washing** child, **washing** corpse” (486.10) becomes “Elles débarbouillent les enfants et les cadavres” (424) and “Twittering the bat **flew** here, **flew** there” (494.29) becomes “Le vol de la chauve-souris froufroulait çà et là” (431); parallelism has been sought by means other than repetition proper — phonic in the latter case. It has already been shown that the technique leaches into the translated novel as a whole, regardless of the guiding style assigned by Joyce to each episode. While elegant variation in French is more pronounced in certain genres, notably journalism, oratory, and academic writing, as reflected in the translations of “Aeolus,” “Scylla and Charybdis,” and “Oxen of the Sun,” it is too deeply ingrained in French usage for literary narrative to have been systematically suppressed by Joyce’s translators on most other occasions.

Joyce would have been disappointed if Valéry Larbaud and Auguste Morel had not brought this peculiarly French linguistic procedure to bear upon the translation: what Jean-Paul Sartre sees as “la tradition de la langue” to conduct itself as an analytic process or array of means to meaning rather than to present itself as a synthetic end-product — to make discoveries to the reader in the synonymic process of “chercher vos mots,” which Sartre believes to be an important subset of “l’activité de médiation” (333-334). The Georgian translator of *Ulysses*, Nico Kiasashvili, assumes much when he assumes that “the Flaubertian syndrome” in translation practice, as he calls it, is nothing more than a nineteenth-century holdover to be condemned, strictly antithetical to the practice of Joycean translation (Tall 483-484). He also overlooks the influence of Flaubert and other French stylists upon the close reader whom they enjoyed in Joyce. Jacques Derrida’s catalogue of the many metempsychoses of the word “yes” in *Ulysses* is worth recalling, as well. The authorized French translation, he notes, finds comparatively few linguistic means, beyond various repetitive uses and arrangements of “oui,” to make explicit and implicit affirmations, rhythmic pauses, and phatic signals (“Gramophone” 259-261, 263ⁿ⁷) — suggesting that no “syndrome” could be more common, but at the same time, more culturally and linguistically relative than variation for style and thematic ends. It is also useful to recall, as Willis Barnstone does, that Jerome himself shows “a reluctance to follow the Hebrew practice of repeating words in an incantatory way” in his Latin Vulgate, and deploys sets of synonyms in keeping with the Ciceronian privileging of sense in translation practice (192). Cicero’s commentary upon his Latin translations of the orations of Demosthenes and Aeschines is at the heart of the long neoclassical turn in French translation practice, furthermore: “conservant toutes les beautés, c’est-à-dire les pensées, leurs figures et l’ordre des développements, m’attachant à l’exactitude des mots

dans la seule mesure où le permettait le génie de notre langue,” in Camille Hanlet’s admiring translation — “c’est assez parler en mon nom. Écoutons enfin Eschine lui-même parlant latin” (313).

To return briefly to Sartre’s notion of elegant variation as a species of narrative activity, it might be remarked in passing that, by drawing the implied translator into the mediation of the novel via synonymic substitutions and transpositions that serve to explain and interpret, elegant variation in *Ulysse* can obscure evidence of the unifying perceptual filter provided by the *Ulysses*-narrator. On these occasions, the implied translator moves from facilitating narratorial reportage to assuming temporary responsibility for it in observable ways — the difference between playing shadow and casting one’s own. Joyce’s narrator reveals himself by picking up diction from direct speech and playing upon it in his own indirect discourse, as in the excerpt from “Calypso” below, but the repetitive wrinkle which marks and drives such a moment of recognition is frequently ironed out in French translation, either wholly or in complex part:

He laid her card and letter on the twill bedspread
near the curve of her knees.

—Do you want **the blind up**?

Letting **the blind up** by gentle tugs
halfway **his backward eye** saw her glance at the
letter and tuck it under her pillow. (74.22-27)

Il posa la carte et la lettre sur le couvre-lit de
croisé près de la courbe de ses genoux.

— Voulez-vous que je **relève le store**?

Pendant qu’il faisait **remonter le store**
par petites secousses à mi-hauteur, il la vit du coin
de l’œil regarder sa lettre et la pousser sous
l’oreiller. (67)

Tics within the narrator’s reportage can also disappear in translation, as in “Wandering Rocks” where the quirky repeated attribution in “Father Conmee **perceived** her perfume in the car. He **perceived** also that the awkward man at the other side of her was sitting on the edge of the seat” (285.8-10) has been translated “Le Père Conmee **distingua** son parfum dans la voiture. Il **remarqua** aussi que l’homme emprunté qui la flanquait de

l'autre côté était assis sur le bord de la banquette" (251). The perceptual filter in this case is now being provided by the implied translator, which suits the francophone reader who is accustomed to synonymy as a vehicle for narrative emphasis and development at the linguistic ground level, but entails narrative disorientation for the comparative reader who does not know how to "read" elegant variation in the French translation — who does not know where to look in French for the kind of interpretive added value introduced in English by means of repetition. It would be a mistake, however, to say that this metonymic, diachronic procedure within the metaphoric, synchronic activity of translation cannot ultimately be read in literary-critical terms. Although the metonymic and synonymic target text "retards and resists the act of interpretation which will convert it into a total metaphor," to use the language of David Lodge's analysis of Jakobson's metaphoric and metonymic poles, "it cannot postpone the act indefinitely" with sheer unrelenting continuity (110). It deluges the reader with a "plethora of possible meanings" which she seeks to unite into one meaning, but "cannot eliminate all signs that it is available for metaphorical interpretation" and narrative analysis in its own turn (111).

In an essay on Paul Celan's translation of Shakespeare's Sonnet 105, Peter Szondi argues that the German translator's own "intention toward language," a concept borrowed from Walter Benjamin, is one of "constancy," in keeping with the sonnet's theme. With a heightened degree of lexical repetition and syntactic parallelism facilitated by the German language, Celan achieves a fusion of form and content which, because impossible or stylistically problematic in the original, assists the original in achieving its spiritual intention: what Szondi describes as approaching "more closely than any previous poem to the limiting value of a thorough-going realization of the principle of the equivalence in the syntagmatic sequence" (183). The authorized French translation of *Ulysses* reaches

the same translation goal — a thematic and complementary fusion of form and content — using exactly the opposite procedure. By means of elegant variation, Joyce's translation team brings to the Joycean theme of positive relativism an intention toward language marked by synonymy and syntactic reformulation, or what Georges Molinié refers to as "expolition" or unfolding: a "décalage langagier" or linguistic forward motion, or *nacheinander*, in which virtuosic variation upon "une unique information" paradoxically effects "itération de signifié" (*Éléments* 88-89).² As the French theorist Catherine Fuchs reminds comparative readers, this is not a French argument in favour of the existence of true or perfect synonyms; she considers approaches to synonymy such as elegant variation to be, on the contrary, visibly symbolic of "l'impossible identité sémantique" (50-51).

As proposed earlier, synonymic procedures in French translation are symbolic in their own turn of that unpromising but no less compelling search for unitary meaning or language identity which characterizes the modernist philosophy of language in Joyce. The stylist Madeleine Frédéric goes so far as to define stylistic unity negatively as "le développement davantage que la phrase [isotopique]" ("Stylistique" 72), and the French philosopher Danièle Cahen stresses that the élan with which elegant variation is prosecuted in French does not make its proposed "concordances" any less "fragiles et approximatives," but rather, significantly compounds the "indétermination" which prevails

² - Molinié resurrects the term *expolition* from neoclassical French rhetoric, which assigned to it a number of precise technical meanings (distinct from *synonymie* proper) in the course of several revivals. Madeleine Frédéric makes a brief catalogue of these meanings (*Répétition* 66-67), while Claude Buridant offers several examples of synonymic rhetorical tropes and figures used in French between the Middle Ages and the seventeenth century (15-33). Jean Molino examines the extent to which repetitive parallel structures in classical French rhetoric exist to introduce synonymic variation, and Patrick Dahlet discusses the present-day usefulness of synonymy as a pedagogical tool in the teaching of French writing and editing skills (277).

the farther out that a language user travels from semantic centre (370). In *Ulysse*, that effect is thematically appropriate and expressive, and represents a measurable translation gain. The fact that this comes at the cost of a constant musical effect in Joyce's prose does not distinguish elegant variation from most translation strategies, and its rhetorical effect, at least, is equivalent. Joyce seeks to make those "recurrent returns" which Roman Jakobson believes to be the hallmark of poetic artifice at every level of language ("Parallelism" 399), and he continues to make them in French via his translators — but according to French lights, according to which variation is, to paraphrase George Herbert, meaning's breath in language returning to its birth. In an article on "structuration lexicosémantique" in French poetry, Jean-Michel Monnier describes variation, not repetition, in Jakobson's exact terms: a way of "se retourner" (61), or returning by a commodius vicus of recirculation to "un 'objet' poétique que l'on pourrait définir comme étant la somme de toutes les variations dont il fait l'objet et qu'il induit dans la réalisation scripturale" (49-50). In the 1929 *Ulysse*, by definition but specifically by synonymic procedures, Joyce is enabled to "return" to shifting French shades of his meanings.

Philosophies of Language and Translation in Joyce

The theoretical relationship between the translator and his source author has long been anxious, as two recent translation histories-cum-manifestos document — and demonstrate. Lawrence Venuti in *The Translator's Invisibility* (1995) surveys a canon of self-abnegating translation practice which has persisted in the western literary tradition for some three hundred years, and been reflected in a set of cognate metaphors for transparency or fluency in translation whose central image is the clear pane of glass.¹ Venuti points to “the individualistic conception of authorship that continues to prevail in Anglo-American culture” as the primary psychological force behind this “weird self-annihilation” on the part of the translator, which only reinforces translation work’s marginal status in that culture (6-8). A romantic cult of authorial originality also looms large in poet-translator Willis Barnstone’s *The Poetics of Translation* (1993), where it accounts for the western and especially English literary pantheon’s only making room for translations which aspire to fully autonomous status as self-fashioned originals, whether personally expressive or socially dynamic: Edward Fitzgerald’s *Rubáiyát of Omar Khayyám* and Ezra Pound’s *Cathay*, famously, and — paradigmatically, in Barnstone’s

¹ - A variation on the theme of servile translation, never mentioned by Venuti, is the rigorously literal and profusely academic method of Vladimir Nabokov in his translation of Pushkin’s *Eugene Onegin*. For Nabokov, extreme servility leads to a translator’s extreme visibility; his preferred mental image is that of columns of footnotes “reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity” (143).

view — every whole or partial re-translation of the Bible undertaken since the Septuagint. The biblical paradigm suggests to Barnstone a series of metaphorical roles that are particularly appropriate and yet problematic for the translator of Joyce: ones in which the translator plays divine scrivener, prophet, courier-angel, or even rebel angel to the author's God (124-131).²

As the maker of the twentieth century's most seminal statements about the author as God of his creation, and less explicitly, as a writer who complicates the rhetoric of his fictions with various narrative layers and blinds, Joyce raises key questions in translation theory to do with the immanence of authorial meaning and intention in given language forms, and the possibility of their transmission, reception, and afterlife in foreign language forms. Stephen Dedalus's memorable portrait of the artist in the eponymous novel, evolving from the unmediated voice of lyric into an epic-telling personality which "passes into the narration itself, flowing round and round the persons and the actions like a vital sea," and subsequently distilling himself into a dramatic presence "within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (215), arrives at a classic opposition of linguistic essentialism and relativism in Joycean rhetoric. The Platonic notion of a coherent personality and intended meaning of the artist separate from the unbound linguistic structures, implied decision-making, and proliferating implications of his handiwork is a false choice which Joyce finds rhetorically useful throughout his fiction. Earlier in *A Portrait*, unity and plurality, or universality and

² - For his part, Barnstone might have mentioned Chateaubriand's portrait of himself in the preface to his calquing prose translation of *Paradise Lost*, as a fatigued but uncomplaining scribe ministering to Milton: a wilful, endlessly revisionary haunter of libraries and printing presses, "qui n'a droit à aucune gloire; il faut seulement qu'il montre qu'il a été patient, docile et laborieux" (xxxv).

difference, have not been juxtaposed so much as conflated, here in a more clearly translation-oriented context:

It was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be but he could think only of God. God was God's name just as his name was Stephen. *Dieu* was the French for God and that was God's name too; and when anyone prayed to God and said *Dieu* then God knew at once that it was a French person that was praying. But though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God and God's real name was God. (16)

Joyce's attitude relative to Stephen's thinking in this case is dual, and as such, typically modernist. The fact that the young Stephen concludes his meditation by privileging the universal is an ironic comment by Joyce upon the not so universal nature of "the universal," which for Stephen takes the form of the anglophone.³ At the same time, Joyce shares the young Stephen's modernist dream of a transcendent presence which is presupposed or summoned up rather than belied by the aggressive variety of linguistic creation and the fragmentariness of linguistic experience. Joyce embodies the paradoxes and immediate fallout of a certain "language revolution" between the 1870s and 1930s which the critic George Steiner has spent a career unpacking: the radical doubt since Mallarmé, Hölderlin, and Rimbaud, by way of Wittgenstein, in the ability of language to translate the stuff of human identity, which has given rise to what Steiner calls a "retreat

³ - It is worth noting that in the first edition of *Dedalus*, Ludmila Bloch-Savitzky's authorized 1924 translation of *A Portrait*, the contradictory and anglocentric final phrase of the passage, "and God's real name was God," is silently omitted rather than translated (19), only to be replaced in subsequent editions with a subversive translation in which the French, after making a distinction between "*God*" and "*Dieu*" earlier in the passage, claims God for itself: "et le vrai nom de Dieu c'était Dieu" (57).

from the Word” in western art toward existential silence or more numinous forms such as music, but at the same time, seen a nervous, compensatory apotheosizing of language as a meaningful form in its own right from Saussure onward, most notably in the new disciplines of linguistics and cognitive psychology and in the reconstituted old ones of linguistic philosophy and literary criticism.⁴ Joyce performs both turns in the body of his work — the turn from the *Logos* in search of the “real presences” evacuated from it, and the “linguistic turn” which is a celebration of freewheeling language forms ever on the brink of entropy. In giving voice to the twin linguistic agnosticisms of inexpressibility and mutual unintelligibility, Joyce prefigures the subsequent great debate in linguistics, also recounted at length by Steiner, between the “universalist” position of Noam Chomsky, according to which the underlying grammatical thought-structure of all languages is essentially the same, and the “monadist” or “relativist” position of Edward Sapir and Benjamin Lee Whorf, according to which the grammars of different languages represent incommensurable habits of thought and modes of perception.⁵ If Joyce does so, it is because his fiction contains an ultimately anything but agnostic exploration of translation as a linguistic art of the possible given impossible odds.

⁴ - See in particular Steiner’s essays “The Retreat from the Word” and “Silence and the Poet” in *Language and Silence* (1967: 12-35, 36-54); “The Language Animal” and “Linguistics and Poetics” in *Extraterritorial* (1972: 58-101, 126-154); Chapter III: “Word Against Object” in *After Babel* (1975: 115-247); and Chapter II: “The Broken Contract” in *Real Presences* (1989: 51-134).

⁵ - See Steiner’s critique of Chomskyan universal grammar in the essay “Tongues of Men” from *Extraterritorial* (1972: 102-125), and especially the essay “Whorf, Chomsky, and the Student of Literature” in *On Difficulty* (1978: 137-163), in which he reappraises the two positions as fundamental questions of “translation in the full sense.” He traces the lineage of the Sapir-Whorf hypothesis through Hamann, Herder, Schlegel, Germaine de Staël, Humboldt, Steinthal, and Franz Boas, and interestingly, postulates common origins of the monadist and universalist positions in Roger Bacon and Leibniz — and in Vico, Joyce’s philosophical lodestar.

The early Joyce of *Dubliners* tends to present language as an estranging or dislocating phenomenon, and the site of the unknowable identities and experience of the cultural other. On the very opening page of the collection, the narrator of “The Sisters” has difficulty translating certain foreign or etymologically foreign terms into his own understanding:

Every night as I gazed up at the window 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. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (1)

The very syllables of the “magical name” of the bazaar in “Araby” and the other exotic foreign-language words written in the air there in coloured lamps are similarly compelling for the young narrator of that story, and equally disquieting (24, 26-27). In “After the Race,” which features whole teams of inscrutable foreigners as well as irresistible foreign friends, the language of the other is associated with a distressing kind of spatial and acoustic disorientation:

The car ran on merrily with its cargo of hilarious youth. The two cousins sat on the front seat; Jimmy and his Hungarian friend sat behind. Decidedly Villona was in excellent spirits; he kept up a deep bass hum of melody for miles of the road. The Frenchmen flung their laughter and light words over their shoulders and often Jimmy had to strain forward to catch the quick phrase. This was not altogether pleasant for him, as he had nearly always to make a deft guess at the meaning and shout back a suitable answer in the teeth of a high wind. Besides Villona’s humming would confuse anybody; the noise of the car, too. (36-37)

The fatal attraction of the foreign partly informs the theme of self-exile in *Dubliners*, both for the boy-narrator of “An Encounter” — “But real adventures, I reflected, do not

happen to people who remain at home: they must be sought abroad” (12) — and for the miserable Little Chandler in “A Little Cloud”: “There was no doubt about it: if you wanted to succeed you had to go away” (68).

In the same story, Ignatius Gallaher uses the French language not just to prop up his condescending narrative of immoral living, but to a large extent, to structure it around cultural idiom which will be luridly “other” if not opaque to his friend: the Moulin Rouge, *cocottes*, *parole d’honneur* (71-72, 75). The last item, an affected back-translation of the calque “word of honour,” is emblematic of the less than structural nature of Gallaher’s own knowledge of the French language. Gallaher claims to have now “broken the ice” for his friend where the capitals of Europe are concerned (75), but he is no more privy to the real life of the language-shaped mind found in each of these nations than Little Chandler. Like his appliqué use of Irish Gaelic — “let us have another one as a *deoc an doruis* — that’s good vernacular for a small whisky, I believe” (75) — his recourse to French perpetuates linguistic otherness for himself as well as for his listeners by failing to penetrate beneath lexical surface to deep grammatical structures below. Mrs Kearney and her daughter Kathleen’s modest convent-learned French in “A Mother,” and Kathleen’s recent strategic enrolment by her mother in Gaelic lessons, “to take advantage of her daughter’s name” (135),⁶ represent linguistic knowledge of the same order. In “Eveline,” the protagonist’s failure to escape her suffocating home life for Buenos Aires reads like a failure to escape an essentially anglophone worldview, through which the other is translated and meanly understood as “the terrible Patagonians” across the sea and as

⁶ - Compare Little Chandler’s daydream of improving his Celtic School credentials: “It was a pity his name was not more Irish-looking. Perhaps it would be better to insert his mother’s name before the surname: Thomas Malone Chandler, or better still: T. Malone Chandler. He would speak to Gallaher about it” (69).

“Damned Italians! coming over here!” on the street corner (32-33). The nonsensical *faux*-Irish chant “Derevaun Seraun! Derevaun Seraun!” dear to Eveline’s dead mother, coming at the climax of the girl’s decision not to elope with Frank (33), shows the domestic face of superficially understood or appreciated linguistic difference — the kind of ornamental, undistinguishing difference which actually reinforces insular monolingual presumptions of and about universality. The moment anticipates the first episode of *Ulysses*, where the old Irish milkwoman mistakes the Gaelic spoken to her by the pretentious English Haines for a foreign language, which it may as well be: “Is it French you are talking, sir?” (16.20).

The later stories in *Dubliners* give universality a more philosophical treatment by distinguishing between a silent realm of essential identities and intuited knowledge on one hand and the unstable faculty of language on the other, by means of which the self must be imperfectly translated. Mr Duffy in “A Painful Case” feels the estranging effect of all outward speech and common language acutely: “Sometimes he caught himself listening to the sound of his own voice . . . he heard the strange impersonal voice which he recognized as his own, insisting on the soul’s incurable loneliness. We cannot give ourselves, it said: we are our own” (107).⁷ “A Painful Case” concludes by descriptively broaching an inhuman world in which language does not feature:

He turned back the way he had come, the rhythm of the engine pounding in his ears. He began to doubt the reality of what memory told him. He halted under a tree and allowed the rhythm to die away. He could not feel her near him in the darkness nor her voice touch his ear. He waited for some minutes listening. He could hear nothing: the night was perfectly silent. He listened again: perfectly silent. He felt that he was alone.
(113-114)

⁷ - Beatrice Justice in *Exiles* agrees that it is “hard to know anyone but oneself” (18).

Joyce will later delight in *Ulysses* and *Finnegans Wake* in the irony that such a world is not just logically but also literally unimaginable without recourse to the world of language, and the world which is *a* language. An irony in the story is that Mr Duffy is no stranger to relativist occupations; like his creator, he is a recreational translator of Hauptmann.

The spectre of “that other world,” that silent “region where dwell the vast hosts of the dead,” is foregrounded at the end of the entire collection, of course. Gabriel Conroy at the end of “The Dead” can feel his fine, often precious language-based identity “fading out into a grey impalpable world” (224-225). The question of that identity has already been proven vexed and made more so by his conversation earlier in the evening with the Gaelic Revivalist Miss Ivors:

—Well, we usually go to France or Belgium or perhaps Germany, said Gabriel awkwardly.

—And why do you go to France and Belgium, said Miss Ivors, instead of visiting your own land?

—Well, said Gabriel, it’s partly to keep in touch with the languages and partly for a change.

—And haven’t you your own language to keep in touch with — Irish? asked Miss Ivors.

—Well, said Gabriel, if it comes to that, you know, Irish is not my language. (189)

Joyce’s mature work is celebrated for its own celebration of self-discovery and being in language — that is to say, through languages: self-articulation in an ontological sense. In “The Dead,” however, preparatory to his coming linguistic experiments and affirmations, Joyce introduces the possibility that the whole human drive for expression, no less than the linguistic tourism of Miss Ivors and Gabriel alike, might be a self-indulgent and specious cycling through empty forms, given the silent prospect and indistinct view from the story’s final lines. “*Why is it that words like these seem to me so*

dull and cold?” Gabriel remembers writing self-consciously to Gretta in his own youth; “*Is it because there is no word tender enough to be your name?*” (215). Nevertheless, by giving these Yeatsian words to Gabriel, whose relationship with language is no less fraught and paralyzed than those of the other characters in *Dubliners*, Joyce asks his reader to consider the source of this particular linguistic agnosticism — and arguably, to wait for a different kind of Dubliner to come, in *Ulysses*.

The Joycean pattern of seeming to alternate between strong statements of the universalist and relativist positions continues in *A Portrait of the Artist as a Young Man*. Stephen’s theory of the fingernail-paring artist who eventually transcends the linguistic mechanics of his creation has already been mentioned. This can be compared with a no less frequently quoted example — Stephen’s meditation during his contretemps with the dean of studies, “countryman of Ben Jonson,” over the etymology of the word “tundish”:

The language in which we are speaking is his before it is mine. How different are the words *home, Christ, ale, master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted his words. My voice holds them at bay. My soul frets in the shadow of his language. (189)

The dualistic imagery of an essential soul — complete with primal voice — slipping through the artificial net of language gives the passage a universalist turn at the end, but the notion of a language serving as the ethnic identity and core being of its native artificers is strongly monadist. It applies to Stephen, moreover, whether he approves of his mother tongue on political grounds or not. His spiritual denial of English as his true native language and the rightful shaper of his thought is wilful and perverse, and radically undermined by his expressive use of it throughout the novel. He backs away from that

denial in the later scene where he explains to Davin his reasons for dropping out of Irish language class, only to follow up his appropriation and owning of English in the face of history — “My ancestors threw off their language and took another . . . They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made?” (203) — with his most binary universalist image yet:

[The soul] has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (203)

Stephen has a number of universalist aphorisms, many of which read like Platonist parodies: “By thinking of things you could understand them” (43), “I shall express myself as I am” (203), “I imagine that there is a malevolent reality behind those things I say I fear” (243). The implied narrator relates that Cranly’s speech is susceptible to the “heavy lumpish phrase,” inflected by neither “rare phrases of Elizabethan English nor quaintly turned versions of Irish idioms” (195), and that he “often used technical expressions as if he wished his hearer to understand that they were used by him without conviction,” by way of unintentional support for Stephen’s ideological mistrust of language and his rejection in principle of every form of words, for being what Cranly concedes is “a form: nothing else” (241). Earlier, Stephen has felt himself walking in a lane “among heaps of dead language,” his own consciousness of language “ebbing from his brain and trickling into the very words themselves” of his ivy/ivory poem, precariously “set to band and disband themselves in wayward rhythms” (179).

Ultimately, however, the novel is a record of Stephen’s repeated discovery that “mere words” mediate his involvement with the external, public world of things and

certitudes, and indeed, give to outer reality new shapes, extensions, and event horizons. The word “ivory” shines in his brain, “clearer and brighter than any ivory sawn from the mottled tusks of elephants,” and reminds him of the secular miracle by which he can “construe the Metamorphoses of Ovid in a courtly English, made whimsical by the mention of porkers and potsherds and chines of bacon,” and “learn what little he knew of the laws of Latin verse from a ragged book by a Portuguese priest” (179). The French phrases “*Les jupes*” (155) and “*Vive l’Irlande*” (184) produce in him a similar sensation of transformed perception, or knowledge and self-knowledge at an oblique angle. He has experienced his first monadist epiphany earlier, after seeing the word *Fœtus* “cut several times in the dark stained wood” of a college desk, with dizzy horror at the effective reality and autonomy of the link between word and object:

But the word and the vision capered before his eyes as he walked back across the quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His recent monstrous reveries came thronging into his memory. They too had sprung up before him, suddenly and furiously, out of mere words. He had soon given in to them and allowed them to sweep across and abase his intellect, wondering always where they came from, from what den of monstrous images. . . . (89-90)

The suspicion here, and the final image, is a Platonic throwback that never entirely leaves Stephen, as before his confession: “To say it in words! His soul, stifling and helpless, would cease to be” (142). He feels similarly at the end of his time at college, only with regard to the language of his masters: “Lately some of their judgments had sounded a little childish in his ears and had made him feel a regret and pity as though he were slowly passing out of an accustomed world and hearing its language for the last time,” until soon only “the echoes of certain expressions used in Clongowes sounded in remote caves of his

mind” (156-157). His ambivalence toward the spoken and written word is balanced at that time by his misgivings about the ineffable, in the form of his expected, wordless religious calling — misgivings crystallized by the words “The Reverend Stephen Dedalus, S. J.,” which leap “into characters before his eyes” and are followed rather than preceded by cognition: “a mental sensation of an undefined face or colour of a face” (161).

His mental composing of the phrase “A day of dappled seaborne clouds” provides the next monadist epiphany, and prompts these receptive thoughts — in excessive purple prose, ironically — on the fusion of thought and language:

The phrase and the day and the scene harmonised in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. Did he then love the rhythmic rise and fall of words better than their associations of legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose? (166-167)

This resolution of the two positions is followed immediately by restatements of each alone. Stephen has a vision of discrete language-based realities — “The Europe [the clouds] had come from lay out there beyond the Irish Sea, Europe of strange tongues and valleyed and woodgirt and citadelled and of entrenched and marshalled races” (167) — followed by the first strains of his strangely inarticulate artistic vocation: “a confused music within him as of memories and names which he was almost conscious of but could not capture even for an instant . . . A voice from beyond the world” (167). The apparent contradictions continue up until Stephen’s departure for France, and include his rallying cry, which points again in the divergent directions of perfect mimesis and conscientious

objection to language: “I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use,” the first of which is paradoxical silence (247).

It is worth briefly noting a handful of relativist and universalist statements contained in *Stephen Hero* which were not retained by Joyce in *A Portrait*. On one hand, Stephen Daedalus defends the uses of language for redemption at the level of the individual and of the civilization; people seem to him “strangely ignorant of the value of the words they used so glibly” (29). On the other hand, he puts it to Father Butt that words are “simply receptacles for human thought,” and that in the literary tradition they simply “receive more valuable thoughts than they receive in the market-place” (30) — a monadist metaphor which, when not used in conjunction with the metaphor of thought as a liquid, as here, fails to suggest the thought-shaping power of language. Daedalus, unlike Dedalus, consents to taking Irish lessons because he “would like to learn it — as a language” (54): as a way of seeing the world. That said, because somewhat “lyingly,” he argues with Madden that “English is the medium for the Continent,” pointing “the way of Aryan civilization,” toward ever more universal modes of thought and knowing (53). This also sets him apart from his alter ego in *A Portrait*, who shows himself to be no fan of the more jingoistic brand of universalism, and pointedly refuses to give three cheers for “universal brotherhood” and “universal peace” (196-197). Stephen Daedalus is considerably more dismayed by a certain “suggestion of relativity” in his love-verses, stemming from the fact that he operates in a consciously late, metalingual context — one in which the poet is “compelled to express his love a little ironically,” given that love is no longer viscerally felt to be “a name, if you like, for something inexpressible” (156-157). He puts an idealizing gloss on the situation, resolving to make a virtue of his recourse to

words with a self-restraint that will militate against their latter-day inflationary value: “I know a few elementary things and I express them in words. I feel emotions and express them in rhyming lines. Song is the simple rhythmic liberation of an emotion. Love can express itself in part through song” (158). The loss of the quality of inexpressibility, that is to say, is easier to accept when inexpressibility is replaced by poetic and otherwise mimetic uses of language that at least read like inevitable or predestined forms of words: the quality of untranslatability.

Stephen Hero features a mental translation game played by Daedalus as he listens to Father Dillon preaching about the Seventh Word on Good Friday. The description suggests translation to be as much of a relativistic, ramifying, and thought-quickenening activity as speech or composition:

He took no trouble to hear the sermon but every few minutes he heard a new translation of the Word [*Consummatum est*] rolling over the congregation. “It is ended,” “It is accomplished.” This sensation awoke him from his daydream and as the translations followed one another more and more rapidly he found his gambling instinct on the alert. He wagered with himself as to what word the preacher would select. “It is . . . accomplished,” “It is . . . consummated,” “It is . . . achieved.” In the few seconds which intervened between the first part and the second part of the phrase Stephen’s mind performed feats of divining agility. “It is . . . finished,” “It is . . . completed,” “It is . . . concluded.” At last with a final burst of rhetoric Father Dillon cried out that it was over. . . . (110)

Joyce follows the passage with a nod to the role of the translator as an interpreter who negotiates the transfer of putatively universal meaning or cognitive experience into the particular and by definition cryptic carrier-wave of language. Stephen overhears two women on their way out of the church, and is given cause to think that the richness of the vernacular or demotic as a target language, and its capability of bearing translated meaning, owes itself to a natural particularity and inherent, historical hybridity that will

never entirely lack the feeling or experience of the foreign. The implied author's strong suggestion is that it should not:

One of them sighed and drew her brown shawl about her:
— An' his language, said the other woman.
— Aw yis.
Here the other woman sighed in her turn and drew her shawl about her:
— On'y, said she, God bless the gintleman, he uses the words that you nor me can't intarprit. (110-111)

"*Claritas is quidditas*" according to Stephen's aesthetic theory, but the experience of reading and otherwise receiving epiphanies in translation throughout Joyce's fiction demonstrates that *quidditas* is not exclusively *claritas*: that the soul or "whatness" of an object is by no means diminished when its new containing word or the enveloping "vestment of its appearance" is imperfect, incomplete, or even inscrutable (190). Joyce suggests that the attempt at communication using the vehicle of translation can be the most socially significant part of the message or tenor, and equally radiant.

The Joycean theme of language as a redeeming enigma comes into its own in *Ulysses*, where language's inscrutability and otherness — above all in the form of foreign languages — does not alienate so much as extend the scope of possible understandings, both relative and universal. Leopold Bloom starts his day by imagining an eastern evening scene in which a mother "calls her children home in their dark language" (68.21-22), and he dreams at Paddy Dignam's funeral of having helped his dead son Rudy "on in life" with the gift of languages: "Make him independent. Learn German too" (110.33-34). He gives "prudent assent" to Mr Kernan's preference for the Church of Ireland funeral service, but mentally adds that "The language of course was another thing," perhaps realizing that Kernan's favourite phrase from the Protestant service, "*I am the resurrection and the*

life,” which Kernan swears “touches a man’s inmost heart,” is present and yet not present in the Catholic service — in that Latin source text which is itself a translation, and for that matter, a less calquing one (133.10-14). In “Lotus-Eaters,” of course, Bloom has already sarcastically admired the Catholic Church’s refusal to translate certain texts into the vernacular: “Latin. Shut your eyes and open your mouth. What? *Corpus*. Body. Corpse. Good idea the Latin. Stupefies them first” (99.5-7), and “English. Throw them the bone” (102.1). In “Aeolus,” Professor MacHugh warns against being “led away by words, by sounds of words” (166.21-22), but ascribes substantive, shaping characters to “the blatant Latin language” and English, “tongue of a race the acme of whose mentality is the maxim: time is money” (169.9-11), as well as “Greek, the language of the mind” (169.19-20). He also repeats John F. Taylor’s nationalist political analogy about the tables of the Christian law being significantly “graven in the language of the outlaw” (181.18). Bloom in the same episode simply observes the universality of the impulse toward expression, if not the means, marvelling at how “Everything speaks in its own way,” including Rutledge’s door and the paper-folding machine: “Almost human the way it sllt to call attention. Doing its level best to speak. That door too sllt creaking, asking to be shut” (154.14-17).

In “Scylla and Charybdis,” Stephen recognizes in his own self-creating uses of language the same “entelechy, form of forms . . . because under everchanging forms” (242.29-30) by which aspects of Shakespeare and his language are imaginatively translated by the academics in that episode into French, German, Irish Gaelic, Irish English, and even medieval musical notation. Father Conmee may reflect in “Wandering Rocks” on the untranslatable expressive properties and powers of the French verb *moutonner*, “A homely and just word” (287.10-11), but the reality is that everyone in the novel — and in an episode like “Circe,” everything — not only speaks but *translates* in

its own way continually. Bloom is a recreational translator of *Don Giovanni* throughout the novel, concerned to see that his versions “go properly” (229.26-31). The medical students in “Oxen of the Sun” admiringly recall a quixotic lord Harry who “bought a grammar of the bull’s language to study,” although he “could never learn a word of it except the first personal pronoun” (524.17-19). Even the baby in “Nausicaa” has his own standard translation for “I want a drink of water”: “A jink a jink a jawbo” (450.15-18). Joyce in *Ulysses* examines linguistic difference proper but also the special otherness of each translation from the language of the other: the way in which translation alters the language of the translator no less than the translated subject, and how each well-meant act of universalization generates waves of error and relativity. Molly Bloom’s engagements with foreign languages speak to this Joycean law, from pidgin in Gibraltar — “so I went around to the whatyoucallit everything was whatyoucallit” (902.32-33) — to French in Dublin concert rooms, “to be more classy O beau pays de la Touraine” (917.3), to childhood Spanish recalled in her bedroom: “como esta usted muy bien gracias y usted see I haven’t forgotten it all I thought I had only for the grammar a noun is the name of any person place or thing” (927.32-928.1). She confirms her own cultural reality with idiosyncratic, usually unsteady passages into and out of the foreign. She imagines doing the same in concert with Stephen Dedalus, had he stayed the night: “I can tell him the Spanish and he tell me the Italian then hell see Im not so ignorant” (928.4-5). As evidence of Molly’s so-called “deficient mental development,” the reader is told in “Ithaca” that in “disoccupied moments” she had “more than once covered a sheet of paper with signs and hieroglyphics which she stated were Greek and Irish and Hebrew characters” (803.17-23), while “Unusual polysyllables of foreign origin she interpreted phonetically or by false analogy or by both” (803.32-33). In a more ironic, less benign example of chaotic

polyglotism and “translationese,” the Fenian citizen in “Cyclops” delivers his rant against the English other using a rather tolerant blend of English and calqued Irish Gaelic syntax: “The friends we love are by our side and the foes we hate before us” (396.9-11). The xenophobic content and multilingual form of his vocal opinions on “the bloody brutal Sassenachs and their *patois*” (421.15-16) — “They’re not European. I was in Europe with Kevin Egan of Paris. You wouldn’t see a trace of them or their language anywhere in Europe except in a *cabinet d’aisance*” (421.30-33) — and later the French, Germans, and Jews are similarly at odds. Lenehan’s contribution, “*Conspuez les Français*” (428.33), is a perfect fusion.

Joyce suggests that the paradoxical universal in modern life of incessant translation into relative languages and “sublanguages,” to use Friedrich Schleiermacher’s term, follows naturally from its multilingual, cosmopolitan fabric. He recreates this fabric in the texture of *Ulysses*, where sustained as well as countless passing bursts of literal difference and hybridity are made visible on the printed page as well as audible to the oral reader. The reader of *Ulysses* must become her own translator in “Aeolus,” where Stephen mentally plots out rhymes in English for a hypothetical poem in Italian (175.14-22), in “Wandering Rocks,” where he converses in Italian with his singing teacher for an entire page using the mechanics of indirect discourse in English (292.24-293.23), and in “Eumaeus,” where a quarrel overheard by him and Bloom between ice-cream-eating Italians is presented “raw” and paraphrased laconically by Stephen (715.28-32, 717.3-4). In “Proteus,” Stephen mentally replays a series of scenes from his student life in Paris naturalistically, which for him means a combination of French, his own calquing English translations, and modified Franglais (51.4-53.34). “Circe” features an untranslated excerpt from the Wagnerian opera *Die Götterdämmerung*, conventionally translated “The

Twilight of the Gods” but here rendered by the *Ulysses*-narrator as “*the* Dusk of the Gods” (667.7-10), and a Handel alleluia sung in backwards English, “translated” immediately (696.8-15).⁸ “Circe” generally courts impenetrability by recapitulating and deconstructing so many French, German, Italian, Spanish, Hungarian, Hebrew, Latin, ancient Greek, and Irish Gaelic phrases from elsewhere in the novel in such a concentrated space, thematically eroding the qualitative difference between foreign and domestic, cultural and linguistic, form and content. Extracts from the Latin Mass litter the text in other episodes, notably “Telemachus,” “Hades,” and the narrative interpolations in “Cyclops,” and like the uses of Irish Gaelic in the novel, these represent a linguistic otherness at the heart of Dublin and Irish life — one whose foreign origins are recognized by few other than Stephen, in the former case, and in the latter, one whose domestic origins seem foreign to all but the citizen.

Any naturalistic refusal to translate in Joyce, echoed in Buck Mulligan’s “*Epi oinopa ponton*. Ah, Dedalus, the Greeks. I must teach you. You must read them in the original. *Thalatta! Thalatta!*” (3.30-32), can be contrasted with occasional exercises in binary, word-for-word translation — scrupulously literal one moment and highly idiosyncratic the next. These can be read as satiric support for a universalist theory of grammar and language which Joyce finds unconvincing in practice. Hence Stephen’s idle “translation” of the name Cordelia into the Italian word “*Cordoglio*” [sorrow] in “Scylla and Charybdis” (246.30), Bloom’s ruminations in “Lestrygonians” upon the possible link between the name Dubedat and “*Du, de la*, French,” which the *Ulysses*-narrator

⁸ - See Douglas Hofstadter on “hsilgnE” as a foreign language, in *Le Ton beau de Marot: In Praise of the Music of Language* (38-39). Bloom has similar thoughts in “Aeolus” as he watches the typesetter at work on the obituary of “mangiD kcirtaP” (155.17-20).

mischievously places up against the strictly unrelated phrase “Still it’s the same fish” (223.24), and Molly’s memory of her recourse to pre-linguistic mime in Gibraltar: “and I pointing at them I couldnt think of the word a hairpin to open it with ah horquilla” (900.9-11). The free translation produced on demand in “Cyclops” by the reverend Ananias Praisegod Barebones is a similar source of humour (434.3-22), as is the “official translation” produced as though automatically and then read out by the clerk Jimmy Henry in “Circe,” whereby the improbable Hebrew source text “Aleph Beth Ghimel Daleth Hagadah Tephilim Kosher Yom Kippur Hanukah Roschaschana Beni Brith Bar Mitzvah Mazzoth Askenazim Meshuggah Talith” has been rendered “The Court of Conscience is now open. His Most Catholic Majesty will now administer open air justice. Free medical and legal advice, solution of doubles and other problems. All cordially invited. Given at this our loyal city of Dublin in the year 1 of the Paradisiacal Era” (609.6-16). Joyce has played up belief in the mechanical or divine ease of translation previously in his work, as when Mr Fogarty spontaneously cries out “*I believe!*” in response to Mr Cunningham’s “*Credo!*” in “Grace” (169), following their earlier, macaronic attempts at translating papal Latin (166-167), and when bilingual young Archie, representing the new kind of Dubliner in advance of *Ulysses*, ingenuously translates a deictic direction for Robert Hand in *Exiles*:

ARCHIE

. . . Can you swim well, Mr Hand?

ROBERT

Splendidly. Like a stone.

ARCHIE

[*Laughs.*] Like a stone! [*Pointing down.*] Down that way?

ROBERT

[*Pointing.*] Yes, down; straight down. How do you say that over in Italy?

ARCHIE

That? *Giù*. [*Pointing down and up.*] That is *giù* and this is *sù*. Do you want to speak to my pappie? (29)

Joyce calls the adequacy of the supposedly direct or non-overlapping translation into question at the close of his play with a poignantly anti-poetic instance of it:

BERTHA

I used to sit there, waiting, with the poor child with his toys, waiting till he got sleepy. I could see all the roofs of the city and the river, the *Tevere*. What is its name?

RICHARD

The Tiber. (143)⁹

In *A Portrait*, Stephen's dissatisfaction with all that is left unsaid by the college director's back-translation of the term for capuchin dress — "*Les jupes*, they call them in Belgium," with the vowel "so modified as to be indistinct" (155) — also prefigures Robert Frost's pessimistic and popular anti-universalist belief that poetry is what is lost or silent in the translation. Joyce's attitude is more nuanced — closer to José Ortega y Gasset's position that "each language is a different equation of statements and silences," and that the defining challenge for translators, and for writers acting as translators out of silence into language, is to evoke the universal of silence, or the fact that all peoples "silence some things in order to be able to say others," in thoroughly relative combinations of statement and silence: "to say in a language precisely what that language tends to silence" (104).

Joyce does not share the agnosticism toward language never entirely lost by Stephen in *A Portrait*, or Stephen's recurring doubt that language can ever speak or even

⁹ - In Jenny Serruys Bradley's authorized translation, *Les Exilés*, Richard's francophone reply "Le Tibre" (230) arguably fails to fail poetically, and certainly poses questions of comparative cultural distance and apparent cultural transplantation.

speak to its own essences, which flares up again in “Proteus.” There Stephen thinks of the desiccated “Monkwords” and unreliable “roguewords” found even in the writing of Thomas Aquinas (59.28-29), and holds out little hope that his own alternatives to silence will be any more viable and substantial: “Who ever anywhere will read these written words? Signs on a white field. Somewhere to someone in your flutiest voice” (60.32-34). His spontaneous translation of the sound of his urine entering the water — transliterated “seesoo, hrss, rsseeiss, ooos” by the *Ulysses*-narrator — into the words “seasnakes, rearing horses, rocks” (62.19-21) does not pretend to permanence or immanent meaning, but the act alone is a corrective to his radical doubt regarding semiosis. In two further evocations of realities beyond words, Bloom contemplates the “language of flowers” that “no-one can hear” in “Lotus-Eaters” (95.24-25) while Molly wonders how to interpret the “language of stamps” in “Penelope” (900.32). With thematic irony, however, these word-pictures suggest two untranslatable sign systems. Like Stephen and any would-be universalist, Bloom and Molly show a natural inability to frame the question of the sign without total debt to the terms of their own language and idiolect. In “Sirens,” Bloom makes the mental observations “Words? Music? No: it’s what’s behind” (354.7) and “All music when you come to think” (359.2) in the midst of an episode in which both he and the *Ulysses*-narrator cleave as though compulsively to expressive, onomatopoeic forms of words and word patterns.

The challenge to internalized, consolidating thought-essences by externalized, distorting linguistic signs continues in “Circe,” where it takes the form of the competing utopias envisioned by Stephen and Bloom. Stephen imagines a post-linguistic world in which “gesture, not music, not odours, would be a universal language,” following years of reliance upon “the gift of tongues rendering visible not the lay sense but the first

entelechy, the structural rhythm” (564.29-32): language as a transitional means to meaning, or utilitarian surface structures pointing in the way of deep structures. By contrast, Bloom promises that the coming “New Bloomusalem” will offer “New worlds for old. Union of all, jew, moslem, and gentile” via the halfway house of “esperanto the universal brotherhood” (610.24-31) — language in the service of universalization.¹⁰ Bloom and Stephen take up the discussion again in “Eumaeus,” after Bloom makes the strongly relativist suggestion that Stephen would be better served by writing his poetry in Italian: “A beautiful language. I mean for singing purposes” (716.31), echoing Simon Dedalus’s earlier argument that “[i]t was the only language” (359.27). Bloom feels obliged in Stephen’s presence to admit the possibility that “it may be only the southern glamour that surrounds it” rather than an inherent quality of Italian, and more unreasonably for Bloom, the fact of there being “more languages to start with than were absolutely necessary” (717.6-8). “Sounds are impostures,” Stephen goes on, and he repeats the tongue-in-cheek question which he has already asked in “Scylla and Charybdis” (271.21) with sudden seriousness: “What’s in a name?” — which is to say, “what is *in* a name?” (717.19-22). Stephen is at least still asking the question, unlike the fictionalized George Russell (AE), who confidently holds that the language of art must

¹⁰ - Compare Cranly’s invented language in *Stephen Hero*, “the base of which was Latin and the superstructure of which was composed of Irish, French, and German” (97). Joyce seems to enjoy the irony that however beautiful its goals, any invented universal language after Babel such as Volapük, Ido, Novial, and Esperanto must be a more or less ungainly co-op of language differentials. See Dominic Manganiello on a small role of Esperanto in Irish political history (44). Compare also the universalist linguistic projects of Joyce’s associates: C. K. Ogden on Basic English in his 1931 work *Debabelization*, in which he argues that “What the world needs most is about 1,000 more dead languages” (13); and Eugene Jolas on “Atlantica” in *Man From Babel*, in which he calls for a creative writer’s polyglot answer to Basic English (272-273). See also Jolas on the revolutionary “re-birth” of English as a global language in *Finnegans Wake*, in the authorized collection *Our Exagmination Round His Factification for Incamination of Work in Progress* (90).

“reveal to us ideas, formless spiritual essences,” giving Stephen a salutary taste of his own atavistic Platonist prejudices (236.26-27). The “supreme question” about a work of art in language for Russell is simply “out of how deep a life does it spring” (236.27-28), whereas Stephen’s universalist confidence wavers on this score. He has delighted in the past, as on his day of dappled seaborne clouds in *A Portrait*, in the quality of revelation and of the essential which can characterize surface structures, notably forms of language in translation, to a far greater extent than deep psychic structures — what Jean Baudrillard has described as that sensory “seduction” by a surface which can be more satisfying, not to mention more meaningful, than any interpretive strip-mining for psychoanalytic narrative (150-151).

In “Ithaca,” climactically, Stephen and Bloom introduce one another to the expressive surfaces of ancient Irish Gaelic and Hebrew, using their purely theoretical knowledge to arrive at a realization of “points of contact . . . between these languages and between the peoples who spoke them” after an exchange of ultra-relative linguistic forms, historical information, and above all, grammatical means of transformation: “fragments of verse,” “translation of texts,” “glyphic comparison of the phonic symbols of both languages,” and “certain grammatical rules of accidence and syntax . . . practically excluding vocabulary” (805.18-807.5). Their joint translation exercise speaks to Joyce’s monadist understanding of universalism, combining as it does the universality of a gesture — translation as communication — with complete asymmetry of form, content, linguistic sensibility, and translatorial personality:

What fragments of verse from the ancient Hebrew and ancient Irish languages were cited with modulations of voice and translation of texts by guest to host and by host to guest?

By Stephen: *suil, suil, suil arun, suil go siocair agus, suil go cuin*
(walk, walk, walk your way, walk in safety, walk with care).

By Bloom: *Kifeloch, harimon rakatejch m'baad l'zamatejch* (thy
temple amid thy hair is as a slice of pomegranate). (805.18-27)

The *Ulysses*-narrator subsequently presents a pair of translations of the chime of the bells
of nearby St George's Church, from out of the two men's consciousnesses:

What echoes of that sound were by both and each heard?

By Stephen:

Liliata rutilantum. Turma circumdet.

Iubilantium te virginum. Chorus excipiat.

By Bloom:

Heigho, heigho,

Heigho, heigho.

(826.24-827.3)

There is no more extreme example in the novel of meaning being generated in the linked
processes of perception and translation, rather than inhering in a given textual, musical,
or even spiritual source.

"I did not know in what other way to describe the seductions of music beyond
which *Ulysses* travels," Joyce writes to Harriet Shaw Weaver in a letter of 6 August 1919,
having described the "Sirens" episode to her as a "*fuga per canonem*" (*Selected* 242). As
a novel which aspires to the condition of music and acoustic mimesis, pre-eminently in
"Sirens," *Ulysses* might conceivably be characterized as a move toward that musical
protolanguage spoken in the celestial spheres, once imagined by Joyce in a youthful poem:

Told sublimely in the language
Which the shining angels knew.
Tearless choirs of joyful servants,
Sounding cymbals, brazen shawms,
Distant hymns of myriad planets,
Heavenly maze of full-voiced psalms.
Only, when the heart is peaceful,

When the soul is moved to love,
May we hearken to those voices
Starry singing from above. (*Poems* 76)

Joyce's interest in having the poems of *Chamber Music* and *Pomes Penyeach* set to music, which predated the publication of each volume, is telling in this context.¹¹ It should be remembered, however, that Joyce lost interest in that particular ideal after writing "Sirens," telling his Swiss friend Georges Borach that since "exploring the resources and artifices of music and employing them in this chapter, I haven't cared for music any more. I, the great friend of music, can no longer listen to it. I see through all the tricks and can't enjoy it any more" (qtd in Ellmann 459). Likewise, Joyce lauds Daniel Defoe in a 1912 lecture about the novelist, written in Italian, for cultivating a linguistically mediated realism that "defies and transcends the magical cheats of music" (22). For Joyce, the abandonment of words for music, or the adoration of music at language's expense, is an anti-humanistic cheat. The episodes of *Ulysses* from "Aeolus" onward, including "Sirens," exhibit the ascension of style: the self-essentializing ascendancy of language, whose limitless powers, distinct from its realized potential in everyday life, include the speculative one of imagining itself transcended. Writing about "Nausicaa" in a letter to Frank Budgen of 3 January 1920, for example, Joyce describes the episode's style as "namby-pamby jammy marmalady drawersy" with mimetic linguistic effects of "incense,

¹¹ - See letter to Stanislaus Joyce of 1 March 1907 (*Selected* 153-154) and letters to Geoffrey Molyneux Palmer, an English organist and composer living in Ireland, of 19 July 1909 (*Selected* 155) and 29 November 1927 (III.167). See also his letter to Harriet Weaver of 22 November 1929, in which he notes with pleasure that nineteen poems from *Chamber Music* — whose title "appears to have been justified" — and five from *Pomes Penyeach* have been or will be set to music that year, by composers including Bliss, Bax, Vaughan Williams, Herbert Hughes, and Eugene Goossens (I.287). See also letters to the experimental French composer George Antheil of 7 and 23 September 1929 (I.292-293).

mariolatry, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions, etc etc" (*Selected* 246). *Ulysses* represents uses of language, use of languages, and uses of translation which, however sensitive to the human fascination with music as a seemingly more than human medium, are at odds with Octavio Paz's musical analogy for the interinvolved acts of creation and translation:

Throughout the ages, European poets — and now those of both halves of the American continent as well — have been writing the same poem in different languages. And each version is an original and distinct poem. True, the synchronization is not perfect, but if we take a step backward, we can understand that we are hearing a concert, and that the musicians, playing different instruments, following neither conductor nor score, are in the process of collectively composing a symphony in which improvisation is inseparable from translation and creation is indistinguishable from imitation. At times, one of the musicians will break out into an inspired solo; soon the others pick it up, each introducing his own variations that make the original motif unrecognizable. (160-161)

Paz's scenario reconciles universalist ideals with the relativist plenitude of human languages better than some analogies suggested by *Ulysses*, like that of metempsychosis, or the transmigration of souls: otherworldly essences (read paralinguistic meaning) undergoing perpetual reincarnation in worldly forms (read languages). The problem with both analogies as ways of understanding Joyce's linguistic philosophy, however, is that they assume the premise of universality in working toward an explanation for relativist plenitude. Joyce's approach is exactly the opposite. The recalcitrant plurality of linguistic worldviews provides him with perspectives capable of being calibrated or triangulated so as to arrive at a vision of unity which is neither nostalgic nor utopian, but rather notional and purely speculative. The philosophy could be dubbed "reconstruction," in a kind of ahistorical answer to *deconstruction*, and the analogy from *Ulysses* which best expresses it is Bloom's experiment to do with parallax: "Can't see it. If you imagine it's there you

can almost see it. Can't see it . . . The tip of his little finger blotted out the sun's disk. Must be the focus where the rays cross" (211.18-25). Douglas Hofstadter has recently described translation as "intellectual stereopsis" (241), but perhaps the most appropriate analogy from translation theory is one from Joyce's day: Walter Benjamin's notion of the translation and its original as fragments of a shattered vessel, differing in exact shape and yet aligning with one another "in the smallest details" of a humanistic intention in and toward "pure language," or language considered as the necessary human alternative to universal silence, and to music considered philosophically (78). In his 1904 essay "A Portrait of the Artist," Joyce's idea of using language to reconstitute or project "the curve of an emotion," or "by some process of mind as yet untabulated, to liberate from personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts," prepares the ground for just such a "positive relativist" conception of translation and other self-consciously manifold acts of language (*Shorter* 211).

Finnegans Wake is Joyce's unrestrained experiment in this kind of reconstructive technique. His unrelenting use of multilingual paronomasia is an argument by example for the triumph of linguistic plenitude over nihilism, and the protagonists Humphrey Chimpden Earwicker and Anna Livia Plurabelle are models of positive relativism in the way that the identity of each coalesces cumulatively and no less vividly from out of myriad suggested alternatives for "the sense of those normative letters" H. C. E. and A. L. P., including one version of the former that invokes the composite universality toward which Joyce aims: "Here Comes Everybody . . . constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation" (32). Joyce symbolically buries many such universalist references in the densely monadic texture of his work, and the latter inevitably subverts — and humanizes — the former. The introduction notes in

an ambivalent aside about the death of Finnegans that there “extend by now one thousand and one stories, all told, of the same” (5), while the analysis of Biddy’s letter comically insists upon the existence of single, unified original accounts, or at the very least, versions worth privileging:

Now, kapnimity and infusionism may both fit as tight as two trivets but while we in our wee free state, holding to that prestatute in our charter, may have our irremovable doubts as to the whole sense of the lot, the interpretation of any phrase in the whole, the meaning of every word of a phrase so far deciphered out of it, however unfettered our Irish daily independence, we must vaunt no idle dubiousity as to its genuine authorship and holusbolus authoritativeness. (117-118)

The notion of the single authorial personality comes in for special undermining during the analysis at the hands its implied author, who disavows his own singularity by the example of the *Wake*’s myriadminded, stereoscopic linguistic medium. “Anyhow, somehow and somewhere, before the bookflood or after her ebb,” the reader is told with false reassurance, “somebody mentioned by name in his telephone directory, Coccolanious or Gallotaurus, wrote it, wrote it all, wrote it all down, and there you are, full stop” (118). The very different reality is one of “variously inflected, differently pronounced, otherwise spelled, changeably meaning vocable scriptsigns” (118) — the reader is urged to “keen again and begin again to make soundsense and sensesound kin again” as her own inter- and intralingual translator (121).

The vehement teller of the parable of Burrus and Caseous is similarly set up as a universalist straw man, refuted by the barely containable narrative and implied-authorial mode through which his story emerges: “My unchanging Word is sacred,” says this “ring man in the rong shop” who would wed himself to “the rite words by the rote order” — “The word is my Wife, to expone and expound, to vend and to velnerate, and may the

curlews crown our nuptias! Till Breath us depart!” (167). By contrast, H. C. E.’s tale is told with complete acceptance of the monadist situation obtaining in the human world of natural language: “weren’t they all of them then,” he asks, “each in his different way of saying calling on the one in the same time hibernian knights underthaner that was having, half for the laugh of the bliss it sint barbaras another doesend end once tale of a tublin wished on to him” (335). It earns him the famous accusation against him, by the institutional voice which is so reluctant to part with the dream of universalism proper and the unchangeable, silent thought-forms supposed to be behind it: “In the buginning is the woid, in the muddle is the sounddance and thereinofter you’re in the unbewised again, vund vulsyvolsy. You talker dunsker’s brogue men we our souls speech obstruct hostery. Silence in thought! Spreach! Wear anartful of outer nocense! (378). Shaun is the book’s most strident partisan of this universalist thinking. During his interview, this “thrice truthful teller” vouchsafes to say in his “root language” one of the book’s ten thunderwords: “the hundredlettered name again, last word of perfect language” (424). In his incarnation as the sermonizing Jaun, he insists that “There is some thing more. A word apparting and shall the heart’s tone be silent” (454). As Yawn, his faith in “the prouts who will invent a writing there ultimately” and “the poeta . . . who discovered the raiding there originally” is mocked by his interrogators, who inform him that “the point of eschatology our book of kills reaches for now in soandso many counterpoint words” is “What can’t be coded can be decorded” (482).

Just as universalist confidence in the *Wake* finds itself expressed through untranslatable, monadic aspects of many languages, however, explicitly relativist statements churned up by its “steady monologuy of the interiors” (119) fail to disguise a yearning for communion and continuity in that “chaosmos of Alle” where “every person,

place and thing . . . was moving and changing every part of the time: the travelling inkhorn (possibly pot), the hare and turtle pen and paper, the continually more and less intermisunderstanding minds of the anticollaborators” (118). The analysis of A. L. P.’s letter includes regular pining for the comforts of a pre-relativistic state: “So why, pray, sign anything as long as every word, letter, penstroke, paperspace is a perfect signature of its own? A true friend is known much more easily, and better into the bargain, by his personal touch, habits of full or undress, movements, response to appeals for charity than by his footwear, say” (115). The book’s pre-eminent monadist, Shem the Penman, manages to serve the universalizing cause with his unique signature and language: by “reflecting from his own individual person life unlivable, transaccidentated through the slow fires of consciousness into a dividual chaos, perilous, potent, common to allflesh, human only, mortal,” even if “with each word that would not pass away the squidself which he had squirtscreened from the crystalline world waned chagreenold and doriangrayer in its dudhud” (186). The process by which his “one continuous present tense integument” can unfold “all marryvoising moodmoulded cyclewheeling history” is a “corrosive sublimation” of his self as medium, undergone in the name of a new, plural universalism — a literally personal and human epic written by this “first till last alshemist,” after the example of his creator, “over every square inch of the only foolscap available, his own body” (185-186).

The personal cost and expressive limitations, including untranslatability, of disseminating an idiolect for use beyond the confines of the self are raised during the interrogation of Yawn, unexpectedly. In the implied-authorial context, however, the litany of the questioners’ objections reads like a catalogue of riches:

I am told by our interpreter, Hanner Esellus, that there are fully six hundred and six ragwords in your malherbal Magis landeguage in which wald wand rimes alpmann and there is resin in all roots for monarch but yav hacc not one pronouncable teerm that blows in all the vallums of tartallaght to signify majestate, even provisionally, nor no rheda rhoda or torpentine path or hallucinian via nor aurellian gape nor sunkin rut nor grossgrown trek nor crimeslaved cruxway and no moorhens cry or mooners' plankgang there to lead us to hopenhaven. (478)

The curse of Babel in the *Wake* is no curse. Just as the Old Testament story of linguistic atomization sets up the redemptive translations of the Pentecost in the New Testament, Joyce's final fiction demonstrates an epic movement, traced by Laurent Milesi, "de l'émergence de la langue et l'exploration des différents angles d'où l'on peut produire du sens à partir d'une fusion de sons, à la dissémination babélique et la possibilité d'une résolution" in which "l'universalité et l'intelligibilité sont restaurées localement" (186).¹² Joyce finds thought universals in language particulars, and the multilingually inflected language of the *Wake* demonstrates a humanistic, always local way of attaining the universal, by amassing and using a corpus of particulars rather than remaining content with silence and what it leaves to be supposed. "Mais alors, est-on réduit au silence?" asks Paul Léon, Joyce's amanuensis during the completion of *Finnegans Wake* — "L'œuvre de Joyce," he replies, unlike that of Beckett, "est une preuve éclatante du contraire" (36). Léon sees a moral and thus rhetorical dimension in the rigour of Joyce's achievements in language and translation, declaring that "Joyce restera l'exemple le plus parfait de l'effort de rendre la vie adéquate à l'œuvre" (37).

Finnegans Wake demonstrates language's ability to maximize those intermingled "aquacities of thought and language," so distrusted by Stephen in "Ithaca" (785.31-32),

¹² - For biographical statements of the consciously mythic patterns and heroic character of Joyce's work and method, see Mercanton 21-24 and Gillet 58-61.

in a trustworthy if not exactly predictable fashion. It shows a commitment to the dream but not the goal of perfect re-expression through the constant activities of self-translation and translation proper, in defiance of any equation of translation with, at best, a mere palliative for or expiation of the sin at Babel, and at worst, the betrayal of essential values better left unsaid or untranslated — notably the Italian maxim *traduttore, traditore*: “translator, traitor.” The *Wake* describes a mode of being which bemused Joyce, however much he occupied it: namely, a mental life lived in and through more than one language.¹³ Hofstadter, musing whimsically on the “jolly lot of an oligoglot,” observes from experience a “messy truth” which Joyce knew well: that multiple languages in the mind of a single speaker do not accumulate or subsequently interconnect according to a Lego-like “tower of languages” model, even if the “ubiquity of analogical transfer” means that world-switching can become deceptively rapid, and certainly makes comparative perspective possible (36-38, 47). Joyce was less intrigued by the social fact of linguistic unhousedness or transnationality in an era of unprecedented displacement of peoples than by multilingualism as a means to making natural cognitive use of linguistic relativity, and by translation as a means of realizing such a gain in the practice of literature. He comes as near as possible in the *Wake* to re-creating — in language and by continual translation, it bears reiterating — what George Steiner believes to be the cognitive mystery behind the linguistic “extraterritoriality” of a Joyce, a Beckett, or a Nabokov: “the condition of multilingual imagining, of internalized translation, of the possible existence of a private mixed idiom ‘beneath,’ ‘coming before’ the localization of different languages in the articulate brain” (*Extraterritorial* 10).

¹³ - See Joyce’s bilingual letters in French and German to Martha Fleischmann, his brief romantic interest during late 1918 and early 1919 (*Selected* 232-238).

A text like *Finnegans Wake* consequently has specific implications for translation proper, as Milesi notes: “l’exploration du passage entre les langues dans le *Wake* interdit le passage ultérieur de l’œuvre intégrale de la langue de base dans quelque autre langue” (188). Joyce’s hymn to endless translation visibly defies its own, although this implies a *défie* or challenge to the more enterprising reader to do so. In the same way that “Les lectures plurielles attendent l’intervention singulièrement oblique du lecteur,” according to Milesi (188), plural texts are spiritually activated by the oblique intervention of a translator. Milesi is elaborating upon a seminal statement made by Jacques Derrida in his “Des Tours de Babel” — itself also made in the knowledge that *Finnegans Wake* has been translated into French, among many other languages, several times, and in the first instance by a collective including Joyce himself:

[N]otons une des limites des théories de la traduction: elles traitent trop souvent des passages d’une langue à l’autre et ne considèrent pas assez la possibilité pour des langues d’être impliquées à *plus de deux* dans un texte. Comment traduire un texte écrit en plusieurs langues à la fois? Comment “rendre” l’effet de pluralité? Et si l’on traduit par plusieurs langues à la fois, appellera-t-on cela traduire? (215)

The *Wake* is written in a Schleiermacherian translation “sublanguage” positioned equally between thought and language and between English and the many other languages known by Joyce, often quick-studied by him according to desire and circumstance, from reading Ibsen as a teenager in the original Dano-Norwegian to integrating Icelandic, Sanskrit, and dozens of others into *Finnegans Wake* at the end of his life.¹⁴ As such, it is an ecstatic

¹⁴ - Sylvia Beach puts the total number of Joyce’s languages for speaking or reading, not including Latin, at nine: Italian, French, German, demotic Greek, Spanish, Dutch, Dano-Norwegian, Swedish, and Yiddish (*Shakespeare* 49, “Paris” 16). Joyce tells Harriet Weaver in a letter of 24 June 1921 that he speaks “four or five languages fluently enough,” after admitting “I don’t even know [ancient] Greek though I am spoken of as

hymn rather than a practical guide to the reconstruction of a necessarily hybrid reality using language forms, including that form which is translation. The practical application of this process in and to everyday modern life, seen throughout *Ulysses*, is only outlined in *Finnegans Wake*, in the context of Shem's work as a seeker and shaper of truth in language: "Putting truth and untruth together," or the subjective "truths" articulated by different languages, "a shot may be made at what this hybrid actually was like to look at" (169). The *Wake*'s one practical achievement is to avoid what Heidegger fears he cannot avoid: "to reduce the nature of language to a concept" by writing about it, and thereby fail to reflect "on language itself, and on language only" (190). Joyce has set in motion a medium which both speaks and is its own truth and untruth, and he precedes Heidegger in the realization that "Language itself is": that "Language itself is language" and "nothing else besides," or alternatively, is all else — "reason is language" and language is reason, in Heidegger's version of a proposition by Hamann (190-191). Joyce precedes Heidegger in his cryptic belief that to say so "does not lead us to something else in which language is grounded," nor say "anything about whether language itself may be a ground for something else" (191).

For Joyce, however, unlike Heidegger, the space between languages and those intimations of universality which languages are able to represent is a vista rather than an abyss. This theoretical stance clearly informs the translation procedure put into place and

erudite. My father wanted me to take Greek as third language my mother German and my friends Irish. Result, I took Italian. I spoke or used to speak modern Greek not too badly" (*Selected* 284). See also Budgen, *Making* 359 and Jolas, *Babel* 167-168. Philippe Soupault records that Joyce could converse in Irish Gaelic, "avec une certaine gêne," and occasionally did so with Padraic Colum (qtd in *Joyce & Paris* I.45, ed. Aubert and Jolas); compare Stanislaus on Joyce's brief flirtation with the language in *My Brother's Keeper* (215-216). According to Lucie Noël, Joyce also took Russian lessons from 1930 onward (7-12).

joined in with gusto by Joyce for the near-simultaneous translations of *Ulysses* into French and German between 1921 and 1930, and of parts of the still-unfinished *Finnegans Wake* into French and Italian during the 1930s, according to which each project was to be carried out by multiple, multilingual translators from a strategic combination of native-language backgrounds. Dámaso Alonso, the eminent Spanish poet and critic and the first Spanish translator of *A Portrait*, seems to have misconstrued a suggestion by Joyce that he consult Ludmila Bloch-Savitzky's authorized French version of 1924, *Dedalus*, while at work on *El Artista adolescente (retrato)*, which he published under the pseudonym Alfonso Donado in 1926. "Joyce referred me to the French translation," Alonso writes in 1925 to fellow translator Alan Cohn; "This I avoided as much as I could. I think my Spanish translation was closer to the original character of the novel than the French one. There is in some respects a likeness between Spanish and Irish people's idiosyncrasy" (qtd in *Selected* 311n3). Joyce was pointing to the French translation not as a model of recreated cultural and linguistic character, but of comparative character and counterfactual creation — a subjective critique of Joycean English's tendency toward neologism using the particular resources of the French language, whose "function" Joyce identifies enviously in a letter of 5 September 1918 to the Swiss editor Fanny Guillermet as being "a standard of moderation and criticism rather than one of innovation" (I.119-120). Like the union of H. C. E. and A. L. P. in *Finnegans Wake*, the Joycean translation is a "massproduct of teamwork, three surtouts wripped up in itchother's, two twin pritticoaxes lived as one" (546), and as such, a metaphor for the modernist truth or Word, triangulated speculatively from out of source, target, and composite grammars.

II.

Joyce and Translation Work

6.

A Joycean Translation History

The purpose of re-examining the life and work of James Joyce through the lens of translation studies, with a view to producing a translation history such as the present one, is not to add the names of a legion of forgotten translators to the *dramatis personae* of one of the twentieth century's best-known literary biographies, although the process certainly involves basic rescue and recovery of this kind. The point, rather, is to recast the work and relationships of Joyce and his associates in the light of their translation work, both individual and collaborative, whose spiritual centrality to and organizational inextricability from Joyce's literary interests and projects has not been adequately stated. A provisional Joycean translation history is also a significant, corrective act of literary history — a self-testing exercise of benefit to the embryonic discipline of translation studies and the hyperproductive field of Joyce studies alike, in both cases from an unexpected quarter.

It is appropriate, then, that one of the first landmarks in Joyce's translation history is his leonine critical debut: the article "Ibsen's New Drama," published on 1 April 1900 in London's *Fortnightly Review*, not long after Joyce's eighteenth birthday. This admiring review of the play known in English as *When We Dead Awaken* was in fact written by Joyce using an unknown French translation, along with selected publisher's proofs of a forthcoming new English translation by Scottish-born Ibsen translator William Archer (1856-1924). The proofs were provided to Joyce by Archer himself after receiving

enquiries from the young man. Ibsen subsequently wrote to his first and seminal English translator from Kristiania¹ in Norway on 16 April, to ask him to transmit, and indeed, to translate his thanks for the “*velvillig*” or benevolent piece, which Archer did in a letter to Joyce of 23 April, reprinted by his brother Stanislaus in his memoir *My Brother’s Keeper* (107-110). The heady experience bodied out the half-formed arguments in favour of a multilingual education put forward by Joyce in his essay circa 1899 on the theme “The Study of Languages,” in which he talks about the “innate symmetry” of each language’s grammar and the cosmopolitanism of English lexis, and about translation as “a great exercise in judgment and expression” (14-16). It also prompted him to add Dano-Norwegian to his formal programme of studies in modern languages (French and Italian) at University College, Dublin, not only to reply to Ibsen in the playwright’s own language but to read his works in the original — to translate them for his own pleasure and critical uses. Dano-Norwegian also gave him preliminary access at this time to the works of Jens Peter Jacobsen, the young Danish poet and novelist who features heroically along with August Strindberg, Gustave Flaubert, Gabriele D’Annunzio, and Gerhart Hauptmann in “The Day of the Rabblement,” a 1901 essay by Joyce attacking the parochialism of Irish literature.² For want of translations of Hauptmann’s more recent plays, according to biographer Richard Ellmann, Joyce also overcame his previous aversion to German that year and began to study the language on his own (76).

Prior to 1900, Joyce’s earliest translation activity was purely pedagogical, revolving around the Latin language component of his Jesuit education. From 1900, the

¹ - The name of Oslo from 1624 to 1924, spelled “Christiania” prior to 1877.

² - Published in a private pamphlet of 21 October 1901 alongside a piece by his friend Francis Sheehy Skeffington, advocating the admission of women to the university.

combination of his personal reading, his university syllabus, and his European Ibsen epiphany led to something of an intercultural jubilee. In that year, Joyce began regularly to translate the poetry of Paul Verlaine into English, though as Stanislaus Joyce records in an unpublished letter to John Slocum of 4 February 1951, he only kept his translation of “Les Sanglots longs” (qtd in Ellmann 76*n*). A fragment of this translation, “Away! Away!”, reappears in the final pages of *A Portrait* (252). According to Louis Gillet, the body of Joyce’s exercises using Verlaine’s *Poèmes saturniens* clarified his thinking about the relationship between grammar and style, which “pour lui ne se séparaient guère,” and gave rise to a life-long opinion that French represented “[l]a langue musicale par excellence . . . à cause de la délicatesse des intervalles où il se meut et à cause de la quantité des syllabes muettes, qui lui prête quelque chose d’aérien et de diaphane” (163-164). That said, he chose to make his first translations of substantial length from German. While in Mullingar during the summer of 1901, having accompanied his father John there for a second year while he worked on voting lists, Joyce rendered two complete plays by Hauptmann into English: *Vor Sonnenaufgang* [“Before Dawn,” or in Joyce’s translation, “Before Sunrise”] (1889) and *Michael Kramer* (1900), of which only the first’s manuscript survives.³ Jill Perkins notes that Joyce’s translation style and techniques

³ - See Gorman, *First Forty* 238 and Costello 173. Ezra Pound enquires about these “juvenile indiscretions” in a letter to Joyce of 23 December 1928, adding “Seems quite as likely that it was Grillparzer or Ibsen that you’d traduced” (qtd in Perkins 10). Joyce speculates on the afterlife of his second Hauptmann translation years later, in a letter to Pound of 12 November 1937; he asks Pound for a word of introduction to Hauptmann, the poet’s onetime neighbour in Rapallo, explaining “When I was a boy I made a translation (!) of his *Michael Kramer*, a play which I still admire greatly,” and adding “Perhaps he would do me the honour and pleasure of signing it — his text, I mean, in book form not my well meant atrocity which some U.S. buyer obtained by stealth, I suppose, from some admiring relation of mine in the old town” (*Selected* 389). Hauptmann dedicated a copy of the play to Joyce the next year, with the inscription “Nie hat dieses Buch einen besseren Leser gehabt, als James Joyce” (Slocum and Cahoon 150).

foreshadow many aspects of his own later work: notably his use of dialect and dialectal equivalents, alliteration for rhetorical effect, and improvised compound words (29-36). He would later send the two manuscripts to William Butler Yeats in 1904, but Yeats declined to accept either of them for production. In a letter to Joyce from Coole Park of 2 October that year, Yeats writes uncharitably that he has given them “to a friend who is a German scholar to read some time ago, and she saw, what indeed you know yourself, that you are not a very good German scholar” (II.58).

Between 1900 and his graduation from University College in 1902, generally, Joyce embarked upon an ambitious, intensive programme of self-directed reading in European literature, mainly using Dublin’s National Library but also at home with his own growing library of cheap but colourful foreign editions and translations. His personal syllabus included ever more Ibsen (*Brand*, *The Master Builder*, and *Love’s Comedy*, all in Dano-Norwegian), more Hauptmann (*Hanneles Himmelfahrt*), Émile Zola (in the original French), Flaubert (*La Tentation de Saint Antoine*, which he preferred to *Madame Bovary*, and ‘*La Légende de St Julien l’Hospitalier*’), Verlaine (*Les Poètes Maudits*), Joris-Karl Huysmans (*Là-bas*), Ernest Renan (*La Vie de Jésus*), and D’Annunzio (*The Child of Pleasure*, in the original and in English translation, plus *Il Fuoco*, *La Gioconda*, and *La Città Morta*). He also made his first explorations of Tolstoy (*The Fruits of Enlightenment*, in English translation), Ivan Turgenev (in English translation), Hermann Sudermann (*The Battle of the Butterflies* and *The Destruction of Sodom* in Italian translation, dizzyingly, plus French translations of *Frau Sorge* [*La Dame en Gris*], *Es War* [*L’Indestructible Passé*], and *Geschwister* [*Le Souhait*], plus *Magda* in the original German), Bjørnstjerne Bjørnson (*Beyond Our Power*, in the original Norwegian), Ferdinando Paolieri in the original Italian, and Antonio Fogazzaro (*Piccolo Mondo*

Moderno and *Piccolo Mondo Antico*).⁴ His essay “James Clarence Mangan,” read to the university’s literary and historical society in 1902 as a cap to his career there, in addition to quoting *When We Dead Awaken* in the original Dano-Norwegian and incorporating part of his own translation of *Michael Kramer* in its conclusion, specifically defends Mangan’s pseudotranslations “from the Ottoman” and “from the Coptic,” the “liberal parade” which the writer makes of his disarming “acquaintance with a score of languages,” and the consequent presence of “alien emotions” and a feeling of the foreign at many levels in Mangan’s work (54-57).

During his December 1902 to April 1903 sojourn in Paris as a medical student, Joyce continued this pattern of incessant multilingual reading and interlingual re-reading at the Bibliothèque Nationale by day and the Bibliothèque Sainte-Geneviève by night — notably French translations of Aristotle: *De Anima*, the *Poetics*, and the complete works in canonical translations by Jules Barthélemy-Saint-Hilaire (1805-1895), and a partial translation of the *Metaphysics* by Victor Cousin (1792-1867).⁵ Joyce also encountered the 1902-1903 treatise *Les Phéniciens et l’Odyssée* by Victor Bérard (1864-1931), whose theory of Homer as a Greek translator of various Semitic originals was to inform both *Ulysses*⁶ and Bérard’s 1924 French translation of the *Odyssey*, much admired by Joyce. More evidence of his comparative reading habits is provided by his unsigned review of a 1903 French translation by Vicomte de Colleville and F. de Zepelin of Ibsen’s early play *Catilina* (1850), in the 21 March 1903 issue of the London *Speaker*, and by “A French

⁴ - See *My Brother’s Keeper* 111-116, Ellmann 75-77, and Costello 159-160.

⁵ - See Aubert, *Introduction* 130-131 and *Aesthetics* 127, which corrects errors in Gorman, *Definitive* 94 and in Ellmann 120. See also Peterson 213-216.

⁶ - See Joyce’s notes from Bérard on page 40 of the *Lost Notebook*.

Religious Novel,” his unsigned review of *The House of Sin*, a 1903 English translation by A. Smyth of Marcelle Tinayre’s *La Maison du péché* (1899), in the 1 October 1903 issue of the Dublin *Daily Express*.

Joyce’s code-switching and translation work reached new degrees of permutation and combination when he began teaching English at the Berlitz School in Pola, in present-day Croatia, from October 1904, and especially when he transferred to its Trieste branch in Italy in March 1905, where he remained for most of the next ten years. The school was the ideal crucible in which to refine his Italian and French, perfect his German, acquire as many others as possible, and observe the complexity of various interlingual relations and transfers. As John McCourt notes, the Berlitz method of analyzing linguistic patterns exclusively in the language being taught forced Joyce to deepen and to convey his appreciation of English by distancing himself from it (21). Moreover, his close friendships with a number of his teaching colleagues and pupils established a pattern of collaborative reading and translation work which was to characterize his entire literary career, with ever-increasing numbers of participants. According to Stanislaus Joyce, his brother and the deputy director of the Berlitz School in Pola, Alessandro Francini-Bruni, translated “a good part” of *Celibates* by the Irish novelist George Moore into Italian during December 1904 (112).⁷ Although the Moore project was never completed, Joyce was still reluctant to abandon it completely at the time of writing to Stanislaus on 7 February 1905. “I have a lot to do,” he complains; “I have English to teach, German to learn (I have learnt a good deal) [and] a novel to translate” (II.89). Letters to Stanislaus of 13 January, 28 February, and 15 March 1905 reveal that his programme of European reading was ever

⁷ - See also McCourt 19-20 and Ellmann 187.

widening: he asks to be sent George Eliot's 1840 English translation of David Friedrich Strauss's *Das Leben Jesu* — to go with another *Life of Jesus* which he has just ordered, an English translation by William C. Hutchinson of Renan's *Vie de Jésus* — and he talks of reading an English translation by Louise Maude of Tolstoy's *Resurrection*, an English translation of Jens Peter Jacobsen's second novel *Niels Lyhne* entitled *Siren Voices*, German translations of Jacobsen's *Mogens* (1882), Ibsen's *The Feast at Solhoug* (1855), and *Ahasuerus* (1893) by the Dutch dramatist Hermann Heijermans, plus works in their original languages by Anatole France, Guy de Maupassant, the Italian novelist Edmondo de Amicis, and his old favourites Hauptmann and D'Annunzio (II.76, 82-86). In the letter of 7 February already cited, he compares the stories of *Dubliners* favourably with those that he makes time to read in "French daily papers" (II.80), and in his letter of 15 March, he says Stanislaus's suggestion that he translate some of *Dubliners* or his epiphanies for the French press "interested me very much but if you knew what the feuilletons and short sketches in French papers [are] you would understand my embarrassment" (II.86).

Between 1908 and 1909, Joyce and his new friend Nicolò Vidacovich, a Triestine lawyer, essayist, and multilingual translator, collaborated upon full Italian translations of *Riders to the Sea* (1904) by John Synge and Yeats's *The Countess Cathleen* (1892). John McCourt describes the former as "Joyce's first real literary translation and his first experience of working creatively on a text with a collaborator . . . a genuine collaborative effort, with Joyce and Vidacovich translating separate sections before combining their results and completing a final version" (134). With Vidacovich offering his superior translating experience and perfect Italian and Joyce drawing on his familiarity with Synge's Hiberno-English, McCourt remarks, the result was "a bare and essential text" which favoured naturalness and rhythm rather than seeking to reproduce west-of-Ireland

English in any possible Italian dialect equivalent, and whose word count is often less than the original (135). Their method for the Yeats translation was the same, and according to Joyce's authorized biographer Herbert Gorman, Joyce went so far as to send the translated text, which he presented perhaps strategically as the work of Vidacovich, to Yeats himself in 1912 (*First* 238, *Definitive* 196). Yeats showed some interest in this particular translation, but objected to the two men's decision to use the first published version of *The Countess Cathleen* as their source text. While visiting Galway in July 1912, Joyce writes on a postcard to Stanislaus in Italy that Yeats will be sending the revised play to Vidacovich care of him, and notes that "[Yeats's] theatrical agent for the continent will be [Antonio] Cippico, who has read V's MS and admires it but thinks it a little remote from common speech" (II.298). He writes to Yeats himself from Trieste on 19 September 1912 to argue the case for presenting him to the Italian public via his and Vidacovich's consciously literary translation, and recommends that this cultural export take place via initial publication in a review comparable to the *Fortnightly Review* in English, rather than on the stage (I.71). At the end of the year, in a letter of 16 December, Joyce simply forwarded Vidacovich's Trieste address to Yeats so that the two could correspond about Yeats's continuing intransigence over which of his self-images to see transmitted in translation, that of the revision or the first edition (II.321-322). In the meantime, Joyce could attend to the difficult business of finding publishers for *A Portrait of the Artist as a Young Man* and especially *Dubliners*.⁸

⁸ - Joyce earned extra income during this period by giving a two-part public lecture at the Università Popolare Triestina on the topic of realism and idealism in English literature, in March 1912. He took Daniel Defoe and William Blake as his case studies, and for the second lecture focusing on Blake, he prepared his own verse translations into Italian of excerpts from the prophetic poems — notably *Milton*.

Nothing came of the unrecorded bilateral negotiations over the translation, in the end. In a letter to Yeats of 14 September 1916 from his new home in Zürich, Joyce writes “I saw some time before I left Trieste the Italian version of *Countess Cathleen* [translator unknown] in a bookshop and I must say that the few passages which I read I did not like. It is, I think, a great pity that my friend Vidacovich’s version was not published. His rendering of many parts (especially of the long *Impetuous heart*) was excellent”; he adds, “I do not know where he is now (in Rome, I think) or what became of the translation we made together of Synge’s *Riders to the Sea*. I read it one night to Mrs Sainati, a very original actress, and her husband took away the *copione* to read it again” (I.95). Joyce reveals in the same letter that “Vidacovich also tried his hand with me on a version of my story *Ivy Day in the Committee Room* for the *Nuova Antologia* but the attempt was a dismal failure.” Their Synge translation, *La Cavalcata al Mare*, was eventually published in the September-October 1929 issue of the Florentine journal *Solaria*, following enquiries by Nino Frank (1904-1988), later Joyce’s co-translator of “Anna Livia Plurabelle” into Italian, recalled by Frank in his memoirs (I.38-39). In a letter to Frank of 23 June 1924, accompanying a copy of *La Cavalcata al Mare*, Vidacovich describes the nature and extent of the collaboration and the failure of either translation to be published, and encloses a fragment of the more “literary” Yeats rendition which does not survive (qtd in III.195n3). There may have been a projected third collaboration, as well. McCourt notes that Joyce approached the Milan-based publisher Fratelli Treves Editori in April 1909 with a proposal for a new Italian translation of Oscar Wilde’s *The Picture of Dorian Gray*, but was politely rebuffed due to the large number of competing proposals to bring Wilde back to Italy — and, it would seem, because of Treves’s concern for the “family readerships” of the catalogues and newspapers which would ultimately have to advertise the translation

(133). Joyce had received his first but hardly his last insight into translation as a challenge to comparative cultural morality.

Following the serial publication of *A Portrait* in London by Harriet Shaw Weaver in her *Egoist*, from February 1914 to September 1915, and its book publication by B.W. Huebsch of New York on 29 December 1916, Joyce translated a highly favourable review of the novel from the Italian journal *Il Marzocco* at Weaver's request, for publication in the February 1918 *Egoist*. During the same year, according to his later friend and publisher Sylvia Beach, Joyce translated *Riders to the Sea* once again — this time into German, for the use of the Zürich English Players (*Shakespeare* 50). Joyce's Zürich companion Frank Budgen also reports that in 1918, at the climax of the war, Joyce felt moved to make the gesture of translating the German-language war poem "Des Weibes Klage," by the Vienna-born Swiss poet Felix Béran, into English, as "Lament for the Yeomen" (*Making* 12-13). Joyce also appears to have done some translating between 1916 and 1918 for the Viennese professor Siegmund Feilbogen's *International Review*, a Zürich journal which appeared in both English and German, intended to help reconcile the two warring sides by persuading each that the atrocity reports of the other were inaccurate (III.479n1). Otherwise, Budgen recalls, Joyce attempted to ground his continuing work on *Ulysses* by spending as much time as possible in the company of Zürich's Greek population and by poring over the Victorian translation of the *Odyssey* into English prose by Samuel Butcher and Andrew Lang (*Making* 358-359).

Following the publication success of *A Portrait* in English, and now *Exiles*, published on 25 May 1918 by both Huebsch in New York and Grant Richards in London (who had finally published *Dubliners* on 15 June 1914), Joyce began to address the growing question of the translation of his works with evident relish, almost as though his

original works — including *Ulysses*, then well under way and being serialized in the *Little Review* from March 1918 — were the necessary but not in any sense the sufficient or the final constituents of his intended literary achievement. He writes Harriet Shaw Weaver on 29 July 1918 to say that “Miss Maja Maag, Ahlmannsallée 15, Hellerup, Denmark, is thinking of translating the book [*A Portrait*] into Danish. I am not sure whether she has read it or not. She has seen some notices, I believe. It might be worth while to send her a review copy as I hear she writes for some paper”; he intends to write to Maag personally the next day, along with the Copenhagen critic George Brandes, to whom he also asks Weaver to send a copy, adding “I need scarcely say that I should deem it a great honour if Mr Brandes took any interest in the book” (I.116). He writes Weaver again on 26 October 1918 to say that Brandes has not received his copy, to express his pleasure at the news that Florent Fels, editor of the journal *L'Action*, “wishes to make a French translation of my novel [*A Portrait*],” and to ask her to send a copy of that book to Carlo Linati (1878-1949), an Italian translator of Yeats, Synge, and Lady Gregory based in Milan, “suggesting to him to translate it into Italian for the *Studio Editoriale Lombardo*,” for whom Linati had recently translated *The Playboy of the Western World* (I.120-121). Joyce writes to Linati himself on 31 October 1918, in Italian, suggesting that having “chosen Synge and Yeats to introduce to Italian readers rather than the dull novels which the English public devours,” he might now consider introducing them to *A Portrait* (I.121). Linati replied with some interest following the armistice, but in translating *Exiles*, as Joyce reports to Weaver in a letter of 25 February 1919 (II.437). While in Zürich during September 1918, the Viennese novelist, playwright, and critic Stefan Zweig had left a note for Joyce containing his favourable impressions of *Exiles* and some reflections on multilingualism: “I am nearly in the same situation in belong [sic] to English language

like you to German, I read it perfectly, have even a fairly developed sense for the refinements of the language, but quite out of exercise since several years” (II.420). He offers to supply Joyce with English translations of his own books on Verlaine and the French-language Belgian poet Émile Verhaeren, and to do all that he can for him “on the German stage” by pushing for a German translation and production of *Exiles* “immediately” after the war (II.420-421).

These multinational manoeuvres continued in 1919 alongside the serialization between January and December of more episodes from *Ulysses*, in the *Egoist*. Joyce sent a postcard to Harriet Weaver on 3 May 1919 asking that she send a copy of *A Portrait* to Cecil Georges-Bazile at 13 Quai Conti, Paris: a French translator of Oscar Wilde who “wishes to translate it, he writes” (II.440). He tells John Quinn in a letter of 3 August about the upcoming world première of *Exiles* in Munich, in German translation, and shares his hopes that “it will go on the Italian stage when translated,” as “Mr Carlo Linati (the translator of *The Playboy of the Western World*) has written to me about it” (II.447). This première took place on 7 August 1919 at the Münchener Theatre with the leading German actress Hermine Körner [Elisabeth Koerner] in the role of Bertha, using a translation by Hannah von Mettal, *Verbannte*, which had been published by Rascher of Zürich in March of that year.⁹ Herbert Gorman remarks that the play “was not a success, chiefly, it has been stated, because of the bad translation” (*Definitive* 260) — a feeling echoed in the play’s first review, by Kurt Moreck in the 7 September 1919 *Allgemeine Zeitung*. Joyce’s letters from this time seem to bear out this analysis, but reveal that he held out no less hope as a result for several other translation projects then in hand. The

⁹ - See *Letters* I.129, II.446-450, and III.49.

Verbannte fiasco made him all the more painstaking, even to the point of obstruction, in managing his own translation — not to mention elaborating and micromanaging the traditional non-relationship between an author and his translators. He writes in a letter to Harriet Weaver of 26 August 1919 that he has not yet heard back from either Cecil Georges-Bazile or Florent Fels about translating *A Portrait* into French, and with regard to a still more recent request from one Louis Bagnan, of 10 August, he suggests that Bagnan might “let me see three pages of his translation from the first, fourth and fifth chapters,” adding “I hope that this will not seem offensive. I beg you, when writing, to express to him at the same time my thanks for his friendly praise”; he reports the “stormy evening” in Munich and repeats that he “wrote to Mr Linati about an Italian translation [of *Exiles*]” (II.450). He writes to Linati on 10 December 1919, again in Italian, promising to send him a copy of *Exiles* plus extracts from reviews the next day, and giving an account of its refusal for production in Ireland and its rocky German première. He says that he hopes to be able to meet with Linati during the translation process, and tells him that he would be greatly honoured to have a play performed in Italy (II.456-457). He writes to Linati yet again on 19 December to outline his background and in particular his linguistic training, and looks forward to seeing *Exiles* translated before much longer in a journal or magazine, suggesting that the translation might be given a popularizing “push with the latest story” [translation by Stuart Gilbert] (I.132-133).

In February 1920, Joyce sent several postcards to friends including his aunt Josephine Murray, Frank Budgen, and Claud W. Sykes simply to announce the translation of *A Portrait* into Swedish and of *Exiles* into Italian (I.136, II.459). He elaborates in a letter to lawyer friend John Quinn of 11 March 1920: “*A Portrait of the Artist as a Young Man* has been translated into Swedish; and the Swedish rights of *Ulysses* are disposed of.

Exiles (already translated into German and produced) will appear in Italian translation next week in Milan, the translator being Mr Carlo Linati, who translated Synge and Yeats” (II.460). In addition to burnings, delays, deletions and abortive productions, he laments “translations which never appear (four people at different periods began translating my novel [*A Portrait*] into French, but whether they got beyond the titlepage or not I never heard” (II.460). Linati’s translation *Esuli*¹⁰ did indeed appear, by act, in the April, May, and June 1920 issues of the Milanese review *Il Convegno*, but the authorized Swedish translation of *A Portrait* by Ebba Atterbom — *Ett Porträtt av Författaren som Ung*, published by Hugo Gebers of Stockholm — did not appear until after a year’s delay, in 1921. Ellmann records that on 8 June 1920, Ezra Pound met with Joyce in Trieste to discuss his precarious financial situation, and to this end, to recommend a few days in Paris in order to arrange for the now three-times aborted French translation of *A Portrait*, and possibly also *Dubliners* (479). This errand was to alter the course of Joyce’s life and career by expanding from a few days in length to twenty years — twenty years in which translators and translation work would play a shaping, unfailingly creative role.

After stopping over in Milan to discuss a full-volume publication of *Esuli* with Carlo Linati,¹¹ Joyce and his family arrived in Paris from Trieste on 8 July 1920. His first contacts, made for him by Pound via the American society hostess Natalie Clifford

¹⁰ - The title of the translation was changed to *Esuli* from *Esigliati* at Joyce’s request, for two reasons given in a letter to Linati of 8 March 1920, in Italian: “There already exists a French play *Les Exilés* which was performed recently in Milan. And moreover, as their exile is voluntary, I think that the past participle is out of place. In English there are two ways, *Exiles* and *The Exiled*, and also in Italian, but not in French, I think, where *l’exil* is the state of being exiled and not the person” [translation by Gilbert] (I.138).

¹¹ - This edition was not published until July 1944, by Rosa e Ballo Editori of Milan.

Barney, were the Russian-born translator Ludmila Bloch-Savitzky (1881-1957)¹² and the Belgian-born literary agent and translator Jenny Serruys (1886-1983),¹³ who together assisted the Joyces to settle quickly in Paris — the former by immediately offering Joyce her flat at 5 rue de l'Assomption, Passy, where he and his family lived rent-free from 15 July to 1 November, and the latter by supplying various items of furniture including a bed for Joyce's teenage son Giorgio. During these same weeks, Savitzky allowed Ezra Pound to persuade her that she should abandon another translation project in order to translate *A Portrait* into French, and Serruys agreed to undertake the French translation of *Exiles* herself.¹⁴ There could be no more fitting personal as well as professional arrangement, symbolic of the translator as a host figure who ably makes a new home for the source author in the target language and culture. Further to this end, Savitzky wrote to André Spire soon after Joyce's arrival to drop a plain hint that Joyce be invited to one of the writer's literary socials. This was duly arranged, and on 11 July 1920 Joyce and his wife Nora attended a Sunday afternoon party followed by supper at the Spire home, where Joyce was fatefully introduced to the expatriate American Sylvia Beach (1887-1962) of Shakespeare and Company, the future publisher and tireless promoter of *Ulysses*, and Adrienne Monnier (1892-1955) of La Maison des Amis des Livres, the future publisher, editor, and equally vigorous promoter behind its equally illustrious French sister, *Ulysse*.¹⁵

¹² - Wife of Marcel Bloch and sister-in-law of Jean-Richard Bloch, founder of the socialist journal *L'Effort* (later *L'Effort libre*); mother-in-law and translator of the English poet-translator, novelist, and publisher John Rodker (1894-1955).

¹³ - Jenny Serruys Bradley from November 1921, when she married the American writer, editor, and translator William Aspenwall Bradley (1878-1939).

¹⁴ - See *Letters* III.8-12, and Ellmann 486-488.

¹⁵ - See Beach, "Paris" 12-16 and *Shakespeare* 45-48; Monnier, *Odéon* 212; Ellmann 486-488; and Fitch 62-64.

A letter which Joyce wrote to Harriet Shaw Weaver the next morning almost exclusively concerns translation business:

Mr Froment [sic] Fels, editor of *L'Action*, wishes to begin the serial publication of the French translation [of *A Portrait*] (to be made by Mme Ludmilla [sic] Savitsky [sic] who has an article on Mr [Richard] Aldington in the last issue of the *Anglo-French Review*) in the next number, to be preceded by a translation of Mr Pound's article on me in his last book *Instigations*. He also wishes to draw up a contract for the publication of the novel in book form when the serial publication is complete. You may remember that he wrote to me about this a year and a half ago in Zürich. Mr [Aurélien-François-Marie] Lugné-Poë, formerly manager of the *Odéon* and now of the *Théâtre de l'Oeuvre*, has taken *Exiles* to consider it for production [in French]. A translator for this has also been found and, I believe, a publisher. You would greatly oblige me if you could send me a copy of *Exiles* for the translator [Jenny Serruys] and place the amount to debit [on] my account. Also if it is not too much trouble I should like three copies of the *Egoist*, 18 January 1913 [actually 15 January 1914], the number which contained the story [publication history] of *Dubliners*, as there is someone here who wished or wishes to translate some of the stories. (I.142-143)¹⁶

The would-be French translator of *Dubliners* is possibly a new friend made by his daughter Lucia: one Yva Fernandez, the first of three French translators met and approved by Joyce — the others being Hélène du Pasquier and Jacques-Paul Reynaud — for a team translation of the collection which was to be published in 1926. By 31 July 1920, Joyce was telling Ezra Pound in a letter that Florent Fels “is hopelessly in debt” and unlikely to bring out his on-again, off-again serial translation of *A Portrait* in *L'Action*; on a positive note, however, Ludmila Savitzky “has already done the first chapter,” and the Alsatian poet and translator Yvan Goll (1891-1950) has called on him in Paris representing the Swiss publisher Rhein-Verlag, to discuss bringing out *A Portrait* in German translation

¹⁶ - Joyce sends a postcard to Stanislaus on the same day, 12 July 1920, telegraphically informing him about all of these translation matters (III.8).

(III.12). On 11 August, he writes in French to Henry Davray of the *Mercure de France* in search of a new journal to publish Savitzky's translation, proudly noting that this would be the third translation of the novel in six months, along with that into Swedish by Ebba Atterbom — not published, again, until 1921 — and that into Spanish by Dámaso Alonso (1898-1990): *El Artista adolescente (retrato)*, not published until 1926 (III.14). By 16 August, near the end of his first summer in Paris, Joyce was outlining his rapidly multiplying translation frustrations in the by now recognizable Joycean genre of an epistolary litany to Harriet Shaw Weaver:

I have been asked by a Mr [Fritz] Vanderpyl [Dutch-born Belgian poet, novelist, and critic] to have a copy of my novel [*A Portrait*] sent to Mr Pierre Mille, 12 Quai de Bourbon, Paris IV^e, a writer and literary critic of *Les Temps*. I daresay you have been troubled enough with requests of this kind already. Two chapters are translated [by Ludmila Savitzky] and there is talk of its appearing in the *Mercure de France*.¹⁷ There is also talk of *Exiles* being produced in French and Italian. I have not yet received the third act of the Italian version [Carlo Linati's *Esuli*, in the June 1920 issue of *Il Convegno*]. I understand that the Spanish and Swedish translations [of *A Portrait*] are coming out soon. I hope that I shall soon have definite news to send you as I dislike talk that leads nowhere. (III.15)

Joyce's irritation belies an elation at the self-fulfilling and more than a little flattering interlingual destiny already being enjoyed by his creations, in the absence of the rapturous reception in the English-speaking world which was still eluding him. Europe and its translators offered no shortage of good will, and modest but measurable productivity.

The end of the summer saw Joyce caught up in fitful negotiations with the eminent actor and producer Lugné-Poë, and by the time of a letter from him to Natalie Barney of

¹⁷ - In an unpublished letter to Ludmila Savitzky of 31 August, Joyce describes his elaborate dance with the publishers Fels, Davray, Fontainas, and Valette, but reassures her "Il n'est pas du tout nécessaire que le roman soit traduit en trois mois" (Harry Ransom Center, University of Texas at Austin). She had offered to step aside two days prior.

6 September 1920, he had written to the playwright and director Jacques Copeau (III.18). Both men had expressed an interest in staging *Exiles* before Paris audiences. Lugné-Poë and his actress wife Suzanne Després wavered over the decision to produce the play during all of August and September, so when Copeau wrote back to Joyce on 5 October 1920 with a guarded proposal of his own, Joyce quickly and anything but secretly arranged a meeting. As he tells Jenny Serruys in a letter of 7 October, Copeau's plans for the 1920-1921 season at his Théâtre du Vieux Colombier were already in place and unalterable, but the meeting was useful in that it had since hastened Lugné-Poë into a new interview, to take place in a few days (III.23). His hopes for seeing a French *Exiles* sooner rather than later on the stage of Lugné-Poë's Théâtre de l'Oeuvre are sanguine in a second letter to Serruys of 20 October in which he reports being told a week earlier by Lugné-Poë that he still hoped to stage the play, in spite of the fact that it could not possibly make any money. The incarnation would no longer be in Serruys's translation, however, as expected — Joyce informs her that he has been shown a “mot à mot” or literal translation prepared by Lugné-Poë's people, and that the director wants “carte blanche pour la révision scénique du texte” (II.24-25). The celebrated young scriptwriter Jacques Natanson (1901-1975) had been asked by Lugné-Poë to produce a freer adaptation. Serruys apparently put aside her unfinished translation at the news, and for many years,¹⁸ but did not refuse her help to Natanson over the next few months.

The equation of translation with inevitable delay and protracted negotiation in Joyce's mind was not helped by continuing circuitousness on other fronts. While Joyce appreciated the difficulties posed for various target languages by his mimetic prose style

¹⁸ - Serruys's *Les Exilés* was not published by Gallimard until March 1950.

and idiolect, in the letter to Serruys cited above he associates the vagaries of theatrical programming and publicity with certain equally frustrating, extralinguistic facts of publishing life and creative collaboration:

My novel [the French translation of *A Portrait* being undertaken by Ludmila Savitzky] is too long for *Écrits Nouveaux* — like the beard of Polonius. M. [John] Rodker spoke to me of having it published in the form of a book but Mme Savitsky [sic], who was making the translation, hasn't gone on with it. She left Paris for Clamart Paris for Brittany. Once back in Paris she was off again for Cannes. She is ill, I think. The play [*Exiles* in French translation] cannot be published in *Écrits Nouveaux* because — I have forgotten why. The *Mercure [de France]* has given no sign of life. [translation by Richard Ellmann] (III.24-25)

By 28 October, equally according to pattern, Joyce's hopes had all been temporarily revived. He is able to tell Stanislaus that "*Exiles* is translated and accepted by the Théâtre de l'Oeuvre" and "will be produced by Lugné-Poë and Suzanne Després in December," that some of *Dubliners* translated "will appear in a Swiss review," and that "I suppose the *Portrait* [translation] is finished by now" (III.26). He also announces the French translation by Natanson and the Paris production of *Exiles* planned for December on a postcard to Carlo Linati of 3 November, no doubt to encourage the same feat in a large Italian centre, using Linati's already published *Esuli* (III.26-27). Joyce was to be disappointed once again, however, on all counts. The Lugné-Poë production was not yet ready by December, the *Dubliners* selection in French — reduced to Yva Fernandez's "Un incident regrettable" ["A Painful Case"] alone, in the end — was shelved by the *Revue de Genève* until March 1922, and Ludmila Savitzky's *Dedalus* was still more than three years away from completion as a result of the translator's constant voyages on doctors' orders.

Joyce writes to Harriet Weaver on 9 December 1920 with news of these and other translation affairs. With regard to *Exiles* in French, he confirms that the translated play

“is not to appear in book form but on the stage,” and thinks that the revised production date will now be “sometime in February”; as for the German version, he reminds her that it “was withdrawn in Munich after the first performance, and the agency in Berlin thinks it is better to let the echo of that fiasco die away before offering it elsewhere,” and adds that he has “not heard from Mr Linati lately” regarding a possible production of the Italian version (I.150).¹⁹ He also says that he is waiting to hear back from Ebba Atterbom and Dámaso Alonso in the run-up to the publication of their translations of *A Portrait*, regarding their questions and suggestions: “the Swedish translator of the novel . . . proposed, by the way, to omit the philosophical and free passages. The Spanish translator possibly may wish to retain these and omit the rest and a combination of both versions would suffice for the central European if he or she could read both those languages” (I.150-151). While Joyce’s tongue here is firmly in cheek, the comment has a basis in his essential sympathy with Walter Benjamin’s contemporary philosophical argument in “Die Aufgabe des Übersetzers [“The Task of the Translator”], the preface to his 1923 German translation of Baudelaire’s *Tableaux parisiens*, that an author’s spiritual “intention toward language” is only achieved when the original work is read in concert with the plurality of its translations, as though original and translations were scattered fragments of the same essential whole. The remarks also demonstrate the firmness with which Joyce demanded and asserted authorial rights of review and effective veto, so as to ensure the integrity of that interlingual intention and achievement.

Joyce’s frustrations were taking on material dimensions in the absence of any translation royalties to bolster the meagre income provided by the originals, or of a

¹⁹ - He is still relentlessly pursuing the subject with Linati in letters of 18 February 1921 (III.38-39) and 14 August 1921 (III.47).

publisher willing to take on *Ulysses* as it began to near completion. He had moved his family out of Ludmila Savitzky's loaned flat in Passy, west Paris, and into furnished rooms at the start of November. In a letter to Jenny Serruys of 3 November 1920, he writes that he is consequently returning her bed, mattress, and table — and sheets, once back from the laundress — in accordance with her instructions, but asks to keep two blankets “which comfort me a little in my moments — or rather — hours, of ‘scepticism’” [translation by Richard Ellmann] (III.28-29). He writes in a letter to Ezra Pound of 12 December 1920 that he has asked Serruys and her fiancé William Bradley, both established freelance agents and translators, “to get me some [language teaching] lessons” in Paris while he awaits word about the status of the Lugné-Poë adaptation of *Exiles*, about the peripatetic “Mrs Bloch” and her translation of *A Portrait* (“I do not even know where she is,” he fumes, adding uncharitably, “Mrs Pound may remember that once in conversation with her I expressed a doubt as to whether Mrs Bloch had read the book”), and about an offer from Paul Budry, a writer and translator representing Émile Paul — yet another possible publisher for the Savitzky translation (III.33-34). After a Christmas concert at the salon of Natalie Clifford Barney, Joyce writes his hostess on 28 December to apologize for retiring “without waiting to make the acquaintance of the people you mentioned,” out of embarrassment at a “tiresome errand”; to this end, however, he invites her to pass on his address and telephone number should her friends need his linguistic services, and hopes that she will be “more successful in persuading people that I am a patient competent certified and experienced teacher than my good friend Mr Pound was in trying to persuade them that I am something else.”²⁰ Identifying with the many working translators and

²⁰ - Published in *Cahier James Joyce*, ed. Aubert and Senn (134). For a portrait of Barney, her salon, and its social dynamic, see Fitch 72-73.

linguists now in his life, and their variable access to paid work, Joyce modestly declines the *beau rôle* — and all too comparable penury — of the original artist fêted by Pound, whose identification with the profession was more stylized.

Unknown to Joyce, however, his fortunes as a translated author had taken a decisive turn on Christmas Eve at the Shakespeare and Company bookshop, where he had been introduced by Sylvia Beach to Valery Larbaud (1881-1957), the well-regarded French author of *Fermina Márquez* (1911) and *A.O. Barnabooth* (1913), and a leading critic of English literature from Walter Savage Landor and Thomas Carlyle to Coventry Patmore, W. E. Henley, and Walt Whitman. Much more significantly, Larbaud was the prolific, globetrotting French translator and crusading champion of world authors including Samuel Taylor Coleridge, Landor, Whitman, Samuel Butler, and Ramón Gómez de la Serna. Larbaud said that he had read Joyce's first novel after its first full-volume publication in 1916, and asked Beach before he left that evening for samples of Joyce's more recent work. Soon after, during the first weeks of February 1921, Beach supplied him with her copies of *Exiles* and all of the 1919-1920 numbers of *The Little Review* containing episodes of *Ulysses*.²¹ In bed with the flu, Larbaud wrote to thank her on 15 February, enthusing "I am reading «Ulysses». Indeed I cannot read anything else, cannot even think of anything else. Just the thing for me. I like it even better than «A Portrait». Breaks new ground, goes deeper" (*Lettres* 38-39).

By 22 February 1921, Larbaud's reading and reaction had moved on considerably. Joyce had offered him the chance to read the unpublished typescript of "Oxen of the Sun" in the interim, care of Beach, and Larbaud's excited letter to Beach on that day could be

²¹ - See Beach, *Shakespeare* 67-68 and "Paris" 19; and Fargue-Larbaud 295.

said to represent the effective beginning of the authorized collaboration translation of *Ulysses* into French, months prior to the completion of the original and still a year away from its full-volume publication:

I am *raving mad* over «Ulysses». Since I read Whitman when I was 18 I have not been so enthusiastic about any book. I have read all there is in the Little Review (but I want to keep it a little longer -- to read a few other things — may I?) and I am reading now the typescript of Episode XIV [“Oxen of the Sun”]. I think I should like to translate a few pages for «La N.R.F.» [*La Nouvelle Revue Française*] or if they don’t want it, «Les Écrits Nouveaux». Perhaps the place where Mr. Bloom is in the Restaurant [“Lestrygonians”]. Just 8 or 10 pages in all, just to show how wonderful it is. But I shall want time for that. Will you ask Joyce about it, I mean will he allow me? (*Lettres* 40-41)

Beach did so, and Joyce wrote Larbaud the next day to thank him for the “paroles amicales et encourageantes,” enclosing a photograph but asking him to return the *Little Review* numbers, since there were other Shakespeare and Company patrons waiting to read them; he hastens to add that Larbaud could have them back in two weeks’ time (III.39). The postscript to Larbaud’s letter above was especially satisfying to Joyce: “It is wonderful! As great as Rabelais; Mr. Bloom is an immortal like Falstaff. As grand.” Joyce made special, expanded mention of this bicultural assessment when he wrote to Harriet Weaver on 1 March 1921 with “one item of news which is not bad”: “A few days ago I received a most enthusiastic letter from Mr Valery Larbaud the French translator of Samuel Butler and also a novelist saying that he is ‘raving mad’ over *Ulysses* which, he is kind enough to say, is as ‘great and comprehensive and human as Rabelais.’ He says that he has been unable to write or sleep since he read it and he proposes to translate some pages of it with an article in the *Nouvelle Revue Française*. I hope he will not change his mind” (III.39-40).

Joyce's luck did appear to have changed. The Swedish publisher Hugo Gebers finally brought Ebba Atterbom's *Ett Porträtt av Författaren som Ung* to market in Stockholm, and a sudden burst of planning activity to do with the Paris staging of the translated *Exiles* was taking place in the form of a flurry of written and personal communication between Jacques Natanson, Jenny Serruys, and Joyce, in the course of which Natanson advised Serruys "La pièce passera très prochainement. En tout cas elle sera jouée avant la fin de la saison" (III.36-37). Larbaud, impatient to see parts of *Ulysses* translated as soon as possible but preoccupied by final details before the April publication of *Ainsi va tout chair*, his translation of Butler's *The Way of All Flesh* (1903), directed Adrienne Monnier to approach the young translator August Morel (1885-1978). He had praised Morel generously in a letter to André Gide of 25 January 1921 for his "traductions . . . excellentes" of Francis Thompson, John Donne, and William Blake: "À part [Paul] Claudel [1868-1955, French translator of Coventry Patmore], je n'ai jamais rien vu aussi bien" (116-117). Monnier did not need much convincing, as she had already published "Une Antienne de la Terre," Morel's translation of Thompson's "An Anthem of the Earth," in her *Cahiers des Amis des Livres* in June of the previous year. In a postscript to a letter to Harriet Shaw Weaver of 3 April 1921, Joyce says that Morel has taken the "Sirens" episode to translate for a French review, and that he has had a letter from the publisher Gaston Gallimard — almost certainly after lobbying by Larbaud — asking him to submit the entire book for translation and publication in "the Little Review of France (though it is now more conservative), *La Nouvelle Revue Française*" (I.161). As summer approached, Larbaud insisted that Joyce move his family out of their costly furnished rooms and into his own flat at 71 rue du Cardinal Lemoine, rent-free. They moved in on 3 June 1921, at the same time that Sylvia Beach began moving Shakespeare and Company

from 8 rue Dupuytren around the corner to 12 rue de l'Odéon, across the street from Adrienne Monnier's bookshop at number seven, and they stayed through to the first of October while Larbaud spent four months travelling in England.

Joyce wrote to Larbaud on 5 June to let him know that he and his family were installed and comfortable among Larbaud's old-world furnishings, antique books, and his prized, world-class collection of toy soldiers, and to report "Pas de réponse de la part de Gallimard"; he adds with resignation that he believes "[Lugné-]Poë ne donnera pas la pièce" (III.43). Larbaud was not able to minister on that score: after various professional distractions, Lugné-Poë and Suzanne Després finally and abruptly informed Joyce in mid-June that they had no intention of moving forward with the planned production of *Exiles* in French. In a wide-ranging letter to Harriet Shaw Weaver of 24 June 1921, Joyce brushes off their refusal — and greatly downplays his former high hopes in the process — but confesses to being stymied in most every attempt to cultivate a parallel literary life in France, with the exception of having recruited Larbaud to the cause along with Beach and Monnier:

The director of *L'Oeuvre* theatre who was so enthusiastic about *Exiles* and bombarded me with telegrams has just written a most insolent letter in slang to say that he was not such a fool as to put on the piece and lose 15,000 francs. My consolation is that I win a box of preserved apricots — a bet I made with Mr Pound (who was optimistic) after a cursory inspection of the director aforesaid. I signed a letter giving him *carte blanche* to do what he liked with the play, adapt it, put it on, take it off, lock it up etc²² knowing that if I refused to sign in a week it would have been said that I was an impossible person, that I was introduced to the great actor Lugné-Poë and given a great opportunity and would not take it. I have been a year in Paris and in that time not a word about me has appeared in any French periodical. Six or seven people are supposed to

²² - The fate of the manuscript of the French adaptation commissioned by Lugné-Poë from Jacques Natanson is unknown.

be translating *Dubliners* in different parts of France.²³ The novel [*A Portrait*] is translated and presented but I can get no reply from the publishers (?) about it though I have written four times asking even for the return of the typescript. I never go to any of the various weekly reunions as it is a waste of time for me at present to be cooped up in overcrowded rooms listening to gossip about absent artists and replying to enthusiastic expressions about my (unread) masterpiece [*Ulysses*] with a polite amused reflective smile. The only person who knows anything worth mentioning about the book is Mr Valéry Larbaud. He is now in England. Would you like him to visit you before he returns? (*Selected* 283)

Like the fiasco surrounding the German production of *Exiles*, Joyce's experience with Lugné-Poë made him determined to fight for greater control over the afterlife of his works in translation, both into other languages and into other media. It made his search during the summer months for a publisher willing to bring out the translation *Dedalus*, finished at last by Ludmila Savitzky, wary and implacable as well as simply tireless. He kept Larbaud abreast of his negotiations, and in one of several undated letters from the summer of 1921 accompanying large brown envelopes filled with drafts and previews of the final two episodes of *Ulysses*, he announces that he has signed a contract with the fortuitously named Éditions de la Sirène (I.168-169).²⁴ Larbaud was pleased to hear about the development while holidaying at Shoreham Beach in Sussex, and anxious enough about the progress of *Ulysses* to wire home in July with orders to have the branches of the trees

²³ - Yva Fernandez, Hélène du Pasquier, and Jacques-Paul Reynaud are the only known members of this far-flung group.

²⁴ - A letter to Ezra Pound of 12 August 1921 reveals the exact date of the signing, and an apparent contretemps between editors over publication strategy: "I signed the contract yesterday with *La Sirène*. The manager, Mr [Félix] Fénéon . . . wants as much publicity as possible attracted to the book and seems disappointed at the Germain-Dugard bungle [an apparent plan to publish the translation in a review first] as he thought the thing was arranged. The latter enthusiast (il faut que je publie ça au mois de septembre! etc) has been pursued by another telegram and his description has been given to the police" (III.47).

in front of 7 rue du Cardinal Lemoine, “qui rendent mon appartement si obscur,” pruned for the sake of Joyce’s ailing eyes (*Lettres* 55). The protocol of translations reaching the public ahead of the original was perhaps on his mind, as he had consented to Adrienne Monnier’s suggestion that he deliver a public lecture on Joyce and *Ulysses* at her bookshop in the fall by way of advance publicity, but illustrated by excerpts from the novel in French translation. Larbaud had given such a *séance* on Samuel Butler at La Maison des Amis des Livres the previous year, and was in the process of assembling a Joycean translation team of friends and colleagues including the experimental poet Léon-Paul Fargue (1876-1947) and a multi-talented young composer and historian named Jacques Benoist-Méchin (1901-1983), who had assisted on piano at the Butler evening on short notice. As though to break definitively with the past in the midst of new and better translation opportunities such as these, Joyce sent his contract with the Zürich publisher Rascher for *Verbannte* to Harriet Weaver with a letter of 9 September 1921, saying that he considered it worse than worthless — especially considering that he had had to pay “1000 [francs] Swiss” upon signing it and had yet to be sent any royalties (III.49).

In November 1921, Joyce finally had the pleasure of seeing his name appear in *Écrits Nouveaux* after many aborted overtures from editor Émile-Paul Frères, when the influential journal published “Éveline,” Hélène du Pasquier’s translation of the short story “Eveline.” He was also gratified to find himself the dedicatee of Valéry Larbaud’s novella *Amants, heureux amants* in the 1 November issue of the *Nouvelle Revue Française*, another French-language forum upon which he had set his sights. He wrote Larbaud on 6 November to thank him for the dedication, adding “I recognized in the story many points we discussed during *notti bianche* [white nights]” (III.53). The two were clearly spending much time together now — he regrets having missed Larbaud at the Charlie

Chaplin film *The Kid* the night before, and promises to post the schema of *Ulysses* then making the rounds of Joyce's close friends in Paris as well as a list of proposed readings to be translated for the upcoming lecture, if he did not see Larbaud that very evening. Joyce went out of his way to ensure that his translator-in-chief had every possible resource for interpreting the original. In addition to the famous schema, he sent Larbaud his own printer's copy of *Ulysses* on 11 November, "for you to look through to refresh your memory," and promised that this would be followed by one copy "of each page proof coming in" and "the unrevised pages (galley) of the Messianic scene from *Circe*" (III.53). Joyce asked if the date of the "conférence" could be fixed for Wednesday 23 November, but Larbaud and Monnier had already settled upon Wednesday 7 December — a notional deadline for completing his revisions of the book which Joyce was still hard-pressed to meet. Joyce had already sent a draft of "Penelope" to Larbaud, "uncorrected and incomplete but perhaps enough to allow you to get a general idea of it," on 20 October, as a translated portion of it was to provide the evening's finale (III.51). Larbaud in turn delegated the bulk of the work to Jacques Benoist-Méchin, whom Joyce reports meeting with during the first weeks of November to go through the passages for translation chosen by Larbaud (III.53).²⁵ Benoist-Méchin successfully petitioned Joyce to show him the *Ulysses* schema as well, but not before eliciting Joyce's most enduring comment about the book, recalled by the translator in a 1956 interview with Richard Ellmann: "If I gave it all

²⁵ - In an unpublished letter to Harriet Weaver of 25 November 1921, Joyce says that the translated texts were "the execution scene from the *Cyclops*, the romance in the *Sirens*, a few passages from *Ithaca* (which I insisted on), and the last six pages of the book from *Penelope*" (Harriet Shaw Weaver Papers, British Library). A further passage from "Sirens" was to be performed in English by the American actor Jimmy Light, whom Sylvia Beach remembers being coached by Joyce on the rhythm of "Bald Pat was a waiter hard of hearing" in the back room of her shop ("Paris" 27). Maurice Saillet states that a passage from "Telemachus" was also translated (Larbaud, *Lettres* 72n3).

up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of ensuring one's immortality" (qtd in Ellmann 521). Benoist-Méchin also claimed that Joyce had only settled upon the famous last word of "Penelope" in the course of reviewing that early translation. He had omitted the final "yes" in the version of the manuscript provided to Benoist-Méchin, after wavering back and forth since the summer about closing with this key word,²⁶ only to see it portentously reappear in the young man's translation of "and yes I said yes I will" as "et oui jai dit oui je veux bien oui," with the final "oui" tacked on for more natural French emphasis. The two discussed the thematic and philosophical implications at length,²⁷ and Joyce allowed himself to be led by the translation back to a determination which he had already made — that the book "must end with the most positive word in the human language" (qtd in Ellmann 521-522).²⁸

Larbaud and the notoriously dilatory Léon-Paul Fargue took all of the remaining weeks, days, and even hours before the *séance* exchanging, editing, and reworking Benoist-Méchin's roughed-out versions, and received prodding and no small editorial help from Adrienne Monnier, Sylvia Beach, and Joyce himself. Joyce asked Larbaud to return

²⁶ - In an undated letter from the summer of 1921, Joyce had confided to Valery Larbaud "quelle serait la dernière parole d'*Ulysse*" — "La voilà: yes. Autour de cette parole et de trois autres également femelles l'épisode tourne lourdement sur son axe" (I.168-169). See also Joyce's letter to Frank Budgen of 16 August 1921, on the structure of "Penelope" (I.169-170). Years later, while deciding upon the final word of *Finnegans Wake* in 1938, Joyce characterized the "yes" at the end of *Ulysses* to the French critic Louis Gillet as "l'acquiescement, l'abandon, la détente, la fin de toute résistance" (qtd in Gillet 164).

²⁷ - See Fitch 109-110, based upon a 1978 interview with Benoist-Méchin.

²⁸ - Benoist-Méchin also contributed to the final version of *Ulysses* by providing the manuscript hand and musical notation for the ballad "The Jew's Daughter," reproduced in the text of the "Ithaca" episode (809-810). Joyce thanks him in a letter of 8 April 1922 (III.63).

“that little plan I gave you of *Ulysses*” around the middle of November, so that he could “amplify it and send it back next day,” thereby informing and otherwise facilitating the translation process with his improved schema (III.53). He invited Larbaud to dine with him on 26 November, saying that he wanted “to show and comment on the new plan and discuss this matter which is rather delicate, I think, and important”; he adds that he has seen the notices for the lecture and is “glad and honoured to see our names associated for my first (or possibly last?) appearance before a French public” (III.54). The delicate matter would appear to have been the quality of some of Benoist-Méchin’s work, and his imminent departure for the continent, as he relates in an unpublished letter to Harriet Weaver of 2 December: “As for the *séance* the person who translated the ‘fragments’ to be read went to Germany with them and they arrived only an hour ago in MS. That of the *Sirens* is so deficient that I shall not allow it to be read. I shall have to work in conjunction with a writer Mr Fargue — a friend of Mr Larbaud’s — on the others which can be made good, he says.”²⁹ Édouard Roditi recalls that Joyce soon came to rely “mainly on Fargue for felicitous French verbal innovations or more idiomatic, slangy expressions or turns of phrase which might correspond more closely to those of his own very imaginative and personal English style” (170). Convincing Fargue to be less zealous in peppering the translations with colloquial obscenities and the kind of wordplay which Joyce admired in Fargue’s own poetry became another delicate matter, however, having initially encouraged him in this editorial practice. As Larbaud’s letters to Monnier during the week prior to 7 December show, the various problems were compounded by the predictable lateness of

²⁹ - Harriet Shaw Weaver Papers, British Library. See also Larbaud’s letter to Adrienne Monnier on the same date, in which he writes that he is still waiting for the translations to arrive and fears “j’aurais mieux fait de traduire moi-même” (*Lettres* 72).

Fargue in returning the translations to Larbaud in time for him to screen the more over-the-top of these insertions, and not helped by the additional need to tighten up Benoist-Méchin's translation of "Penelope" in particular. Recalling these "anicroches d'usage," Monnier suggests that Benoist-Méchin may not have been as much to blame as Joyce and Larbaud thought, given that "Fargue posa je ne sais combien de lapins à Joyce et à Benoist-Méchin" throughout the collaboration (*Odéon* 163). As late as the afternoon of 6 December, Larbaud wrote Monnier to ask that she courier the original texts of "Penelope" and also "Sirens," as he felt "c'est encore à dégrossir beaucoup, certains passages tout à fait obscurs, pas sortis par Benoist-Méchin" (*Lettres* 72-74).

The *séance* at 7 rue de l'Odéon was attended by some two hundred and fifty members of the Paris literary establishment, and very well received. Joyce and Larbaud's mutual nervousness on the evening — not helped by the fact that final changes to the translations were being made only moments before the programme began — was not merited, and the event translated into a flood of subscriptions to the forthcoming first edition.³⁰ Jacques Rivière, editor of the *Nouvelle Revue Française*, expressed an immediate interest in publishing both the translated excerpts and Larbaud's largely biographical lecture, the first critical treatment of Joyce in French. Larbaud wrote to Adrienne Monnier the next evening to proclaim a "windfall" for Joyce, and noted that by way of celebration, he was wearing the green silk cravat which Sylvia Beach had bought for each member of the Shakespeare and Company family in honour of the recent ceasefire agreement signed between the British government and Ireland (*Lettres* 74-75). An

³⁰ - See accounts in Monnier, *Odéon* 161-164 and *Gazettes* 211-213; Beach, *Shakespeare* 67-68, 82-84; Gilbert, Introduction 27-28; Brown 34-36; Ellmann 519-523; and Fitch 110-112.

unsigned notice of the event appeared in the 11 December 1921 London *Observer*, which Beach sent to Larbaud; he approved of the article, replying “Rather good for Joyce, I should think” (*Lettres* 75). As a tireless and activist translator, he also approved of the irony of Joyce and his masterpiece obtaining critical attention from the English-speaking world as a result of early reception abroad in translation.³¹ Joyce and Larbaud continued to correspond and met to pore over newly amplified passages from *Ulysses* throughout the final stages of the book’s preparation for publication by the longsuffering Dijon printer Maurice Darantiere.³² Indeed, their endless revisions to the proofs are what nearly prevented the first copy from arriving in Paris in time for Joyce’s birthday on 2 February 1922. Joyce enclosed additions to the “Cyclops” episode in a letter to Larbaud of 14 December 1921, shortly after the *séance* and a celebratory dinner at Adrienne Monnier’s the following Sunday, adding facetiously “I hope . . . that Fargue was not too bored the other night by my ‘conférence’” (III.55). He wrote with New Year’s wishes on 5 January 1922 to thank Larbaud for a gift of chocolates for the children and to confirm another meeting the following Saturday. He informs him that Ezra Pound is interested in writing an article on Ramón Gómez de la Serna, Larbaud’s previous translation subject, and says that he has just come across a “picture of Molly *avec le vieux lion*” in a shop at the corner of the rue Jacob and rue Furstenburg — a continuation of a game in which the two tried to spot Leopold and Molly Bloom in Paris cafés and other locales (III.56). The spatial

³¹ - For another case of forerunning “discovery” and reception in French translation, see Stanley D. Woodworth’s *William Faulkner en France* (1959).

³² - Joyce’s insistence upon the absence of punctuation and all extraneous typography in “Penelope” was met with sympathy by Darantiere, who insisted upon the lack of an *accent grave* over the first “e” in his name, citing an Italian word origin. See Rabaté 245-251. Unfortunately for Joyce’s peace of mind, Durand of Chartres rather than Darantiere was to be the printer for the eventual full-volume French translation.

and cultural conflation involved makes the pastime an appropriate one for Joyce to have shared with his chief French translator, given their combined efforts over the next several years to make the Blooms and the other denizens of *Ulysses* naturalized citizens of the French language.

Riding the crest of Joyce's immediate international success upon the publication of *Ulysses* by Shakespeare and Company in February 1922, translations of "Araby" and "A Painful Case" appeared in French journals almost simultaneously: Hélène du Pasquier's "L'Arabie" in the February 1922 issue of *Écrits Nouveaux*, the Paris publication so admired by Joyce, and Yva Fernandez's delayed "Un incident regrettable," in the March 1922 issue of the *Revue de Genève*. March 1922 also saw publication by La Maison des Amis des Livres of *Le Lévrier du ciel*, Auguste Morel's French translation of Francis Thompson's *The Hound of Heaven* (1893) and other poems, with an afterword by the translator. This was significant for Joyce as it meant that Morel was now free to take a larger role in the complete French translation of *Ulysses* now in planning by Joyce, Larbaud, Monnier, and Beach, at a time when Larbaud was inclined to attend to his own neglected literary output. Having put in place the editorial structure for the serialization vehicle which was to help *Ulysse* into being, a new quarterly literary journal called *Commerce* to appear under the names of Larbaud, Fargue, and Paul Valéry with the backing of Marguerite Caetani, the American-born Princess di Bassiano, Larbaud wrote to Monnier from Rome in a letter of 24 March 1922 to renounce his translation work. This was in spite of a "lettre surprenante" from George Moore, praising Larbaud's many translations and hinting that he consider translating some of Moore's recent works, and the moratorium included *Ulysses* for the time being; he suggests that the *Commerce* pieces be formally delegated to Morel (*Lettres* 97-98). The importance of *Commerce* to the

project of translating *Ulysses* was all the more great after it became apparent in late March 1922 that Jacques Rivière had lost the only manuscripts of the translations from the December *séance*, given to him by Monnier shortly afterward,³³ and would be publishing only Larbaud's lecture, "L'œuvre de James Joyce," in the 1 April 1922 issue of the *Nouvelle Revue Française*.³⁴ Even with Morel on board as principal translator, however, Larbaud, Fargue, Monnier, Beach, and Joyce would necessarily be called upon to reconstruct the best of the team translations prepared for the pre-publication *séance*: portions of "Telemachus," "Ithaca," and "Penelope."

Joyce was contacted by the American writer Ferdinand Reyher during March 1922 regarding the translation of *Ulysses* into an unidentified language. In a reply dated 14 March 1922, Joyce tells Reyher that "the translation [of *Ulysses*] would take nearer 10 years than 1 year. Let the translator begin on *The Portrait* [sic] (English rights belong to The Egoist Press) which is already translated into French, Swedish, and Spanish. If you would pass this information on to him and to his firm they can both get to work when they have acquired the rights" (III.59-60). The language is unlikely to have been German, as

³³ - In uncollected letters to an unknown correspondent on 7 April 1922 and to Henri Buriot-Darsiles on 26 March 1926, Larbaud suggests that Rivière suppressed or conveniently misplaced the translated extracts, having lost his initial nerve (Hôtel Drouot sale catalogue, 21 February 1973, items 45 and 48). That is to say, the *N. R. F.* felt comfortable publishing eagerly anticipated background to the Joyce phenomenon but not Joyce himself, in French translation or otherwise. See also Monnier, *Gazettes* 212-213, and Patrick McCarthy on Rivière's qualms about "le problème de l'obscénité" and his otherwise complex relations with the avant-garde in France (II.16-17).

³⁴ - The final portion of the lecture, dealing with *Ulysses*, was published in London the following October in the inaugural issue of *The Criterion*, in an unsigned English translation by editor T. S. Eliot. For the vicissitudes which led to Eliot carrying out the translation himself, see Sonzogni 19-22. It appeared in that issue alongside *The Waste Land*, notably, and the translation of a Dostoevsky fragment by S. S. Koteliansky and Virginia Woolf. See Larbaud's letter to Monnier of 24 March 1922 (*Lettres* 97).

one might infer from the letter, given that Joyce had concluded discussions two years earlier with Yvan Goll about selling the German translation rights to *A Portrait* to the firm Rhein-Verlag. And as Joyce later explained in a letter of 28 September 1925 to Stanislaus, after refusing a Milanese publishing firm the Italian rights to *Ulysses*, “I never give [the rights to *Ulysses*] until *A Portrait* is first translated” (III.128). Goll had given the commission to translate *A Portrait* to a former high-school teacher from Witten named Georg Goyert (1884-1966), but the manager of Rhein-Verlag, Dr Daniel Brody, having also acquired the rights to *Ulysses* during its high-profile serial publication on the strength of Goyert’s early samples, was now in the process of staging a competition to find the most talented possible translator for *Ulysses* — a competition which Goyert vindicated himself by winning.³⁵ It is conceivable that Reyher had instead been representing the Prague publisher Václav Petr, who eventually brought out authorized Czech translations of both *A Portrait* [*Portrét Mladého Umělce*, translated by Stasi Jilovské] and *Ulysses* [*Odysseus*, translated by L. Vymětal] in 1930.

In a related case of the *séance* and full-volume publication concentrating minds on translation of the entire Joyce canon, Valery Larbaud found himself fielding enquiries in the spring of 1922 from one Marion Le Tanneur, a would-be French translator of *Ulysses* as well as its precursors. Her unpublished letter to him of 14 May 1922 provides insight into the impulse toward both public service and self-engagement behind any translation enterprise of perceived cultural or literary-historical moment, and underscores the fact that this personal and cultural alternative to solipsism is also an activity of undeniable psychic

³⁵ - See Mitchell 4. Joyce alludes to a possible German translation of *A Portrait* by one Walther Müller in a letter to Sylvia Beach of 30 April 1924 — a separate project, apparently, which never materializes due to the rights question (*Beach Letters* 38-39).

self-benefit. Le Tanneur's earnestness and her pointed strategy in having made contact are not so far removed from Larbaud's response during and after his own first reading of *Ulysses*:

Je vous remercie infiniment des renseignements que vous avez bien voulu me donner et m'excuse encore d'avoir un recours ainsi à votre obligeance. Mais comme je vous l'ai déjà dit, les pages publiées par vous dans la N.R.F. sur Joyce m'ont donné grande envie de connaître l'œuvre de cet écrivain et m'ont communiqué le désir de les traduire si elles ne l'étaient.

Je conçois fort bien que ce ne soit pas chose aisée et trouve très naturel que l'auteur soit difficile sur la traduction.

Je vais néanmoins me procurer "Ulysses," grâce aux renseignements que vous avez bien voulu me donner.

Larbaud writes to Adrienne Monnier the same day expressing his fundamental sympathy for his correspondent, tinged however with slight amusement and concern for the always vexed question of translation rights: "j'ai reçu, d'une dame, des propositions au sujet de «Dubliners» et de «Ulysses»: est-ce traduit? Joyce lui donnerait-il l'autorisation de traduire? etc. Comme ça peut être sérieux, je lui ai répondu de s'adresser à Sylvia" (*Lettres* 102).³⁶ That autumn, Larbaud's friend Marcel Ray came near to convincing the producer Firmin Gémier to mount *Exiles* at the Théâtre de l'Odéon, using a French translation which Ray envisaged carrying out himself. After receiving Ray's proposal on 9 October and a letter from Harriet Weaver requesting clarification in the meantime, Larbaud urges Monnier in a letter of 21 October to put Joyce and Ray in direct contact (*Lettres* 111). The project quickly collapsed when, with past awkwardness in mind, Joyce reserved his support for

³⁶ - Editor Maurice Saillet incorrectly surmises in a footnote that Larbaud's correspondent has been Yva Fernandez, one of the French co-translators of *Dubliners*. Leaving aside the existence of the Le Tanneur letter, Fernandez already knew Joyce personally through her and her brother Émile's often turbulent friendship with Joyce's daughter Lucia; see Hayman and Nadel 51-55.

Jenny Serruys Bradley's unfinished translation as the basis for his play's overdue first staging in France.

Authorized translation work on *Dubliners* was still under way, and continued to appear serially in leading French literary journals. Jacques-Paul Reynaud's "Les sœurs" ["The Sisters"] was published in the May 1922 issue of *Intentions*, a new title brought out by Adrienne Monnier's La Maison des Amis des Livres from 1 January 1922 and edited by Pierre André-May, and Yva Fernandez's "Un petit nuage" ["A Little Cloud"] appeared in the December 1922 issue of *Écrits Nouveaux*. The other contents of those issues demonstrate the regard and naturalizing critical reception which Joyce already enjoyed in France, in the years before the major authorized collaborative translation work upon *Ulysses* was to make him one of the leading lights of not just world literature but also French letters. Joyce's peers in the pages of *Écrits Nouveaux* during 1922, for instance, included André Suarès, Louis Aragon, Max Jacob, Paul Valéry, Paul Claudel, Fargue, and Larbaud, as well as Maxim Gorki, T. S. Eliot, and John Rodker in equally timely French translations.

Larbaud had renounced his active, ground-level work upon *Ulysse* during 1922, but by no means his translatorial role and interest in furthering the book's reception in new target languages. While Auguste Morel continued to reproduce the *séance* pieces for the upcoming first issue of *Commerce* under his general supervision and to work slowly toward a full translation, Larbaud conceived of a critical translation edition to be brought out by Adrienne Monnier in the meantime, called *Fragments d'Ulysse*, consisting of a translation selection plus critical synopses based upon Joyce's schemas. As Joyce tells Harriet Weaver in a letter of 22 December 1922, he initially "objected that it would make my hero seem a *mutilé de guerre* and [Larbaud] then agreed to modify his plan so as to

produce a skeleton of the book, with — but that's a worse image no — a mariner's chart where some regions are fully done, others sketched, others indicated and the whole representative" (I.199). Two advantages to Larbaud's plan, in Joyce's view, were its basis in collaboration and its deployment of translation in the service of, and simply as, literary criticism: it would "leave it open for him or any other to fill in and complete his work," and "allow me to send out to the world in those parts where he uses critical exegesis certain suggestions as to the scheme and technique which I shall then have the pleasure of rehearing and rereading when they have gone the rounds" (I.199). Joyce thought enough about the concept to have brought it up in discussion with his Italian publishing contacts, presumably starting with his loyal if not hugely productive translator Carlo Linati. Joyce eventually secured the interest of the Roman publisher Stock, whose business manager Giorgio Santillana proposed translator Adolfo Lauro de Bosis for the job. "Both sound enthusiastic," Joyce writes in an unpublished letter to Harriet Weaver of 30 December 1922, noting with interest that "Mr de Bosis's father (his mother is English, I hear) translated Shelley's *Prometheus Unbound*."³⁷ Joyce writes to Larbaud in a letter of 5 February 1923 to say that an Italian condensation modelled on Larbaud's design "is to be brought out in Rome as soon as possible so when your work and health allow could you let me have a copy of your plan"; Joyce adds that the two versions "would be similar though not identical since recensions [or summaries] would differ and the fragments chosen could hardly be the same," as the genius of each language would be suited to grapple with differing aspects and episodes of the original (III.71). Nothing came of either project, but the culturally inflected Larbaud and Linati schemas-cum-

³⁷ - Preserved in the Harriet Shaw Weaver Papers, British Library.

interpretations informing them, drawn up with Joyce's help, became the early foundation stones of Joycean criticism in English. Larbaud was apparently convinced by Monnier simply to forge ahead on the full French translation with Morel, given that the younger man had finished a diverting pet project of his own in the spring of 1924: an anthology of poems by Robert Herrick and Thomas Wyatt translated into the French of the corresponding eras, entitled *La Muse angloise*.³⁸ As for the Roman effort, Joyce reports in a letter to Harriet Weaver of 25 April 1923 that "[a] messenger from Mr de Bosis arrived yesterday who told me that in view of the opposition of *fascisti* the publication of his version is not advisable."³⁹ In Milan, Linati slowly continued with his own Joycean translation work, including episodes from *Ulysses*, but his only offering in the short term was an Italian translation of "Araby" published in the May 1924 issue of *Il Convegno*.

1924 saw the long-awaited publication by La Sirène of Ludmila Bloch-Savitzky's translation of *A Portrait*, which Joyce had consented to Savitzky's rechristening *Dedalus* in French: the title by which the book is still known to a generation of French readers, in a vivid instance of translation as alternate life. Indeed, Joyce more than merely consented to the naturalization. He had unsuccessfully urged Savitzky to convert the given names of his characters to French equivalents such as Étienne Dedalus, Jean Lawton, Frère

³⁸ - In an unpublished letter of 14 March 1924, Morel asks his mentor in translation if he would be willing to review the manuscript "avant que je ne me consacre aux travaux d'Ulysse qui ont quelque chose de ceux d'Hercule!" (Fonds Valéry Larbaud, Médiathèque Municipale de Vichy). Letters from Larbaud to Monnier and Sylvia Beach of 11 and 24 March 1924 recount his failure to find a publisher for his protégé in the house of either Gallimard or Crès, and relate Morel's intention to begin his translation of *Ulysses* in earnest "early in May" (*Lettres* 154-155). Larbaud would later see that some of Morel's historical translations appeared in *Commerce*. In any case, the technique served Morel in good stead when it came time to translate "Oxen of the Sun."

³⁹ - Unpublished in the Harriet Shaw Weaver Papers, British Library.

Michel, and so forth, and only relented when she pointedly asked “Et Jacques Joyce, alors?” — to which he nevertheless replied “Mais bien sûr, pourquoi pas?” at the time,⁴⁰ perhaps recalling his fictional adventures in Trieste as one “Giacomo Joyce” a decade earlier. Joyce and Savitzky had exchanged letters throughout her work on the translation: in one of 27 September 1920 he suggests the non-idiomatic translations “se dépêcher” and “mal à l’estomac” for “to look sharp” and “collywobbles,” along with an idiomatic alternative for the latter (“tremblope va bien je crois parce que ‘wobble’ signifie vraiment ‘trembler’”), and in an undated letter from the same period he offers parallel lists of Jesuit educational terms and equivalents in English and in French, checked by one “Mr Lèna, prêtre de la Congrégation du S. Esprit, rue Lhomond.”⁴¹ *Dedalus: Portrait de l’artiste jeune par lui-même* was brought out on 22 March 1924, following a series of production travails stemming from Savitzky’s fractious relations with La Sirène’s management and printers — culminating in Savitzky’s refusing at one point to hand over the corrected proofs.⁴² The translation instantly became Joyce’s personal gift of choice, even to non-francophones such as his typist Lily Bollach, whom he thanked by this means for her “promptness and courtesy” on 24 April (III.94).

⁴⁰ - See Ellmann 486, based upon a 1953 interview with Savitzky and an unpublished letter from Savitzky to Joyce of 21 December 1921.

⁴¹ - Unpublished in the Harry Ransom Center, University of Texas at Austin.

⁴² - Joyce tells Harriet Weaver in a letter of 10 April 1922 that La Sirène has demanded “the whole work be revised by a competent translator of their own choosing,” named Paul Lafitte (I.183). The firm’s proofreader claims that in addition to containing grammatical errors and sections of untranslated material, it is written in “bad French” — comments omitted by Stuart Gilbert in his edition of Joyce’s letters, presumably out of respect for Savitzky (complete letter in Harriet Shaw Weaver Papers, British Library). Savitzky believed that the type had been set using the manuscript solicited by La Sirène from Joyce in April 1922, possibly translated in haste by another individual, and at best, did not incorporate her meticulous corrections. See Dunn 197-200.

Dedalus was also on its way to Valery Larbaud. Savitzky sends a letter of 4 April 1924 in advance of his copy, asking if he will assist in guiding the translation toward the largest possible French public, with a review or possibly another general Joyce overview in the book review *Vient de Paraître*: “Excusez-moi, je vous prie, de n’avoir pas le loisir de chercher des formules protocolaires et engageantes pour vous demander cet effort nouveau en faveur de Joyce,” she writes, “mais vous connaissez l’ignorance des éditeurs à l’égard des œuvres qu’ils publient. Ces jours-ci encore, [Georges] Crès était persuadé qu’il éditait «Ulysses» et non «A Portrait of the Artist»! Il faut donc que la publicité soit assurée par les amis de Joyce.”⁴³ The growing corps of Joyce’s translators was at once an advance army fighting for the salient of target-language taste and, less conventionally, a Praetorian guard insulating him against the indignities of a foreign publishing scene which he was already well on the way to conquering. Joyce was pleased to forward to Harriet Weaver the 31 May 1924 issue of *Les Nouvelles Littéraires*, in which he features prominently both in and out of an interview with Larbaud by Frédéric Lefèvre: “Mr Larbaud has great courage. On the same page you will see a notice about *Commerce* in which a translation of the first 12 pages of *Ithaca* as far as ‘Old Ollebo M.P.’ will appear” (III.97). Joyce writes Larbaud on 6 June 1924 to thank him for the allusion, but more importantly, to ask if he might be willing to undertake a similar intervention, or translation combined with personal advocacy at every stage of production, on behalf of the Italian novelist Italo Svevo, Joyce’s close friend from Trieste, and his novel *La Coscienza di Zeno*, perhaps also using the vehicle of *Commerce* (III.97-98). When Larbaud suggests as much to Svevo in a letter the same day, Svevo replies via Joyce on 10 June authorizing

⁴³ - Unpublished in the Fonds Valery Larbaud, Médiathèque Municipale de Vichy.

Larbaud to “do anything with my novel that he wants, even translate it in its entirety” [translation by Ellmann] (III.98-99).⁴⁴ In this Svevo shows all of Joyce’s trust in the unpredictable effects of translation upon literary self-fashioning — effects mistrusted by Yeats, for example, as Joyce had discovered at first hand in 1912 — but none of Joyce’s concern to be involved and contributing to those effects, and on many occasions, actively shaping them. Taking translation work to its inevitably personal level, Larbaud arranged for “Charlot,” a short sketch of Charlie Chaplin in French by Lucia Joyce, to be published in the April 1924 issue of the Belgian review *Le Disque Vert* after slight tweaking.⁴⁵

Auguste Morel sent his first completed draft translations of the *Ulysses* pieces for *Commerce* to Adrienne Monnier on 6 June 1924, after much haranguing, with the following note attached: “Je ne suis pas très content de mon travail mais content — très — du passage travaillé. Joyce est vraiment le Whitman de la prose, un Whitman qui parle toutes les langues de Whitman et quelques-unes encore” (qtd in Monnier, *Odéon* 168). A typescript of the first few pages of his translation of “Telemachus,” sent to Larbaud a month earlier, had been met with approval. Larbaud writes to Monnier on 10 May to say he has been confirmed in his opinion that the first episode would be a more realistic source text than “Sirens” or “Nausicaa,” given the time constraints, and to note his only complaint: the translation of “winding stairs” (1.7) as “escalier en caracole” rather than “escalier en colimaçon” (*Lettres* 159). With the entire first issue of *Commerce* badly behind schedule and its early summer launch date already effectively postponed due to the perennial touring of Larbaud and the legendary procrastination of Fargue, a translation

⁴⁴ - See also Gorman, *Definitive* 343 and *My Brother’s Keeper* 18-19.

⁴⁵ - Typescript in the Fonds Valéry Larbaud, Médiathèque Municipale de Vichy.

marathon was called by Monnier for Sunday 8 June. Passing through Paris en route to Pisa, a travel-weary Larbaud joined Monnier and Sylvia Beach at 7 rue de l'Odéon for an intensive revision of Morel's translations from "Ithaca" and "Penelope," during which they attempted in particular to raise the register of Molly Bloom's French monologue, as Larbaud recalls in a subsequent letter to Monnier of 17 June from Pisa:

C'était amusant, oui, cette séance de traduction, dimanche! Mais je n'étais guère en forme. Sylvia trouvait les expressions les plus françaises, et moi, abruti par une mauvaise nuit et la peur d'être en retard à la gare de Lyon où [Marcel] Ray m'attendait, je faisais des efforts lamentables pour me rappeler des expressions populaires que pourtant je thésaurise dans mon cœur en tout pays. Ma femme de ménage de Paris dit en parlant de sa concierge: C'est une horreur de femme. Voyez-vous une place où cela peut aller? Mais Molly Bloom n'est pas aussi plébéienne que l'avait faite Fargue. Je crois que le ton trouvé par Sylvia est beaucoup plus juste. Molly a un beau vocabulaire bien vivant et plastique, vulgaire mais pas au point d'exclure les mots littéraires, — enfin le vocabulaire de *Mallarmé*. (*Lettres* 162-163)⁴⁶

Molly's coarseness in French was a holdover from Fargue's contribution to the Benoist-Méchin translation of "Penelope" for the 1921 *séance*, the impressionistic memory of which among many of those on the fringes of the *Commerce* project had been serving as a guide for Morel. The geological-style layers of literary influence and style laid down during the gradual translation of *Ulysses*, preserved across published translation versions beginning with those in *Commerce*, would only accumulate through the rest of the decade. It inevitably fell to Larbaud as translator-in-chief to sort and police these sometimes clashing strands of translation ethic — a task not helped by Joyce's preference for plurality and plenitude over consistency whenever consulted on points by one or another member of his translation corps.

⁴⁶ - See also Monnier, *Odéon* 168-169; and Weissman 33.

One of the most representative episodes in the authorized collaborative Joycean translation process took place during the summer of 1924, during the frantic typesetting and proofreading of the first issue of *Commerce*. Joyce, having received a set of translation proofs while on holiday in Saint-Malo, Brittany, and desiring to remain what Adrienne Monnier called at the time “le maître des difficultés en tous genres,” sent a pneumatique to her while briefly back in Paris to insist that not only the punctuation but also the apostrophes and accents be removed from Molly Bloom’s French monologue. These had been quietly reinserted by the francophone printer of *Commerce* (*Odéon* 169). “Selon mon plus secret conseil je lui ai enlevé toutes les épines — les graves et les aiguës” he writes on 5 July; “Je ne lui ai laissé que la dernière — sont accent irlandais. Il ne cérait pas” (qtd in Ellmann 562). Monnier disagreed, and after discussing the matter with Sylvia Beach and Léon-Paul Fargue, wired immediately to Valéry Larbaud in Pisa. Larbaud replied tersely by telegram the next day, 6 July: “Joyce a raison Joyce ha ragione” (*Lettres* 173). Joyce wrote to Harriet Weaver from Saint-Malo on 11 July with an account of this and other victories in his campaign to remain a creative first among equals:

The fragments of *Ulysses* translated are to appear in *Commerce*, a *revue de luxe* this month. Mr Larbaud being away the fragments chosen were insufficient. I asked to have others added. When this was done the princess di Bassiano objected to some of the passages. This I overruled . . . Then the French printer who set *Penelope* (or part of her) struck out punctuation but put in accents. I insisted on their deletion. This caused fright. In the end, at the suggestion of Miss Monnier or the other two editors Mr Larbaud was telegraphed to. He replied bilingually to make sure there would be no mistake: Joyce a raison Joyce ha ragione. This gem now blazes brightly in my crown. (III.99)

Joyce adds that the printers for Jonathan Cape, publisher of a new edition of *A Portrait*, had recently “set the book with perverted commas and I insisted on their removal by the

sergeant-at-arms" (III.99-100).⁴⁷ He would write to Larbaud from Saint-Malo soon after, on 28 July, to answer assorted questions about the Irish language and to suggest shades of meaning in the French term "*irlandais*." He signs off by thanking him for "your wire about Molly's hairpins. I mean her accents" (I.217-218).⁴⁸

Similarly but less confrontationally, Joyce corresponded with Sylvia Beach on an almost daily basis in early July 1924 on various last-minute translation points. Beach wrote to him in Saint-Malo on 10 July regarding a translation for the "seedcake" which appears in the young Molly's mouth in "Penelope" (931.32), saying that "Adrienne and I thought 'gâteau aux amants' might do but Fargue turned it down . . . Fargue paid a nice visit to his friend the pastry cook's wife but found nothing in her repertory corresponding to a seed cake" (*Beach Letters* 79). Joyce wrote Beach on 12 July, presumably before receiving her letter, to ask whether the first issue of *Commerce* was finally out, and followed this with a postcard on 13 July taking up the seedcake question, which no doubt appealed to his concern for comparative verisimilitude. He suggests that "[g]âteau aux amants (amandes)" would be more suitable than "madeleine" (*Beach* 40-41).⁴⁹ Joyce writes again on 17 July to thank Beach for forwarding the first reviews of *Dedalus* as well as further proofs of Morel's work, and he signals an error in the latter: his neologism "ahorizontal" (784.23) has been rendered "horizontale" by mistake in the French, when

⁴⁷ - Ellmann also recounts Joyce's struggle with Grant Richards in 1914 to replace quotation marks with dashes in the proofs of *Dubliners*, for reasons of their unsightliness and "impression of unreality" (353).

⁴⁸ - See Larbaud's 1946 translation treatise *Sous l'invocation de saint Jérôme* for his sympathetic thoughts on literary punctuation (228-231) and the vexed relationship between translator and printer (292-301).

⁴⁹ - Joyce's preference prevails in the *Commerce* translation (157) but is replaced by "gâteau au cumin" in the eventual full-volume translation (869), as was the case with the French Molly's "hairpins."

it ought to read “non horizontale” or be transferred as an equally neologistic “ahorizontale” (41-42). He writes Beach to thank her for additional reviews of *Dedalus* on 23 July, and to ask again whether *Commerce* has appeared (42-43). Extremely anxious to see *Ulysses* take its first naturalized steps in French print, Joyce made do with sending out more copies of *Dedalus*. He finally made time to send one to Stanislaus in Trieste, along with a *Transatlantic Review* containing some of “Work in Progress” and a copy of the recently published first Gorman biography.⁵⁰ Stanislaus writes to thank Joyce for these marks of transnational, intercultural passage in a long letter of 7 August (III.101-106).

Auguste Morel had decamped for the summer to his vacation home at Port-Coter on Belle-Île-en-Mer, near Quiberon on the Breton west coast, adding another front to the debate between himself, Larbaud in Italy, Joyce in Saint-Malo, Fargue in and out of Paris, and Monnier and Beach at ground zero in the rue de l’Odéon. Joyce’s close contact by post and Morel’s sporadic dashes back to Paris were enough to hasten these translations, attributed to Larbaud and Morel, into print in mid-August 1924 along with the rest of the now two-months delayed first issue of *Commerce*.⁵¹ While awaiting his copy in Saint-Malo on 17 August, and wondering in a letter to Beach whether the Princess di Bassiano’s dog, with whom he had had a terrifying run-in at a luncheon to celebrate the founding of *Commerce*, has perhaps “eaten the first batch,” Joyce still plies translation commentary and emendations: “*Limbes* is a good word but the French equivalent is not *ventre* but *entrailles* — at least that is what the priest here said while reciting a *Hail Mary* before a

⁵⁰ - *James Joyce: His First Forty Years*, New York: B.W. Huebsch, 1924.

⁵¹ - See Monnier, *Odéon* 164-170; Fargue-Larbaud 296-297; Brown 36-37; and Ellmann 561-563. The other contents of the issue were an open letter by Paul Valéry, poems by Fargue and Saint-John Perse, and an essay by Larbaud.

shrine in the the Assumption procession” (III.106-107). Sending a postcard to Harriet Weaver from Vannes on 30 August, Joyce notes that he and Auguste Morel have still not managed to meet in person — a situation which he intends to remedy with a side trip on the way back to Paris: “I am staying here for a few days and hope to meet my French translator (of *Ulysses*) who lives on an island off the coast here.” A subsequent postcard of 5 September from Carnac, co-signed by Morel, lets Weaver know that the meeting has taken place and turned into a convivial day trip together: “My French translator (of *Ulysses*) is with me in the land of the Cyclops.”⁵²

Joyce returned to Paris in the autumn to find that the debut of *Commerce* had only given way to ever more heightened tensions among members of a translation team with much work left to do. In a letter of 7 October 1924 to Harriet Weaver, he repeats that he has “had an interesting conversation with Mr Morel in Carnac and Vennes” about possible approaches to the full translation, before he then “arrived here to find a first-class battle in progress between one of the editors Mr Fargue and princess Somebody [di Bassiano] on the one hand and Miss Beach and Miss Monnier on the other. Thank goodness I am out of it. Mr Larbaud is here but I have not seen him yet” (III.107-108). Joyce was hardly “out of it,” as he and Larbaud formed their own faction — one at the top of the decision-making pyramid, with a responsibility to seek consensus. Joyce writes to Larbaud on 4 November to invite him and his companion Maria Nebbia to dinner and a council of sorts at the Joyce home the following Saturday, 8 November, and Larbaud accepts with a qualification made necessary by the growing general strain: “An embarrassing question arises from the fact that I am no longer on speaking terms with

⁵² - Unpublished in the Harriet Shaw Weaver Papers, British Library.

Miss Beach (a complicated *imbroglio* of frustrated interests): What about Morel's translation? And the part I was to play in that affair?" (III.108-109).

Joyce wished to speak to Larbaud about Morel's thoughts on the full-volume translation, and as he notes in a letter to Beach earlier in the day on 8 November, about renewed negotiations with Rhein-Verlag via Yvan Goll about the translation of *A Portrait* and *Ulysses* into German — a proposal which "needs careful handling" (*Beach Letters* 51). The next day, after their meeting, Joyce sends a postcard to Larbaud saying that he has written a note of guidance to Morel and that he would like to see the strong reply to an attack by the Irish critic Ernest Boyd which Larbaud was preparing for the 1 January 1925 issue of the *Nouvelle Revue Française*. The questions of Boyd and the French translation had apparently preoccupied them, as Joyce "forgot to say last night that the Deutsche Verlag (Stuttgart) wants to do a translation of *Ulysses* under direction of [critic and scholar Ernst Robert] Curtius" (III.109). In a letter to Harriet Weaver written the same day, 9 November, Joyce provides an update on the continuing fallout from the *Commerce* project among his fervent and strong-willed translators:

As I expected the temperature is on the rise. I am now deep in the confidence of both camps. Larbaud has now definitely broken with Fargue who is closely connected with Ippolita (M—d—e la Pr—nc—ss d—B—st—n— [di Bassiano]). I give her this name because that is the name of a lady who throws somebody or herself under an Italian goods train set in motion by signor Gabriel of the Annunciation [Gabriele D'Annunzio] who is sentimentally championed by Larbaud who has been denounced by Miss Monnier who is helped by Miss Beach. Larbaud has been warned not to walk, run or creep through the rue de l'Odéon. Ippolita told several people that A.M. [Adrienne Monnier] was a bookseller and A.M. told me about Ippolita and several people and V.L. told me about A.M. and Fargue and Ippolita and then we had some steak followed by fried bacon with rashers and two pounds of Ippolita which was quite tender after the goods engine followed by a splendid muddle. (*Selected* 304)

Joyce continued to meet separately with the various parties, and still made Larbaud his closest confidant in the matters of the Boyd affair, Morel's progress, and the Rhein-Verlag proposals. He writes on 20 November to thank him for the typescript of his *N. R. F.* piece: "It almost finishes the question but there are just two points I would like to discuss. Can Mrs Nebbia and yourself come here and have tea on Friday 29 at 4:30. We could discuss it then. Morel has done, it seems, 100 pages of *Ulysses*. I shall look up the matter of the German rights before you come" (III.111). The loosely coordinated French translation of *Dubliners* by Fernandez, du Pasquier, and Reynaud was also on his mind. He writes Harriet Weaver with Christmas wishes on 23 December, enclosing an unidentified "little book" and adding "I hoped it would be *Gens de Dublin* but it is not out yet" (III.111). A few days later, on 30 December 1924, he writes Weaver with "some mixed news" to end the year. On one hand, he has briefly seen translation royalties and witnessed what he describes as a mock-epic peace among translators:

The princess sent me a cheque [for] 825 francs when I was in the clinique [des yeux] for the piece in *Commerce*. I endorsed it to Mr Morel who wants it. There was a meeting of editors. V.L. offered his hand to L.P.F. In presence of all John Henry Fargue turned his back and walked away over the asphodel fields. The princess wept on L.P.F.'s new overcoat⁵³ who then wrote to V.L. three times, *comme ça*: Odysseus, you have treated me badly. V.L. replied: My dear Achilles etc. etc. So now they meet. (III.112)

On the other hand, he has been saddened by news of the passing of a giant among translators, and one of his earliest readers: "I am sorry to see that Mr William Archer is dead. He was very kind to me at one time. I am afraid that he forgot it and me" (III.112).

⁵³ - An allusion to Joyce's preceding letter of 28 November, in which he delights in the fact that Fargue has an Irish tailor in Paris who can outfit him with a "splendid new Franco-Irish overcoat" (unpublished in the Harriet Shaw Weaver Papers, British Library).

1925 was a year of steady labour on the translation of *Ulysses*, primarily by Morel in the form of rough drafts for distribution among the others. To assist the man, Joyce asks Harriet Weaver in letters of 3 and 13 June whether she has made Morel a copy, as requested, of previous letters to her from 23 February and 18 April: two post-operative messages dictated to Raymond, the ten-year-old son of Joyce's nurse at the eye clinic in the rue du Cherche-Midi (I.228-229).⁵⁴ He wished Morel to have the boy's first memo in particular, as a model of the unpunctuated, unaccented, and generally erratic French that he envisions for the final translation of "Penelope":

Cher Mademoiselle Weaver je me trouve ici depuis 8 jours le trouble dans mon œuil persiste mais l'on m'assure que ce n'est pas l'Iris et qu'il n'y aura pas de consequence je n'en sais rien la douleur est parfois intolerable et principalement Vendredi la nuit. Le docteur m'a assurer maintenant que la crise est passée. je lespère bien.

On a donne la 1^{er} de ma piece a New-York j'ai recu un telegrame d'un ami qui me disait quel a ete bien accueilli je conte que se sera un succès destame. Il fait un temps atrosse ce qui retarde beaucoup ma guerison. J'ai toujours le cinéma pour m'amuser il ne s'esse jamais. (III.113-114)

Thanking Weaver for the copy in a letter of 17 June, Joyce ventures to say that if Raymond "writes so after five years . . . at 20 (if he follows an illiterate's trade) he will not use accents at all if he writes" — an idea for which he includes supporting evidence on a postcard sent the following 15 August while on holiday in Archachon, where he reports "my concierge writes (without accents) that he is leaving the house. *Envoyer* he writes *envoillez*. Lest I should forget him he encloses a bill."⁵⁵

⁵⁴ - The second letter and dictation are both unpublished and preserved in the Harriet Shaw Weaver Papers, British Library.

⁵⁵ - Both unpublished in the Harriet Shaw Weaver Papers, British Library.

The German and Spanish translations of *A Portrait* were undergoing final proofreading toward the end of 1925, and Joyce wrote to the translator of the latter, Spanish poet and critic Dámaso Alonso, on 31 October to address a large number of final queries, from an accurate form of words for the Spanish title and the treatment of Cranly's idiosyncratic speaking style to various classical, biblical, and Irish cultural allusions. He refers Alonso "in all cases" to Ludmila Savitzky's *Dedalus*, which he has previously sent; "I did not revise it," he writes, "but I helped the translator a good deal" (*Selected* 311-313). Also in this year, Valery Larbaud's *Ce vice impuni, la lecture . . . Domaine anglais*, a treatise on reading new writers such as Joyce and Faulkner both in the original English and in translation, was brought out by Albert Messein in Paris. Part of the book had appeared in the first issue of *Commerce* with the translated fragments from *Ulysses*, and it reprinted his 1921 *séance* lecture and 1922 *N. R. F.* article "L'œuvre de James Joyce." An article by Larbaud helped to launch Adrienne Monnier's review *Le Navire d'Argent* on 1 June 1925, as did a translation of T. S. Eliot's "Prufrock" into French by Monnier and Sylvia Beach. Prestigiously, Morel's translation of "Hades" was to appear in the December issue of the *N. R. F.*, according to a letter from Joyce to Harriet Weaver of 23 October 1925.⁵⁶ This desirable platform did not materialize, however, and any proposals are not documented. Joyce's arrival in those pages was still three years away.

1926, by contrast, was a banner year for the burgeoning Joycean translation industry. Alonso's *El Artista adolescente (retrato)* was published by Biblioteca Neuva in Madrid under the pseudonym "Alfonso Donado," and Rhein-Verlag brought out Georg Goyert's *Jugendbildnis* in Basel and Zürich ahead of his forthcoming German translation

⁵⁶ - Unpublished in the Harriet Shaw Weaver Papers, British Library.

of *Ulysses*.⁵⁷ On 15 February “Cendres,” Yva Fernandez’s French translation of “Clay,” appeared in *La Revue Nouvelle* of Paris in immediate advance of the publication of *Gens de Dublin* on 15 April by Plon-Nourrit. This edition was prefaced by Larbaud’s ubiquitous essay “L’œuvre de James Joyce,” and collected published and unpublished translations by the three young candidates approved by Joyce shortly after settling in Paris: Jacques-Paul Reynaud’s “Les sœurs,” Hélène du Pasquier’s “Une rencontre,” “Arabie,” “Éveline,” and “Après la course,” and Yva Fernandez’s “Les deux galants,” “La pension de famille,” “Un petit nuage,” “Correspondances,” “Cendres,” “Pénible incident,”⁵⁸ “On se réunira le 6 octobre,” “Une mère,” “De par la grâce,” and “Les morts.” The contract for the edition had been signed two years earlier, on 12 July 1923, and was accompanied at that time by plans on the part of Plon editor Charles du Bos to commission a complete French translation of *Exiles* from Hélène du Pasquier and a man named Baenaert, to supersede the one begun by Jenny Serruys Bradley in 1920 and the stage version by Jacques Natanson abandoned in 1921.⁵⁹ Publication of *Jugendbildnis* took place on 16 April, and Joyce wrote to Harret Weaver the next day to announce “I have received a copy of the Spanish translation of A.P.O.T.A.A.A.Y.M. and also of the German version. Would you care to have these, the German at least?”; he also evokes an old translation ghost by sardonically remarking that “Mr Rascher admits to having sold 9 copies of *Verbannte* and wants a million” (III.140). Weaver was interested to see any

⁵⁷ - Joyce’s letter to Stanislaus of 28 September 1925, cited earlier with regard to the linked translation rights of *A Portrait* and *Ulysses* in each target language, suggests that both of these translations of *A Portrait* were originally due to appear in November 1925 (III.128).

⁵⁸ - Renamed since appearing as “Un incident regrettable” in the *Revue de Genève*, March 1922.

⁵⁹ - See Monnier, *Gazettes* 212 and *Beach Letters* 24n10.

and all of Joyce in translation, whether familiar with the target language in question or not.⁶⁰ On 21 May, Joyce writes “I have also to send you *Gens de Dublin*. The German version of APOTAAAYM seems to have gone astray. I sent it to you before the Spanish one” (*Selected* 313). An unexpected translation coup came on 10 July when an anthology simply called *Poèmes* was brought out by the publisher of the review *Les Chroniques du Jour* featuring II, XI, XXIV, and XV from *Chamber Music*, translated into French by Auguste Morel in his rare time away from work on *Ulysse*.⁶¹ Two of these translations were reprinted on 5 November in a regular issue of *Les Chroniques du Jour*.

Joyce took his family on summer holiday to Ostend during August 1926, where he found himself tracked down by Georg Goyert, working under great pressure from Rhein-Verlag to complete the first draft of his German translation of *Ulysses*. The two spent four solid days at work together, and arranged another meeting for later in the year in Paris. Joyce recounts the intense translation workshop in a letter to Harriet Weaver of 29 August: “I am of a sudden overlaid with work. Last week the entire typescript of *Ulysses* in German arrived and on top of it the German translator to revise it with me. We work together all day practically, word for word. They want to bring it out in October!!!”

⁶⁰ - Weaver helped her *Egoist* co-editor Richard Aldington to launch *The Poets' Translation Series* in 1915, and after Joyce's death helped John Slocum to compile a bibliography of Joyce's authorized translations. She herself knew German and a limited amount of school French — her only close friends in Joyce's Paris circle were the anglophones Sylvia Beach and John Rodker. See Lidderdale and Nicholson 31, 41, 103-104, 244-250, 302-303, 401, and 411.

⁶¹ - Morel was constantly on the alert for possible solutions of use in *Ulysse*, however. “Confiez à Joyce dans le tuyau d'oreille que je me suis rappelé une chanson bretonne dont on pourrait peut-être tirer parti dans la bacchanale sans nuire je pense à la couleur locale,” he writes to Adrienne Monnier in an unpublished letter of 11 April 1926 (qtd in *Œuvres* II.1666n7, ed. Aubert et al.). Joyce approved, and Cissy Caffrey sings this alternate song at the start of the translated “Circe” in the first edition of *Ulysse* (488-489). She sings a literal rendition of Joyce's original in all subsequent Gallimard editions.

(III.142). In spite of their efforts, it was still not ready by 5 November, when Joyce wrote Stanislaus to vent his frustration: “The Germans, having given me four days at Ostende, to revise the translation with the translator (we did 88 pages) are now rushing the translation into print. It is of course full of the absurdest errors and with large gaps. Such is financial literature. If they do not give me a délai, I shall ask Miss Beach to circularize the German press with a disclaimer” (III.145). He writes as much to Weaver on 8 November, complaining that Rhein-Verlag is insisting on a publication date in December but “decline to let the translator come here [to Paris]” as Joyce and Goyert had arranged, for the purposes of a more extended collaboration (*Selected* 315).

More heartening for Joyce than his creeping loss of creative influence over the German project was the publication of a new excerpt from Morel’s French translation of *Ulysses*, on time and after revision by Larbaud and regular vetting by Joyce, but attributed to Morel alone. The venue was the autumn issue of “900”: *Cahiers d’Italie et d’Europe*, a new French-language journal of modernism set up in Rome by the critic Massimo Bontempelli and his protégé Nino Frank. Their invitation to print the entire translation of “Calypso” came via the agent Yvan Goll, who helped Frank to negotiate the “cordon littéraire” surrounding Joyce — as a favour to the twenty-two year-old Frank, but perhaps also in an attempt to pacify Joyce over the situation at Rhein-Verlag by presenting him with a more solicitous, even impressionable publishing outlet.⁶² Joyce’s cordon included Adrienne Monnier, who wrote to Frank on 26 August 1926 “en qualité de représentante des intérêts de James Joyce en France — où il a toujours reçu un accueil si flatteur” following inflammatory, right-leaning statements in the previous week’s *Nouvelles*

⁶² - See Frank, *Mémoire* I.30-35 and II.163-166; and *Joyce & Paris* I.50-51, ed. Aubert and Jolas.

Littéraires by Erich Suckert (known as Curzio Malaparte), one of the backers of “900.” She asks for clarification from Bontempelli before supplying Morel’s typescript, which in any case had yet to be reviewed by Larbaud.⁶³ Frank’s assurances were sufficient, and publication proceeded. The extremely favourable reception of the “900” piece finally produced a definite invitation from the *Nouvelle Revue Française*, whose previous editor Jacques Rivière⁶⁴ had been so reluctant to take a risk upon Joyce in French, but which was now willing to commit to publishing a full translated episode from *Ulysses* in one of its own upcoming issues. Joyce enjoyed another translation watershed at the end of the year when *Ulysses* made its first foray into Italian letters, in the form of an extract translated into Italian by Carlo Linati, published in the November-December issue of *Il Convegno*.

These events made the German situation all the more intolerable, and prompted Joyce to write to his Zürich colleague Claud W. Sykes on 10 February 1927 with a request: “Do you think you could spare any time to look through the German proofs (page) of *Ulysses*. I told you about it. The firm [Rhein-Verlag] has rather rushed the translation and it would be a pity if it contained bad errors as the French translation is almost a masterpiece, they say” (III.153-154). He writes to Sykes again on 26 February to thank him for agreeing and to confirm that the harried German translator of *Ulysses* is the same man who translated *A Portrait*: “It is not his fault, he is forced to do it on time . . . I cannot control them completely but something I can do. Proofs will be sent to you 100 pp at a time. It is very kind of you to say you will look through them. Any ideas that occur you may jot down in the margin” (I.250). The flustered S. O. S. to Claud Sykes of

⁶³ - Autograph copy in the Harriet Shaw Weaver Papers, British Library.

⁶⁴ - Rivière had died the year before, in 1925.

10 February can be contrasted with a letter to Valery Larbaud on the same day about the more dignified French translation process. The collective decision had been made to offer “Protée,” the translated “Proteus” episode, for publication in the *N. R. F.*, and Joyce wanted to know whether Larbaud agreed that a footnote ought to accompany the piece “to say that this title is not in the original text?” (III.154). Attention to conceptual detail on a scale such as this made *Ulysse* a project in Joyce’s own image, and the absence of this luxury in the German case explains his disappointment and unequal affections.

In the early months of 1927 Joyce authorized the translation of two more poems from *Chamber Music* into French by one Georges Duplaix. Numbers V and XXXVI were published in the Paris journal *La Revue Nouvelle* on 15 February, adding to the impression of French productivity and German disarray. He writes to Harriet Weaver on 2 March to say that he is “overwhelmed by work and worries,” including the fact that his desk “is loaded with German proofs of *U[lysses]*. I am trying to get people to read them” (I.250). In a letter of 16 March he is still “trying to revise the German muddle” (III.157). He had written to Georg Goyert on 6 March to say that two other people, Claud Sykes and likely Yvan Goll, “are reading your translation and I shall collect and transmit their suggestions with mine, which are pencilled” — “Please send me a list of your doubtful points and can you write your letters *typed* on account of my sight,” he asks, adding “What is the fare and the time of the train journey from Witten. Surely they [Rhein-Verlag] will allow us to meet before the translation comes out! Have you done the end of the *Oxen of the Sun*?” (III.156). He is chagrined to have to write back at the end of March, prior to leaving for London to attend a P. E. N. Club dinner on 5 April,⁶⁵ to say “I corrected the sheet you

⁶⁵ - According to an insert in the Harriet Shaw Weaver Papers (British Library), Joyce made the journey and attended the dinner in the company of Auguste Morel.

sent me but cannot find it! Could you send me another” (III.158). Goyert travelled to Paris during April 1927 to work with Joyce at close quarters again on the translation. Joyce gave him as much of his time as he could, but according to Richard Ellmann was openly more interested in the French translation, then in its stride (600). Joyce was also preoccupied by the start that month of the serial publication of part I, the first three chapters of part II, and part III of *Finnegans Wake* in Eugene Jolas’s journal *transition*, still under the title “Work in Progress.”

A major turning point in the French translation was reached that spring with the introduction of Stuart Gilbert (1883-1969), recently retired from the Indian Civil Service after nineteen years as a district judge in Tharawaddy, Burma, and army service as a major in Mesopotamia from 1916 to 1918. Born in Essex and brought up at Cheltenham, where he left the Dean Close Memorial School with top marks and prizes in French, Gilbert was an avid comparative reader of modern literature in French and English, which he had had sent to him overseas in a steady stream by Basil Blackwell prior to settling in Paris in 1925. His letter to Joyce of 9 May 1927 was a successful application to become the final, and in many ways, the galvanizing member of the translation team behind *Ulysse*:

Some weeks ago, at the Shakespeare Library, I happened to point out to Miss Beach a curious mistake in the translation of ‘Ulysses’ which appeared in the first number of ‘900’⁶⁶ and mentioned that I had compared the translation with my ‘Ulysses’ and noted in the otherwise excellent French version several discrepancies from your text. She was kind enough to give me a hearing and asked me to submit a note on these discrepancies. I enclose a note on some of these. There are others, less apparent, which,

⁶⁶ - The American-born translator James Emmons (b.1924), Gilbert’s friend and protégé in Geneva and Paris from 1950, notes that the error in question was the translation of “costive” (84.6) as “coûteux” (129) — eventually replaced by “constipé” in the full volume (75). [Letter to the author, 4 August 2001; and private biographical sketch of Stuart Gilbert by Emmons, 21 September 2001.]

nevertheless, might interest you, and I am at your disposal, should you care to hear my observations.

If you would care, I am prepared to go through the French version and, tentatively, to make suggestions. I fully appreciate your translator's colossal task and his skill in execution and would assist without officiousness and, I hope, with tact.

My reason for this démarche is that I hope the translation of 'Ulysses' may do for French literature what the original has done for English and that nothing may be lost in transit. I am not out for any remuneration or acknowledgement of any assistance I might give.

I enclose my card and, as further evidence of 'educational qualifications,' add that I have an Oxford Honours Degree⁶⁷ and converse bilingually, my wife⁶⁸ being French. (III.158-159)⁶⁹

Gilbert was the ideal editorial complement: meticulously thorough, possessed of a superb memory, and able to provide Morel, Larbaud, and Monnier with an anglophone check and counterbalance, as well as being cosmopolitan enough to enter quickly and confidently into Joyce's social circle. He did not come upon the scene soon enough to influence the extracts from "Scylla and Charybdis" and "Cyclops" in Morel and Larbaud's translation which Joyce contributed to a June 1927 issue of *Les Feuilles Libres* in honour of Léon-Paul Fargue, but he soon became heavily involved in the preparation of "Protée" for the *N. R. F.* Gilbert helped to renew the already strong enthusiasm for the *Ulysse* project, and added to its momentum with his long hours at work in the rue de l'Odéon and by corresponding conscientiously with Morel and Larbaud while meeting constantly with Joyce.⁷⁰ He considered Larbaud "one of the most distinguished French writers of the

⁶⁷ - In Classics, taken at Hertford College under Dean William Inge.

⁶⁸ - Marie-Agnès-Mathilde Douin (1891-1992), known as Moune. Gilbert met her while on leave in Paris in 1921.

⁶⁹ - See also Gilbert, Introduction 27-29; and Ellmann 600-602.

⁷⁰ - Many of these letters are preserved at the Harry Ransom Center, University of Texas at Austin, along with Gilbert's annotated proofs of the 1929 *Ulysse* and a 161-page notebook containing his copious typed comments about the translation drafts.

period,” and was struck by Morel’s “command of the French language, especially of ‘period’ styles, his immense and varied vocabulary, resourcefulness and virtuosity,” and shared the concern of both for finding not just the *mot juste* but also “*la phrase juste*,” by means of a rigorous critical and interpretive method (Introduction 28).

Claud Sykes was fulfilling a less pleasant diplomatic and police role with regard to the German *Ulysses* at that time. In a report to Joyce on Bloomsday 1927, he writes that “Goyert is really a strange mixture. There are some things he does so well and others in which he is hopeless. His worst effort was decidedly the Oxen of the Sun, where he showed no perception of style, but the question and answer chapter [“Ithaca”] . . . is excellent” (*Beach Letters* 87). Alerted to what he must already have known, Joyce wrote to Goyert on 25 July to clarify various details, in some cases using items from the French translation: “Bloom wears a chapeau melon not a silk hat (he is not yet canonised!) and Mrs Purefoy is not a Putzfrau. ‘Crab’ is a slang word for a pubic parasite (Fr. morpion) ‘Toby Tostoff’ is bogus Russian from the verb ‘to toss off’ an expression for ‘to masturbate’” (III.162). Joyce took the French translation as his paradigm for a range of translation issues and problems. In the same letter to Goyert, he promises to “send N.R.F. when the piece [‘Protée’] appears” by way of an authorized guide to the self-conception and rhetoric of his ideal translation, just as he had once referred the Spanish translator Dámaso Alonso to *Dedalus* (III.162).⁷¹

While “Protée” was well in hand for the *N. R. F.*, the full-volume publication of *Ulysse* by Adrienne Monnier’s La Maison des Amis des Livres was briefly called into

⁷¹ - Goyert was also a translator from French into German — notably of Valery Larbaud’s *Journal de A. O. Barnabooth*. He recalls his translations of both Larbaud and Joyce in an unpublished letter to Larbaud of 4 September 1951, on the occasion of Larbaud’s seventieth birthday (Fonds Valery Larbaud, Médiathèque Municipale de Vichy).

question during these months on financial grounds. “Everything is greatly strained and tragic around here lately,” Joyce writes in a letter to Harriet Weaver on 3 July 1927, adding “I foresee a great deal of difficulty in navigating *Ulysses* French version in view of recent events but I think I ought to have the opportunity of seeing that done before I finally retreat from here ‘carrying my coat under my arm so as to look like a philofficer’” (I.257). The *Nouvelle Revue Française* and its publisher Gallimard made the remarkable gesture, given the recentness of its conversion to Joyce’s cause, of offering to step in and publish the full translation’s succeeding editions. As Joyce informs Weaver in a letter of 26 July, Monnier still held out hope of managing the initial “limited semi-private edition” (III.162-163). The timeframe for the production of Joyce’s translations had gone from being over-optimistic and abortive to swift and furiously negotiated, given the intervening success of *Ulysses*. The French operation was taking place in fairly orderly incremental stages dictated by the carefully designed, multilateral nature of the collaboration, outlined by Larbaud in a letter to Gilbert of 31 July 1927:

Auguste Morel fait une traduction littérale qu’il pousse aussi loin que le peut le traducteur qui est pour ainsi dire hanté par le texte qu’il a constamment sous les yeux. Après cela vous revoyez sa traduction au point de vue du sens des mots anglais ou anglo-irlandais qu’il n’a pas rendus avec toute l’exactitude requise . . . À mon tour, sans me laisser hypnotiser par le texte, et en me plaçant au point de vue du lecteur français, j’élimine autant que possible tout ce qui pourrait encore sentir la traduction, et j’essaie de rendre plus françaises les phrases qui me sont ainsi soumises.⁷²

The prevailing context, however was one of urgency. Larbaud reminds Gilbert that “notre temps est *limité*, et Mlle Monnier désire que le MS définitif lui soit remis avant le 1^{er}

⁷² - Harry Ransom Center, University of Texas at Austin.

Janvier 1928.” To this end, he suggests the following brisk “roulement”: “Auguste Morel vous soumet chaque épisode l’un après l’autre; vous me l’envoyez avec vos remarques, *aussi explicites que possible*; correction motivée s’il y a faux sens; explication (en anglais ou en français, à votre choix) du sens du ou des mots non exactement rendus. Sur le texte corrigé et commenté par vous, je travaille à mon tour. Puis j’envoie chaque épisode à Morel. Une dernière révision à trois pourra avoir lieu ensuite.” While efficient, Larbaud’s practical regime does not take into account consultation with Joyce at various stages — not simply in what Larbaud assumes will be “les cas désespérés” only, as the massive number of large dots in blue crayon (“ask J.J.”) in Gilbert’s Texas notebook confirm. Monnier’s publication timeline would prove over-optimistic by a full year.

Joyce in German still tended to be even more rushed to market — and not only the German *Ulysses*. Joyce’s *Pomes Penyeach* had scarcely been published by Shakespeare and Company on 7 July 1927 before “Schauspieler im Spiegel um Mitternacht,” a German translation by Josef Kalmer of “A Memory of the Players in a Mirror at Midnight,” was included in the anthology *Europäische Lyrik der Gegenwart, 1900-1925* published in the fall of 1927 by Verlagsanstalt Zahn und Diamant of Wien and Leipzig. The logistical problems of seeing a single poem into translation so quickly are hardly insurmountable — it is the rush to naturalize and canonize Joyce in this way, via more or less authorized translation, which is noteworthy. The new publication date of Goyert’s *Ulysses*, 25 September 1927, was only pushed back when Joyce personally intervened “to work over the end of the German translation of *Oxen of the Sun*,” as he tells Harriet Weaver in a letter of 14 September; he expects that by the following 1 April, however, “*Ulysses* will be in a 10th edition and translated into German and French” (I.259). In the end, with last-minute editorial help from Ernst Robert Curtius, Daniel Brody of Rhein-Verlag was able

to present a daunting 1585-page, three-volume “Privatdruck” edition of Goyert’s translation — “vom Verfasser autorisierte” — to the German public on 15 October 1927.

At exactly the same time, Joyce was being approached by Goyert with queries to do with his translation of *Dubliners*, which the translator was quickly working up at Rhein-Verlag’s request in order to capitalize upon the anticipated success of *Ulysses* in German. Joyce wrote to Goyert on 19 October 1927, noting “I have not yet seen the German *Ulysses*,” to comment on the rhetoric of Goyert’s proposed translation title: “I do not like at all the title *So Sind Sie in Dublin* [‘What They’re Like in Dublin’]. It is not my point of view which would be, if at all, *So Sind Wir in Dublin* [‘What We’re Like in Dublin’]. But I like neither. If ‘Dubliners’ is impossible what about ‘In Dublin Stadt’ [‘In Dublin Town’] or ‘Dublin an der Liffey’ [‘Dublin on the Liffey’]?” (III.164). The eventual title of the translation, published less than a year later in 1928, was the still more neutral *Dublin. Novellen* [‘Dublin: Stories’]. Though dissatisfied enough with the first edition of *Ulysses* in German that he met with Brody and Goyert to make immediate plans for a new edition incorporating a massive number of corrections and many stylistic revisions,⁷³ Joyce was typically gracious and enthused about the careful marketing of this translation if nothing else, from its presentation as a European publishing event in its own right to matters of material production. He writes “I got the German *Ulysses* — a most ‘kolossal’ and princely edition” in a letter to Harriet Weaver of 29 October 1927 (I.260), and he writes Daniel Brody on 7 November in German to thank him for “his courteous thought” in sending author’s copies. He comments that the set is “really very handsome and tastefully done,” and that he would like to sign Brody’s own copy [translation by

⁷³ - These emendations involved the “Sirens,” “Oxen of the Sun,” and “Eumaeus” episodes in particular; see Mitchell 25-33.

Ellmann] (III.165). Joyce writes to Claud Sykes on 19 November to say that he has asked Rhein-Verlag “to send you one of my author’s copies” of the translation, because as he proudly notes, the limited edition of 350 copies sold out in three weeks (III.167). He had to make the same arrangement for his friend the Swiss sculptor August Suter, who had been on the scene in Zürich along with his brother Paul Suter and Frank Budgen for so much of the early development of *Ulysses*, but could not have the experience of reading the novel as a continuous narrative whole until its translation.⁷⁴

Auguste Morel’s drafts of the first seven episodes, annotated by Stuart Gilbert, reached Larbaud at Valbois, his family estate near Vichy, during the first weeks of October 1927 — considerably behind schedule. Larbaud’s letters to Adrienne Monnier in Paris during this period give considerable insight into the nature of the collaboration, and the aesthetic ideas in dynamic tension throughout the authorized French translation of *Ulysses*. Writing on 1 October, he rhapsodizes about St Jerome, the patron saint of translators, whose feast day and translatorial ethos he has celebrated the previous day, before outlining the various “atrocités et fantaisies auxquelles je me livre sur ce texte”:

Je francise jusqu’à l’Extrême-Gauche

j’ose autant que possible: néologismes; mots agglutinés (odeurdemusc)⁷⁵;

je tâche de rendre le *ton*. Stuart Gilbert le demande, l’a fait observer plusieurs fois. Il ne s’agit pas de semer un peu partout des mots argotiques ou vulgaires, des grossièretés et des cochonneries. Non: chaque personnage a son ton, ses tics, ses exclamations propres (ou sales, mais pas toujours), — et c’est cela qu’il faut *traduire*;

⁷⁴ - See Joyce’s letters to Frank Budgen of 14 December 1927 and 13 January 1928 (III.167-168).

⁷⁵ - For “muskperfumed” (10.16), rendered “fumet de musc” in *Commerce* (135) and eventually also in the full volume (9). Unusually, Larbaud’s opinion seems not to have prevailed with Joyce in this case.

en regardant *tout* de très près, j'ai remarqué quelques fautes d'inattention de Morel, qui ont échappé à Stuart Gilbert; de très rares contre-sens absolus, mais par manque d'attention, ou alors par lapsus, mais aussi des fautes par «solution de continuité», qui amènent des phrases inexplicables, comme des «cheveux sur la soupe»⁷⁶ (quelle image répugnante!)

Je vous dis tout cela, non pour déprécier le travail de mes collaborateurs, — sans eux je serais impuissant devant cette masse énorme, — et ce n'est pas un travail qu'un seul peut faire en trois ans ni même en six, — mais pour que vous voyiez que, pour avoir une traduction aussi bon que possible, il faut plus de temps que nous n'avions cru au début.

Du reste, après avoir hésité, — à cause de la poste, — je vous envoie un échantillon de ma révision: les 20 premières pages. Regardez-les bien, avec Sylvia [Beach], et en suivant dans le text, et vous verrez que ma révision améliore vraiment la traduction, et qu'elle n'est pas *trop* minutieuse. (*Lettres* 311-312)

While Larbaud admits to having possibly been “un peu pessimiste dans ma lettre de vendredi dernier” in a subsequent letter of 4 October, he writes that he is still “un peu inquiet au sujet des pages de «Ulysses»” (314). He notes that he has found another “contre-sens considérable, dû à une distraction de Morel, et que Stuart Gilbert n'avait pas aperçu” and finds himself “en conflit avec Morel, ou avec les deux, au sujet de certaines expressions”: “Dans «Protée» . . . Morel insiste pour laisser des mots comme «sapré» (=sacré) et «jujupes»,⁷⁷ qui ne me plaisent pas du tout” (314). He also forwards Monnier a letter from Georges Dupuyron, editor of the provincial revue *Signaux*, who optimistically hopes to publish a few pages of the translation. Larbaud says that he will write in the meantime to Jean Paulhan, the new editor of the *N. R. F.*, about final arrangements for publishing “Protée,” which he prematurely declares “a subi toutes les

⁷⁶ - Unknown source text, possibly from the dining scene in “Lestrygonians.”

⁷⁷ - Translations of “bloody” (56.3-4) and “skirties” (57.23), respectively. Larbaud prevailed; these two items, one a solecism and the other a judgement on register, both disappear in the *N. R. F.* “Protée” (217, 219) and in the full volume (49-50).

révisions possibles et où nous n'avons plus qu'à nous mettre d'accord sur les «saprés» et les «jujupes» (314-315). In a second letter written later the same day, Larbaud complains that Stuart Gilbert's extensive notes on and accompanying the increasingly worn typescripts, "sans ordre" and "souvent énigmatiques," are proving "bien agaçantes" (316).

Larbaud's letter of 6 October is devoted to an old hobby-horse, implicit in the foregoing letters and dating back to the first group translations of "Penelope" for the 1921 *séance* and for *Commerce* in 1924: that of register. His lengthy commentary here on the social level of Bloom and Molly, in addition to being a brilliant piece of Joycean criticism, is a sophisticated exploration of this central translation variable:

Je vous remercie de ce que vous me dites de l'échantillon que je vous ai envoyé. Cela m'encourage, et je continue dans ce sens. Je crains quelque opposition de la part de Morel. Il me semble qu'il n'a pas bien saisi le caractère de Bloom, son niveau social, son degré d'instruction. Même chose pour Molly; il les fait beaucoup plus peuple et grossiers qu'ils ne le sont. Molly a souvent, chez lui, les mots de femme de bordel qu'elle n'a jamais dans Joyce, et Bloom parle ou pense avec des expressions de potache qui ne sont pas dans le texte. . . .

Cette tendance que je remarque très souvent à faire des personnages de Joyce des espèces d'ouvriers ou de demi-voyous, et des femmes des espèces de filles du trottoir, m'effraie. C'est tellement loin de l'esprit du texte. Tous les personnages de premier plan sont des *bourgeois*, de sales bourgeois, — ce qu'on appelle en URSS: bourgeois. Ainsi Martha la dactylographe, à qui Morel donne une orthographe de servante, alors qu'il n'y a aucune faute de grammaire dans sa fameuse lettre, mais: deux confusions d'accords parce qu'elle écrit trop vite, et une faute de dactylographie, de machine. Cela n'a pas été vu, et la lettre est déformée dans le sens «servante illettrée», qui n'a rien à voir avec le texte. Cette déformation générale me fait penser à Richepin, à Bruant... Et que penser de la révision de Gilbert qui n'a pas vu «odd» traduit par «vieille»,⁷⁸ ni, ailleurs «brown paper» (papier d'emballage) traduit par «papier

⁷⁸ - "Like to give them an odd cigarette," from "Lotus-Eaters" (94.11-12), translated "J'aime leur passer de temps en temps une cigarette" in the full volume (84). Morel's first version had been "J'aime leur allonger une vieille sèche," which Larbaud describes to Gilbert as "du langage des petits lycéens français, déplacé dans la bouche d'un homme mûr" (letter of 8 October 1927, unpublished in the Harry Ransom Center).

brun»???⁷⁹ Bref je trouve la *touche* générale de Morel rude et grosse en présence de ce texte tout en nuances et en finesses. Et cela m'inquiète.

Le comique de «Ulysses» n'est pas tiré de l'infériorité sociale des personnages. Joyce ne se moque pas de Bloom parce qu'il n'est pas un «Monsieur» ni de Molly parce qu'elle n'est pas une «dame». Ce n'est pas une satire des ignorants, des mals éduqués, des humbles, des gens du peuple, comme quand nous rions des mots du frotteur ou des manières prétentieuses de la Demoiselle du bureau de tabac. Bloom est un «Monsieur» comme, et plus que, Bouvard et Pécuchet,⁸⁰ et Molly est une «dame», comme, et plus que, Madame Bovary. Leur éducation, leurs manières, ne sont pas différentes des *nôtres*. En URSS on verrait dans «Ulysses» la satire des mœurs de la Bourgeoisie.⁸¹ Leur langage n'est pas différent du nôtre dans l'usage quotidien. Nous sommes sur leur plan, et non pas séparés d'eux par toutes ces choses, habitudes, façons, conduite, lignes de pensée, qui font que nous ne pouvons pas avoir une amitié véritable, des rapports égaux, avec le frotteur, ni parler peinture avec la dame de l'épicier du coin. Bloom et Molly sont nos inférieurs intellectuels, nos inférieurs moraux, mais non pas nos inférieurs sociaux. Voilà pourquoi, lorsque Bloom pense «her friend» on ne doit pas traduire par «sa copine». (*Lettres* 316-318)

Larbaud plans to send a postcard to Morel in Brittany to find out where he might send a letter outlining these concerns, “avec toute [la] suavité, et toute la délicatesse possible pour ne pas le froisser, et pour l'amener à voir les choses ainsi,” and urges Monnier to ask Joyce whether he does not agree that by following in “le sens de Morel, nous aurions un «Ulysses» travesti, transposé en «peuple» au sens défavorable du mot” (318).

⁷⁹ - From “Calypso” (74.27). The translation “papier brun” has already appeared in the “900” version (120), but is replaced by “papier d’emballage” the full volume (68).

⁸⁰ - Ezra Pound remarks upon this likeness in a letter to Joyce of 22 November 1918, during serial publication of *Ulysses*: “I looked back over Bouvard and Pécuchet last week. Bloom certainly does all Flaubert set out to do and does it in one tenth the space, and moreover there is the sense all the time that something might happen, in fact that anything might happen at any moment, while in Bouvard they are anchored in the mud and even when something does happen you keep on feeling that nothing can” (II.423).

⁸¹ - Larbaud’s suspicion is confirmed by Soviet socialist-realist criticism of the 1930s; see “«Улисс» в русском зеркале” [“*Uliss v russkom zerkalye*”: “*Ulysses* in a Russian Mirror”], Sergei Khoruzhii’s dissertation-length afterword to his Russian translation of *Ulysses*, completed with Vladimir Khinkis in 1989 after decades of work. See also articles by Tall, Monas, and Cornwell.

In spite of this extended critique, however, Larbaud adds that he has written Stuart Gilbert⁸² to insist that his name be included on the final translation, preferably in an alphabetical, egalitarian list of translators: “Cela me semble juste, et le livre est assez gros pour qu’il y ait trois traducteurs” (318). He also muses about the serial publication of episodes after “Protée” with an explicit view to Morel’s financial benefit, offering to donate “volontiers ma part des honoraires pour ces publications fragmentaires” (318). Larbaud writes to Monnier on 10 October to say that he is waiting for replies from both Morel and Gilbert, having written the former about his current address, received a new episode sent by the latter, and already written back.⁸³ He is far more charitable after a few days about Morel’s work, and in particular, about the salutary effect of Gilbert’s reading upon the translation. He notes that he can see a difference between the first two episodes — which Gilbert had not yet edited, given the priority placed upon “Protée” and his being elected to write its preface — and the most recently edited: “Je trouve moins de fautes, beaucoup moins, dans ceux qui ont été longuement annotés par Stuart Gilbert, les

⁸² - In the letter of 31 July 1927 cited earlier: “Il est bien entendu, n’est-ce pas, que nous signerons tous les trois? Celle me paraît, non seulement juste, mais indispensable.” In an unpublished letter to Monnier of 28 November 1928, Gilbert worries about “l’injustice d’un frontispice d’Ulysse où je figure de plan-pied avec M. Morel”: “On m’avait fait comprendre, au début, que le nom de M. Larbaud devait paraître comme traducteur à côté de M. Morel, et dans ces conditions j’ai accepté avec plaisir la proposition de compléter une Trinité de traducteurs. Mais dans les conditions actuelles, je pense que le nom de M. Morel doit figurer au premier plan avec le mien en pendant — e.g. ‘avec l’assistance de... aidé par... En coopération avec...’” (Harry Ransom Center).

⁸³ - The translated “Cyclops,” according to his reply of 8 October 1927. Larbaud reprises his concerns regarding “la tendance d’Auguste Morel à faire parler ou penser les personnages dans une langue argotique correspondant à celle des plus basses classes de la population française, argot des souteneurs, de criminels, ou encore de collégiens, ce qui est faux lorsqu’il s’agit des hommes d’un certain âge, comme Mr Bloom.” He would prefer more “mots d’argot français *durables*,” less “foutre!” and “foutu,” and a tone which “ne peut pas être celui de voyous et d’escarpes . . . mais de *bourgeois* parlant et pensant en langage ultra-familier” (HRC).

Lestrygons par exemple. Il faut dire aussi que, même dans les premiers Épisodes, pour 3 ou 4 fautes, il y a 100 bonnes interprétations, et de vraies trouvailles qui vont droit au cœur d'un vieux traducteur" (320). "Dans les bons Épisodes, revus de près par Gilbert," he concludes, "le tout est bien plus près du texte" (320). In Larbaud's 14 October letter, he singles out one of these hybrid Morel-Gilbert "trouvailles" for special praise: "Hier soir j'ai eu «cette grande joie» (voix d'André Germain) de trouver, pour: O blessed Margaret Mary Anycock (Morel avait traduit: *Atouscoqs*)! : Ô bienheureuse Marguerite Marie Alaqueue!" (321-322).⁸⁴ He also relays his thanks to Sylvia Beach via Monnier for sending him a map of Dublin, or "Bloomstown," to assist in his translation work (322).

In his playful, often visually artistic correspondence with Gilbert throughout this period, Morel defends himself against Larbaud's charges. Following a comparative analysis of *John* I.5 in standard French and English translations of the Bible in one undated letter,⁸⁵ he writes "Je vous serais particulièrement reconnaissant de prendre énergiquement position dans la question des jurons. V.L. semble n'en reconnaître que deux au monde: bon dieu et nom de dieu. Vous m'accorderez que c'est singulièrement monotone et artificiel dans une œuvre qui en est constellée." "Pour ma part," he continues, "je vous *jure* que tous les jurons que j'ai employés sont monnaie courante tant à Paris que par

⁸⁴ - From "Scylla and Charybdis" (259.4). In an undated, unpublished letter to Bertrand Guégan written during September or October 1927, Larbaud refers to the same felicitous translation — "ça rend content" — and reports that he is working "9 à 10 heures par jour" in order to finish "cette énorme corvée qui ne manque pas d'intérêt" (Hôtel Drouot sale catalogue, 21 February 1973: item 18). The full-volume translation reverts to "Bienheureuse Marguerite-Marie Atouscoqs!" (228), presumably to maintain Buck Mulligan's pun upon the preceding word "cockcanary," translated "le premier coq venu," and to make clear that the original is punning upon the name of the seventeenth-century French nun Mary Margaret Alacoque, canonized in 1920.

⁸⁵ - Unpublished in the Harry Ransom Center.

exemple (voir Cyclopes) en Bretagne.” Morel also redeploys a comparison made by Larbaud upon first reading *Ulysses*: “Je n’insinue pas que Joyce soit un Rabelais,” he writes, “mais que diriez-vous d’un Rabelais épluché par un Malherbe?” He believes their task as translators to be “d’éviter dans la mesure du possible ce sort à *Ulysse*.” In a letter to Gilbert of 1 October 1927 from Port-Coter, two weeks prior to his return from holiday, he looks forward to resuming “nos études joyciennes entremêlées de musique dans une atmosphère très agréable,” and to this end once back in Paris, he writes on 31 October that he plans to send to Georg Goyert for a copy of his translation, to introduce still more points of discussion to their meetings. “Je veux bien croire aussi que nous remporterons la victoire,” he says, “en bons alliés que nous sommes,” joking about the imagined Franco-German competition under way and poking equal fun at the turbulent relations within their own camp.⁸⁶

Larbaud, Gilbert, and Morel reunited as a trio for a series of intensive work sessions during the winter of 1927. “Nous sommes en plein travail,” Larbaud writes in a letter to Monnier of 29 November, after Morel and Gilbert have left his apartment at 71 rue du Cardinal Lemoine — the site of much of Joyce’s work upon the original *Ulysses* — for the day (*Lettres* 329). He reports the completion of “Penelope” and soon “Lestrygonians” to Sylvia Beach on 18 December (332), and gives Monnier a glimpse into the workings of this “Conseil des Trois” in a letter of 1 December:

Nous avons encore travaillé tout l’après-midi, de 2 à 7, et nous aurons terminé la révision des 7 premiers épisodes après-demain (samedi) soir. La semaine prochaine Morel travaillera seul aux «Bœufs du Soleil» tandis que Stuart Gilbert et moi reverrons définitivement «Pénélope» pour laquelle il a écrit tout un petit livre de Notes de Remarques. Cet homme

⁸⁶ - Both letters preserved in the Harry Ransom Center.

nous a été envoyé par la Providence, qui décidément veut du bien à Joyce. Il travaille infatigablement à cette traduction. Il faut l'encourager à écrire une «Key to Ulysses». Il le sait presque par cœur! (*Lettres* 330-331)

Monnier also considered the arrival of Gilbert to have been “providentielle” (*Odéon* 170), and was instrumental along with Larbaud in encouraging him to “translate” his copious translation notes and commentary, personally informed by Joyce, into *James Joyce's “Ulysses”: A Study*, published in London by Faber and Faber in 1930. The admiration of the members of Joyce's French circle did not prevent them from taking occasional advantage of the relative newcomer's devotion to the task of translating *Ulysses*. As Larbaud and Morel departed Paris for Vichy and Belle-Île respectively over the Christmas holidays, the task of retyping the chaotic three-way manuscript of the French translation fell to Gilbert alone. Larbaud returned in the New Year having made a significant decision, furthermore. Ostensibly on the orders of his doctor, whom he has seen earlier in the day, he writes to Monnier on 10 January 1928 to announce “il me faut . . . renoncer définitivement à m'occuper de «Ulysses». Je n'ai pas besoin de vous dire que je le regrette beaucoup; mais je crois que Morel, aidé de Stuart Gilbert, mèneront ce travail à bien sans moi” (333).⁸⁷ Larbaud insists that his name no longer appear on the title page, and that he receive no remuneration; he adds that the critical introduction which he had hoped to write, like the translators' erstwhile plan to provide a critical apparatus including footnotes, is now out of the question, though he doubts that “cela aurait contribué au

⁸⁷ - Larbaud's work at the same time with Mercedes Legrand upon *La Vie de Goya*, their collaborative translation of Eugenio Ors's massive biography, would appear to have had at least as much to do with his decision. In a letter to Larbaud of 15 January 1928, Ors describes himself as “heureux de n'avoir plus de rival irlandais,” adding “Vous avez bien fait d'écouter votre médecin: le calendrier que vous m'avez montré une fois avais quelque chose d'épouvantable” (qtd in *Lettres* 333n1).

succès du livre, que toute la France attend depuis deux ans avec impatience” (333-334). He says that he is “vraiment bien fâché de ce contre-temps et ne sais comment vous exprimer la tristesse que me donne cette nécessité de renoncer à une tâche que l’honneur et l’amitié me rendaient doublement chère,” and that he has written to Morel and Gilbert to make arrangements about what to do with the parts of the first typescript still in his possession (334). Larbaud did not write Gilbert until 17 January 1928, in fact, by which time he had downgraded his renunciation — not the first — to a “démission” of three months or so. He restates the regrets offered to Monnier, including the impossibility of writing an introduction to the translation, and expresses his hope that Gilbert’s book on *Ulysses* can appear both in English and in French translation at the same time as the publication of *Ulysse*.⁸⁸

Larbaud only withdrew from the punishing schedule of daily revisions in the knowledge that he would nonetheless remain the final arbiter of all translation decisions, at the explicit request of Joyce. This allowed him to make more of a show of his reluctance than he might otherwise have done, and taxed beyond recovery his never easygoing relations with Morel, Monnier in particular, and even Gilbert. He wrote to Joyce in strict confidence about the tenuousness of his moral authority at that same time that he was tendering his formal resignation to the others, asking him to intervene by clarifying the chain of command, and Joyce replied by pneumatique on 19 January in equally conspiratorial terms: “I got your pneu and shall follow your instructions. But in that case I shall not call upon the person in question [Adrienne Monnier] till tomorrow (Saturday) so that there may seem to be no connection between our two visits. I shall call

⁸⁸ - Unpublished letter collated in Gilbert’s translation notebook at the Harry Ransom Center, quoted in Brown 30.

about another matter and introduce the principal theme casually but firmly. After which I shall write you to fix an appointment. It will be all right, I am sure. So don't worry" (III.168-169). The situation deteriorated in spite of Joyce's attempt to keep the tension among his translators dynamic but not debilitating, to the point where he found it necessary — in consultation with Larbaud, as ever — to convene a peace summit of all his French translators and editors during March at Les Deux Trianons, the restaurant in the eighth arrondissement where Joyce regularly held court. The events of the dinner survive in legend rather than any written record, beyond the end result desired by Joyce: it established Larbaud with veto power. Gilbert and Monnier agreed to share a utility role as joint copy-editors acting between the work of Morel as principal translator and Larbaud as privileged reviewer, signalling discrepancies to Larbaud and Joyce and then executing any changes desired.⁸⁹ Writing to Larbaud from Rouen on 28 March, Joyce promises to follow up the agreement with the various parties: "We are snatching a few days' holiday in Dieppe and here but as soon as I return to Paris I shall put matters right with Miss Monnier — or so I hope. Gilbert wrote to me before I left Paris but I avoided the issue — though I personally found him quite obliging and well-intentioned — and shall abide by our 'Trianon treaty' as the best way to avoid friction" (III.173). "I got back here Saturday and saw the matter through I think," Joyce informs Larbaud on 5 April; "At least by now you ought to have a letter from her [Monnier] acquiescing in your conditions, which after all are nothing but the original arrangements, as I pointed out to her" (III.174). Larbaud replied to Monnier by way of acceptance on 21 April, confirming that "[i]l est donc entendu que je reprendrai, au commencement du mois prochain, et

⁸⁹ - See Beach, *Shakespeare* 151; Ellmann 601; Brown 40-41; Lernout 29-30; and Fitch 272.

terminerai seul, la révision de la traduction de «Ulysses»” and giving the address in Italy to which the remaining typescripts are to be sent as they are completed (*Lettres* 335-336).

Morel’s unhappiness with the arrangement is apparent in his letters to Gilbert through the spring and summer.⁹⁰ His slight disagreement with Gilbert over the merits of calquing Joyce’s neologisms no doubt contributed to the crisis which precipitated the Trianon treaty, and is summarized in a letter of 10 February 1928:

Je suis parfaitement de votre avis en ce qui concerne les audaces verbales de Joyce mais si audacieux que soit son verbe il reste j’imagine dans le *génie de la langue* qu’il (Joyce) a sucée avec le lait. En un mot, puisqu’en fuyant avec raison l’anglais conventionnel, il n’écrit pas en Anglo-French, il nous faut garder de le rendre en Franco-Anglais. En toutes les catégories de *français*, d’accord, depuis le plus ponctif jusqu’au moins académique. Si nous avons affaire à une création comme nous nous serions à notre aise! Mais hélas! Il faut bien nous dire que dans la mesure où nous nous accrochons au mot à mot par exemple, nous y laissons quelquefois le meilleur de nos moyens.

Morel’s argument ironically puts him on the side of Larbaud, whose stated goal in *Ulysse* was once to Frenchify “jusqu’à l’Extrême-Gauche.” With conciliatory good humour, however, Morel tells Gilbert in the same letter that what is needed is to be able to turn oneself into a “distributeur automatique de termes toujours justes, d’expressions toujours adéquates, de mots protéiformes toujours heureux,” even if “les distributeurs automatiques soient souvent (chez nous) détraqués.” Morel and Gilbert’s relations remained fundamentally friendly. Morel notes in a letter of 29 March, shortly after the treaty evening, that the two of them know from experience “qu’on va bien plus vite en besogne à deux qu’à trois,” and thanks him on 21 June 1928, in the comparatively dictatorial post-treaty era, for “l’intérêt que vous prenez à ma petite ‘révolution de

⁹⁰ - All letters unpublished in the Harry Ransom Center.

palais” during the “dernières convulsions d’*Ulysse*.” Writing on 16 July, he talks about retiring “enfin dans mes terres après avoir remis à l’assistance privée le fruit de cinquante-et-un mois sur lequel — paraît-il — je perds désormais tout contrôle.” He adds bitterly, “Il ne me reste plus (pour le moment) qu’à souhaiter qu’il ne tourne pas trop à l’auvergnat et à la rosière” — a barbed allusion to Larbaud and his preference for a more stylized translation register.

Joyce’s letters to Harriet Weaver at this time offer no more of an objective view of the many personal considerations now bearing upon the translation. He presents these as being more tiresome than his readiness to wade into the fray in order to save the project would suggest, and his accounts of the diplomatic measures demanded from him by his literary ambassadors are not without good humour — or exaggeration for effect. He writes on 8 April 1928 that “as you were, luckily for me, present at one heated scene I want you to know it’s quite as warm as ever in Paris,” and as proof he encloses a new letter from Larbaud; he does not think that he is violating any confidence by doing so, “since you do not know what it is about though a good dozen people, if he is right, do here” (III.175). “I have, I think smoothed over matters between V.L. and Her [Monnier],” he reports, “but there remain to be rubbed down S.G. (!) and A.M., the two translators who dislike each other and V.L. and are heartily disliked by him in return. Fortunately (??) they all like ME” (III.175). In the weeks prior to accepting Monnier’s capitulation and offer, Larbaud was upset enough to offer his resignation yet again, this time in favour of an illustrious replacement. However, Joyce remained firm in his preference for continuity — which for him included continuing dynamic tension — and for Larbaud’s specific translation expertise rather than pure literary cachet, as he tells Weaver on 16 April: “I shall try to get away this week but can scarcely go leaving the VL-

AM mix-up as it is. Here is letter 4 from Larbaud. I cannot find 3. He proposed André Maurois as reviser. I am utterly opposed to any such change" (III.176). He notes that team morale is surviving, if only because of his social convening and his careful refusal to be drawn: "My relations of course are, as always, amicable. We were to have motored down with them and Fargue to Chartres Saturday but it rained too much" (III.176).

Larbaud's final review of the *Ulysse* typescripts during the summer of 1928 occasioned close correspondence with Joyce many detailed translation matters. In response to a request by Larbaud for guidance on the question of comparative punctuation, Joyce's old bugbear, Joyce wrote to Larbaud on 4 June with thoughts on the technical and rhetorical issues involved:

As regards your questions I think the fewer quotation marks the better. We would not write the phrase — the best of all possible worlds — in English between " ". Or in the French version "M. de la Palice was alive etc." And when the words half quoted are from an obscure writer p.e. [par exemple] "orient and immortal wheat" (from Thomas Traherne) what does it help a French reader to see " " there. He will know early in the book that S.D.'s mind is full like everyone else's of borrowed words. The " " are to be used only in the case of a quotation in full dress, I think, i.e. when it is used to prove or to contradict or to show etc. Do you agree? (I.263)

Responding to Joyce on 14 June as various printer's deadlines approached, Larbaud gave two detailed examples of his translation practice compared with that of Morel, noting that these were "extreme cases," to be appraised in confidence — "Not to be shown [to Morel]," he adds, as this "would give useless pain" (III.178-179ⁿ⁴). He takes his texts from "Calypso": the difference between Morel's "qui gratifiaient ses papilles gustatives d'un fumet de choix mâtiné d'un rien d'urine"⁹¹ and Larbaud's "qui gratifiaient ses papilles

⁹¹ - Previously used in the "900" translation (107).

gustatives d'une belle saveur au léger parfum d'urine,"⁹² for "which gave to his palate a fine tang of scented urine" (65.5-6), and likewise, Morel's "Il songeait à des rognons"⁹³ versus Larbaud's "Il avait des rognons en tête,"⁹⁴ for "Kidneys were in his mind" (65.7). Larbaud describes the difference as one of naturalizing pastiche and coarse parody versus foreignizing, consciously literary translation, and Joyce replies on 26 June to agree. "Both your versions of 'rognons etc' are much better," he confirms, and he relays a message from Adrienne Monnier: "you can keep *Circe* till the rest of the book is sent which will be as soon as possible. She is going to have it printed in Chartres near which her people live so as to be in closer touch with the printer [Durand]" (III.178-179). He also notes that he "saw S.G. [Stuart Gilbert] once or twice and he has written an article on my 'Work in Progress' but A.M. [Auguste Morel] I have not seen for 6 or 7 months, I think, 5 certainly"⁹⁵ (III.179).

The summer of 1928 saw the publication of two Joyce translations: "Un caso pensoso," an Italian translation of "A Painful Case" by Giacomo Prampolini in the 3 June *La Fiera Letteraria* of Milan, and the long-awaited "Protée" in the 1 August issue of the *Nouvelle Revue Française*,⁹⁶ which included a scholarly preface in French by Stuart Gilbert as well as his name added to Morel's and Larbaud's in the list of translators. With

⁹² - Used in the full volume, only with "flattaient" in place of "gratifiaient" — the one element Larbaud admits here to be worth keeping, for etymological reasons (59).

⁹³ - Also in "900" (107).

⁹⁴ - Used in the full-volume *Ulysse* (59).

⁹⁵ - Closer to four months, in fact: not since the Trianon treaty evening in March.

⁹⁶ - Larbaud finally parted with the corrected proofs of the translated episode and sent them to *N. R. F.* editor Jean Paulhan on 5 July, as he tells Monnier in a letter written that day (*Lettres* 338).

this definitive sample of *Ulysse* finally in the public domain, Joyce departed Paris with Nora on an Austrian holiday in August, during which they arranged to be joined by Stuart and Moune Gilbert. The two couples had grown close during the past year, as Gilbert became more and more closely involved in all aspects of Joyce's literary output. Joyce mentions the pleasant proximity of his translator and friend in a postcard to Stanislaus from Salzburg of 5 August, and looks forward to Gilbert's arrival in the city from the Tyrol on the sixteenth of the month (III.180-181).⁹⁷ Joyce writes a letter to Larbaud in Italy the same day, noting that he had travelled part of the way from Paris with Gilbert, and wryly invoking the patron saint of disasters along with some of the other people, places, and tumultuous events of the translation:

How are things with you? I hope you have no more annoyances. It will be all the same in a hundred years. I always found intrigues of that kind distasteful. I don't see what they lead to, either.

When do you expect to get back to Paris? Miss M[onnier] will have *U[lysse]* printed at Chartres to be under the protection of the B.V.M. She drove us there lately and lit a candle for me. But I would need as many as Gennaro himself.

You may foresee many tiffs before *U[lysses]* appears in his French dress but this mountain air will help me to calm them.

We send our regards to you both and hope to meet soon at the Trianons, blessed be its name.⁹⁸

Larbaud enclosed the communication from Joyce in an undated letter written in August to Marcel Ray, in which he indulges in bitter, almost paranoid recriminations of Adrienne

⁹⁷ - The translation team was even more scattered than usual that month, given that work on *Ulysse* was at a climax: while Joyce and Gilbert were in Salzburg, Larbaud remained on tour in Italy, Morel had returned to Belle-Île in Brittany, and Monnier was at Les Déserts in the Savoie.

⁹⁸ - Uncollected in the Fonds Valéry Larbaud, Médiathèque Municipale de Vichy; published in Brown 43, with some transcription variants.

Monnier and “nombreux prosélytes” including Auguste Morel (III.122). At the same time, he clearly restates his belief in the worth of his work upon *Ulysse*: “Je pense vraiment et de plus que c’est un des grands bouquins du XXe siècle et que le travail que j’y ai mis et que je mets encore (cela fera 8 mois pleins) est bien employé — même si, comme il semble bien, *ce travail ne m’est pas payé*” (III.124). That said, he tells Ray in a subsequent letter of 20 October that he pointedly intends to be in Rome rather than Paris, “et depuis quelques semaines,” at the time of the planned publication of the volume in January 1929 (III.127). He hopes to have his revisions complete by 25 August, “mais à condition qu’on ne me joue plus de petits tours d’écoliers, comme: m’envoyer une copie incomplète, etc” (III.124). In a curt letter to Monnier of 28 August, he announces “ma révision d’*Ulysse* est entièrement achevée,” assuring her that he has entrusted “le paquet contenant les Dix-Huit Épisodes” to the courier Gondrand the day before, “qui vous sera remis en mains propres contre un reçu qui me sera envoyé par lettre recommandée” (*Lettres* 341). By prior arrangement, confirmed in an earlier letter to Monnier of 18 August, the two had agreed that Larbaud would fill in a few unexplained gaps in the typescript with manuscript translations of his own, to be reviewed and consolidated with previous drafts by Gilbert and Morel upon return to Paris, before submitting the resulting whole to Joyce for approval (340).

A letter from Joyce to Harriet Weaver of 20 September 1928, after arriving back in France from Austria, corroborates the *terminus ad quem* of the French translation. “The translation is now finished,” he announces; “V.L. sent me a list of difficulties which I solved for him and informed me that he would celebrate his birthday twenty-ninth of August, by going off his diet of milk and rusks in favour of some wine of the country in my honour and to celebrate both events. His work is now at an end” (*Selected* 334). The

letter provides Joyce's most detailed surviving comment upon the individual styles and signal contributions of his translators, in addition to displaying shrewd insight into the translation process. It also supplies logistical detail to do with the translation's entry into print:

A.M. [Auguste Morel] the translator. Had taken a good deal of license here and there, sometimes incorporating whole sentences of his own manufacture. These were struck out. The translation is really his and has been done with great care and devotion, but like many other people, by dint of brooding on it he sees one aspect to the exclusion of another. In his case it is the coarseness which excludes the others. Or perhaps I should say the violence. I said to A.M. (the publisher) [Adrienne Monnier] about these bits "a little too much Madagascar here." He is in fact a French colonial born. Perhaps this explains it. I hope the three patch up their differences when the work is out. SG [Stuart Gilbert]'s work was very useful but it was absolutely necessary to have VL [Valery Larbaud]'s final revision as he is very accurate; slow, fastidious and rather timid. I saw, or rather was shown, the prospectus yesterday; which A.M. [Monnier] brought me along with some other difficulties which I solved much to her delight. The prospectus will be out this week and the volume of nearly a thousand pages in December or January, which in France, usually means June, but in this case will probably be speeded up to mean the second of February. She is having it printed by a very old established printer [Durand] (1500 or something) at Chartres under the shadow of the Cathedral almost. She brought me down there to see the place which is in the shadow of the Cathedral almost. She brought me down there to see the place which is a few miles from her place in the country, and insisted on lighting a candle for me in the Cathedral, all for good luck.⁹⁹ She becomes more and more superstitious, thinks that V.L. is bewitched by L.P.F. [Léon-Paul Fargue] and I wish she could find out who is bewitching me. . . . (*Selected* 334-335)

In fact, Larbaud had a few remaining queries and translation propositions for Joyce, which he puts in a letter of 2 October (*Lettres* 342-343). He suggests "deux javelots de jour

⁹⁹ - Monnier would have drawn Joyce's attention to the famous circular labyrinth set into the floor of the nave of Chartres Cathedral in blue and white stone, dating to circa 1230 A.D., and noted one of its etymologically apt local names: "le dédale" (colloquial French for "maze").

adouci tombaient rayant le sol dallé”¹⁰⁰ in place of Morel’s “deux flèches de jour tombaient moelleuses sur le sol dallé,”¹⁰¹ for the original “two shafts of soft daylight fell across the flagged floor,” in “Telemachus” (12.15-16). He prefers “javelots de jour” to his second choice, “traits de soleil,” for reasons of its more satisfying length and scansion, its striking novelty, its alliteration, and its suggestion of Apollo “by roundabout way.” Moving on, Larbaud would prefer to translate “What ho she bumps!” from “Circe” (629.28) idiomatically as “Sauti-sautant la vieille!”¹⁰² — using “the burden of some popular song of the time of Napoleon III,” so as to re-create Virag Bloom’s anachronistic speaking style — in place of Morel’s uncharacteristically literalistic “Elle a du poil aux pattes.” Finally, Larbaud’s prefers the calque “latration”¹⁰³ over “abolement” to describe the “latration” or barking of dogs in the original “Ithaca” (855.29).

Larbaud prefaces these queries by saying “I know from Miss Monnier that you are undergoing the torture of acting as umpire between the translators and me. I imposed it upon you; but that was, I think, the only means of having the thing well done. I do not mean to defend my own interpretations in any case” (341). He adds that he was glad to hear Stuart Gilbert had continued to prepare a “Key to Ulysses” while with Joyce over the summer, and reiterates his hope that “someone [will] translate this Key, and publish it in French” simultaneously; “I had, at one time, intended to do something of that kind, but I desist from that project,” he reveals (341). “My method was this,” he notes: “the names of the characters from A to Z, and under each name a résumé of what happens to him and

¹⁰⁰ - Used in the full volume (10-11).

¹⁰¹ - Previously used in the *Commerce* version (138).

¹⁰² - Appears in the full volume as “Hop sauti-sautant la vieille!” (573).

¹⁰³ - Used in the full volume: “la latration de cabots bâtards” (803).

his état civil (age, profession, etc.) with references to the places where he appears in the book. Well, there is nothing new in this; it has been done for Dickens, Balzac and lately for Proust” (341-342). He speculates that a book might be made “containing large extracts from articles and reviews about U., and the Key,” and does not think that such an axis between translation and criticism “would interfere with the sale of U.; on the contrary” (342). He reiterates — suddenly in Italian, as though for more passionate emphasis — that he has no time or energy to oversee such a project himself at the moment, but wishes nonetheless that “something of that kind could be done between the publication of the first French edition and the following one,” with references extending to *Dubliners* and *A Portrait* (342). Before and above anything else, however, he is “impatient to see the first reviews” of *Ulysse* (342).

Joyce tells Larbaud in a letter of 7 October 1928 “I have passed on all your corrections with my suggestions to Miss Monnier. Morel I have not seen this long time but I shall write to him if and when I feel a little stronger,” commenting charitably “He has misunderstood here and there but it would be unfair to lay too much stress upon that in a work of such length and difficulty” (III.182). “I am glad you liked my name for the little priest,” he adds (III.182). It would appear that Père Serqueux in the translated “Hades” (115) — as in “cercueil,” for the coffin-like name of Father Coffey (130.18) — was Joyce’s creation in a more than broad sense. Joyce also notes the sudden death of Italo Svevo, the Italian novelist and his former English student in Trieste, and outlines plans by Nino Frank of “900” to commission a series of French and German “opinions,” written in Italian or translated, from Joyce, Larbaud, Benjamin Crémieux, Yvan Goll, and Georg Goyert for a special number of the journal *Solaria* in Florence (III.183). Although he is still worried in a letter to Larbaud of 16 November that such a foreign “intervention” will

only antagonize Italian literary circles (III.184), Joyce's doubts were those of timing and showing respect rather than about the ethics of intercultural work as a means of challenging the norms of other national literary polysystems. He had previously written to Svevo's widow Livia on 24 September, shortly after the auto accident in which the writer had died and she had been injured, to assure her about one thing in particular: that the German translation of Svevo's latest novel would still appear that autumn, as he had spoken personally about it to their mutual German publisher, Daniel Brody of Rhein-Verlag, while in Zürich in July (*Selected* 339). The Svevo tribute featuring Joyce's original Italian homage appeared in the March-April 1929 issue of *Solaria* after prolonged intermediation and coordination by Nino Frank between Joyce in Paris and Larbaud in Rome, and also included original Italian pieces by Larbaud,¹⁰⁴ Adrienne Monnier, Yvan Goll, Philippe Soupault, and Ilya Ehrenburg, French pieces by Marcel Brion and Jacques Boulengers, and a piece in Spanish by Juan Chabas.

Joyce was pleased to see his favourite segment of the unfinished *Finnegans Wake* brought out by Crosby Gaige of New York on 20 October 1928 as *Anna Livia Plurabelle*, a chapbook with a preface by Padraic Colum. He considered this a prelude to an equally auspicious and impressive event at this stage of his international career: the publication

¹⁰⁴ - The publication of the March-April issue does not seem to have taken place on time. Larbaud is still writing to Nino Frank about his contribution in an unpublished letter of 30 April: "Ce que propose Joyce pour l'hommage de *Solaria* à Svevo, me paraît fort raisonnable . . . Je vous prie donc de lui dire que je suis d'accord avec lui, et que, dès que vous m'aurez fait savoir *pour quelle date* la lettre d'adhésion doit être prête, *je vous l'enverrai*, à vous directement. Est-ce que cela va bien ainsi?" (Fonds Valéry Larbaud, Médiathèque Municipale de Vichy). In a letter to Frank of 20 May 1929, he says that he has received "une demande d'article de M. Alberto Carocci," the editor of *Solaria*, "à qui vous avez donné mon adresse, et je lui envoie aujourd'hui même les quelques pages dont vous trouverez ci-joint la copie. Je serais curieux de savoir ce que vous en pensez" (FVL). Joyce's contribution, an open letter to Carocci, is dated 31 May 1929 (III.189-190).

of the full-volume *Ulysse* by La Maison des Amis des Livres in Paris, in late February 1929 — some two weeks after Joyce's birthday, the planned publication date, or exactly seven years after publication of the original.¹⁰⁵ In the copy of the translation which he gave to the publisher of the original, who had offered such material and moral support to its translators, Joyce made the telling inscription "To Sylvia Beach, this trophy, after her Seven Years' War. James Joyce. Paris. Independence Day, 1929" (qtd in Brown 59). Its much agonized-over title page ultimately read "Traduit de l'anglais par M. Auguste Morel assisté par M. Stuart Gilbert. Traduction entièrement revue par M. Valéry Larbaud avec la collaboration de l'auteur," in a nod to order of operations rather than chronological or alphabetical considerations. The 1,200 copies of the first print run sold out in short order and the list of subscribers included a host of Spanish, Italian, German, Belgian, and Swiss critics recruited by Larbaud,¹⁰⁶ and improbably, the papal nuncio in Paris. In a letter to Harriet Weaver of 23 October 1928, Joyce jokes that if he "is as merry a fellow as his predecessor in that holy office he ought to like bits of it at least," and notes that by that point, the deluxe edition had already sold out and the subscriptions numbered almost 600 (I.271).¹⁰⁷ Biographer Herbert Gorman described the French translation only ten years

¹⁰⁵ - In a letter to Gilbert of Tuesday 5 February 1929, Monnier reports that she has only received the "bonnes feuilles" of pages 529 to 672 that day, with pages 672 to 782 (or 784) to follow on Friday and the remainder on Tuesday the twelfth. She fears that he will not be able to make and send his corrections in time, although the proofs suggest that he did. A letter from Morel to Gilbert during this period, dated only "mercredi soir, minuit," celebrates their "douze dernières heures avec *Ulysse*. Après 51 mois!" The proofs and both letters are preserved at the Harry Ransom Center.

¹⁰⁶ - See letter from Larbaud to Monnier of 2 October 1928, in *Œuvres* II.1009.

¹⁰⁷ - In the same letter, Joyce relates that he is taking "two Spanish lessons per diem through the ear" and that "the whole situation here in view of the translation crux or rather cruces and the French edition calls for much more alertness, tact etc than I find ready at my command" (I.271).

later as “a venture of vast importance to Joyce,” because it gave him “a new audience in a new tongue, and, perhaps, the most impartial and intelligent in the world” (*Definitive* 311). It would be equally accurate to say that the venture allowed Joyce to give himself again to a large part of his original international audience, not least in France, in a new tongue: to flesh out his novelistic intentions and achievement. Gorman adds that *Ulysse* “was a *tour-de-force* of dexterity and faithfulness to the original,” standing out among its contemporary counterparts — both published and unpublished, authorized and pirated, partial and complete — in German, Czech, Polish, Spanish, Russian, and Japanese (311).

Joyce would have been especially gratified during this period to see “A Painful Case” translated into Italian for the second time in less than a year: this time by Nina Ruffini, as “Un caso pietoso” in the May 1929 issue of *Il Convegno*, in Milan. It is conceivable that Joyce had been displeased with the earlier Prampolini translation of the story in *La Fiera Letteraria*, and encouraged or at least sanctioned another, possibly via Carlo Linati, for the journal in which he had been introduced to Italian readers. In an unsigned Italian translation of “The Boarding House” (“Petalì d’Arancio”) which had appeared in the 3 January 1929 issue of *Il Popolo*, a combination of “interesting lexical patterns, syntactical structures, curious omissions, and biographical details” lead Eric Bulson to an even more provocative conclusion: that Joyce himself carried out the translation, and even added a twist to the ending for his Italian readers (28-29). In any case, Joyce welcomed the fruitful hermeneutic occasion represented by any new translation. A feeling of momentum at this time was certainly shared by Joyce’s French circle, and took the form of high celebration. He writes in a letter to Harriet Weaver of 28 May 1929, after reporting that he has “arranged for the translation into an Italian review” of an article by Samuel Beckett and “will try to do the same for [Frank] Budgen’s

in a Danish or Swedish one,” that Adrienne Monnier “wants to get up a country picnic to celebrate Bloomsday and the French *Ulysse*. Two char-à-bancs full of people! I am afraid of the heatwave and storm and would much prefer a glass of milk and a bath bun” (I.281). Monnier also hosted a “Déjeuner *Ulysse*” on 27 June 1929 at the carefully chosen Hôtel Léopold in the Paris suburb of Les-Vaux-de-Cernay, to commemorate the publication of the French translation as well as the recent twenty-fifth anniversary of Bloomsday. The luncheon was even more vividly symbolic of the paradox at the heart of the authorized collaborative Joycean translation: near-religious backing and reception for a project with intolerable personal costs. Joyce was fêted by his family and a glittering selection of admirers old and new that included Édouard Dujardin, Paul Valéry, Jules Romains, journalist Philippe Soupault, and recent arrival Samuel Beckett, but his actual translators were conspicuous by their absence; among the guests, only Léon-Paul Fargue, Nino Frank, Sylvia Beach, and Monnier had had any involvement in the translation at the text level.¹⁰⁸ Joyce writes in a letter to Larbaud of 30 July that the French translation has been better received by the French press than the German *Ulysses* had been in the German-speaking world, and that Monnier “hopes to arrange for an ordinary edition in January,” before going on to recount the déjeuner:

I suppose you heard about the commemoration lunch, yourself, Morel and Gilbert being absent however. I was with Morel the night before at the theatre and until one o’clock at Weber’s and he promised me he would come but then sent me a telegram saying he had to meet his pupil at a station between Paris and Vannes. I know this was true but he could have come by straining a point. He is not well, has to undergo operations on both legs, lest he become suddenly immobilised and talks of retiring to his island in the Pacific Ocean! It is all rather regrettable don’t you think? He

¹⁰⁸ - See Fargue-Larbaud 24-25; Frank, *Mémoire* I. 40-42; Ellmann 615-616; Brown 46-48; and Fitch 291-292. Note, however, that Ludmila Savitzky was present.

is rather sauvage but if he had come it would perhaps have given him some satisfaction. Gide and Jaloux couldn't come but Dujardin, Valéry, Soupault, and Romain were there. And L.P.F. was beside me. By the way he spoke to me somewhat wistfully about you, asking me when I heard from you and so on and gave me to understand that though you were still estranged, your public utterances concerning him and his writing were untroubled and serenely appreciative. Of which appreciation he expressed his appreciation. Valéry and he wanted to make speeches but I put a veto on that. There were no English or Americans except the kind lady who is typing this. But there were two riotous Irishmen and one of them fell deeply under the influence of beer, wine spirits, liqueurs, fresh air, movement and feminine society and was ingloriously abandoned by the Wagonette in one of those temporary palaces which are inseparably associated with the memory of the Emperor Vespasian. (I.282-283)

Joyce also asks Larbaud's advice regarding French reviews which might join English, American, and Italian journals in publishing excerpts of Stuart Gilbert's forthcoming study of *Ulysses* (I.283). He hopes that the two will soon have a chance to discuss his latest *Finnegans Wake* chapbook, *Tales Told of Shem and Shaun*,¹⁰⁹ and to that end, the ideal target reader for literature written in a linguistically plural English: "that imaginary Reader let us call him, the good Terrafirmaite equally at home in Potsdam, Sacré Coeur, Maladetta and whatever is the Portuguese for Devil take the hindmost to read in the most affable of all tongues, because the most accessible, some recording by you of this curious meeting of extremes" (I.284). He adds, "I feel that Fargue would be interested in the conversation for his mind has been running fairly constantly in the same direction now for some years but there is in his case the almost fatal objection that he is a man of one language only, though perhaps one could discuss the advantages and disadvantages of this for all eternity" (I.284).

¹⁰⁹ - Comprised of "The Mookse and the Gripes," "The Muddiest Thick That Was Ever Heard Dump," and "The Ondt and the Gracehoper," published in early June 1929 by The Black Sun Press, Paris.

Implicit in the letter is the question of how to translate a work such as *Finnegans Wake* — a challenge which was to engage Joyce personally alongside the completion of the work through the next decade. The question is adumbrated by the mathematician and linguist C.K. Ogden in his wide-ranging preface to *Tales Told of Shem and Shaun*, written at Joyce's request. Joyce was clearly intrigued by what the co-author of *The Meaning of Meaning* (1923) and co-inventor of Basic English, with I. A. Richards, had to say about his newest linguistic experiment. He agreed to record the final pages of "Anna Livia Plurabelle" for Ogden's Orthological Institute in August 1929, while Ogden consented to translate the whole of the fragment into Basic English.¹¹⁰ Joyce also learned during the summer of 1929 that Georg Goyert was in the process of translating *Anna Livia Plurabelle* into German, and wrote to him about the undertaking with great interest from Torquay while holidaying in England: "Could you send me a few pages of your translation of ALP? I have some free time here, thank God, and I want to see whether a translation of it is really possible" [translation by Ellmann] (III.191). By December of that year, Joyce had convinced Samuel Beckett and his student Alfred Péron to begin an attempt at the same feat in French — the germ of what was to become a larger and more thoroughgoing collaborative translation project.

A number of other, tangential translation projects cropped up during this active year of translation in Joyce's life. In late July, subsequent to a conversation at the déjeuner for *Ulysse*, he offered to put the case for an English translation of Édouard Dujardin's *Les Lauriers sont coupés* (1887) with his literary agent, Eric Pinker, having already raised the interest of the English-speaking world in its groundbreaking use of

¹¹⁰ - Published in the October 1931 issue of *Psyche* in London, and reprinted in the March 1932 issue of Eugene Jolas's *transition* in Paris.

interior monologue with frequent acknowledgements of his debt to the novel. The elderly Dujardin wrote to thank Joyce for his intervention on 22 July. He says that he has sent a copy of the book to Pinker, and adds that he and his wife are in the process of reading the French translation of *Ulysses*, which he considers to be a revelation in its own right: “Que vous dirais-je? si ce n’est ce que je vous disais déjà le jour du déjeuner? le sentiment de nager dans un océan de spiritualité, le même que j’ai éprouvé à vingt ans la première fois que j’ai entendu (sans savoir l’allemand) les quatre journées du ‘Ring des Nibelung’ c’est-à-dire quelque chose qui fait comprendre ce que les mystiques dénomment la vision en Dieu” (III.191-192). Joyce advises Pinker in London in a letter written around 25 July from Torquay that the Dujardin book is on its way and in need of an English-language publisher. He notes its “curious history,” told in a preface by Valery Larbaud to the second edition of 1924, “with which my name is associated,” and stresses that the translation is to stand on its own: “Mr Dujardin does not wish that it be issued by any publisher who publishes books of mine, either here or in America” (III.192). Also during the summer of 1929, Joyce agreed for the first and only time in his life to serve on the editorial board of a journal: the review *Bifur*, recently founded by his Italian Swiss friend Nino Frank and Georges Ribemont-Dessaignes, and devoted in large part to the French translation of contemporary world authors including, in the course of its brief seven-issue output, Jean Toomer, Bruno Barilli, Ilya Ehrenburg, Ramón Gómez de la Serna, William Carlos Williams, Boris Pilniak, Ernest Hemingway, Victor Shklovsky, Eugene O’Neill, Dhan Gopal Mukerji, Franz Kafka, Miguel Angel Asturias, Langston Hughes, and Vladimir Mayakovsky.¹¹¹ On the basis of a 1954 interview with Frank, Ellmann recounts

¹¹¹ - See Frank, *Mémoire* I.40-44 and II.169-193; and *Joyce & Paris* I.50-51.

that Joyce's editorial contributions and suggestions for material were unorthodox and posed special translation problems such as that of rendering regional dialect. He proposed translating the Irish writer Baron Dunsany, the Scottish writer Hamish Miles, and various Australians and Afrikaners, while grimacing at any mention of T. S. Eliot and responding once to Frank's hint that D. H. Lawrence was in Paris with the barb "Cet homme écrit vraiment très mal. Demandez plutôt quelque chose à son ami Aldous Huxley, qui s'habille au moins convenablement" (qtd in Ellmann 615).¹¹²

Joyce himself was persuaded to contribute to the 3 September 1929 issue of *Bifur*, in the form of "Poèmes d'Api": translations by Auguste Morel of "Tilly," "A Flower Given to My Daughter," "She Weeps Over Ragoon," "Tutto è Sciolto," "On the Beach at Fontana," "Simples," and "Alone," from *Pomes Penyeach*. Other literary translators in Frank and Ribemont-Dessaignes's stable included Yvan Goll, Pierre Leyris, Pierre Klossowski, Pierre-Jean Jouve, Vladimir Pozner, Victor Vinde, Victor Llona, Alice Turpin, Georgette Camille, Georges Pillement, Georges Limbour, Madeleine Étard, and Jean Chuzeville. Frank entreated Valéry Larbaud at length to contribute his own translations of Barilli and others, but was only able to secure his enthusiastic patronage. Larbaud saw in the bifurcated worldviews expressed by *Bifur* the realization of some of his disappointed hopes for the interlingual commerce in *Commerce*, his financially and to some extent artistically struggling venture — hopes which he saw reflected in its plans for

¹¹² - Compare Frank's account at a 1975 symposium: "Je me souviens d'un petit fait assez curieux. D.H. Lawrence était à Paris pour quelques jours. On m'avait signalé sa présence, et j'ai couru chez Joyce pour lui dire: «Écoutez, Lawrence est à Paris, on pourrait peut-être lui demander quelque chose». Joyce: «Hum! hum!». Il n'était pas content. Il m'a dit: «Écoutez, Aldous Huxley est aussi à Paris, demandez-lui plutôt qu'à Lawrence». Et il a ajouté: «Il est quand même mieux habillé». C'est pourquoi nous n'avons pas eu Lawrence à la revue!" (qtd in *Joyce & Paris* I.51).

a house style based upon parallel texts, which he applauds in a letter to Frank of 7 March 1929, and even in its title, which he tells Frank in a letter of 30 April is “heureusement trouvé”: “Je l’associe, invinciblement, à un des ponts qui, par-dessus le chemin de fer de Ceinture, fait communiquer le Boulevard Émile-Augier avec le Boulevard Jules-Sandeau. Cette abréviation hardie me plaisait.”¹¹³ Frank’s long reply to Larbaud of 12 May contains the kind of vision statement for *Bifur* which would have won Joyce over: “Nous avons vraiment essayé d’inventer une chose neuve, d’aujourd’hui, — et en même temps, résolument anti-banale, anti-journalistique, anti-*Querschnitt*. Ce qui me passionne, c’est de pouvoir, pour la première fois — traiter la littérature comme elle doit l’être: comme quelque chose de grand, de très humain, d’absolument mondial.” He adds that he has even found himself becoming, like Molly Bloom and her language of stamps, “sensible — moi qui ai renoncé depuis longtemps à la philatélie — aux timbres des lettres que je reçois des écrivains à qui j’écris, et qui ne sont pas seulement à Paris.”¹¹⁴

Earlier in the summer, Joyce had briefly met the elderly Irish novelist George Moore at the Shakespeare and Company bookshop, some twenty-five years after beginning an Italian translation of *Celibates* in Trieste. Moore wrote to Sylvia Beach afterwards saying that he would like to make Joyce’s acquaintance properly, and Joyce subsequently arranged a meeting in London while holidaying again in England. Ellmann records that Joyce made the telling gesture of offering Moore a copy of the French translation of *Ulysses* rather than the original, to which Moore replied, “I shall be delighted to accept any book you choose to send me, but I hope you don’t mind my

¹¹³ - Both letters are unpublished in the Fonds Valéry Larbaud, Médiathèque Municipale de Vichy.

¹¹⁴ - Fonds Valéry Larbaud.

reminding you that I can read English” (qtd in Ellmann 617-618). Moore writes in a letter to Joyce of 11 September 1929, while Joyce was briefly passing through London again, that he is reading the translation and “if you were here for a longer time and could dine with me, we would talk about the French, which I think wilfully exaggerated in places” (III.194). Joyce did meet with Moore again before returning to Paris, not only about the genetic mutations of *Ulysses* but about a favour involving another translation. In a letter to Valery Larbaud of 20 September, after asking for further advice about a suitable Spanish publisher to translate Stuart Gilbert’s study and the status of an excerpt from it to appear in French in the *Revue de France*, Joyce notes that he has “arranged for the English translation of *Les Lauriers sont coupés* with a preface by George Moore” (III.194-195). Joyce and Moore had a mutual friend in Dujardin, and a mutual interest in seeing the technique of the interior monologue receive wider international exposure with an English rendition of the original experiment. Joyce writes to Eric Pinker on 7 November 1929 to put the Dujardin project in motion with his nomination of a natural choice of translator: “I saw George Moore before I left London and he told me he would write a preface for Dujardin’s book if you got a publisher for it. Mr Stuart Gilbert, one of the translators of the French *Ulysses*, has offered to translate it. Will you please tell me if you have offered it to the Mandrake Press, 41 Nursery Street, and, if so, whether they will do it?” (III.196).

In the meantime, Moore had written to Joyce on 11 October to thank him for “the Italian translation of Yeats’s poem from ‘The Countess Cathleen’” — an apparent reconstitution by Joyce of a translated song from his 1908-1909 translation of the play with Nicolò Vidacovich (III.195). Moore’s interest had likely been aroused by the publication for the first time of Joyce and Vidacovich’s other collaboration, their Italian

translation of Synge's *Riders to the Sea*, in the September-October 1929 issue of the anti-Fascist *Solaria* of Florence, as a result of literary detective work by Nino Frank. Bulson finds manuscript evidence that Joyce had a hand in the revision of *La Cavalcata al Mare* at this time, and suggests that Joyce saw in its resurrection and publication a powerful complement to his current activities — and no small boost to his carefully cultivated international reputation as an international literary player (29-32). Frank recalls that the translation's failure to have been published or produced still deeply disappointed Joyce, but that *Solaria* "se jeta là-dessus comme la faim sur le monde, et c'est ainsi que l'unique texte italien signé de James Joyce vit le jour" (*Mémoire* I.39). In addition to the post-*Ulysses* and now post-*Ulysse* world's hunger for a Joycean translation, Frank remembers "la joie de l'auteur d'*Ulysses* quand je lui apportai les numéros de la revue contenant cet écrit," which he cryptically notes has become "l'une des hantises des faiseurs de thèses d'Amérique" (I.39).

October 1929 saw Joyce suddenly immersed once again in the German *Ulysses*, whose second, extensively revised edition was due out by the end of the year. He describes the temporary invasion and subsequent war council to Harriet Weaver in a letter of 19 October: "the German publisher arrived and wanted to rush me into a new contract, but I insisted on [Georg] Goyert's being brought here much to the latter's displeasure in the beginning. He, Gilbert, I and [Daniel] Brody the publisher worked on the German text with the help of [Claud] Sykes by correspondence" (I.285). He adds that Brody "has now gone back and the first half of the book has gone to press . . . Whatever the Germans are they are certainly quick" (I.285). Brody's speed was all the more impressive — and perhaps troubling for Joyce — in that he had gone back to Zürich with 6,306 changes incorporated into the German text, excluding those of spelling and punctuation, and

representing a substantial reworking of every episode.¹¹⁵ The assistance of Stuart Gilbert produced a noticeable increase in productivity, in any case, comparable to that enjoyed by *Ulysse* from 1927. Joyce notes in a letter to Weaver of 12 December 1929 that Goyert and Gilbert get along unusually well.¹¹⁶ The second printing of *Ulysse* was also due out in December, as Joyce relates to Weaver on 22 November in a letter that broadens out into a résumé of many translation-related activities then pressing upon Joyce's attention:

The second French edition which has been largely subscribed comes out on Xmas Eve. There is a great demand for it in Italy. One of Gilbert's chapters, Aeolus, is to appear in an Italian review.¹¹⁷ The second German edition [of *Ulysses*] is also largely subscribed and is to appear on the first of January, and one of Gilbert's essays is to appear in a German review and one is to appear in a Paris review and he has been reading to me other episodes. The whole book is to be in London in a few weeks. [Léon-Paul] Fargue has written an article about me and is coming here tomorrow when he and I are to set to work to put Alp ["Anna Livia Plurabelle"] into French, the last eight pages. (I.286-287)

Joyce notes that Auguste Morel has recently married¹¹⁸ and is translating *Lady Chatterley's Lover* into French along with "the rest of P.P. [*Pomes Penyeach*]," which would have struck both of the source authors as an ironic, explosive pair of translation subjects (I.287). He adds that he "cannot get a satisfactory reply from anyone in London" about publishing Stuart Gilbert's English translation of *Les Lauriers sont coupés* (I.287).

¹¹⁵ - See Mitchell 56-57. The changes were primarily those of register and prose style, plus omission of words and the naturalizing translation into German of words which had been left in English in 1927. As Mitchell notes, the 1930 edition was published with almost no indication by Rhein-Verlag of the extensive revision that had taken place.

¹¹⁶ - Unpublished in the Harriet Shaw Weaver Papers, British Library.

¹¹⁷ - Unlike some of the others advertised by Joyce, this excerpt did appear, in the March 1930 issue of *Solaria*: "Eolo, episodio di Ulisse," by one "Gilbert Stuart."

¹¹⁸ - Translator Annie Hervieu, apparently, who had assisted Morel with *La Muse angloise* and likely *Ulysse*, and would collaborate formally in translating Joyce's poems.

The second editions of the French and German translations of *Ulysses* were both withheld until January 1930, when they appeared in tandem to great acclaim. The French run of 3,500 single-volume copies went as quickly as the first had done, and was of material assistance to Monnier's La Maison des Amis des Livres, which had only been able to go to press with *Ulysse* a second time by entering into a temporary junior partnership with Paris publisher J.-O. Fourcade.¹¹⁹ Joyce updates Weaver on his comfortable interlingual situation in a letter of 18 March 1930:

The second German edition of *Ulysses* came out and the third is to come out in June. The second French edition came out and the publisher appears to be quite happy about it. Gilbert has finished revision of his first proofs and his book is to come out the third week in April . . . [T]he Polish and Czech translations have been arranged. *Exiles* was produced in Berlin at the Deutsches Volkstheater on the 9th. They invited me to be present but I did not go. It is to be produced in Milan on the 15 April. The English translation of Dujardin's book will be published by the Mandrake Press with a preface by George Moore and a note about my connection with the book. Two of Gilbert's chapters have appeared in French, in *Échanges* and the *Revue de Genève*, but it is scarcely worth while sending them since the English book will be in your hands in a few weeks. I think it probable that Fourcade my French publisher will do this in French. He gave a big dinner for me some days ago, one of the best I ever saw on a table. (I.289-290)

Faber and Faber brought out Gilbert's *James Joyce's "Ulysses": A Study* on schedule that spring in London, and Václav Petr of Prague published Czech translations of *A Portrait* by Stasi Jilovské and of *Ulysses* by L. Vymětal. Joyce was to be disappointed by George

¹¹⁹ - *Ulysse* II sold very well but only well enough to cover the costs of the two publishing houses. As Brown notes, Larbaud was still writing to Fourcade on 31 July, 27 September, and 3 October 1930 to demand royalties of 13,500 francs, due as of 1 July (30-31). Monnier had signed a contract with Fourcade on 1 October 1929 which granted royalties of 15 per cent to Joyce, Larbaud, and Morel. She eventually succeeded in having the contract terminated on 13 September 1930, for non-payment, at considerable personal expense. See her letter to Larbaud of 30 July 1930 and related financial records in *Œuvres* II.1010-1011 and II.1888n3.

Moore, however, who wrote on 10 May to say that he had changed his mind about prefacing Gilbert's Dujardin translation: "the human mind is not like a weathercock and cannot be diverted from one subject to another. I may live for a few more years, and if I do I shall naturally devote them to my own work. Moreover, I know nothing of the question which apparently agitates France, the discovery of the monologue intérieure" (III.197). He adds, "In England we don't believe that any discovery has been made. We think, rightly or wrongly, that the monologue intérieure existed from time immemorial" (III.197). Formally endorsing the connection implied and represented by the arrival of Dujardin in English, between their two languages and literary cultures, would fall to Joyce. Also in the spring of 1930, Joyce began receiving Russian lessons from Alexander Ponisovsky, a friend of his son Giorgio and the brother-in-law of Paul L. Léon, a widely reading Franco-Russian Jew to whom Ponisovsky introduced the author. Joyce and Léon quickly became friends, and began reading, discussing, and debating various world literatures together, in the original languages and by translating extended passages for one another. Their comparative subjects included Ibsen (*When We Dead Awaken*, *The Master Builder*, *A Doll House*), Gogol (*Dead Souls*), Tolstoy (*War and Peace*, *Anna Karenina*), Dostoevsky, Flaubert (*Madame Bovary*), Anatole France (*Penguin Island*), and Dickens (*Martin Chuzzlewit*), plus the theology of John Duns Scotus and Dean William Inge.¹²⁰ Léon gradually became Joyce's unofficial private secretary, managing access to the author as the number and scope of his international commitments continued to increase.

Stuart Gilbert's Paris diary describes a visit with Joyce on 23 June to visit Édouard Dujardin, to update the old man about the English translation of his novel in progress.

¹²⁰ - See Noël 7-12 and Ellmann 629-630.

“The old man cross-examined Joyce about dates,” he records, including the year in which Joyce introduced Valery Larbaud to the book, and in which Joyce was managing the English Players in Zürich and presenting a multilingual triple bill of “literary” plays in English, French, and German at the same time that Dujardin was producing the play *Marthe et Marie* in Geneva (27). “Read over eighth chapter of my translation of *Lauriers* to Joyce,” he also notes: “He approves” (28).¹²¹ Impressively for Joyce, the third edition of the German *Ulysses* — a reprint of the revised second — appeared from Rhein-Verlag that June, followed in October by the third reprint of *Ulysse* by La Maison des Amis des Livres. This 3,000-copy run was financed in collaboration with the legendary Gaston Gallimard, to whom Monnier would eventually cede the rights to the French translation in 1937, and with whose firm they have resided ever since. Also in October, Nino Frank presented Joyce with the imprimatur (dated 15 October 1930) of “Anna Lyvia Pluratsself,” a French translation of “Anna Livia Plurabelle” by Samuel Beckett and his student Alfred Péron, for publication in *Bifur*. This partial translation had been begun in December 1929 at Joyce’s invitation,¹²² two months after making his own recreational translation of the last eight pages with Léon-Paul Fargue, now lost. Although gratified by Beckett and Péron’s painstaking effort, and in spite of the objections of *Bifur* editor Paul Nizan, Joyce withdrew the piece so that he might have the pleasure of seeing it revised by his own hand-picked “Septuagint”: a team of some seven translators rather than the full seventy or seventy-two of translatorial legend, though as Monnier recalls, “avec lui tout était

¹²¹ - Joyce’s encouragement no doubt guided Gilbert toward his subsequent career as the definitive post-war English translator of Camus, Saint-Exupéry, and Malraux.

¹²² - See Ferrer and Aubert 179-180, and Monnier, *Dernières* 19-20. “Anna Lyvia Pluratsself” represented three-quarters of the original according to Beckett, but two-thirds according to Monnier, who was closer to the truth.

possible” (*Dernières* 19).¹²³ Between November 1930 and March 1931, Joyce convened fifteen collaborative translation sessions, held on Thursday afternoons at 2:30 p.m. for three hours, at Paul Léon’s apartment in the rue Casimir-Périer. The polyglot participants were Philippe Soupault, Yvan Goll, Léon, and Joyce, and in an editorial capacity for which two extra sessions were set aside, Adrienne Monnier and Eugene Jolas, who sent his contributions by post on one occasion when forced to be away in Austria on business. Léon would begin by reading aloud from the original and Soupault would then read from the Beckett-Péron fragment, and later the running manuscript, followed and frequently interrupted by extended, wildly antiphonal brainstorming.¹²⁴ Soupault recalls the dramatic scene in the eventual preface to the translation, reprinted in his memoir of Joyce:

Nous étions installés autour d’une grande table ronde. M. Joyce dans un fauteuil fumait des *maryland*. M. Léon lisait le texte anglais et je suivais la version française revue. Paul Léon détachait une phrase du texte anglais, je lisais la traduction de la phrase et nous discussions. Nous rejetions d’accord avec M. Joyce ce qui nous paraissait contraire au rythme, au sens, à la métamorphose des mots et nous essayions à notre tour de proposer une traduction. M. Joyce nous exposait les difficultés, nous cherchions d’un commun accord des équivalents, nous trouvions une phrase mieux rythmée, un mot plus fort. «Un moment», disait M. Joyce pour nous arrêter. Nous réfléchissions et tout à coup M. Joyce, Paul Léon ou moi-même découvrions exactement ce que nous cherchions. (73-74)

¹²³ - The Greek epithet *Septuagint*, meaning seventy, refers to the seventy or in some accounts seventy-two scholars assembled by order of the Egyptian king Ptolemy II Philadelphus to translate the Hebrew Bible into Greek during the third century B.C. Working in pairs in separate cells on the island of Pharos, they were said to have completed their work after seventy-two days, and to have produced identical translations — in some accounts by divine inspiration and in others by comparing their work at the end of each day until all of the versions agreed with one another, word for word. See Delisle and Woodsworth 162-164, and Barnstone 165-174.

¹²⁴ - See Soupault, *Souvenirs* 73-78 and *Profils* 62-63; Noël 16-17; Gorman, *Definitive* 341; Monnier, *Dernières* 19-20; Freund 102-103; Ellmann 632-633; Brown 49-50; Ferrer and Aubert 181-185; and Fitch 307, 313.

Joyce reports “assisting at the seances of the French translation of ALP” in a letter to Harriet Weaver of 22 December 1930 (III.209), and comparison of earlier manuscripts and published versions of “Anna Livia Plurabelle”¹²⁵ with the final 1939 text of *Finnegans Wake* reveals that these sessions were the source of substantial emendation and expansion of the original, notably to do with puns on river names — a preoccupation which is also apparent in a comparison of the Beckett-Péron translation with the authorized revision.¹²⁶ In the same letter, Joyce says that he is also “trying to explain to Miss Monnier’s sister [Marie Monnier, Mme Paul Bécot] who knows no English the text of Chapelle D’Izzied (the next fragment) for which she is to do a hieroglyph preface” (III.209). The visual preface never materialized, but the exercise in simultaneous translation and exegesis, or translation as exegesis, was only a slightly less structured version of the translatorial cabarets staged with his Septuagint.

The French critic Louis Gillet wrote Joyce on 7 January 1931 to apologize for an earlier, less than generous article of 1 August 1925 in the conservative *Revue des Deux Mondes*, entitled “Du côté de chez Joyce.” In his letter, Gillet expresses his interest in Joyce’s increasingly interlingual procedures in the fragments of “Work in Progress”: in the “problème que pose votre nouveau poème, le terrible problème du langage, ou plutôt l’individualisme de l’expression,” thrown up by the apparent untranslatability of this “refonte totale de tous les éléments de l’esprit,” and “la manière dont vous avez pour faire apparaître dans la forme des mots des milliers d’associations, pour créer une musique

¹²⁵ - That is to say, in the October 1925 issue of Monnier’s *Le Navire d’Argent*, in the November 1927 issue of Eugene Jolas’s *transition*, and as the chapbook produced by Crosby Gaige in 1928.

¹²⁶ - See Ferrer and Aubert 184.

nouvelle, une sorte de *fieri* à la mesure du *cosmos*” (III.210-211).¹²⁷ Gillet neatly encapsulates the challenge faced and embraced by Joyce’s Septuagint in its activities, into which Joyce hoped to initiate Valery Larbaud at the end of that month. In a letter of 10 January, he invites Larbaud to dine with him and Arnold Bennett at the Deux Trianons as well as enclosing “a few pages of the French A.L.P. which may amuse you” — “Please bring them along,” he adds (III.211-212). Larbaud’s increasingly poor health prevented him from taking part in the Thursday sessions, and from attending the *séance* held by Monnier at 7 rue de l’Odéon on 26 March 1931 in order to introduce the completed “Anna Livie Plurabelle” to the world. The event was a deliberate evocation of the *séance* organized some ten years earlier to do the same for *Ulysses*, in proto-translation. Joyce wrote Harriet Weaver on 11 March to tell her about plans for this evening which “for all I know may celebrate the close of my Paris career, just as that of the 7th of December, 1921, opened it” — false modesty, given that he had written a week earlier to say that “the French translation of A.L.P. is now finished and I think it must be one of the masterpieces of translation,” and that he has made time “to preside over it as also over the German one” in progress by Goyert (I.302).

At the invitation of Monnier and Sylvia Beach, Joyce’s patron made the rare gesture of travelling to France to attend, although as Lidderdale and Nicholson note, Weaver found the atmosphere unsettlingly bohemian and had a difficult time following the revolutionary French of the feature presentation (302-303). The evening featured a talk

¹²⁷ - Joyce offers a favour to Gillet in return in a letter of 15 July 1931, sent from London care of Adrienne Monnier. In it, he points out a mistranslated quotation in one of Gillet’s subsequent articles on Joyce, identifies the source of his original allusion as a line from John Newman’s hymn “Lead, kindly light,” and proposes his own translation of the line into a French alexandrine: “Précède et prie pour nous, bénigne acropoule,” rather than Gillet’s painfully literal “Sois notre guide, cher oiseau” (I.305).

by Philippe Soupault on the translation process, a playing on Beach's gramophone of the recording of the original made by Joyce for C. K. Ogden, and then a reading of the French translation by Monnier — as well as a bizarre interruption by the elderly Édouard Dujardin.¹²⁸ Soupault expressed an opinion on that occasion which he later shared with Jacques Aubert: "This text is not a translation, it is a 'reconstitution' in the sense that it is Joyce in French . . . I must say that Joyce was rebuilding, re-writing a portion of *Finnegans Wake*, and he alone could do it. Of course I helped him, for instance to find the counterparts for names of rivers: I helped him, certainly, but in a sense Joyce re-did his text" [translation by Jacques Aubert] (qtd in Aubert, "Finir" 218). Soupault's self-effacement is typically translatorial, and a fair description of the nature of all translation as the re-reading of a writer and subsequent re-writing and re-invention of him for a particular readership. The translation was published in the 1 May 1931 issue of the *Nouvelle Revue Française*, now a highly Joyce-friendly critical bastion, with Soupault's explanatory preface. Joyce wrote to Sylvia Beach on 10 May to confirm that *N. R. F.* editor Jean Paulhan had sent a copy to the cantankerous George Moore, although he worries that "A.L.P. in French will only make him worse" (I.304).

1931 turned out to be another busy year of translations. Joyce was pleased to be presented with *Dublin-Noveller*, a Swedish team translation of *Dubliners* — inexplicably omitting "Ivy Day in the Committee Room" — by Från Engelskan and Emilie Kullmann for Wahlström and Widstrand of Stockholm, and *Portret Artisty z Czasów Młodości*, an authorized Polish translation of *A Portrait* by Zygmunt Allan for Roj of Warsaw. Joyce was far less pleased in July, while in London to marry Nora officially so as to protect

¹²⁸ - See Monnier, *Gazettes* 211-228; Lidderdale and Nicholson 302-303; Ellmann 635-637; and Fitch 314.

Giorgio and Lucia's rights of inheritance, to be informed by Daniel Brody about the appearance of "Vielleicht ein Traum" ["Perhaps a Dream"], a German translation of a story by one Michael Joyce, under his own name in the 19 July 1931 *Frankfurter Zeitung*. The mistaken attribution was apparently the fault of the translator, Irene Kafka. Joyce was outraged by what he saw as a forgery in translation of his literary identity, and with a litigiousness stoked by his struggle in recent years against the piracy of *Ulysses* in the United States by Samuel Roth, threatened the German newspaper with various legal proceedings. He wrote flustered letters to friends and members of his German circle while investigating his legal options: to Daniel Brody in English and Yvan Goll in French on 30 July; to Georg Goyert in English on 31 July; to T.S. Eliot on 11 and 27 August; to his brother Stanislaus on 22 August; and to Ernst Robert Curtius on 17 September.¹²⁹ In the letter to Eliot of 11 August, he notes the high irony that the *Zeitung* "does not wish to publish an apology and proposes to pay as compensation the translator's fee to me!" (I.306). The situation was resolved by a printed retraction, in the end, but not before Joyce had sent off upwards of "36 letters and 11 wires," as he reports in a letter to Sylvia Beach of 13 August (*Beach Letters* 175).

A new legal wrangle with translation at its heart had arisen in the meantime, however, as Joyce signals in the postscript to a subsequent, undated August 1931 letter to Beach: "Japanese terms: Same as German but if they hold you may reduce 25%. One half of advance of royalties payable at once when contract signed. Preference to the speedier Jap. By the way, what is the translation press news? God knows *what* they will print if you tell me of it. That the Mikado is taking a libel action against me as he

¹²⁹ - See *Letters* I.305-306; III.224-232; and *Beach Letters* 160-161, 174-180.

considers that L.B. [Leopold Bloom] is a caricature of himself?" (*Beach Letters* 177). When he writes to Beach in mid-September to ask that she send all of her correspondence from Rhein-Verlag, the *Frankfurter Zeitung*, Daniel Brody, and Yvan Goll to his lawyer in London, he specifically charges that "[t]hose Japs have been translating essays galore, it seems, without asking leave or paying, out of *Exag*¹³⁰ and everywhere" (III.512-513). He goes on, "I had Hiteshi Ito's article on me translated into English today and it will probably appear in English in some review here. Ito will be paid, less [Eric] Pinker's fee and cost of translation, but I want the assent of the two Japs in writing to this as a preliminary to negotiations over *Ulysses*" (III.513). The negotiations in question were poisoned to a large extent by the impending lapse of Joyce's exclusive rights to *Ulysses* under Japanese copyright law in February 1932, ten years after first publication, and were to go nowhere. Between late 1931 and 1935, Joyce found himself tasked by pirate editions of two Japanese translations of the novel: Tokyo publisher Dai Ichi Shobo's two-volume translation by Tadeshi Ito, Sadamu Nagamatsu, and Hisanori Tsujino, published between 1931 and 1934, and rival Iwanami Shoten's five-volume version by Sohei Morita, Hirosaburo Nahara, Naotaro Tatsuguchi, Kenji Ono, Ichiro Ando, and Eitaro Murayama, published between 1932 and 1935.¹³¹ He attempted to sue the publishers and at least one

¹³⁰ - *Our Exagmination Round His Factification for Incamination of "Work in Progress,"* the first critical work to appear on *Finnegans Wake*, published by Shakespeare and Company in May 1929 and consisting of twelve essays plus two letters of protest. The contributors, each actively encouraged by Joyce, included Samuel Beckett, Stuart Gilbert, Eugene Jolas, Victor Llona, Marcel Brion, William Carlos Williams, and John Rodker.

¹³¹ - See Khoruzhii 573-574 for an account of the equally unauthorized and equally industrial-style team or "brigade" translations of *Ulysses* carried out in the Soviet Union during the 1930s, including a partial one serialized in *Internatsional'naya Literatura* in 1935, produced by an eight-translator collective working under the direction of I. A. Kashkin.

of the translators via the British consul in Tokyo without success. The one publisher who finally sent Joyce a small sum of money, Ellmann records, had it promptly returned to him “with continuing indignation” (654). Herbert Gorman notes that the first of these pirate translations went on to be censored by the Japanese Home Office, which intervened and “obliged the Tokyo publisher to bring out further copies with blanks in place of certain passages” (*Definitive* 312). This ironic form of redress from the censors would not have given Joyce any satisfaction. His desire was to make the system of international copyright, including the question of translation rights and but also that of royalties for translators, less incoherent and more just for all concerned.

Joyce’s translation interests continued to range ever more widely through the 1930s. In the letter of mid-September 1931 to Beach cited above, he adds that he will “write to L.G. after I have seen G.M. on Sunday,” in a reference to his attempt at that time to persuade Louis Gillet to translate one of George Moore’s novels into French (III.513). In an undated letter from early September, he had informed her about his asking Daniel Brody “to get Felix Béran of Zürich to translate C.M. [*Chamber Music*],” in an appropriate linking of his first published work with the German poet whom he had translated during World War I (*Beach Letters* 179).¹³² It was in 1931 that the prestigious Bibliothèque de la Pléiade collection of French literature was initiated by the *N. R. F.* publisher Gallimard, and editor Jean Paulhan pressed from the outset for the inclusion in the series of Joyce in French translation — a gesture which was vetoed by trustee André

¹³² - The only translations by Béran ultimately published were of selections from *Pomes Penyeach*: “Mitternächtliche Erinnerung an die Kommödianten vor einem Spiegel,” a translation of “A Memory of the Players in a Mirror at Midnight” which appeared in the 2 September 1932 issue of *Die Literarische Welt*, Berlin, and translations of “Alone” and “Bahnhofstrasse” which appeared in the 1932 *Tages Anzeiger*, Zürich.

Gide.¹³³ Joyce remained in touch with Georg Goyert about the man's translation of "Anna Livia Plurabelle" into German, though sometimes not as close as he ideally would have liked. He writes in a letter to him of 9 October 1931 that he has not seen the most recent sample of the translation and so "can form no judgment" (I.307). He sends an affectionate card in French to Goyert on Christmas Day 1931, inscribed "au vaillant traducteur allemand d'*Ulysses* de la part de ses amis réunis au restaurant des Deux Trianons,"¹³⁴ and in a letter of 22 October 1932 asks "But surely you cannot have finished A.L.P. yet?" (III.262). He reports in a letter to Harriet Weaver of 17 December 1931 that the *Nouvelle Revue Française* and Gallimard, angered by Adrienne Monnier's refusal to sell them the rights to *Ulysse* at that time, have "decided to favour Lawrence's *Lady Chatterli's* [sic] *Lover* which is coming out in French," but not in a translation by Auguste Morel (I.309).

Early 1932 saw Joyce announcing to Weaver offers "for the Danish and Norwegian and Swedish rights of *Ulysses*,"¹³⁵ for the Danish and Norwegian of *Portrait* and the Spanish of *Exiles*" (I.313), and disagreeing with Adrienne Monnier over how best to distribute the fee of 1,000 francs from the *N. R. F.* for the French translation of "Anna

¹³³ - See Ellmann 530 and Fitch 97. Gide's refusal resulted in Joyce's addition to the Pléiade canon being delayed until 1974, when the French Joycean Jacques Aubert was able to begin overseeing preparation of a two-volume edition — published by volume in 1982 and 1995 — containing all of Joyce's works except *Finnegans Wake*, in translations by Jacques Borel (*Chamber Music* and *Pomes Penyeach*), Aubert (*Dubliners* and poems), Savitzky edited by Aubert (*A Portrait* and *Stephen Hero*), Serruys (*Exiles*), Élisabeth Janvier (essays), and Morel-Larbaud-Gilbert (*Ulysses*). The deluxe edition also includes a selection of letters from between 1901 and 1932 in Marie Tadié's four-volume 1961 translation of the *Letters* and *Selected Letters*, advised by Stuart Gilbert.

¹³⁴ - Preserved in the Dr Harley K. Croessmann Collection, Southern Illinois University.

¹³⁵ - Joyce's remark in his letter to John Quinn of 11 March 1920 that "the Swedish rights of *Ulysses* are disposed of" (II.460) was evidently premature in its unwritten assumption. The Swedish translation *Odysseus* by Thomas Warburton was not published by Albert Bonniers Förlag of Stockholm until 1946.

Livia Plurabelle” among the Septuagint. Monnier believed that all of the money ought to go to Joyce, but as Stuart Gilbert recalls in his Paris diary, Joyce insisted upon an even division among all of the translators, or at the very least, a dinner on the proceeds (43-44). On 7 May 1932, Joyce sent his friend the Irish writer James Stephens, whom he had contemplated asking to finish *Finnegans Wake* for him during the worst of its first reviews in 1927, idiomatic translations of Stephens’s short poem “Stephen’s Green” into French, German, Latin, Norwegian, and Italian, along with some brief commentary and a request that Stephens add his Irish Gaelic version “so as, with the English, to make a rainbow and we might present it to ourselves in a brochure for our jubilee year”¹³⁶ (I.317-319). He had been at work on the translations since at least the previous December, at which time he wrote to Stephens about his progress with the particularly naturalizing French version.¹³⁷ Gorman records that during the same period, Joyce also translated Gottfried Keller’s *Lebendig-Begraben* suite into English (*Definitive* 341-342).

Paul Léon writes to the agent Ralph Pinker, brother of Eric, in a letter of 27 December 1932 on Joyce’s behalf regarding an item of overdue translation business: “Mr Joyce agrees to an Italian translation of *Ulysses* but I want to caution you to be very careful in concluding the contract. The Italians seem to be very difficult persons to deal with. Up to now they have been publishing parts and scraps of *Ulysses* without paying Mr Joyce anything at all” (I.329). He does think that “the agreement cannot contain a basis of royalties but should be concluded for a lump sum,” and adds, “Before you hear

¹³⁶ - The two had both been born in Dublin fifty years earlier on 2 February 1882, or at least, Joyce believed this to be the case. Fagnoli and Gillespie dispute Stephens’s actual birth date (209).

¹³⁷ - Unpublished letter of 19 December 1931, cited in Ellmann 655-656n.

anything more definite or precise I do not think there is even use of going to the expense of sending them a copy” (I.329-330). The translator in question is unknown, although it is a certainty that Joyce would have preferred Carlo Linati, whom, like Valery Larbaud and Stuart Gilbert, Joyce had primed with schemata for so many years. One of the unsatisfactory independent translations to which Léon refers was the Italian translation of “Telemachus” by Alberto Rossi which appeared in the October 1931 issue of *Il Convegno*. Notwithstanding the inconclusive discussions regarding an Italian *Ulysses*, Joyce’s general arrival in Italian translation finally began to take place in earnest during 1933. *Gente di Dublino*, a translation of *Dubliners* by Annie and Adriano Lami, was published by Edizioni Corbaccio of Milan in March 1933, and only two months later Frassinelli of Turin brought out a translation of *A Portrait* by the acclaimed novelist and translator Cesare Pavese. Pavese’s version was modelled after Ludmila Savitzky’s French translation in its elevation of Stephen to status as romantic artist-hero: an influence and similarly altered focus reflected in its title, *Dedalus; Ritratto dell’Artista da Giovane*. Joyce’s treatment by the latter publisher and his opinion of the translation are unknown, but they were presumably better than in the former case, if only because of Pavese’s involvement. In a letter to Stanislaus of 18 October 1933, Joyce mentions looking “here and there through . . . *G di D*,” sent from Trieste by his brother, and remarks “They have played me the same trick as Roth and the Japanese (20,000 copies of *U* in Japanese sold in Japan in 6 months): but there is nothing to be done. So the Tokyo lawyer says” (III.287).¹³⁸ Also in Léon’s letter to Pinker is the query “have the Czech paid what they owe and are there any

¹³⁸ - Amalia Popper’s new Italian translation of five *Dubliners* stories, authorized by Joyce and published in 1935, was likely initiated by him in another attempt at translation quality control within the Italian market. See Bulson 21, 29.

royalties coming in soon?” (I.330) — an apparent reference to *Anna Livia Plurabella*, a team translation of the A. L. P. fragment by M. Weatherallová, Vladimir Procházka, and Adolf Hoffmeister published in 1932 by the Prague publisher Odéon. *Dubliňané*, a Czech translation of *Dubliners* by Josef Hruša, was published in 1933 by J. R. Vilímek of Prague.

Writing to Weaver again on Joyce’s behalf in a letter of 4 January 1933, Léon informs her about Pinker’s “offer for an Italian translation of *Ulysses*” and notes that “Mr Joyce has received another one for a Spanish translation — which is then due to reach the South American market” (III.268). This first Spanish translation of the novel, J. Salas Subirat’s *Ulises*, published in Buenos Aires by Santiago Rueda under the direction of Max Dickmann, did not appear until 1945.¹³⁹ Léon adds that after various contractual contretemps, “Mr Joyce’s relations with the Odéon quarter are very good. I think I am going to see Miss Beach today about the publication of some documents on Mr Joyce for a new French review ‘Le Minotaure’ which I will not fail to have sent to you” (III.268). Joyce was always interested to keep his hand in the French literary marketplace, and in March 1933 consented to the first publication of the “Ecce Puer,” written upon the birth of his grandson Stephen on 15 February 1932, in the little magazine *Le Phare de Neuilly* — but as a parallel text alongside a French translation by Yvan Goll, some three years before the poem’s supposed first appearance in the *Collected Poems*, published in New York by The Black Sun Press in December 1936. In a subsequent letter to Weaver of 17 March 1933, Léon is concerned about the fact that Joyce “is constantly pestered by people asking for his help and aid which having not the strength to refuse he is trying to do in the

¹³⁹ - In the meantime, however, Sur of Buenos Aires was able to produce a team translation of *Exiles* under the direction of A. Jiménez Fraud, entitled *Desterrados*, published on 11 October 1937.

best possible manner and which is not at all warranted either by his occupations or by his present state of health and nerves" (III.270). Apart from Frank Budgen, then revising the proofs for his Zürich memoir *James Joyce and the Making of "Ulysses,"* published the next year by Grayson and Grayson of London, these callers consisted for the most part of Joycean translators or translation subjects: notably Yvan Goll and Édouard Dujardin. Léon writes, "One is doing a German translation of A.L.P., the other going to Rome to lecture on the Interior Monologue, [one] writing a book on Mr Joyce etc. etc. and Mr Joyce has to speak to all, give directions, indications which in his case amounts to practically dictating every word that is written" (III.270). Dujardin, again, had become a regular visitor, visitée, and general fixture in recent years, always interested to speak and hear more about his literary legacy and its extension by means of Gilbert's translation. Goll was assisting Georg Goyert with the German "Anna Livia Plurabelle," eventually published in the Munich journal *Die Fähre* in 1946,¹⁴⁰ and consulting Joyce to this end.

Léon also notes the frequent visits of Georges Pelorson (b.1909), a teacher at Maria Jolas's École Bilingue de Neuilly in west Paris, a French lecteur at Trinity College in Dublin from 1929 to 1931, and a minor poet who contributed frequently to Eugene Jolas's *transition* before founding his own journal, *Volontés*, in 1937. Pelorson's informal meetings with Joyce over the next few years were to culminate in a collaboration during the spring of 1937 on an authorized new translation of *Pomes Penyeach*, commissioned by Jean Paulhan for his new journal *Mesures*,¹⁴¹ and meant to supersede the one made

¹⁴⁰ - In a letter to Daniel Brody of 8 July 1933, Joyce regrets "the delay Frau A.L.P. finds in making her bow to the German public" due to unspecified tensions among the translators and other parties involved, but agrees with Brody that "as things and people are just now, the least said the soonest mended" (III.282).

¹⁴¹ - See Giroud 226-227.

several years earlier by Auguste Morel but never published in its entirety. Ellmann describes the working relationship behind the aborted project on the basis of a 1953 interview with Pelorson:

He entered into the translation with enthusiasm, which Joyce soon dampened by coaxing him . . . to retain the identical rhythms in French as in English; in French, it seemed to Pelorson, they sounded banal. When Pelorson objected, Joyce sighed; he left upon Pelorson the impression of being “a great sigher.” Sometimes, when sighing and translating were equally repugnant, Joyce suggested that they go for a walk, and once, during Lent, he proposed they listen to Father Pinard de la Boulaye who was preaching at Notre-Dame. But his main interest was in the priest’s name, Pinard, which he knew was slang for wine during World War I. He began joking about it, made a limerick in French, a mixture of *argot* and old French four or five stanzas long with a rollicking tune, and sang it with great hilarity. They ended up with pinard at a bistro, not a cathedral. (700-701)

Having used *Ulysse* to infect his narrative creation with the genius of the French language, Joyce was apparently curious when translating his strongly syncopated verse to test the viability of a reverse infection — one apparent in the French of *Ulysse*, it has to be said, but arguably more visible and especially audible in verse. Pelorson’s sympathies would seem to have been with the naturalizing school of French translation, whose influence upon practice had never been so seriously challenged as by *Ulysse*. Pelorson is more often remembered for his right-wing political activities in the years before World War II, which eventually saw him installed as a junior minister in the Vichy regime — a transformation which Joyce did not live to see but for which members of Joyce’s French circle such as Maria Jolas never forgave Pelorson,¹⁴² who changed his name to Georges Belmont in

¹⁴² - A notable exception was Samuel Beckett, given his involvement in the Resistance. Vincent Giroud explains this by “the closeness of their early ties and by Beckett’s profoundly forgiving nature” (238).

1950 before embarking upon a career as a prolific French translator of Henry Miller, Graham Greene, Anthony Burgess, Erica Jong, Malcolm Lowry, Evelyn Waugh, Henry James, and many other writers in English.¹⁴³

Translation both enhanced Joyce's work on the remainder of *Finnegans Wake* during the 1930s and distracted him from it. Paul Léon reports in a letter to Harriet Weaver of 23 September 1933 that Joyce has begun to take more than a merely promotional interest in Stuart Gilbert's translation of *Les Lauriers sont coupés*: "instead of making progress with his own book he is trying to help Mr Gilbert in a translation of some French novel which the latter is doing into English and this work seems to take much of his time in the afternoon" (III.286). Joyce had written in May to Valéry Larbaud, then in increasingly poor health and only two years away from a stroke which would render the great translator mute and partially disabled until his death in 1957, to ask whether Larbaud's pied-à-terre in the rue du Cardinal Lemoine could be rented during June and August, as he wished "to have a small quiet flat to work in all the summer while my wife is house-hunting and then to move into fixed quarters about September" (III.279). Work on the *Wake* continued to drag through the autumn, however, as Joyce helped Frank Budgen to correct the proofs of his book, assisted Stuart Gilbert with his Dujardin translation, and communicated often with his legal representatives in New York

¹⁴³ - Pelorson was not the only one of Joyce's translators to work for the Vichy government. Jacques Benoist-Méchin was sentenced to death by the Haute Cour de Justice in 1947 but later pardoned. According to Fitch, he used his influence as a ministerial secretary to have Sylvia Beach released from internment in 1943 (403). Joyce obtained permission to leave unoccupied France in 1940 with help from Armand Petitjean, a former contributor to *transition* and minor Vichy official; see Ellmann 737. Petitjean's translation of "From a Banned Writer to a Banned Singer," a friendly open letter by Joyce to the Irish-born French tenor John Sullivan in the 27 February 1932 *New Statesman and Nation*, was reviewed by Joyce himself before being published in the 15 January 1936 issue of *Mesures* with the new title "De honni-soit à mal-y-chance."

in the months before Judge John M. Woolsey's famous decision on 6 December 1933 to allow the entry of *Ulysses* into the United States. Eugene Jolas recalls that composition and translation were almost indistinguishable amid the interlingual accumulation, rearrangement, and embroidery which characterized the later stages of writing the *Wake*, during which he spent afternoons assisting Joyce in 1934: "Joyce never changed a word. There was in fact always a certain inevitability, an almost volcanic affirmativeness about his primal choice of words. [Yet he] added ceaselessly, like a worker in mosaic, enriching the original pattern with ever new inventions" (164). Joyce offered another chapbook view of the project as he went along: *The Mime of Mick, Nick, and the Maggies*, published by The Servire Press in The Hague. He was assisted in his current work by a piece of translation work undertaken for him by his sister Poppie, who had emigrated to New Zealand as a Sister of Mercy in 1909. Remembering his having seen the All Blacks rugby team play in Paris in the 1920s, Joyce wrote to Poppie in the early 1930s to ask her for background to the haka war chant, which he wished to add to the *Wake*. She duly wrote back with Maori-language transliterations and translations which Joyce worked into the paragraph beginning "Ko Niutirenis hauru leish!" on page 335.¹⁴⁴

In December 1934, Joyce received an unexpected request from John Hinsdale Thompson of Michigan for permission to publish the manuscript of "Before Sunrise," his 1901 translation of Hauptmann's *Vor Sonnenaufgang*. The last that Joyce had known, as he told Hauptmann in a letter of 12 February 1928 to thank him for the copy of the play

¹⁴⁴ - Interview with Sister Eileen Burrell, 19 December 2001, Christchurch (NZ). Evidence in letters and related material from Father Godfrey Ainsworth contained in the Sisters of Mercy archive, Christchurch, including typescripts for his privately published article "James Joyce and Sister Gertrude Joyce," incorporating transcripts of interviews conducted by Ainsworth between 1961 and 1963, and translations of the *Finnegans Wake* material by Allison Buchan, National Library of New Zealand, Wellington.

Hauptmann had dedicated to him, the two notebooks containing his early translations, which he says that he only carried out for want of any French, Italian, or English translations of the plays in 1901, “were purchased by some collector in New York” — “An enemy hath done this,” he declares (qtd in Perkins 11). Thompson did not divulge how he had come to own the manuscript.¹⁴⁵ Joyce’s handwritten note to Paul Léon on Thompson’s letter reveals the extent to which his understanding and use of translation had gained in substance and literary purpose during the intervening years:

This must be stopped at once. The translations I made of 2 of H’s plays, this and Michael Kramer, were simply exercises to learn German. They have no value as translations at all. I made the translations because these plays were then untranslated and I wanted to read them. One of my family in Dublin must have sold the copybooks I left there in 1904. H[aupmann] would have a fit if they were published too. (qtd in Fahy 8)

Léon’s reply to Thompson of 14 January 1935 makes clear that Joyce considers the 30-year-old translation to be “merely an exercise,” and “is absolutely opposed to any idea of its publication,” but overstates the case by saying that it has “no literary value” (qtd in Fahy 8). As discussed earlier, Joyce’s interlingual negotiation of dialect and compound word-formation in “Before Sunrise” is hardly unsophisticated.¹⁴⁶

Joyce continued to holiday with Nora and Lucia in the summers, and fulfilled a longstanding ambition on 18 August 1936 by travelling to Copenhagen, where he sought out the publisher Martins Forlag upon arrival to discuss the possibility of a Danish translation of *Ulysses*. He met with the distinguished Danish author Tom Kristensen as

¹⁴⁵ - The three known previous owners of the manuscript were, in reverse chronological order, E. Byrne Hackett of New York, Joyce’s friend John Quinn, and Meredith Janvier of Baltimore. See Perkins 9-15.

¹⁴⁶ - See analysis and commentary in Perkins 29-36.

well as the poet, critic, and T. S. Eliot translator Kai Friis-Møller, suggesting that the former translate the novel. When Kristensen jokingly replied “Yes, but give me ten years,” Joyce attempted to convince the two to consider a collaborative translation (qtd in Ellmann 692). Joyce left Denmark on 13 September under the impression that a Mrs Kastor Hansen would undertake the project for Martins Forlag, but she was soon to withdraw and was eventually replaced by Colonel Mogens Boisen. Boisen’s translation, along with the colourful story of its commissioning and execution, did not appear from Martins Forlag until November 1949. Joyce may also have been in contact during his stay with Ove Brusendorff, the chief translator for collaborative versions of *A Portrait* and *Dubliners* published shortly after his death by Athenæum Dansk Forlag in Copenhagen: *Portræt af Kunstneren som Ungt Menneske* in 1941 and *Dublin Fortællinger* in 1942.

Stuart Gilbert’s translation of *Les Lauriers sont coupés*, entitled *We’ll to the Woods No More*, was finally published in late 1938, in the end by New Directions of Norwalk, Connecticut, with no acknowledgement of Joyce’s collaborative and advisory role, at his request. Joyce writes to Dujardin on 5 December 1938 to say that he has just received his copy and is proud of the achievement and gesture represented by the translation. He finds the edition “tout-à-fait charmante et la traduction très réussie” and hopes that “cette publication, si longtemps retardée, vous fera grand plaisir”: “Permettez-moi de vous en féliciter et de réitérer l’expression de ma profonde reconnaissance envers l’artiste des *evergreen* ‘Lauriers’” (III.433). Joyce’s sentimental association of faithful friends and translation was stronger than ever in the years before his death. Joyce corresponded as amiably as ever with Georg Goyert in October 1938 about two recent articles discussing his work in German. He notes that “Professor H. Zimmer, son of the famous Celtic philologist and presently Professor of Sanskrit at Heidelberg has lately been

of great help to me” in addressing a few last linguistic points in *Finnegans Wake*, and he wonders “When will we meet again as in those days at the Restaurant des Trianons?” [translation by Ellmann] (III.432-433). Joyce sends Goyert what were to be his last traditional Christmas wishes to his German translator on 23 December 1938, in French, adding that “la revue de laquelle vous m’avez parlé ne m’est jamais parvenue. Par contre, avez-vous reçu un article qui a paru dans une revue de Lausanne?” (III.434). After singing a love song in Greek at a memorable Thanksgiving party given in Paris by Maria Jolas in 1938, Joyce writes in Italian on 9 December to his friend Paul Ruggiero, whom he had first heard sing it, to say “the effect was rather mixed. It appears that the song was originally French and then translated into Greek. It takes on quite a different character in Greek, don’t you think?” [translation by Ellmann] (III.434). In a typically Joycean case of interlingual blending, blurring, and vertigo, calling into question the location of essential cultural character, Joyce had written Ruggiero in September to ask for what he thought were the original Greek words, after hearing a French singer on the radio singing what he thought could be a French translation (III.430).

Also in a sentimental vein, Joyce writes in Italian to Maria Nebbia, wife of the stricken Valéry Larbaud, on 12 June 1939 to remind her that he would be grateful if a photograph of his longtime translator could be “in the hands of my secretary Paul Léon by tomorrow so as to be shipped to New York on the *Queen Mary*” [translation by Ellmann], as he had insisted that Herbert Gorman include a large photo of Larbaud in his authorized biography, to be published that autumn by Farrar and Rinehart (III.446). Joyce sends Larbaud a postcard from St-Gérard-le-Puy, near Vichy, on 4 January 1940,¹⁴⁷

¹⁴⁷ - Incorrectly dated “?19 January 1940” by Ellmann in *Letters* III.465 (original preserved in the Fonds Valéry Larbaud, Médiathèque Municipale de Vichy).

during his temporary evacuation to the village, to say “ma biographie a été publié en Amérique le 10 novembre et votre photographie agrandie occupe une page entière,” and he promises in a second note of 11 February to bring his copy, which he had had to buy himself in Paris, to Valbois for Larbaud to see (III.465-466). In a subsequent letter of 20 February 1940 to the Italian poet and critic Dario de Tuoni, a former acquaintance in Trieste, Joyce explains that he has been “to see my old friend Larbaud” and that Larbaud “charged me to thank you for your friendly criticism” in a recent article about Larbaud and Paul Morand in the *Meridiano di Roma* [translation by Ellmann] (III.466-467) — a last favour by Joyce for the most partisan of his many translators, with whose years of service he was acutely conscious of having been graced.

In the hectic months leading up to the book publication of *Finnegans Wake* jointly by Faber and Faber in London and The Viking Press in New York on 4 May 1939, Joyce chose to become heavily involved in translating “Anna Livia Plurabelle” into Italian with his old friend Nino Frank. Frank recalls his initial doubts about the ability of the target language to accommodate the full force of Joyce’s linguistic experimentation¹⁴⁸ upon being approached by Joyce. “J’ai levé les bras au ciel intérieurement, d’abord à cause de mon incompetence, et aussi parce que collaborer avec Joyce fait peur,” he recalls, and “enfin par une espèce de respect un peu idiot pour la langue italienne, car je me disais qu’il est impossible de jouer avec l’italien comme on peut jouer avec l’anglais et même le

¹⁴⁸ - A full Italian translation of *Ulysses*, for instance, was still conspicuously absent at that time, and comparatively glacial in finally making an appearance. A team translation by Giulio de Angelis, Glaucio Cambon, Carlo Izzo, and Giorgio Melchiori, billed as “autorizzata” because of wide consultation by the translators with Italian colleagues and contemporaries of Joyce, was only published in 1960, by Arnoldo Mondadori Editore of Milan. In a letter to Stuart Gilbert of 11 September 1949, Harriet Weaver agrees that as “the most suitable person we know,” Stanislaus Joyce ought to be approached about advising the project (unpublished in the Harry Ransom Center).

français, la langue italienne étant une langue, je ne dirais pas figée, mais où la contamination des mots, le calembour, les «à peu près», sont quelque chose qui me paraissait impossible” (qtd in *Joyce & Paris* I.52). Joyce “savait insister,” however, and put to Frank a whimsical argument underpinned by a deeply held belief in translation as a process of discovery. “Écoutez,” Joyce joked, “il faut qu’on le fasse tout de suite, parce que je ne suis pas sûr que dans 2 ou 3 ans je comprendrai encore quelque chose à ce que j’écris,” leading Frank to believe that “il aurait continué pendant très longtemps, s’il avait pu vivre, à comprendre ce qu’il avait écrit” by means of further translation work (qtd in *Joyce & Paris* I.52). The bulk of their work took place in twice-weekly sessions from 3 to 6 p.m. at Joyce’s rented flat at 7 rue Edmond-Valentin, for six months beginning in late 1938. Frank portrays the cloistral scene in his memoirs:

Une douzaine de lignes par après-midi, telle était notre moisson. Cela se faisait dans la chambre de Joyce, une chambre sans caractère, dont je n’ai gardé nul souvenir, et où il se tenait le plus souvent étendu sur un divan, en robe d’intérieur. Dans la pièce, déjà passablement sombre, l’air semblait s’obscurcir, je l’ai noté, au fur et à mesure que nous avançons dans notre chirurgie, à mesure surtout que les paroles de Joyce, toujours longuement méditées, et tombant à la manière de verdicts, devenaient plus rares, plus circonspectes, plus lointaines. Je lisais et interprétais le texte à ma façon, après quoi Joyce me l’expliquaient mot à mot, me révélait ses divers sens, m’entraînait à sa suite dans la mythologie complexe de son Dublin. Alors commençait le lent tennis des approximations, ces mots courts que nous lançions comme des balles au ralenti, à travers une atmosphère raréfiée. Cela tenait, à la longue, de l’incantation. (I.53-54)

Frank goes on to point out Joyce’s willingness to resort to radical, form-intensive translation in the name of poetry or at least equivalent psycholinguistic effect, and yet the grounding of Joyce’s seemingly uncoupled, multilateral translation practice — this “lent tennis” of marginal interlingual utterances — in a very specific cultural centre:

Je sortais de là avec des migraines, — et le sentiment que je devinais le secret de l'évasion perpétuelle de Joyce. Deux choses me frappaient: d'abord que le rythme, le balancement et l'épaisseur des paroles, leurs harmoniques, lui importassent plus que la signification: et que, par exemple, ayant écrit quelque chose, Joyce n'hésitait guère à en mettre en italien une tout autre, pourvu que l'on obtînt un résultat poétique ou métrique équivalent. D'autre part, à chaque éclaircissement qu'il me fournissait, je m'avisais de ceci: quels que fussent la phrase ou le mot, la clef restait sa ville natale, un fait de sa vie dublinoise, un souvenir ou une légende, — et je sais bien que Dublin est le décor délibéré de tout ce que Joyce a écrit, mais cette hantise constante avait quelque chose de fatal... Ainsi, passais-je, suivant les moments, d'un réveil d'anciennes préventions à son égard, à cause de son côté jongleur, à l'émotion qu'inspirait ce lien indestructible avec une terre source et aliment de sa personnalité artistique. (I.54)

Frank's observations confirm that Joyce's literary search for universals in linguistic and cultural particulars made him intensely attracted to those churned up by the process of translating the original works, and took on greater spiritual scope as a result. Among the authorized collaborative translations of "Anna Livia Plurabelle," Joyce told Herbert Gorman, he considered the Italian to be "the best of the three" (*Definitive* 341). According to Frank, he told Louis Gillet that "cette version était la meilleure des introductions à la lecture et à la compréhension de l'original" (*Mémoire* I.54). Gillet considered the translation "un tour de force stupéfiant," and subsequently recommended to all beginners "de lire *Finnegans Wake* dans le texte italien" (qtd in Risset 48).

Frank himself goes further, arguing that this effort, "l'une des dernières joies de Joyce," represents the best *conclusion* to the original, which was itself hardly completed before this translation. He says that he and Joyce were "très fiers . . . d'avoir largement battu la nombreuse équipe française," though he admits that the French translation of the fragment by the Septuagint helps to complete the original in the same way, and was of "secours indirect" to both Joyce and himself in completing the Italian translation (*Mémoire*

I.53). Rosa Maria Bollettieri Bosinelli's assertion that "Anna Livia's Italian sister" represents "the last page of great prose that Joyce left us before dying" (197) is borne out by Frank's final assessment of the translation. Joyce, "à qui la langue française demeurait toujours quelque peu étrangère, bien qu'il la connût à la perfection," Frank suggests, "éprouvait à jouer avec le vocabulaire italien le même volupté qu'à se livrer à ses jeux en anglais," and in quantitative terms can be found "au moins pour trois quarts dans ce texte italien, moi-même lui tenant surtout lieu de cobaye et de compagnon de travail" (*Mémoire* I.53). Elsewhere, he has said "Je peux dire en toute conscience que cette traduction est presque entièrement de lui, qu'elle est donc vraiment une recreation par lui-même de ce texte" — a testament to the urgency of "cette hantise que Joyce avait qu'on traduise, qu'on essaye de traduire des fragments de cette œuvre" in order to affirm that *Finnegans Wake* was indeed "une œuvre littéraire, donc traduisible, donc intelligible: c'est la raison de la traduction française au départ, c'est la raison, un certain nombre d'années après, de cet essai de traduction italienne" (qtd in *Joyce & Paris* I.53).

"Anna Livia Plurabella" was published serially¹⁴⁹ in the 15 February and 15 December 1940 issues of *Prospettive*, a right-leaning review recently founded by Curzio Malaparte in Rome, following significant post-editing by an Italian acquaintance of Joyce named Ettore Settanni (1901-1985). This journalist and minor experimental novelist from Capri had received a warmer critical reception in Paris than in his own country, notably from Valery Larbaud, and in the months following a 2 February 1939 birthday soirée for Joyce in Paris at which Frank first read the translation in public, and given the outbreak of World War II, was solicited by Joyce to steer the translation into print in Italy. Settanni

¹⁴⁹ - The title given to the second instalment was "I Fiumi Scorrano."

made the decision to publish it in *Prospettive* without being able to consult Joyce, after making modifications to the text which Jean Joinet characterizes as “rarement dans le sens d’une amélioration et [qui] tendent plutôt, au grand regret de Frank, à un affaiblissement du verbe joycien” (10).¹⁵⁰ Moreover, Settanni had inserted his name alongside that of Joyce in the place of Nino Frank, fearing that Frank’s well-known anti-Fascist sympathies would provide Malaparte with a pretext for refusing to publish the translation. Joyce was embarrassed for Frank’s sake on both counts, and seemed to Frank “assez marri le jour où il m’informa de l’aventure et me fit tenir un exemplaire de la revue: il trouvait le procédé malencontreux et me demandait de relever les corrections qu’on avait apportées à notre texte et qui lui déplaisent” (*Mémoire* I.61). Frank refers here to Joyce’s note on a postcard of 13 March 1940 from St-Gérard-le-Puy, in which he reports learning of the publication in *Prospettive* after the fact, and adds “Settanni writes me from Capri that he thought it as well to soften certain passages. Please obtain a copy of the review and note the variants in the margin. In that way I will have our original text. Settanni writes me that your name does not appear for reasons you will understand at once. But it will not always be hidden, I trust” [translation by Ellmann] (III.468-469).¹⁵¹

Perplexingly, a letter from Joyce to Settanni of 26 March 1940 is no less gracious. He writes in Italian to thank Settanni for sending a copy of *Prospettive*, saying that he has “had much pleasure in learning that my little ladykin, the Dublin one, has completed her

¹⁵⁰ - According to Frank, “Notre produit avait subi une dizaine de petites modifications, pour la plupart saugrenues, — je mentionnerai seulement certaine phrase où au moyen de calembours, Joyce faisait tenir les noms des quatre provinces de l’Irlande, Derry, Cork, Dublin et Galloway [sic], et où le nouveau venu, en changeant les paroles, avait détruit le jeu” (*Mémoire* I.60).

¹⁵¹ - Frank notes sardonically that “ces raisons n’existaient plus vers 1955, quand [Settanni] republiera ce texte en continuant à omettre mon nom...” (I.60-61).

pilgrimage and has so tactfully made her modest curtsy before her august uncle Tiber. Did it amuse that very reverend greybeard at least a little to hear her unaccustomed silly and extravagant chatter?" [translation by Ellmann] (III.473-474). He asks him to "present my sincere thanks to the editor of the review, Curzio Malaparte (I am sending a postcard also to [Carlo] Linati whom I have known for many years) for the courteous reception given me in his pages" [translation by Ellmann] (III.474). By way of a reply to Nino Frank's many accusations against him in print, Settanni includes this letter in his 1955 pamphlet *James Joyce*, published in Venice by Cavallino and reprinting the complete translation. The two men's strenuous disagreement was limited to the question of their political effects and influence as collaborators, however, and junior ones at that. Settanni concurs with Frank about the degree of Joyce's pleasure and predominance throughout the translation process, and in the final product: "le principal mérite de ce travail énorme," he says, must be attributed to this "*italianista unico*" himself — "Joyce n'a pas été traduit en italien. Joyce s'est traduit lui-même" (qtd in Risset 47). He would appear to have seen no need to be anything but generous with both of the men who had made one last, triumphant self-translation possible.

Amid his frequent movements with Nora between Paris, Vichy, and St-Gérard-le-Puy during 1940, Joyce made time to write seemingly every member of his circle, past and present, about this particular translation event, and about a series of reviews and commentaries in Spanish, Italian, Finnish, and Dutch which had been sent to him recently: Daniel Brody on 10 January (III.464), his college friend C. P. Curran on 11 February (III.466), the American writer and publisher James Laughlin on 21 February (III.468), Frank Budgen on 26 February and 13 March (III.468-470), his Paris friend Jacques Mercanton as well as his former Zürich pupil Victor Sax and the Belgian writer Fritz

Vanderpyl on 14 March (III.470-472), and the art critic Carola Giedion-Welcker on 17 April (III.475). The “gran scompiglio nel mondo letterario” which Settanni reports in Italy following the appearance of Joyce’s translated “ladykin” (qtd in III.469) satisfied Joyce desire for transnational reach immensely at a time when international events made him and many others feel powerless, and between states in a more than linguistic or metaphysical way. Having sent his copy of the translation to Nino Frank in Paris, he writes to Mrs Victor Sax in Zürich on 9 April to ask if she could attempt to buy copies of the February and March issues of *Prospettive* for him, which he had been unable to find at two Italian bookshops before fleeing Paris (III.474).

Joyce writes a postcard to Nino Frank the same day to ask another favour, for another friend and ally in translation work: “Si vous avez bien reçu avec la revue avec la traduction d’Anna Livia que j’ai envoyé recommandée chez *Pour Vous* pouvez-vous la prêter pour quelques semaines à Mlle A. Monnier, 7 rue de l’Odéon, puisqu’elle a été la première personne à l’imprimer dans sa revue *Navire d’Argent*?” (III.474).¹⁵² He also reveals the reason for his interest in the March and April issues: “Le numéro de mars contient une photographie du ministre de l’instruction publique prise après lecture. Il a les yeux fermés et se plaint mélancoliquement de la migraine. Le numéro d’avril publie une lettre que j’écris à Settanni . . . les pronoms de la 3^{ième} personne singulière ont été changés en des pronoms de la 2^{ième} plurielle!” (III.474-475). Joyce was interested in the linguistic politics behind that fact that Settanni had “translated” his open letter from Joyce into Fascist Italian, in which use of the second-person plural *voi* in place of the third-person singular *Lei* had been made mandatory by official decree. As for the bemused politician,

¹⁵² - It would appear that this postcard did not reach Frank in Paris, as Joyce sends two others dated July 1940 and 28 July 1940 to make the same request (III.477-478).

Joyce elaborates in a letter to Harriet Weaver of 25 April. He describes the “large photograph of the present Minister of Education, M. Giuseppe Bottai, stated to have been taken after his reading of the number containing my production. He has his hand to his forehead and there is an expression of bewilderment on his face. He has written an exclamation of humorous despair at the side” (I.413). Joyce adds that many years earlier when Bottai was governor of Rome, “he wrote inviting me to be a guest of honour at some banquet or function. I forget what. Anyhow I hope His Excellency’s look of pained protest has by now been replaced by a sunny southern smile” (I.413).¹⁵³ Writing to Mrs Sax in Zürich on 28 April to thank her for sending the numbers of *Prospettive* requested, he wonders “whether my poor *Anna Livia* gave Mr Sax and you a headache also?” (III.476).

The final months of Joyce’s life were too disrupted by the events of the war to allow him the leisure of worrying about any writing or translating, although Paul Léon speculated prior to his deportation and death in a Nazi concentration camp that “ce cerveau infatigable enfantait quelque chose de nouvelle... une nouvelle confession... une nouvelle création... un réveil de *Finnegan*” (40).¹⁵⁴ Joyce’s family was helped to safety

¹⁵³ - See also Joyce’s postscript of 13 April 1940 to Mary Colum, wife of Padraic, in New York, in which he announces the publication of “the Italian translation I made of *Anna Livia*,” and describes the subsequent photo of the minister “after a reading of the number devoted to my ‘prose’” (I.412-413). Both statements of ownership are telling.

¹⁵⁴ - Building upon Léon’s related comments about the “mystère de l’attraction de l’eau sur Joyce” (38), his wife Lucie Noël later suggested that Joyce may have been “contemplating an epic on the ocean, a continuation of *Anna Livia*” (49). Eugene Jolas recalls that “Joyce began to take notes for a new book and wrapped himself up as usual in his impenetrable silence” while exiled in Free France in 1940: “From hints dropped to Léon, it appears he was contemplating a book that seemed to have been inspired by the village and Maria’s school during and after the war” (*Babel* 186).

Jolas’s wife Maria is less certain, however: “Œuvre posthume? Sauf pour deux petits carnets de mots détachés, semblables à ceux qu’il tenait depuis toujours, il n’avait

by a number of friends from the realm of translation. In a letter of 13 August 1940, Joyce asks Jacques Mercanton if he would be willing to telephone Le Pré Carré at Courcelles near Chavarnay, “la seule maison de santé de la Suisse française qui semble . . . avoir des prix à la portée de ma bourse actuelle,” about securing a place for Lucia, and instructs him to give the name of a “Mme Fernandez” whose daughter is already a patient there (III.480-482). The daughter in question is Yva Fernandez, one of the three original French translators of *Dubliners*. Yva’s mental deterioration over several years and her precarious residential situation during the war mirrored those of Lucia, her sometime friend and confidante, and Joyce went on to exchange letters in Italian with her mother Pauline and brother Émile between October and late December 1940 on practical matters of mutual assistance.¹⁵⁵ Joyce’s last written communication prior to his death in Zürich on 13 January 1941, a postcard in Italian to Stanislaus of 4 January, gives the names and addresses of people whom he thinks might be able to help his brother out of Italy. Without exception, the relations of these people to Joyce were strongly or exclusively translation-oriented, from chronologically ordered stages of Joyce’s biography: Ezra Pound, Alessandro Francini-Bruni of the Berlitz School in Pola and Trieste, Joyce’s longtime Italian translator Carlo Linati, Curzio Malaparte, and Ettore Settanni. Speaking of the last two contacts, he explains that “[t]he former is the director [of *Prospettive*], the latter a contributor who made with me (or rather revised) the translation of a passage from *Anna Livia* which appeared in the issue of 15 February 1940” [translation by Ellmann]

rien commencé; et un beau cahier de feuilles blanches reliées de cuir, cadeau de Mme Joyce, qui espérait ainsi l’inciter à remettre au travail, est resté vierge” (58). In any case, this last notebook does not survive.

¹⁵⁵ - See Hayman and Nadel 55.

(III.507). Joyce's translators were rescuers to his grave as well as beyond it, notwithstanding the ambiguous wartime politics of some, and their large and vital number represented the most fundamentally sympathetic fellow travellers and avatars to him in his art and artist's life.¹⁵⁶

¹⁵⁶ - Joyce's immediate afterlife was equally informed by partisan translation. When *Stephen Hero*, the fragmentary first draft of *A Portrait*, was posthumously published on 24 July 1944 by Jonathan Cape in London, edited with an introduction by Theodore Spencer, a phalanx of Joycean translators and translation publishers sprang into action across Europe. Ludmila Savitzky's *Stephen le Héros* was published by Gallimard on 15 April 1948, followed in short order by Carlo Linati's *Stefano Ero* from Arnoldo Mondadori in December 1950 and subsequently by Georg Goyert's German translation from Rhein-Verlag, in 1958. Also noteworthy is a series of personal dream interpretations written by Joyce before and partly after the publication of *Ulysses* in 1922; the text has only survived in a French translation by André du Bouchet (1924-2001), eventually published in the Brussels journal *Luna Park* on 24 October 1979. The whereabouts of the manuscript were unknown in 1959, prompting Richard Ellmann to back-translate du Bouchet's text into Joycean English for his biography (547-548, 793n91).

III.

Genetic Translation Studies

Toward Intentionality in Translation: The Protean “Pénélope”

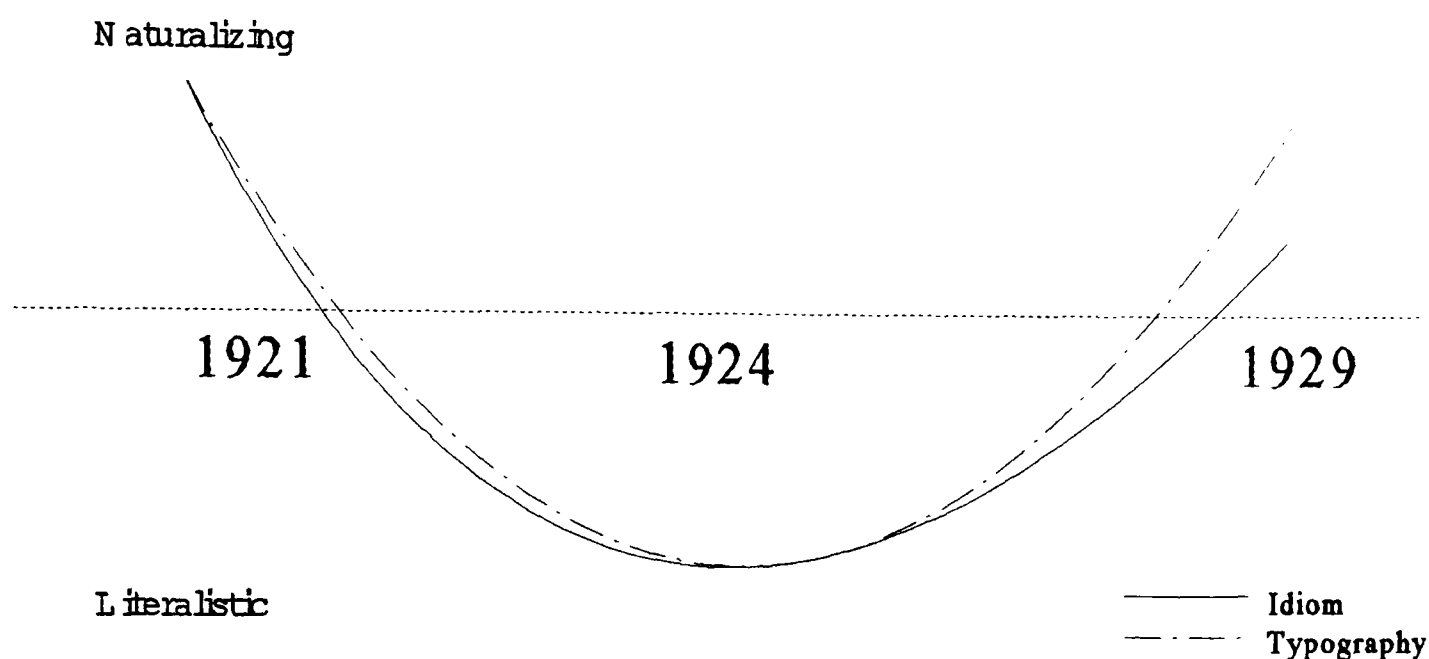
Although based upon what is by definition a special case in a unique original, the fortunes of the “Penelope” episode in the French language highlight a number of authorial as well as multiple translatorial intentions which exerted influence upon the entire authorized collaborative translation of *Ulysses* at various stages of its preparation. In the same way that the Joycean translation history just recounted traced the evolution of an exceptional scenario — that of energetic authorial involvement in all aspects of the translation process — in order to write large “rules” about the rhetoric and the logistics of all literary translation, genetic study of Joycean translations uncovers a complete spectrum of literary translation strategies.

In the versions of *Ulysse* which preceded its full-volume publication in 1929, Joyce’s overarching, guiding desire for re-creation with a difference engages constantly with the competing translation styles of Valéry Larbaud and Auguste Morel: the difference between naturalizing “jusqu’à l’Extrême-Gauche”¹ and constant recourse to strong idiom.

¹ - Paulette Patout attributes Larbaud’s apparent conversion in 1929 to the theory and practice of neoliteralistic translation, or “une fidélité plus rigoureuse vis-à-vis du texte traduit,” to his study of Jerome’s letters on the subject while writing *Sous l’invocation de saint Jérôme* in Rome that spring, and to revising his 1918 translation of Samuel Butler’s notebooks for publication after years of postponement (196-202). The completion of the *Ulysse* project after nearly a decade would have also lessened his scorn for “le mot-à-mot,” certainly since a November 1913 article entitled “De la traduction” in *L’Effort libre* in which he expressed his distaste for the practice, declaring that his recent Walter Savage Landor translation, for instance, “ne veut être qu’une interprétation personnelle . . . C’est l’enthousiasme d’une lecture que je vous apporte” (qtd in Patout 196).

Significant challenges and interventions en route include the literalism of Stuart Gilbert, the musical cadences of Jacques Benoist-Méchin, and the linguistic experiments of Léon-Paul Fargue. That said, the most immediately apparent difference between the surviving manuscript of the fragmentary “Pénélope” improvised by Larbaud, Fargue, and Benoist-Méchin with Joyce for reading aloud at the 7 December 1921 *séance* at La Maison des Amis des Livres, the one published in the inaugural Summer 1924 issue of *Commerce* over the names of Larbaud and Morel, and the final version published in 1929 speaks to a stubborn refusal by Joyce to abandon idiosyncratic principle in favour of differential typographic convention: the absence of all “Molly’s hairpins” including apostrophes and French accents in the *Commerce* extract, where he had his way on the point with publisher Adrienne Monnier, but only on this occasion, thanks to timely telegraphic support from Larbaud.² The *Commerce* “Pénélope” is paradoxically closer to Joyce’s intention in visual terms, or immediate reading experience, at the same time as being farthest from his ideal of translation as imaginative rebirth in another psycholinguistic medium, by being closest to the English in terms of syntax and cultural idiom. The 1924 translation reverses the decision made in the early and final versions to seek naturalization at the level of punctuation and typography — both 1921 and 1929 include apostrophes and diacritics, and the 1921 “Pénélope” also contains three exclamation marks, three commas, and one full stop — and it retreats from both the coarse register of 1921 and the more notional cultural or intellectually French idiom of 1929. These broad tendencies in translation can be represented in a graphic relation:

² - See Chapter 6, pages 202-203.



This oscillating stylistic motion can begin to be retraced by visually comparing the translated versions of Molly’s evocation of Spain, near the end of her monologue:

... and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the posadas glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets. . . . (932.10-30)

... et aux marins jouant à pigeon-vole et à saute-mouton et à laver les assiettes comme ils disaient sur la jetée et la sentinelle du gouverneur avec la chose blanche qu’il avait autour de son casque pauvre diable à moitié cuit et les filles espagnoles riant dans leurs châles avec leurs peignes hauts et les ventes aux enchères le matin les Grecs et les Juifs et les Arabes et Dieu sait qui encore venus de tous les bouts de l’Europe et de la rue du Duc et le marché aux volailles tout gloussant près de chez l’arby Sharon et les pauvres ânes glissant à moitié endormis et ces vagues hommes dans leurs manteaux ensommeillés dans l’ombre sur les marches et les grandes roues des chars à bœufs et ce vieux château qui a des milliers d’années oui et ces Maures magnifiques tout en blanc coiffés de turbans comme des rois vous priant de vous asseoir dans leurs petites boutiques et la Ronda avec les vieilles fenêtres la grille cachait deux yeux étincelants où son amant pourrait baiser le fez et la nuit que nous sommes restés là le gardien qui marchait alentour, serein, avec sa lampe et oh ce torrent terrible et profond profond oh et la mer la mer cramoisie parfois comme le feu et le soleil se couchant en triomphe. . . . (109) [1921]

... et les marins qui jouaient a chat-perche et saute-mouton et laver la vaisselle comme ils disaient sur la jetee et la sentinelle devant la maison du gouverneur avec la chose autour de son casque blanc pauvre diable a moitie grille et les Espagnoles qui riaient avec leurs chales et avec leurs hauts peignes et les encheres le matin les Grecs les Juifs et les Arabes et le diable sait qui encore de tous les coins de leurope et Duke Street et le marche a la volaille tout caquetant devant Larby Sharons et les pauvres anes qui trebuchaient a moitie endormis et ces gaillards vagues en manteaux qui dormaient dans lombre sur les marches et les grandes roues de chars de taureaux et le vieux chateau qui a des milliers dannees oui et ces beaux Arabes tout en blanc et en turban comme des rois qui vous prient dasseyez vous place dans leur petit bout dechoppe et Ronda avec les vieilles fenetres des posadas les yeux brillants cachee derriere la persienne pour que son amoureux embrasse le barreau et les marchards de vins a moitie ouverts la nuit et les castagnettes et la nuit ou nous avons manque le bateau a Algesiras le veilleur qui marchait sereinement avec sa lanterne et oh leffrayant torrent dans la profondeur oh et la mer la mer cramoisie quelquefois comme du feu et les glorieux couchants. . . . (157-158) [1924]

... et aux marins qui jouaient à pigeon-vole et à saute-mouton et à pête-en-gueule comme ils l'appelaient sur la jetée et la sentinelle devant la maison du gouverneur avec la machine autour de son casque blanc pauvre bougre à moitié grillé et les petites Espagnoles qui riaient avec leurs châles et leurs grands peignes et la criée le matin les Grecs et les Juifs et les Arabes et dieu sait qui encore des gens de tous les bouts de l'Europe et Duke Street et le marché à la volaille tout gloussant devant chez Larby Sharon et les pauvres bourricots qui trébuchaient à moitié endormis et les types vagues dans leurs manteaux qui dormaient sur les marches à l'ombre et les grandes roues des chariots pour les taureaux et le vieux château vieux de centaines de siècles oui et ces beaux Arabes tout en blanc avec des turbans qui sont comme des rois qui vous demandent de vous asseoir dans leur petite boutique de rien et Ronda et les vieilles fenêtres des posadas de deux yeux de feu derrière le treillage pour que son amoureux embrasse les barreaux et les cafés entrouverts la nuit et les castagnettes et la nuit que nous avons manqué le bateau à Algésiras le veilleur qui faisait sa ronde serein avec sa lanterne et O cet effrayant torrent au fond O et la mer la mer écarlate quelquefois comme du feu et les glorieux couchers de soleil. . . . (869-870) [1929]

Leaving aside those points where the versions build upon one another and borrow (the evolution from “les grandes roues des chars à bœufs” to “les grandes roues de chars de taureaux” to “les grandes roues des chariots pour les taureaux,” for example, or from “les pauvres ânes glissant à moitié endormis” to “les pauvres anes qui trebuchaient a moitie endormis” to “les pauvres bourricots qui trébuchaient à moitié endormis”) and where they correct or clarify preceding versions (“la chose blanche qu’il avait autour de son casque” to “la chose autour de son casque blanc” to “la machine autour de son casque blanc,” for example), not to mention where they simply continue to mutate (from “la grille” to “la persienne” to “la treillage”), all of which speak to accumulating collaborators rather than translation style introduced by any one of them, each of these Joyce-aided versions displays certain characteristic contributions or innovations. The 1921 Benoist-Méchin

translation substantially revised by Fargue and Larbaud frequently undertranslates narrative material to the point of serious omission, as in the case here of “les vieilles fenêtres” (minus “des posadas”) and “la nuit que nous sommes restés là,” at the same time that it elaborates and/or expands floridly upon impressionistic detail (“Maures magnifiques,” “yeux étincelants,” “le soleil se couchant en triomphe,” “profond profond”), both in a Fargue-inspired attempt to give Molly an alternating carelessness and earthy excess, apparently in keeping with her spiritual position in the novel as Gaea-Tellus. The naturalization of Dublin names such as “la rue du Duc” and “chez l’arby Sharon” is similarly striking, and “la Ronda” only somewhat less so. The 1924 Morel translation edited by Larbaud, Monnier, and Beach strikes the comparative reader for the opposite reason with its untranslated “Duke Street” and “Larby Sharons,” and its tendency toward through-translation or anglophonic calque: “laver la vaisselle,” “leur petit bout de choppe,” “les marchands de vin,” “dans la profondeur,” and “les glorieux couchants.” This can be contrasted with consciously Frenchifying revisions from the 1929 Morel-Larbaud-Gilbert translation assisted by Monnier: “pète-en-gueule,” “la criée,” “pauvre bougre,” “vieux de centaines de siècles,” “les cafés,” and “tout au fond.”

A litany of residual vulgar collocations not purged by Larbaud characterizes the 1921 translation, often as though part of a translatorial competition to colloquialize, as where Léon-Paul Fargue makes the marginal insertion “bougre d’ignare qui ne distingue pas la poésie d’avec un chou” alongside Benoist-Méchin’s “qu’il nous claque comme cela sur le cul” (104), or the profane modifiers “bougrement” and “jusqu’au cou presque” inserted by Fargue into the younger translator’s “je lui en mettrai plein la rue pour faire bander son bibite je lui laisserai savoir que si c’est ce qu’il a voulu que sa femma soit pinée oui et bien pinée . . . voilà la marque de son foutre” (107). This use of socio-economic

dialect as a marker of the implied translator can be compared with the literary re-imagining and framing of sexual slang seen in 1929's "me donner une claque comme ça par derrière sur mon postérieur" and "Hugues l'ignare qui ne saurait pas distinguer un poème d'un chou-pomme" (862), and "je ne le lui cacherai pas que si c'est ça qu'il voulait sa femme s'est fait enfler oui et comment jusqu'à en crever presque . . . voilà la trace de son sperme" (867).³ Similarly, 1921's "lorsqu'il est endormi à rebrousse-poil sans savoir qui il a un homme qui embrasserait le cul d'une femme je lui jetterais ma pantoufle après ça il embrasserait je ne sais quoi contre toute nature là où nous n'avons pas un atome d'expression mais toutes seulement deux tas de lard moi avant de faire ça à un homme pooh!" (105) is far removed in diction, grammar, and syntax from 1929's "quand il est endormis au mauvais bout de moi sans même savoir je crois qui est avec lui un homme capable d'embrasser le derrière d'une femme je n'en donnerais pas un radis alors il embrasserait n'importe quoi pas de naturel là où nous n'avons pas 1 atome d'aucune espèce d'expression là nous sommes toutes pareilles 2 paquets de saindoux avant que je fasse jamais ça à un homme pouah" (863), despite the fact that both staunchly uphold the principle and pursue the aesthetic end of naturalizing translation. The key difference is that in the intervening decade, Joyce and his translators under Valery Larbaud have seen fit to develop an implied French translator already in the rhetoric of the translated fiction — one who translates Molly not only horizontally between languages but also vertically through register, and in doing so, who emphasizes the complicated status of the final episode as more than simply an interior monologue, by definition in the first person, but

³ - Not contained in 1924, which is considerably shorter than the other translations, commencing approximately two-thirds of the way through Molly's eighth and final rambling sentence. 1921 begins from the start of the sentence, and 1929 obviously contains the entire episode.

as a pre-oral effusion filtered through the written, writing (or logocentric) consciousness of an implied stenographic presence in the original (glimpsed momentarily in the printed numbers “1” and “2,” for example).⁴ The signal contribution of the final translation is to bring out that presence in the process of re-creating it at a linguistically enforced farther remove from Molly’s consciousness: a process of marking or tagging that is equally apparent in the translation of the nominally third-person, hypermimetic *style indirect libre* which governs the Stephen- and Bloom-centric episodes constituting the majority (or pre-“Penelope” content) of the novel.⁵ 1929’s careful positioning would not have been possible without standards of comparison: namely, a perceived extreme nearness to Molly and extreme distance from the more typical kind of implied French translator, using dialect in the case of 1921 and typography in the case of 1924.

Comparative lists of translations from the versions, incorporating 1924 where applicable, are a useful means of outlining the scale and range of Joyce’s endeavour to make the translation “almost a masterpiece,” kept outside the realm of “financial literature” into which he feared its contemporary German sister had been pushed by the publisher Rhein-Verlag: “to do for French literature,” in Stuart Gilbert’s paradoxical

⁴ - The oral rhetorical occasion for which the 1921 translation was prepared, that of the *séance* hosted by Adrienne Monnier in the rue de l’Odéon, would have swayed Benoist-Méchin, Fargue, and Larbaud in their translation, but not without a view to its appearing afterward in the *Nouvelle Revue Française*. An uncollected letter of 26 March 1926 from Larbaud to his friend Henri Buriot-Darsiles reveals that only malign neglect on the part of editor Jacques Rivière prevented the translated passages from reaching the public in print: “J’ai revu ces traductions de très près avant de les lire, et ensuite je les ai retravaillées et copiées de nouveau pour les proposer à la NRF, qui, j’espérais, les donnerait dans le même numéro que ma conférence. Cela ne s’est pas fait, et quand j’ai recherché le ms. de ces traductions, que la NRF devait rendre à Mlle Monnier, je n’ai pu les trouver. Il est vraisemblable qu’elles ont égarées à la direction de la NRF” (Hôtel Drouot sale catalogue, 21 February 1973, item 48. See Chapter 6, pages 191-192.

⁵ - To be discussed in Chapters 8 and 9.

formulation, “what the original has done for English and that nothing may be lost in transit.”⁶ What Joyce and the most intimate of his translators, Larbaud and Gilbert, one from each side of the open linguistic border, envisioned is painstaking, even pedantic hairpin-counting accuracy in the midst of freewheeling cultural appropriation and revisionism: the subtle imaginative and attitudinal difference between “the book which Joyce would have written had he been a native speaker of French,” or Dryden’s translation ideal, and the French novel by Joyce which Joyce could never have dreamed of writing. The achievement of this intention to Joyce’s satisfaction in 1929 might be described as progress from a primary naturalization, or the illusion of direct naturalization, through an experiment in foreignizing⁷ to a secondary naturalization, mediated to often jarring polystylistic⁸ effect by an implied translator whose diction need not be his own, or for that matter, that of a notional francophone Molly. Genetic study of this progress, again, is a study in intralingual translation:

1921	1924	1929
ayez des prévenances pour eux et ils vous traitent comme la boue de leurs souliers (106) je ne vais pas me flanquer le cafard en y pensant encore (106) est-ce ma faute si je suis louftingue (107)		ayez des attentions pour eux et ils vous traitent comme un paquet de linge sale (864) je ne vais plus me laisser aller dans les idées noires à ce sujet (865) ça n’est pas de ma faute si je suis une hurluburlue (866)

⁶ - See Chapter 6, pages 213-216, including letters cited to Claud W. Sykes on 10 February 1927 (III.153-154) and from Stuart Gilbert on 9 May 1927 (III.158-159).

⁷ - Larbaud suggests the consciously reformulating nature of the *Commerce* translation, despite its debts to 1921, when he describes it in the previously cited letter to Buriot-Darsiles as “*toute provisoire*” [italics in original] (Drouot catalogue, item 48).

⁸ - An alternative term might be “anastylistic,” by analogy with “anachronistic.”

les questions toute renversées
qu'on peut lire dans les deux sens
je savais bien qu'un jour
nous serions partis
(107)

je n'irai pas chercher
des locataires dans la rue
s'il prend un pareil bazar
de maison
(107)

j'ai presque envie
de lui vider toute la poubelle
(107)

si je suis une adultère
comme le disait
ce type dans l'amphithéâtre
(108)

j'aimerais tant pouvoir parler
à une personne intelligente
et instruite
quelques mots orduriers
Fleure-fesses
ou Lèche-merde
(108)

gaie et amicale
avec lui
(108)

nous sommes nous-mêmes
une telle confiture
(108)

sonnant à se faire sauter
la cervelle
(108)

la poussière pousse je crois
(108)

ces madeleines de chez Lipton
(108)

je voudrais avoir toute la maison
noyée sous une masse de roses
(108-109)

partout le beau bétail
en troupeaux
(109)

se laver
de leur rogne
(109)

puis ils vont hurlant partout
et demandant un prêtre
quand ils meurent
(109)

je lui ai donné
un morceau de gâteau

qui se fait éclater
la tête
(155)

la poussière y pousse je crois
(155-156)

ces gateaux de chez Lipton
(156)

j'aimerais que toute la maison
nage dans les roses
(156)

tout le beau bétail
qui marche
(156)

se faire enlever
leur crasse
(156)

et puis ensuite ils demandent
le prêtre à grand cri
quand ils meurent
(156)

je lui ai donné
le morceau de gâteau aux amants

tous les points d'interrogation
la tête en bas en tête
j'ai toujours pensé que
nous finirions par nous en aller
(866)

je ne vais pas prendre n'importe
quels pensionnaires pour lui faire
plaisir parce qu'il a loué
un caravansérail comme celui-là
(866)

j'ai bonne envie
de lui raconter tout par le menu
(866)

si je suis une femme adultère
comme le type du poulailler
disait
(867)

j'adorerais causer longuement
avec quelqu'un de cultivé
et de bien élevé
quelques mots cochons
flairefesses
ou bien lèche ma merde
(868)

de bonne humeur et bonne fille
sur le chapitre
(868)

quelle marmalade de prunes
et pommes nous faisons
(868)

qui carillonne à se fracasser
le caisson
(868)

la poussière a l'air de pousser ici
(868)

ces madeleines de chez Lipton⁹
(868)

j'aimerais que toute la maison
nage dans les roses
(869)

tous les beaux bestiaux
qui se promènent
(869)

se faire enlever
de leur couche de crasse
(869)

et après ça ils demandent
le prêtre à cor et à cri
quand ils sont à la mort
(869)

je lui ai passé
le morceau de gâteau au cumin⁹

⁹ - See letters exchanged between Joyce and Sylvia Beach during July 1924 (*Beach Letters* 40-41), cited in Chapter 6, page 203, on the topic of translations and equivalents

de ma bouche (109)	que j'avais mordu (157)	que j'avais dans la bouche (869)
c'était une chose vraie	pour une fois	pour une fois
qu'il ait dite dans sa vie (109)	il a dit vrai (157)	il a dit quelque chose de vrai (869)

It is difficult not to see a qualitative resemblance between this translation set and the kind of polystylistic experimentation and embroidery on display in the manuscripts, typescripts, and proofs of the original *Ulysses*.

To return to an earlier point, however, the paradox of hybridity is an equally if not pre-eminently characteristic feature of these Joycean translations. Just as the translations are, to a large extent, inversely related in typographic or otherwise visual fidelity to their distances from Joyce’s intention in more structural, even spiritual respects, Joyce was interested to see each riddled with instances or outbreaks of translation strategy which were not representative of its prevailing translation style — a kind of *traduction indirecte libre* which, like its literary-critical namesake in relation to the implied author in a fiction, complicates and interrogates the status of the implied translator, implied author, and undramatized narrator in a translation. Here again parallel lists prove useful, but in this case for revealing the apparent stylistic inconsistencies and macaronic lexis of each version:

1921	1924	1929
mon oncle Jean		mon oncle Saturnin
Marrowbone Lane		[le] Passage d’Os-à-moelle
ma tante Marie		ma tante Perpétue
Irish Street		Irish Street
toujours être enchainées		rester à la chaîne ad vitam aeternam
les «Jolies cruelles»		les Reines du Fouet
une vieille sorcière desséchée		un vieux chameau tout ridé

for “fairy cakes” and “seedcake,” including the naturalizing (and in the context of Molly lying in bed, significantly Proustian) “madeleines.”

idées loufoques		idées insensées
Seigneur Jésus		Sacré nom de Dieu
bohémiens		romanichels
avec leurs hauts-de-forme		en tuyau de poêle
Hardwicke Lane		[le] Passage de Hardwicke
Bon Dieu de bois		pour l'amour de Dieu
le grand homme aux projets		le grand Illusionniste
[omitted]		Don Poldo de la Flora
entre deux sept, encore!		entre 2 7 aussi
leur dernier sou		leur dernier sou
à peine 20 ans		à peine 20 ans
de la Paz de la Gracia		Delapaz Delagracia
la rue du Gouverneur		Governor Street
Paradise Ramp		la rampe du Paradis
Bedlam Ramp		la rampe Bedlam
Rodger's Ramp		la rampe Rodgers
Crutchetts Ramp		la rampe Crutchett
les grandes marches du saut du diable		l'escalier de la Brèche au Diable
chipie		pie-grièche
aller aux Halles		faire le tour des marchés
[omitted]		chez Walpole
[omitted]		8 shillings 6 ou 18 shillings 6
5 ou 6 fois à la suite		5 ou 6 fois sans débrider
un louis		une livre
30 francs		30 shillings
[omitted]		2 livres
2 heures 1/4	le quart quelle heure	le quart quelle heure
la natte	leurs queues	leur queue
au cri du coq	avec son cri de coq	au premier cocorico
m'endormir un deux trois quatre cinq	me rendormir 1 2 3 4 5	me rendormir 1 2 3 4 5
Lombard Street	Lombard street	Lombard Street
chez Lambe	chez Lambes	chez Lambe
à côté de Findlater	pres de Findlaters	à côté de Findlaters
chez Lipton	chez Liptons	chez Lipton
15 sous la livre	15 sous la livre	15 sous la livre
22 sous deux livres	22 sous les deux livres	22 sous le kilog
Howth Head	la pointe de Howth	la pointe de Howth
il y a seize ans de cela	il y a seize ans	il y a 16 ans de ça
la rue du Duc	Duke Street	Duke Street
chez l'arby Sharon	Larby Sharons	chez Larby Sharon

The points where two or all three of these distinct styles accommodate the same translation are important evidence of the high tolerance of any Joycean translation style for cultural and linguistic frame blends. Many of the macro- and micro-level blends seen here have magic-realistic implications of the kind discussed in Chapter 3, and beg narratological questions which collectively require an implied translator in order to be explained. Is Molly thinking in French? Is she thinking in grammatical French? These

foundational questions are made vexed by her metalingual references during the episode to her rusty knowledge of Spanish and her acquaintance with some French and Italian song. Does Molly understand the metric system, or pay for goods in French currency? Will Molly really do her shopping in the morning at les Halles (not les halles) in Paris, as 1921 states? Why have some Dublin streets been translated literally or else renamed but not others, and by whom? If Molly did speak French, would she be capable of the original mythological puns in the 1929 translation on her aunt and uncle's names? How familiar would the original Molly be with the liturgical Latin "*ad vitam æternam*" used colloquially by her French *doppelgänger* in 1929? In addition to writing large the suspension of disbelief — and spectrum of disbelief — required by the reader of any translation, genetic study of "Pénélope" makes a point which is not obvious in "Penelope": Molly Bloom is not telling her own story in English or in French, and reader access to her mind and language can only ever be indirect, partial, and accepted with both trust and scepticism.

The filtering consciousness of a *Ulysses*-narrator and implied author in the original is revealed and mimed by the implied translator, whose hand is forced not only in matters of spatial and temporal logistics but at the grammatical level. The past tenses of the verbs in the closing lines of the translated versions of "Penelope" provide a vivid case in point:

... Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes 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. (932.34-933.9)

... Gibraltar enfin lorsque j'étais une jeune fille où j'étais une fleur de la montagne oui lorsque j'ai mis la rose dans mes cheveux comme font les filles andalouses ou mettrai-je une rouge oui et comment il m'a embrassée auprès du mur mauresque et je disais oh bien ma foi aussi bien lui qu'un autre et alors je lui ai fait comprendre avec mes yeux de me poser la question encore oui et alors **il me demanda** si je voulais dis oui ma fleur de la montagne et d'abord **je lui mis** les bras autour du cou et **je l'attirai** à moi de telle sorte qu'il pouvait sentir mes seins tout parfumés oui et son cœur était comme fou et oui je **dis** oui je veux bien oui. (I10) [1921]

... Gibraltar quand j'étais jeune fille ou j'étais une fleur de la montagne oui quand je mettais la rose dans mes cheveux comme le faisaient les Andalouses ou faut-il en mettre une rouge oui et comme il m'a embrassée sous le mur mauresque et que j'ai pensé bon autant lui qu'un autre et alors je lui ai demandé avec mes 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 j'ai mis mes bras autour de lui et je l'ai penché vers moi pour qu'il puisse sentir mes seins tout parfumés oui et son cœur battait comme un fou et oui je **dis** oui je veux bien Oui. (158) [1924]

... Gibraltar quand j'étais jeune fille et une Fleur de la montagne oui quand j'ai mis la rose dans mes cheveux comme les filles Andalouses ou en mettrai-je une rouge oui 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. (870) [1929]

The highly subjective decision to use the imperfect versus perfect in this passage would point to an implicit view upon the past here other than Molly's own, were the verbs involved (*être* and *vouloir*) not semantically associated with continuous states or action. However, the sudden slip into the simple or historic past at the end of the 1921 translation — and at the very end of the 1924 translation, although the form of the verb *dire* is ambiguous and could be read as present tense — is definitive. This use of a purely literary, written tense could only be the work of an implied translator, casting the shadow of his invisible profile as the narrative fades. The fact that Joyce approved or possibly dictated his translators' decision over time to phase out this brief appearance of the historic past in "Pénélope," and to conclude using the composite past seen throughout Molly's monologue, suggests a desire to keep the illusion of the episode's orality more intact at the end than otherwise — to leave the riddle as implicit in the translation as it is in the original. Joyce's decision is a recognizable species of non-slavish fidelity: equivalent effect via the considered use of least differential grammatical means, rather than transposition (shift of morphological material between grammatical categories), modulation (alteration of psycholinguistic perspective on semantic content to form a new collocation), or elegant variation for effects which are added, compensatory, or original.

This is not to say that the rest of the authorized collaborative “Pénélope” and indeed *Ulysse* is not riddled by use of oblique translation techniques such as these.¹⁰ The reverse is true. Joyce was simply preternaturally attuned to those linguistic and narrative moments when comparatively direct translation both represents and provokes an interpretive turn back upon a sustainedly oblique target text. The concomitant, not yet taken as read in literary criticism, is that translation procedures, whether by authorial design as in this case or not, turn the reader back upon the source text with no less persuasive force. In the case of translating “Penelope,” the process turned Joyce back upon the mystery of the original’s unclear textual status, and made him determined to preserve it. As a result, both original and translation semiotically re-enact the erratic process by which oral cultures, including this quasi-oral culture of one, make themselves literate. Even more than the original, the translation considered genetically replicates in fictional microcosm the effect of print described by Walter Ong, which “more than writing . . . suggests that words are things” (118).¹¹ The versions of “Pénélope” speak to the fact that the translated text, being a text and intended both to move and to challenge a literate public with its own norms, is shaped by decisions about visual arrangement which must account for processes of reading, rates of cultural exchange, and expectations from texts arriving in transit.

¹⁰ - The terms (or rather, standard translations) “transposition” and “modulation” come from Jean-Paul Vinay and Jean Darbelnet’s 1958 *Stylistique comparée du français et de l’anglais*. Their spectrum of translation techniques ranges from “emprunt” (or borrowed word), calque (or through-translation), and literal translation through four oblique alternatives: transposition, modulation, equivalence, and adaptation (46-55). For elegant variation as an oblique translation technique, see Chapter 4.

¹¹ - See also Eloise Knowlton on how any Joycean critic — including a Joycean translator — must address the basis of Joyce’s work, and consequently the work of his critics, in a mode combining aspects of orality, aurality, and print-based literacy (86-90).

8.

“Ithaque”: Questions of Presentation and Communication

The French versions of “Ithaca” which accompanied “Pénélope” in its 1921, 1924, and 1929 incarnations demonstrate a similar swerving between naturalizing and foreignizing translation styles — a pattern made difficult to discern by the catechistic form of the original, however, imposing as it does a notionally objective narrative procedure and a comparatively sterile tone. Purged of those overt tonal considerations and dialectal challenges arising from dialogue or interior monologue, “Ithaque” offers less scope for visible interventions by the implied translator. Here his ethic is co-opted as near as it ever comes to invisibility by the throwing open of the rhetoric of the original to an extreme variety of that “impersonal narration” which Wayne Booth has famously demonstrated is anything but. In “Ithaca,” the implied author has not made a show of his illusory disappearance, as in “Penelope,” but has instead rushed into a deliberate vacuum at narrative centre stage, suffusing the text at a formal level at the novel’s penultimate point. Such total coverage affords the implied translator his best as well as last opportunity to showcase this “sum of his own choices,” Booth’s definition of the implied author (75), to the target-language audience.

The characteristic illusion in every translation — that every one of the authorial choices implied in the translated text has somehow been made by the author — is also present in “Ithaque.” The difference here is that the translators, each in constant touch with Joyce and each an ardent promoter of his work, have embraced and heightened that

illusion so that the texture of the translated episode is as revealing of *an* implied author, if not the original one, as the original “Ithaca.” The difference between the implied translator seen to be at work in “Pénélope,” who is not entirely absent in versions of “Ithaque,” and a putative implied author refashioned and brought to the fore in “Ithaque” by the translators is admittedly fine, but indicative of the extraordinarily complex rhetoric of the Joycean translation. Such a cooperative re-creation of what Booth describes as the author’s “second self” (138), it bears repeating, was facilitated to a degree unprecedented in translation history by Joyce’s close structural involvement in the project.¹

As a pre-eminently representative sample of both Joyce’s experimentalism in *Ulysses* and his carefully constructed distance from the book’s implied author, “Ithaca” calls for an especially demanding and hybrid approach to the notions of translatorial fidelity and equivalent effect. While the disorienting experience of reading Joyce is often best served by literalistic reconstructions at the semantic level, his ironic stance relative to the fiction simultaneously requires the kind of suspicious, parodic narrative seamlessness consistent with naturalizing translation style. The effective solution in translating an ultra-ironic narrative such as “Ithaca” is for the implied translator to become the implied author, or rather to represent one with no ironic gap at various levels of artistic decision-making by using what will read like the most implied-authorial translation

¹ - Valéry Larbaud would have pointed to a precedent in the circumstances surrounding the simultaneous French composition and English translation of the gothic novel *Vathek* by William Beckford and Samuel Henley in the 1780s — a problematic and at that time controversial case of doubtful authorship which Larbaud examined in a series of contributions to the January, May, and June issues of the *Nouvelle Revue Française* during 1913, and upon which Jorge Luis Borges would later reflect in an eponymous essay, featuring his famous comment “the original is unfaithful to the translation” (140). Comparable collaborations in the late twentieth century are few in number and as small in scale; these include the working relationship between Czesław Miłosz and Robert Hass, and to a lesser extent, that between José Saramago and the late Giovanni Pontiero.

strategy in the changed context of the translated text. Joyce's tacit approval for Larbaud, Morel, and later Gilbert adopting such an approach is an important validation of the creative remit of the translator, or alternatively, the translatorial, collaborative, and otherwise positively derivative nature of all so-called original artistic creation, particularly given Joyce's reputation as one of the most original writers in English — a mantra which has always failed to account for the richly derivative nature of *Ulysses*, much less Joyce's extensively proven translatability in languages ranging from Latvian and Serbo-Croatian to Urdu and Mandarin. The global extent of this paradox is only surpassed by the phenomenon of Shakespeare in translation.²

To an even greater extent than in the versions of "Pénélope," the bifocal or blended strategies adopted by Joyce's translation team during the preparation of "Ithaque" are also bound up in the prevailing translation norms characterizing that "polysystem" of literary genres, producers, and consumers interacted with by translators working in 1920s Paris, and specifically, in questions of audience and rhetorical occasion. These strands of the seminal translation theory and descriptive translation studies inaugurated by the Israeli scholars Itamar Even-Zohar and Gideon Toury in the 1970s are picked up by Lieven Tack in his own recent study of Larbaldian translation strategy. Tack's analysis of Larbaud's approach to translating Samuel Butler provides a way of beginning to understand a key priority of his leadership in the translation of *Ulysses*:

² - See Willis Barnstone in *The Poetics of Translation* on writing and also reading as acts of translation, and translation as a species of interpretation (20-24); see also Fritz Senn's essays on reading as translation in the collection *Joyce's Dislocutions* (ed. John Paul Riquelme), and Paul Overy on the theme of art "influencé et transformé par son interaction avec le traducteur et sa traduction" in Valéry Larbaud's biography, fiction, and critical writings (75).

. . . au niveau sémantique du texte, Larbaud tend à respecter une norme d'adéquation, sa traduction est une version sémantiquement adéquate par rapport à l'original; au niveau formel, cependant, il tend à adopter une norme d'acceptabilité, l'important étant ici que le text soit acceptable par un public de lecteurs contemporains . . . il n'est pas sans intérêt de rappeler à propos de cette stratégie que la première fonction des traductions était sans doute de *représenter* l'auteur anglais dans la littérature française . . . Toute traduction est un acte de communication dans lequel interviennent différents actants. L'essentiel de cet acte consistait ici probablement à introduire auprès d'un public d'intellectuels un auteur dont on ignorait jusqu'alors l'existence. (66-67)

This is not to say that Joyce and his translators ever shied away from challenging their contemporary French readership; indeed, they understood that the challenge to francophone readers would be even greater in many ways than that to anglophone readers of the original. They imagined and approached *Ulysse* in the macro context of a translation-reading culture which gave rise to — and subsequently never lost its taste and fundamental affinity for — the *belle infidèle*, while they also found themselves finessing “Ithaque,” like “Pénélope,” for three very different micro contexts: a live reading in Paris ahead of the publication of the original novel by Shakespeare & Company, with the possibility of the translated excerpts being published in the liberal but editorially unsympathetic *Nouvelle Revue Française*³; publication in the first issue of *Commerce*, a new French literary review founded by two of the translators and dedicated to the enterprise of translation and intercultural exchange; and finally, the full-volume publication of the entire translated novel by the independent, modest, and fiercely partisan Maison des Amis des Livres. The illocutionary force of each version and of the whole evolving series, which Basil Hatim and Ian Mason would usefully describe as a set of pragmatic “text acts”

³ - See correspondence between Larbaud and *N. R. F.* editor Jacques Rivière on the subject of Joyce and his suitability for publication in that review, printed for the first time by Patrick McCarthy in his 1977 article “Une discussion fructueuse” (19-27).

(78), was not felt in a critical or intellectual void, importantly, given the international notoriety of the original’s content and publication history if not its form or the actual experience of reading it — a further rich complicating factor in the rhetoric of the Joycean translation. The French translations were received at home with preconceptions about the novel’s readability and morality, and in turn, their very existence was reported abroad with some corroborating but mostly corrective implications for the same.

To begin at a close textual level, however, the translators’ treatment of ostensibly literal references to real-world measures, actors, and phenomena in “Ithaque” represents — and rewards — a Joycean search for universals in translation particulars. The extended tracing of the provenance of the water in Bloom’s tap, not included in the 1921 *séance* excerpts, involves the consistent transcription of foreign, and to the francophone reader, intuitively unfamiliar imperial units in the 1924 *Commerce* translation, but a fantastical combination of imperial transcription and naturalizing, approximate metric translation, erring more often on the side of the latter, in the final 1929 version. The positioning effect of the measurements is heightened by the generally corresponding approaches taken in each case to the place names, terminology, professional designations, and other styles of notation in the passage, hybrid within each version to different degrees but with corresponding biases:

1922	1924	1929
county Wicklow	comté de Wicklow	comté de Wicklow
2,400 million gallons	2.400 millions de gallons	2 400 millions de gallons
£5 per linear yard	5 livres sterling le mètre linéaire	5 livres sterling le mètre linéaire
the Dargle	la Dargle	la Dargle
Glen of the Downs	Glen of the Downs	Glen of the Downs
26 acre reservoir	réservoir de 26 acres	réservoir de 26 acres
22 statute miles	22 milles légaux	22 milles légaux
a gradient of 250 feet	une pente de 250 pieds	une pente de 250 pieds
Eustace bridge	Eustace bridge	pont d’Eustace
upper Leeson Street	upper Leeson street	Leeson Street Upper

12½ million gallons	12 millions 1/2 de gallons	50 millions et demi de litres
sill of the overflow weir	niveau inférieur des vannes	niveau inférieur des vannes
borough surveyor	inspecteur du district	inspecteur du district
waterworks engineer	ingénieur des eaux	ingénieur des Eaux
Mr Spencer Harty, C. E.	Mr. Spencer Harty, C. E.	M. Spencer Harty I. C.
waterworks committee	Comité du Service des Eaux	Comité du Service des Eaux
consumption	consommation	consommation domestique
im potable water	l'eau non potable	l'eau non potable
the Grand and Royal canals	[le] Grand canal et [le] canal Royal	[le] Grand Canal et [le] Canal Royal
the South Dublin Guardians	[le] personnel du South Dublin Hospice	[le] personnel de l'Hospice de Dublin Sud
15 gallons per day	15 gallons par jour	60 litres par jour
per pauper	par hospitalisé	par hospitalisé
a 6 inch meter	une mesure de 6 pouces	un compteur à tuyau de 6 pouces
20,000 gallons per night	20.000 gallons par nuit	80 000 litres par nuit
Mr Ignatius Rice, solicitor	Me Ignatius Rice, avoué	M ^e Ignatius Rice, avoué
[the South Dublin Guardians]	le dit personnel	ledit personnel

Again, Joyce's translators are experimenting with complementary means of achieving the equivalent effect of pseudo-scientific scrupulousness here, operating in the translations at two different rhetorical levels: predominantly at the level of the jarring literalistic transcription in 1924, thereby advertising the taking of a pseudo-scientific approach to the translation of Joyce's original units and items, and at the overarching level of register in 1929, where the standard units, phraseology, and other distinguishing features of French scientific and technical writing are evoked. The fact that 1929 can adhere to its own orientation and still retain or take on board elements of 1924 is proof of the complementarity, hybridity, and spectrum character of these house translation styles and procedures, as opposed to any irreconcilability in theory. It would appear that "gallons" in quantities above a billion, "livres sterling," "acres," "milles légaux," "pieds," and "pouces" have appropriate historical and intercultural resonances felt to be worth keeping in the full volume, while "mètre linéaire," "inspecteur du district," "eau non potable," "hospitalisé," and "avoué" already represent sufficiently naturalized forms, interpretations, or cultural equivalents to be retained. Joyce's coinage "im potable," back-formed along pseudo-French etymological lines from "potable," is not repatriated (or rather "patriated")

in either translation to yield the paradox of a transcription with a naturalizing effect: that is to say, *impotable*. Instead, the naturalized form “non potable” is used in both versions, in keeping with the language of modern French hydroengineering invoked elsewhere rather than in a nod to the *recherché*, vaguely Bloom-inflected cast of the original jargon.⁴

Eloise Knowlton has remarked that in the content and form of their own criticism, many Joyceans such as Hugh Kenner implicitly advocate and explicitly demonstrate a “delicious submission to Joyce’s style,” after the example of Joyce’s own chameleonic appropriation and internalization of language styles in *Ulysses* — what Kenner describes admiringly in his introduction to the 1991 edition of Edmund Wilson’s *Axel’s Castle* as a great critic’s “cunning susceptibility to the procedures of what he is writing about,” Knowlton recalls (110-111). The Joycean translator is even more attached to this mimetic ideal, making him a role model for every translator. As with so many other dimensions of the translator’s communicative task, however, this mimesis operates at different levels and with a varying bias toward source or target language. Infection by style in the translation of *Ulysses* can mean infection of the target language at the phonological, morphological, and semantic levels by Joyce’s approach to language, or alternatively, receptivity after the example of Joyce to literary and other forms recognizable to the target reader at the semantic, syntactic, and pragmatic levels. The translators’ treatment of the oceanographic terms in “Ithaca” provide examples of this rapidly alternating susceptibility to inherent authorial style on one hand and evoked cultural-institutional styles on the other. The more literalistic 1924 version is unsurprising in offering “tributaires” (147) for

⁴ - The *OED* confirms the abstruse, somewhat archaic nature of the word, which has only two far-removed citations: “Bitter waters . . . impotable and vnpleasant” in A. Willet’s 1608 *Hexapla in Exodus*, and “Distilled water . . . made impotable and unhealthy by any traces of that [hydrochloric] acid” in an 1885 issue of *Popular Science Monthly*.

“tributaries” (784.17), for example, compared with “affluents” in 1929 (744), and shows a related tendency toward literal or technical rather than figurative or otherwise colloquial interpretation of terms: “les canalisations” (148) for “rigid hydrants” (785.1), “obtenue par l’utilisation des marées” (148) for “derivable from harnessed tides” (785.9), and “les eaux à végétation croupissante” (148) for “faded flowerwater” (785.14), compared with “les prises d’eau,” “qu’on peut capter en attelant les marées,” and “l’eau croupie des vases à fleurs” in 1929 (745). This self-explicating tendency even exerts itself to the point where 1924 can read less literally than 1929, as when it translates “vehicular ramifications” (784.15) as “système vasculaire de ramifications” (147), compared with “système véhiculaire de ramifications” in 1929 (744). It is debatable in such cases which of the translations is more “literal,” to use a problematic adjective in Joyce,⁵ if by literal one means “with the illocutionary force of immediate understanding or identification.”

In an episode where real-world ideas and supposed universals are as much in transit between source and target language as words, the germ of the so-called literal can shift constantly and relativistically away from Joyce’s letter — a destabilized state made clear by the fact that “potentiality” (785.9) can be parsed as “force motrice” in 1924 (148) but “force latente” in 1929 (745), and “potentialité” in neither, just as “ahorizontal curve” (784.23) becomes “courbe non horizontale” in 1924 (147) but “courbe à horizontale” in 1929 (745), and never “ahorizontale.”⁶ The fact that the translations agree upon

⁵ - The first sentence of “The Dead” is arguably the focus of this question in Joyce. Interestingly, the translation of the phrase “numerically, if not literally” in the present passage from “Ithaca” obscures the unstable link between letter and reality implicit in the usage: “véritables tenants du globe par le nombre sinon l’importance,” first appearing in 1924 (148) and retained in 1929 (745).

⁶ - In a letter to Sylvia Beach of 17 July 1924 (*Beach Letters* 41-42), Joyce flags a mistranslation of his neologism “ahorizontal” as “horizontal[e]” in the proofs of *Auguste*

“dilatation” (146 / 744) rather than the calque “turgidité” for “turgidity” (784.1), “légèreté spécifique” (147 / 745) rather than the standard translation “poussée” for “buoyancy” (784.29), “infiltration persévérante” (147 / 745) rather than the through-translation “pénétration persévérante” for “persevering penetrativeness” (784.30), and “les machines hydrauliques” (148 / 745) rather than the literal translation “roues de moulin hydrauliques” for “hydraulic millwheels” (785.6) is almost more striking. Just as the definition of literalness varies between foreignizing and naturalizing translations, it also varies within each, to the point where the two approaches can overlap.⁷ A still more complex balance and rebalancing of fidelities and transgressions is Joyce’s “luteofulvous” (784.8), a pleonastic Latinate coinage meaning “greenish-yellow brownish-yellow” which is retranslated more phonically than semantically as “boueux et fauve” [“muddy and tawny”] in the 1929 version (744), after having been rendered semantically and poetically as “jaune aux-ors-assombris” [“yellow with dark or sombre golds”] in 1924 (147). The earlier version retains the actual meaning, explaining it in natural yet denotative terms as a colour to the target reader while still exposing him to something of the foreignness of Joyce’s compound approach to word formation; the final version has found phonemes to re-create Joyce’s foreign word-music, but ones necessarily housed in French words that introduce new concepts and associations, and thus represents a naturalizing reconfiguration — in this case, a thematically plausible expansion — of the original sense.

Morel’s translation. Joyce’s suggested translation explains the “non horizontale” in 1924, but not the puzzling reinterpretation “à horizontale” which has replaced it in 1929. See Chapter 6, pages 203-204.

⁷ - This must be distinguished from standardized terminology in both translations such as “lignes de partage des eaux” (147 / 745) for “watersheds” (784.20), and anglicisms which have entered technical French as terms: “gulfstream” (147 / 744 / 784.17-18) and “icebergs” (148 / 745 / 785.5), for example.

An example of differential treatment of measures and terminological shorthand from near the end of the episode is still more illuminating, in that the 1921 translation for the *séance* at La Maison des Amis des Livres can be drawn upon for further contrast.⁸ Conveniently if unrepresentatively, the approaches demonstrated by the translations in this short passage are less hybrid and blended. The broad chronological motion from demotic naturalizing to foreignizing through-translation to more hieratic or high-cultural naturalizing, discussed in the previous chapter, is on almost perfect display here — a steady, multi-level metamorphosis of style emphasized by the interlinear changes in the 1921 manuscript,⁹ which foreshadow both the neoliteralistic orientation of 1924 and normalizing aspects of 1929:

1922	1921	1924	1929
In what directions did listener and narrator lie? Listener, S. E. by E.; Narrator, N. W. by W.: on the 53rd parallel of latitude, N. and 6th meridian of longitude, W.: at an angle of 45° to the terrestrial equator. (870.8-11)	Dans quel sens étaient couchés la personne qui écoutait [l'auditrice] et celle qui racontait [le narrateur]? L'auditrice: Sud-Est par Est [S.E. par E]: Narrateur N.O. par O: sur [à] le 53° parallèle de latitude, N. et 6° méridien de longitude W [sic] : à un angle de 45° de [à] l'équateur terrestre. (103)	Dans quel sens étaient couchés écou-teuse et narrateur? Écou-teuse: S.-E. par E. : Narrateur N.-O. par O. : à la 53° parallèle de latitude, N. et 6° méridien de longitude, O. : à un angle de 45° à l'équateur terrestre. (153)	Dans quel sens étaient couchés l'auditrice et le narrateur? Auditrice: est sud-est; Narrateur: ouest nord-ouest; au 53° parallèle de latitude nord, et 6° méridien de longitude ouest; à un angle de 45° à l'équateur. (815)

⁸ - The “Ithaca” excerpts chosen for the 1921 reading are largely from the final pages.

⁹ - In the hand of Adrienne Monnier, apparently acting in the capacity of official recorder in collaborative sessions with Sylvia Beach and Valery Larbaud (according to editors Jacques Aubert and Fritz Senn, on the basis of manuscript studies by colleague Maurice Saillet). The alterations are presented here in square brackets.

The notable shifts are those from ‘la personne qui écoutait’ [“the person who listens”] to ‘l’écouteuse’ [literally “the female listener”] to ‘l’auditrice’ [literally “the female hearer,” but the standard equivalent of “listener” in natural French], mirrored by those from “Sud-Est par Est” et al. to “S.-E. par E.” to “est sud-est”: that is to say, a low-level breakdown of the English ideas into basic French or simply the corresponding French words, replaced by a quasi-iconic or telegraphic French calque of the English, replaced finally by thoroughgoing re-expressions in natural French vocabulary, grammar, and syntax. Another noteworthy item is the assignment of feminine gender to “parallèle” in 1924 only, perhaps in a nod to the linguistic flux whereby this masculine noun had subsequently acquired an alternate feminine gender for its geometric sense, and much more recently, its electrical sense — a very experimental usage if so, given that the use of the masculine gender for its cartographic sense was standard and dated to the sixteenth century, but precisely the kind of grammatical dynamism and infectivity which Joyce hoped his translations would take with them into their target languages. The eventual excision in 1929 of the redundant “terrestre” from “équateur terrestre” is an example of the opposite priority: “restoring” a notional elegance and a cultural rhetoric of assumed knowledge to the French, given that the translation lacked these before the final version, but at the expense of the paradoxical effect of compendious overdetermination which is at work in both the original episode and the earlier French versions.

The foregoing passage and its translations also demonstrate corresponding approaches to the translation of punctuation: in this case, Joyce’s colons in “Ithaca,” which have been inserted liberally as pseudo-logical links between chains of description and epic catalogue throughout the episode. The first two translations transcribe these colons faithfully, and to a technical fault in that they insert additional ones of their own

and often fail to distinguish between them and Joyce's semicolons, replacing the latter with colons, as above. The final version, on the other hand, consistently translates Joyce's colons as French semicolons (*point-virgules*) and his semicolons as French colons (*deux-points*), completely inverting the English and especially Joycean understanding of the colon as an open portal of equivalence or identity and the semicolon as a pause or syntactic caesura midway between a comma and a full stop.¹⁰ Or rather, the final translation writes large the existence of this difference in intercultural reality in the process of rephrasing Joyce's colon-informed sentences with semicolons, thereby producing natural French cadences which linger and accrue rather than Joycean ones which flow or cycle through. One senses a lost battle on the part of Valéry Larbaud here, given his argument for the importance and cultural relativity of "la ponctuation littéraire" in an eponymous article, reprinted in his 1946 translation treatise *Sous l'invocation de saint Jérôme*. Larbaud cites the example of Léon-Paul Fargue's idiosyncratic use of two rather than three *points de suspension* [...] in the first edition of his *Poèmes*, and of his own struggle with a printer to keep an unconventional vocative use of the comma in an early edition of his *Allen* (228-231).¹¹ Like 1921 and 1924, the 1929 version also inserts colons of its own, in keeping with the French practice of doing so in order to introduce all direct discourse (or as in this case, rhetorical constructions which resemble direct discourse), but unlike its predecessors, 1929 tends to preserve Joyce's semicolons alongside its own replacement ones, thereby erasing the colon/semicolon distinction by converse means.

¹⁰ - For various rhetorical aspects and effects of French punctuation, see Anne Judge and F. G. Healey's *A Reference Grammar of Modern French*, chapter 20: "Textual organization in written French" (430-444).

¹¹ - But then as Larbaud observes in the same article, he ultimately belongs "plutôt à l'école des libéraux qu'à celle des exigeants" in these matters (231).

The variously translated description of Bloom slipping into bed with Molly provides a clear picture of increasingly naturalizing translation practice in this area, which is a departure from the broad swerving pattern previously sketched. The punctuation of 1921 defers to that of the original rather than naturalizing at all, as one might plausibly expect:

1922	1921	1924	1929
How? With circumspection, as invariably when entering an abode (his own or not his own): with solicitude, the snakespiral springs of the mattress being old, the brass quoits and pendent viper radii loose and tremulous under stress and strain: prudently, as entering a lair or ambush of lust and adder: lightly, the less to disturb: reverently, the bed of conception and of birth, of consummation of marriage and of breach of marriage, of sleep and of death. (862.18-27)	Comment? Avec circonspection, comme il ne manquait jamais à faire [toujours] en entrant [quand il entrait] dans une habitation (la sienne ou pas la sienne) : avec sollicitude, les ressorts serpents [ressorts serpentspirales] du sommier étant vieux, les quoits [disques] de cuivre et les pendants rayons vipérins [reptiles], desserrés et tremblants par la pression et le surmenage [à force d'efforts] : avec prudence, comme pour entrer dans un repaire ou dans une embuscade de luxure et de vipères : légèrement, pour déranger le moins possible : avec respect, le lit de conception et de naissance, de consommation de mariage et de rupture de mariage, de sommeil et de mort. (103)	Comment? Avec circonspection, comme toujours quand il entrait dans une habitation (la sienne ou pas la sienne) : avec sollicitude, les ressorts serpentspirales du sommier étant vieux, les disques de cuivre et les pendants rayons reptiliiformes desserrés et tremblants à force d'efforts et contre- efforts : avec prudence, comme pour entrer dans un repaire ou dans un guet-apens de luxure et de couleuvres : légèrement, pour déranger le moins possible : avec respect, le lit de conception et de naissance, de consommation de mariage et de rupture de mariage, de sommeil et de mort. (152)	Comment? Avec circonspection, comme chaque fois qu'il pénétrait dans un lieu habité (par lui ou par autrui) ; avec sollicitude, les ressorts serpentspirales du sommier étant vieux, les pommes de cuivre et les barreaux vipérins ayant pris du jeu jusqu'à branler sous pressions et tensions ; avec prudence, comme pour mettre le pied dans un nid de couleuvres, un guet- apens de luxure ; légèrement, pour déranger le moins possible ; avec respect, pour lit de conception et de naissance, de consommation de mariage et de rupture, de sommeil et de mort. (809)

The semicolons eventually arrived at by the translators are not a case of equivalent effect by different means. Even more than in English, they function as a plus sign rather than an equals, causing phrases to accrue semantically, again, rather than interidentifying or interfusing them metaphorically. The vertiginous, thematic effect of the brazenly ungrammatical concatenations of colons in the original, or phrases within phrases within phrases, is disarmed in the final translation. The punctuation substituted instead dramatically loosens and distends French grammar, but does not raise the spectre of unnaturalness faced by Joyce's original readers. The 1924 *Commerce* translation sees fit to replace Joyce's colons with semicolons in the same systematic way on only one occasion: the epic list of oceanographic properties discussed earlier, in the context of which semicolons are at their most apposite, as separators in an enumeration.

A related phenomenon in the same passage, also common to 1924 and 1929, is the translation of Joyce's incessant "and" by a comma, as where "its variety of forms in loughs and bays and gulfs and bights and guts and lagoons and atolls and archipelagos and sounds and fjords and minches and tidal estuaries and arms of sea" (785.1-4) becomes "la multiplicité de ses figures dans les lacs, baies, golfes, criques, passes et lagunes, atolls [sic] et archipels, détroits et fjords, estuaires et bras de mer" (148 / 745). It might be noted that the "and" is only translated as "et" as a means of elegant variation toward the end of the list, lest the connective use of the comma in the French become incessant in its own right. Where Joyce engages in a vocative, French-style use of the comma as logical connector, however, both versions occasionally find it more natural to translate the comma as "et," symmetrically enough: the final words of "another section of the public, selfsupporting taxpayers, solvent, sound" (783.22-23) are expressed as "solvables et sains" in both 1924 (146) and 1929 (744). The parenthesis "anacoustic, photophobe"

(785.11) is compact and telegraphic enough that 1924 holds to its literalistic bias, conversely, offering “anacoustique, photophobe” (148) where 1929 gives “anacoustique et photophobe” (745). One of the final questions in the episode, actually delivered as two separate questions in the original, provides another opportunity to translate punctuation for naturalized, nuanced vocative effect: “Womb? Weary?” (870.28) is rendered “Matrice, fatigué?” in 1921 (104) and “Limbes, las?” in 1924 (154), before becoming the more literalistic, importunate, and thus atypical in 1929 as “Limbes? Las?” (815).¹²

The most high-profile element of punctuation in the episode is the large black dot which concluded the original: a conventional sign in medieval pedagogy for the “Q.E.D.” or *quod erat demonstrandum* [“which was to be proved”] meant to conclude a syllogism of subject-middle-predicate superimposed by Joyce upon the Telemachiad and Odyssey sections of the novel, according to Don Gifford (12). At the very least, the dot provides an answer to the final question “Where?” which is missing otherwise, as Joyce’s own handwritten marginal notes to his French printers make clear: “La réponse à la dernière demande est un point” in the Rosenbach manuscript, and “Comme réponse un point bien visible” in the first set of printed proofs, following the problematic intervention of five typescripts comprising three rounds of revisions and three partial re-typings, including a special preview selection for Valery Larbaud. On a subsequent set of proofs for the first edition, Joyce writes “Ce point doit être plus visible.”¹³ This dramatic full stop

¹² - Compare, however, René-Noël Raimbault’s naturalized rephrasing in the title of his 1953 translation of William Faulkner’s *Absalom, Absalom!*, which he renders *Absalon! Absalon!* — his condensation of the standard French biblical translation.

¹³ - See *Ulysses: A Facsimile of the Manuscript*, ed. Harry Levin and Clive Driver, 2 vols. (1975); *Ulysses: The Manuscript and First Printing Compared*, ed. Clive Driver (1975); *Ulysses: A Critical and Synoptic Edition*, ed. Hans Walter Gabler et al., 3 vols. (1984); and *The James Joyce Archive*, ed. Michael Groden et al., 63 vols. (1977-1979).

disappeared after the 1922 first edition without Joyce's consent, at the hands of various printers, and has only reappeared since in some but not all editions of Hans Walter Gabler's "Corrected Text" of 1986, based upon the reading text in his critical and synoptic edition of 1984, and in Danis Rose's even more controversial 1997 "Reader's Edition," which not only reinserts the dot but also inserts new punctuation throughout the text — notably apostrophes in "Penelope." The dot suffered a similar fate in translation after the first full-volume edition of 1929 and its two 1930 reprints; it has vanished from the Gallimard editions of *Ulysse* widely available on bookstore shelves in the French-speaking world today, and only remains in Jacques Aubert's scholarly Pléiade edition of 1995. Prior to 1929, the dot appears in the 1921 Monnier manuscript, confirming that these recital pieces were planned for later publication, but it is inexplicably omitted in the literalistic 1924 version prepared for *Commerce*, a self-consciously experimental review in which such a typographic quirk would not have been unwelcome. Its transcription in the more naturalizing of the translation versions is likely due to Joyce's being physically on the premises at La Maison des Amis des Livres in the days before the 1921 *séance* and both there and at Chartres during the proof stages of 1929, unlike in 1924 when he was in Saint-Malo — although this did not prevent him from making many other editorial demands in letters to Sylvia Beach that summer. The mark was easy enough for a beleaguered printer to overlook, even assuming that he was willing to try to reproduce it. In the Shakespeare and Company edition of 1922, what appears is actually a black square [■] rather than a dot [●]. The 1929 translation represents the first appearance in print of the mark as the large, character-sized circular point which Joyce intended.¹⁴

¹⁴ - The first edition of Georg Goyert's German translation, published in 1927, does not include the dot — unsurprising given Joyce's exclusion by Rhein-Verlag from

In any case, its inclusion in 1921 and 1929 is a foreignizing coda to “Ithaque,” endowed by the context of translation with an added enigma value not possessed by the original globe-like figure. In the French it arguably also becomes a visual symbol of the portal, and specifically symbolic of the act of glimpsing a linguistic and cultural other in the much more oblique portals of discovery comprising the translation — very oblique in 1921 and 1929, compared to the broad tendency of 1924 toward calque and through-translation rather than cultural equivalent or adaptation. Jean-Louis Giovannangeli is right to caution against the temptation to “semanticize” [*sémantiser*] or “metaphoricize” [*métaphoriser*] the famous “point d’Ithaque” excessively, and to single out for attention its “valeur exclusivement graphique”: its paralinguistic but strongly communicative status as “graphisme pur” (22) — a parting semiotic turn in the episode “[qui] se donne comme un geste qui organise le récit” (23), and a “déictique ineffable . . . le signe absolu qui veut toucher sans faire sens” (24). Austin Briggs sees in the dot, and in Joyce’s unorthodox attitude to punctuation in general, echoes of the call by Futurists such as Marinetti for “free expressive orthography” (131*n*6). Seen as a universal if cryptic message, the stop is at once a humanistic reassurance and a universalist critique in the context of translation. If it theoretically unites the text with putative audiences in all languages, it also puts an emphatic, un-Joycean end to the accretion of plural translations, oblique or otherwise. Coming from the implied translator as typographer who has preserved it, the attempt to stop production of versions and interpretations is even more satirically insistent.

Among the oblique translation procedures described by Vinay and Darbelnet and noted in the previous chapter, the one that stands out in the French versions of “Ithaca”

so many practical aspects of its preparation. The extensively revised 1930 edition does contain a large and round black dot.

is modulation, or “une variation dans le message, obtenue en changeant de point de vue, d’éclairage” (51).¹⁵ While Bloom and Stephen are passively “confronted” by the spectacle of the night stars when they emerge from the house (819.1-3), and their French counterparts in 1924 are likewise “arrêta” (150), they “se trouvèrent . . . [devant]” the scene in 1921 (102), while in 1929 the spectacle has intransitively “leur apparut” (773). Conversely, the special affinities which “appeared to [Bloom] to exist between the moon and woman” (823.27-28) “lui paraissaient exister” not in 1924, but in 1929 (777). The same passage in 1924 is actively voiced: “Quelles affinités trouva-t-il entre la lune et la femme?” (151). These psycholinguistic moves in and out of the reflexive, passive, and active would have been of interest to Joyce because they are not obligatory, like “peu profond,” the classic modulation cited by Vinay and Darbelnet, which always replaces “shallow” due to a simple lexical gap in French. Rather, they are syntagmatic changes for rhetorical effect, premutating and recombining the parallelisms, asymmetries, and perspectival imbalances or blind spots of Joyce’s language-based narrative reality — or just as deliberately re-creating them in French, however jarringly — at the linguistic ground level of deictics, mimesis, and phasis, where these phenomena reside in Joyce and from which they ramify narratively and thematically. This is not to say that French readers actively parse the nuts and bolts of their grammar and syntax for meaning any more than

¹⁵ - The term “translation shift,” first proposed by J. C. Catford in his 1965 *Linguistic Theory of Translation* as an umbrella category for all oblique translation procedures (73-82), only corresponds to the procedure which Vinay and Darbelnet call “transposition,” or shifting between grammatical levels, categories, structures, ranks, and classes “sans changer le sens du message” (50). While Catford does acknowledge the possibility in translation of higher-order “intra-system” shifts in which whole constellations of inseparable grammatical units must be exchanged, he would have to abandon his strict linguistic bias in order to talk about modulation, which using his terminology might be called a “perspective” or “worldview” shift. Instead, he talks rather vaguely about “the limits of translatability” (93-103).

English readers do, or that Joyce thought they did or would because he encouraged his translators to experiment and manipulate at that deep level after his example. He was fascinated by the fact that meaning did take root there to the point of surface invisibility, and moreover, that all translators already spent their working lives there working reconstructively — the same mechanical level where he had found the best part of his own narrative technique.

The difference in tone between the translations of Bloom entering the bed, cited in part earlier, is striking, and due to little more than grammatical point of view. The differences would have been as fine but all the more significant in Joyce's view as those between a square dot, a round dot, and no dot at all. Compare, in chronological order, the following ways of arranging the physical scene or situating action: "comme il ne manquait jamais de faire" (103), "comme toujours" (103 / 152), and "comme chaque fois" (809); "en entrant dans une habitation (la sienne ou pas la sienne)" (103), "quand il entra dans une habitation (la sienne ou pas la sienne)" (103 / 152), and "qu'il pénétrait dans un lieu habité (par lui ou par autrui)" (809); "desserrés et tremblants par la pression et le surmenage" (103), "desserré et tremblants à force d'efforts et contre-efforts" (103 / 152), and "ayant pris jeu jusqu'à branler sous pressions et tensions" (809); "entrer dans un repaire ou dans un embuscade de luxure et de vipères" (103), "entrer dans un repaire ou dans un guet-apens de luxure et de couleuvres" (152), and "mettre le pied dans un nid de couleuvres, un guet-apens de luxure" (809). An important kind of parallelism and asymmetry variously retained and inserted in the French translation is repetition and elegant variation: "de consommation de mariage et de rupture de mariage" in 1921 (103) and 1924 (152) versus "de consommation de mariage et de rupture" in 1929 (809), or the later incantatory description of Molly and then Bloom as "reclined," translated both times

as “étendue” in 1921 (103-104) and 1924 (153-154) but as “étendue” and “couché” in 1929 (815). While not modulations involving whole new grammatical constructions, these examples more than meet Vinay and Darbelnet’s criterion of operating at the level of psycholinguistic perspective, and speak to the difference between one which holds to parallel lines or reiteration and one which sidesteps into synonymy or silence, and to the different assumptions about sufficient reader knowledge implied by each. In an episode exploring the alternating excesses and economies of encyclopedism, the issues of overdetermination, concision, and omission in its translation apply to more than just its epic lists. Bloom’s set of careful actions before getting into bed is mimetically represented in the lexis, grammar, and syntax of Joyce’s narrator — an effect potentially disrupted whenever the translations tend toward the naturalizing, here in bold:

1922	1921	1924	1929
Bloom’s acts? He deposited the articles of clothing on a chair, removed his remaining articles of clothing, took from beneath the bolster at the head of the bed a folded long white nightshirt, inserted his head and arms into the proper apertures of the nightshirt, removed a pillow from the head to the foot of the bed, prepared the bedlinen accordingly and entered the bed. (862.10-17)	Les actes de Bloom? Il déposa les articles [pièces] de vêtements [sic] sur une chaise, enleva ses derniers articles [dernières pièces] de vêtement, prit de dessous [sous] le traversin à la tête du lit une longue chemise de nuit blanche pliée, inséra sa tête et ses bras dans les ouvertures appropriées de la chemise de nuit, transporta un oreiller de la tête au pied de lit, prépara selon [en conséquence] le linge de lit et entra dans le lit. (102-103)	Les actes de Bloom? Il déposa les pièces de vêtement sur une chaise, enleva ses dernières pièces de vêtement, prit sous le traversin au chevet une longue chemise de nuit blanche pliée, inséra sa tête et ses bras dans les ouvertures ad hoc de la chemise de nuit, transporta un oreiller de la tête au pied du lit, prépara protocolairement le linge du lit et entra dans le lit. (152)	Les actes de Bloom? Il déposa les pièces de vêtement sur une chaise, il ôta ses derniers vêtements, prit au chevet du lit, sous le traversin, une longue chemise de nuit blanche pliée, introduisit sa tête et ses bras dans les ouvertures correspondantes de la chemise de nuit, transporta un oreiller de la tête au pied du lit, rabattit le drap en conséquence et entra dans le lit. (809)

All of the versions naturalize by means of elegant variation and undertranslation of lexis, 1924 even more here than 1921, but often in order to introduce added, appropriate effects of register and description: “appropriées” and “correspondantes,” for instance, though not 1924’s curious “*ad hoc*,” as well as “en conséquence” and the inspired, fastidious “protocolairement.” 1929 combines this and more wilful synonymic variation (such as “le drap” for “le linge de [or du] lit”) with reorganized sentence structure — a double naturalization which militates against the thematic uses of each: narrative gains from French lexis on one hand (“rabattit” in place of “prépara,” for example), and on the other, mimetic effects of parallelism added by French grammar (such as the required addition of the possessive pronoun “ses” in “sa tête et ses bras” for “his head and arms”) or imposed parallel structure (the repetition of the pronoun “il” in place of hanging verbs).

Deictic directions and redundant specifications are a related point of difference in the translations, bringing new syncope and new extensions to the meandering motion of Joyce’s narrative:

1922	1921	1924	1929
upcast reflection (870.5) each and both carried westward, forward and rereward respectively, by the proper perpetual motion of the earth through everchanging tracks of neverchanging space (870.14-17) left, with right and left legs flexed (870.22-23)	réflexion [reflet] vers le haut (103) chacun étant porté vers l’ouest, en avant et en arrière respectivement, par le mouvement propre et perpétuel de la terre à travers les chemins toujours changeants et jamais changeants de l’espace (103) gauche, avec les jambes gauche et droite fléchies (104)	reflet en haut (153) chacun étant porté vers l’ouest en avant et en arrière respectivement, par le mouvement propre et perpétuel de la terre à travers les chemins toujours changeants de l’espace qui ne change jamais (153) gauche, avec les jambes droite et gauche fléchies (154)	reflet au plafond (815) tous deux étant emportés vers l’Ouest l’un en avant et l’autre en arrière par le mouvement propre et perpétuel de la terre à travers les chemins toujours changeants de l’espace qui ne change jamais (815) à gauche, la jambe droite et la gauche fléchies (815)

1921 and 1924 here demonstrate the fruitful perils of ethical, literalistic translation: the former’s “chemins toujours changeants et jamais changeants de l’espace” comes closest to re-creating Joyce’s syntax and thus his rhythm, but is semantically inequivalent, while the calqued stage direction “gauche” in each (instead of 1929’s naturalized “à gauche”) creates unintended polysemy for French readers: in the syntactic context, this could be a qualitative description of Bloom — and earlier Molly, oddly — as awkward or clumsy.

The alternative scenario is a calque which is deemed by the translators not to play with the resources of French enough, and thus in need of modulation, as when both 1924 and 1929 depart from 1921 by inserting a punning prepositional shift and elegant variation into the mimetic passage on Bloom’s use of “indirect suggestion implicating self-interest”:

1922	1921	1924 — 1929
Example? She disliked umbrella with rain, he liked woman with umbrella, she disliked new hat with rain, he liked woman with new hat, he bought new hat with rain, she carried umbrella with new hat. (804.24-28)	Exemple? Elle n’aimait pas parapluie avec pluie, il aimait femme avec parapluie, elle n’aimait pas chapeau neuf avec pluie, il aimait femme avec chapeau neuf, il acheta chapeau neuf avec pluie, elle porta [prit] parapluie avec chapeau neuf. (102)	Exemple? Elle n’aimait pas parapluie par la pluie, il aimait femme avec parapluie, elle n’aimait pas chapeau neuf par la pluie, il aimait femme avec chapeau neuf, il acheta chapeau neuf par la pluie, elle prit parapluie avec chapeau neuf. (150 / 761)

The most poetic passages in “Ithaca” provide more examples of natural modulation as a poetic translation gain for source and target texts alike, and in some cases, the satisfying paradox of a modulation informed by the principle of isomorphic calque. Where Joyce’s “heaventree of stars hung with humid nightblue fruit” (819.5-6) has become “l’arbreciel d’étoiles lourd d’humides fruits bleunuit” in 1924 (150) and 1929 (773), by way of 1921’s “l’arbreciel d’étoiles où pendaient des [d’humides] fruits bleunu [bleunuit(s)]” (102), a modulation into French word order has taken place within an outline or silhouette of

Joyce's compound word-forms — a “modulated calque” in which the two elements through-translated in each case (“heaven” and “tree,” and “night” and “blue”) have been inverted according to the French syntactic norm whereby modifiers most often follow their subjects. The natural French rhythm given to the sentence is also made paradoxical by concluding on the ultimate foreign note: an indeclinable adjective, extremely rare in French (briefly made to agree in 1921 with “fruits” in number and gender, as seen above). The reorganization of semantic content within seemingly norm- or even rule-based syntactic inversions which nevertheless retain the “true scholastic stink” of the foreign might be described as the ideal of every translator, but especially the Joycean one, willingly bound as he often is by the visual geometry of the original words. The procedure is at its most blatant in the French translation of the rhyming patter on “Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer” et al. (871.2-8) where a strictly isomorphic word-making formula yields a totally new semantic Rorschach test in French: “Sinbad le Marin et Tinbad le Tarin et Jinbad le Jarin et Whinbad le Wharin” et al. (104 / 154 / 816). The French reader feels the operative constraint more, in that apart from “Minbad le Malin” and the variant “Rinbad le Rabbin” in 1929 (versus “Rinbad le Rarin” in 1921 and 1924), there are no pre-existing words created in the French, or words inferable from existing grammatical rules. Far from reading in a more juvenile or nonsensical way, however, the French jingle unfolds with the unrelenting logic of an unknown grammatical rule or system, comparable to Lewis Carroll's “Jabberwocky” in a way that the original is not.

The episode's penultimate question and answer is a hybrid of through-translation and modulation, possessing a blend of calque, modulated calque, and chaotic floating syntax in all versions:

1922	1921	1924	1929
When? Going to a dark bed there was a square round Sinbad the Sailor roc's auk's egg in the night of the bed of all the auks of the rocs of Darkinbad the Brightdayler. (871.9-12)	Quand? Allant [Vers] le sombre lit il y avait un rond œuf [rond carrée] de rock, d'alque de Sinbad le Marin dans la nuit du lit de tous les alques des rocks de Moirenbad le C l a i r j o u r i n [Jourclairdairin]. (104)	Quand? Vers le lit sombre il y avait un œuf rond carrée de roc, d'alque de Sinbad le Marin dans la nuit du lit de tous les alques des rocs de Sombrenbad le Jourclairdairin. (154)	Quand? Allant vers le sombre lit il y avait un carré rond Sinbad le Marin œuf de roc d'alque dans la nuit du lit de tous les alques des r o c s d e Sombrenbad le Jourclairdairin. (816)

All of the versions invert the genitive relationship between the roc and the auk in the first instance, although it might be recalled that Joyce makes the same accidental reversal himself in the Rosenbach manuscript, and particularly in the matter of modifiers they have uncoupled French from its own natural syntax — the 1929 translation most of all, compared to which the others achieve a modicum of logical coherence and naturalness, partly via the insertion of a parsing comma not in the original.

A sense of the infiltration, deep infection, and new malleability of living French prose in the final version of *Ulysse* is expressed by Nino Frank in a letter of 12 May 1929 to Valery Larbaud, not long after the translation's publication. In it this friend of Joyce and subsequent co-translator of "Anna Livia Plurabelle" into Italian meditates upon the *de facto* rhetorical force of an audacious and generous two-way naturalization: French absorbing Joyce and Joyce inhabiting French. Frank also considers the implications of this monument to European culture — one with conflicting illusions of inevitability and evanescence — for the theory and practice of translation in future, including his own:

Je lis, en ce moment, *Ulysse*. J'ai l'impression que ce livre n'a pas touché le public français: il en a été abasourdi, mais il n'est pas encore revenu de sa surprise. J'ai l'impression aussi qu'il est d'une lecture extrêmement difficile, — attendez, je ne dis pas une vérité de la Palisse, — mais dans un

sens très spécial: je le trouve pas difficile dans sa composition, ou dans son style; cependant je crois qu'il ne peut être persuasif (mais alors à un degré inouï) que pour un certain genre de lecteurs: ceux qui, dès les premières pages, s'apercevront que le style de Joyce, sa manière de manier le langage, pâte molle, est non pas ardue ou aride ou monotone, mais c'est un charme prodigieux, une sorte de glue [sic] à laquelle on ne peut pas s'empêcher de se laisser prendre et qu'on ne peut pas se lasser de goûter (d'avoir perçu cela, vous dit combien j'admire la traduction française; et comment j'y sens votre main; on n'a pas assez parlé de cette traduction qui est un véritable événement) (Joyce a bien voulu me donner aussi le texte anglais: je lis les deux textes ensemble; c'est un double plaisir); une bonne part de la grandeur de Joyce me paraît résider justement dans le fait qu'il ait — ou, — par sa manière de manier le langage, par cette "insinuation" ou "insinuation" (mot à créer) de son style, — insuffler [sic] une vie perpétuelle, de la première à la dernière page, à un sujet qu'il est déjà bien terrible d'avoir osé concevoir (j'écris comme une cuisinière: ne m'en veuillez pas), et qu'on aurait jugé, de par sa construction même, *fini*, intangible, impossible à "faire," à développer. D'ailleurs, c'est bien simple (et je vous avoue ceci en toute humilité, sans craindre le ridicule): depuis que je le lis, moi qui — en Italie — ai toujours eu la manie du style, de la traduction, du maniement du langage riche, vif, "vif-argent," je ne pense qu'à essayer de traduire en italien quelques passages d'*Ulysse* . . . le plaisir de traduire . . . Vous n'avez pas encore dénoncé ce "vice impuni." Mais peut-être est-ce un véritable vice, à proscrire. . . .¹⁶

The Italian translation of *Ulysses* would have to wait another thirty years until 1960, following the assembly of yet another Joycean translation team, consisting of various colleagues and contemporaries of Joyce in Rome and Trieste but not including Frank. Frank shows himself in this letter to be one of the most lucid early critics of the novel in translation, however, above all with his recognition of its basis in semiotic function. The three dimensions of this had been outlined in theory several years earlier by the U. S. logician, philosopher, and mathematician Charles S. Peirce: semantic, or relations obtaining between the translated sign and those entities or phenomena to which it refers in the "real" world inside and outside the fiction, from ocean life to systems of

¹⁶ - Unpublished in the Fonds Valéry Larbaud, Médiathèque Municipale de Vichy.

measurement; syntactic, or relations obtaining between the translated sign and other signs belonging to the same syntactic set, including punctuation; and pragmatic, or relations obtaining between the translated sign and its users, including Joyce, his translators, and their target-language readers.¹⁷ Frank shares Peirce's special interest in the third dimension, where *Ulysse* is concerned — the illocutionary and perlocutionary force of this hybrid, paradoxical new text in the cultural-political sphere, as a gesture of challenge to existing linguistic and translation norms and as an act of faith in its own collaborative translation practice and related affect value.

As the most visible and self-conscious example in the translated novel of doing things with texts, from informing to re-encoding to overwhelming but never exhausting, “*Ithaque*” in its versions rewards this kind of pragmatically weighted semiotic analysis. Lieven Tack's assessment of Valéry Larbaud's translation style once again furnishes a useful way of beginning to talk about the implied Joycean translator who, without forgetting the persuasive solutions offered by calqued lexis and syntax, “ne manque pas de modifier . . . les constellations syntaxiques, se laissant guider dans ce travail de construction des propositions et de leur enchaînement par un principe . . . d'efficacité rhétorique,” and whose oblique translation instincts always seek “une autre répartition et un autre usage des moyens lexicaux et rhétoriques,” by foreignizing and naturalizing means alike, constantly reorganizing the phrase “en vue de concrétiser” and reworking “la disposition des syntagmes et leur enchâssement” (64). Joyce's ideal translator is afflicted by the same “ideal insomnia” as his ideal reader, and the tireless, undogmatic inventiveness of the implied translator in “*Ithaque*” represents a symbolic ascent of that persona into the

¹⁷ - See Hatim and Mason 108-109 and 116-117.

beau rôles of both implied author and implied reader, such that he acquires the authority and latitude enjoyed by a creative actor but the rhetorical credibility and solidarity of a fellow traveller inside *Ulysse*. The mingling of sensibilities is one to which Joyce the original author aspired in his stylistically hybrid, narratively fluid, and wildly intertextual original work, but which he also saw available to him at a pragmatic level, even before the completion of *Ulysses*, in the active choice to become a party to the process of its authorized collaborative translation.

9.

Traduction indirecte libre: Further Versions of *Ulysse*

The remaining versions of *Ulysse* published prior to the first full-volume edition of 1929 all translate episodes which were written in what Joyce called the novel's "initial style," since characterized by critic Michael Groden as "a combination of third-person, past-tense narration and direct first-person, present-tense depiction of the characters' thoughts" in which the narrator at times "serves as an adjunct to the monologue," at times "aligns himself with the perceptions and point of view of the character," and at other times "occupies a more distanced position from which he can report conditions or perceptions outside the characters' minds . . . or describe impressions or biases that are distinct from the characters" (15-16). The translators must consequently grapple in the first episodes with the interinvolved phenomena of undramatized narrator and implied author, laid bare by the very freeness which helps to define the free indirect style of the original, the unparalleled meticulousness of whose "striking psychological realism" Stuart Gilbert attributes in his 1930 study of *Ulysses* to two oblique narrative strategies: "the creator's standpoint to his theme, the unusual angle from which he views his creatures" and "his use of the 'silent monologue' as the exponent not only of their inner and hardly conscious psychological reactions *but also of the narrative itself*" (8, italics added).

An exact analogy exists between these and the oblique translation techniques discussed previously, the spectrum of which began with grammatical transposition and culturally nuanced syntactic modulation but extended theoretically to the wholesale

substitution of cultural equivalents and free adaptation. Much more visibly and systematically than in the disorienting episodes of the “middle” and “last” stages,¹ where the narrative parameters have been thrown wide open² and the translators ironically have little choice but to embrace endless choice, by following Joyce’s lead and translating with increasing stylistic excess and wildly varying literalness, they begin their work in the opening episodes by carefully developing an original intratextual persona for their own purposes: an implied translator who reflects and consolidates the narrative roles of undramatized narrator and implied author. Genetic study of these translations in particular reveals a root and branch relationship, in original and translation alike, between the controlled frame blends of the early episodes and the flamboyant hybrids supported by the narrative as it evolves out of its initial proportions. It also exemplifies the animating desire that André Lefevere sees behind a “systems approach to literature,” in which the role played by critical “refractions” such as translations is stressed: “that desire to know, which is itself subject to constraints not dissimilar to the ones operating in the literary system, a desire to know not as literature itself knows, but to know the ways in which literature offers its knowledge” (248).

¹ - Groden suggests that Joyce atomizes the unified rhetoric of his fiction by abandoning the initial style after “Scylla and Charybdis,” though not before overextending it in “Wandering Rocks” and distorting it “practically beyond recognition” in “Sirens,” such that from “Cyclops” onward — excepting a final appearance in the second half of “Nausicaa” — “technique seems to dominate over content, parallels and correspondences override specific incidents, and the story seems buried under the surface” (17). See Chapter 2 on “Thinking Through a *Ulysses*-Narrator” for a critique of this tendency in Joycean studies to see the initial style as having more to do with delivery of content than technique, and its implied-authorial elements as having no discernible place or rhetorical effect in the later episodes.

² - See Chapter 2 for the vital difference between throwing open the realm of the narrative possible and appearing to throw narrative out altogether.

Attribution of speech and action, and adjacent modifications, are an important locus of this telling narrative activity by Joyce and his translators. Both in the “Télémaque” prepared for *Commerce* in 1924, comprising the first two thirds of the episode, and in the final version of 1929, the reorganizing and even fragmenting presence of a whimsical implied translator is one constant. As often as it has been edited out of the former on other linguistic or tonal grounds, it has been injected into the latter at points where 1924 holds to its otherwise literalistic bias. The sporadic narrative interventions of 1924 are some of the most striking, however, and arguably take Joyce’s own narrative deflections and ambiguities to a logical extension. In rendering “Drawing back and pointing, Stephen said with bitterness:” (6.8-9) as “Amer, Stephen recula, désignant la glace de l’index:” (131), the implied translator of 1924, acting as narrator, has sympathetically internalized and foregrounded Stephen’s bitter state by transposing it from a subordinate adverbial phrase to an initial floating adjective, inserted deictic references to Buck Mulligan’s mirror and Stephen’s finger which are not in the original, and separated the simultaneous actions of drawing back and pointing in time using two different verb tenses. At the same time, and to the same interventionist end, he has drawn upon the typical use of a colon in French prose as a speech tag unto itself, taking the place of a verb of utterance. Joyce’s obliqueness has not been naturalized, technically, although certain naturalizing translation procedures have been employed, but rather, this quality has been allowed to increase within a target language with more tolerance and scope — grammatical and otherwise³ — for dissociation by indirection. The 1929 translation re-

³ - This includes linguistic norms accompanying the syntactic tool of punctuation; the heightened French tolerance for clause-adding comma splices, often added automatically in translation, can be observed in quotations from the translations throughout this discussion.

creates some of these superadded oblique effects, such as the deictic references, split tenses, and the three- versus two-clause sentence structure, but on the whole it calques the syntax of the original in a way which is comparatively foreignizing rather than inherently: “Stephen recula, et désignant la glace de l’index, dit avec amertume.” (5). If it reads overdirectly to French readers, that is to say, it is only because French is naturally capable of offering more indirect language forms. But then, the awkward, appended feel of “avec amertume” is arguably more expressive of dissociation than 1924’s phrase beginning “Amer, Stephen.” Constant trading off is the only true translatorial constant. Only lines later, for instance, 1929 has effected a transposition by opting for “Brusque, Buck Mulligan...” (5) where 1924 gives “Brusquement, Buck Mulligan glissa son bras sous celui de Stephen” (131), both of which are freighted with judgement — and mimetically brusque in their syntax — compared with the original “Buck Mulligan suddenly linked his arm in Stephen’s” (6.12).

Considered in parallel, the two versions are characterized by a pattern of alternating or crisscrossing levels of literalness in attribution, always in pursuit of oblique effects. The syntax of “Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack, hair on end” (5.30-31) is considerably more distended in 1924, which chooses to create added distance between the subject and the final modifying clause by also separating subject from verb, using a further phrase: “Stephen, vers le miroir tendu que scindait une courbe craquelure, s’inclina, hirsute” (130). The translation of “hair on end” as “hirsute” is terse and an idiosyncratic interpretation, mimetic of the mimetically clipped new syntax. The 1929 translation seeks out its dissociative effects here in awkward literalism once again, although it follows 1924 in omitting the second verb and in giving a new shape to the crack: “Stephen s’inclina vers le miroir offert que scindait une

courbe craquelure, cheveu pointe en l'air" (5). These strategic roles are partly reversed and partly reprised in the translation of "They halted looking towards the blunt cape of Bray Head" (7.19-20), where it is the implied translator of 1924 who comes closest to calquing the grammar, syntax and even the word order of the English, but whose lexis in the translation of "blunt" is once again on the interpretive, vaguely mimetic side: "Ils avaient fait halte, regardant l'aride pointe de Bray Head" (132) versus 1929's "Ils s'arrêtèrent et regardèrent la point émoussée de Bray Head" (6). The blend of "macro" or syntactic calque and "micro" or lexical reinterpretation in 1924 is one which Joyce but not Stuart Gilbert would have appreciated, as Gilbert's scrapbook of typed notes sent to Morel and Larbaud from 1927 onward and his marginal corrections on the final page proofs of the 1929 translation make clear — his concern for consistency of translation texture is shown in them to be as overriding as his memory for textual detail across the whole of the translation is astonishing.⁴

The more consciously innovating quality of the *Commerce* version of "Télémaque" is highlighted on occasions where it agrees with 1929 in matters of syntax but not lexis, when the vehicle of innovation is less likely to be a calque. In these cases, the micro adaptations of Morel and Larbaud in 1924 have been subsequently ruled out by Gilbert in the name of strict sense: "Stephen, depressed by his own voice, said:" (7.28) becomes "Stephen, impressionné par sa propre voix, commença:" (133) but later "Stephen, déprimé par sa propre voix, commença:" (6). "The mockery of it, [Mulligan] said contently" (5.7) becomes "Quelle dérision, fit-il, épanoui" (130) but eventually "Quelle dérision, fit-il, satisfait" (4); "I was, Stephen said with energy and growing fear" (3.8) becomes "Certes,

⁴ - The translation notebook and annotated final proofs of *Ulysse* are preserved at the Harry Ransom Humanities Research Center, University of Texas at Austin.

fit Stephen avec conviction, et réalisant mieux sa peur” (127) but later “Certes, fit Stephen avec force, et réalisant mieux sa peur” (3). In the case of the colloquial “Buck Mulligan sat down in a sudden pet” (13.12-13), 1924’s syntactically close but lexically naturalized “Buck Mulligan s’attabla, subitement en rogne” (138) yields to the literalistic paraphrase “Buck Mulligan s’attabla, dans un brusque accès de mauvaise humeur” in 1929 (11). In other cases, calqued grammar and syntax have been abandoned where they inseparable from a lexical innovation of Morel and Larbaud. The sentence “Thanks, old chap, [Mulligan] cried briskly” (2.1), initially translated “Merci, vieux frère, cria-t-il allègrement” (126), later becomes “Merci, vieux frère, cria-t-il d’une voix gaie” (2). “I doubt it, said Stephen gravely” (14.16) is first rendered “J’en doute, fit Stephen impassible” (140)⁵ but later “Je ne crois pas, dit Stephen sans broncher” (12), while “Pay up and look pleasant, Haines said to him smiling” (17.15) shifts in a line away from “Allez-y, et avec le sourire, dit Haines, amène” (143) to “Soldez, et avec le sourire, lui dit Haines, aimable” (15). “That’s folk, [Mulligan] said very earnestly” (14.7) becomes “Voilà, dit-il l’air convaincu” (139) before shifting again to “Voilà, dit-il, avec le plus grand sérieux” (12).

Where grammar has been rearranged to suit altered lexis in 1924, however, it is usually restored by Gilbert, as where “He shaved evenly and with care, in silence, seriously” (4.19), first translated “Il se rasait à gestes égaux, silencieux, attentifs” (129), with the three surviving modifiers transferred from Mulligan to the strokes of his razor,

⁵ - Two French translation norms, common to the point of being rules, can be seen here — though not the predisposition toward comma splice noted earlier, which might easily have shown itself in this case. They are the translation of “said” as “fit,” interchangeably with “dit” by way of elegant variation, and the often automatic conversion of English adverbs into adverbial French adjectives modifying the same subject.

subsequently becomes “Il se rasait à longs traits, silencieux et grave” (4). These kinds of idiosyncratic shifts must be distinguished from transpositions of lexical material from one grammatical category to another in the process of translation, due to grammatical exigencies or liberties in the target language, as where “with stroking palps of fingers felt the smooth skin” (5.17-18) becomes “et de la pulpe caressante de ses doigts palpa sa peau lisse” in 1924 (130), and “et de la pulpe caressante de ses doigts palpa l’épiderme lisse” in 1929 (4). In both versions, Joyce’s neologistic appropriation of the obscure scientific noun “palp” — possibly a back-formation by him from “palpable” — has been converted by the translators into the convenient and apposite French verb “palper,” which satisfyingly fills a lexical gap felt in the English. The principle of neologism has been relinquished, but with a view to a translation gain of value to the writer: an interlingual exchange facilitated by the process and end product of translation. Grammatical transpositions can be carried out for purely innovative poetic reasons, of course: “In a dream, silently, she had come to him” (10.25) briefly becomes “En un rêve silencieux elle lui était apparue” in 1924 (136) prior to the calqued grammar and syntax — and lexis — of 1929’s “En rêve, silencieuse elle était venue à lui” (9).

Narratorial omissions and condensations by the implied translator feature in both versions. In these cases, the translator supports Joycean storytelling both practically and thematically, refining the implied author momentarily and illusorily out of existence in a way which even the original chooses not to do, usually for reasons of textual cohesion and logical coherence. The opening of Buck Mulligan’s meditation on mortality, “And what is death, he asked, your mother’s or yours or my own?” (8.12-13), is rendered “Et qu’est-ce que la mort, questionna-t-il, celle de votre mère, ou la vôtre, ou la mienne?” in 1924 (133); the 1929 translation is exactly the same, only it removes the narratorial parenthesis

“questionna-t-il” (7).⁶ Both versions translate “I am, ma’am, Buck Mulligan answered” (16.9) as an unattributed “Tout juste, m’ame” (142 / 14). More significant ellipses of the same type characterize the 1924 version alone. In an act of paraphrase reminiscent of the way that difficult Southern dialect is treated in French translations of William Faulkner,⁷ the implied translator of the *Commerce* version at one point usurps — assumes by rhetorical right, in Joyce’s inferable view — the narratorial role of superintending the balance between scene, summary, and description.⁸ The liberty is difficult not to ascribe to the brief but flamboyant involvement of Léon-Paul Fargue in 1924, partial as the poet was to the so-called literary travesty and supremely persuasive as he was with Larbaud and Joyce. Stuart Gilbert steers the 1929 translation back to the original verbal content and physical layout of the text:

1922	1924	1929
Buck Mulligan swung round on his heel. —O, an impossible person! he exclaimed. He walked off quickly round the parapet. (9.1-3)	Buck Mulligan pirouetta sur son talon, s’eclamant. Il se mit à longer le parapet d’un pas précipité. (134)	Buck Mulligan pirouetta sur son talon. — Quel type impossible! s’exclama-t-il. Il se mit à longer le parapet d’un pas précipité. (8)

⁶ - Again, Joyce’s conscious decision to use the Gallic dash rather than “perverted commas” for the representation of speech erodes the textual membranes between direct and indirect discourse in his fiction. Capitalizing upon the narrative fluidity which prevails in French prose fiction for this reason, he creates voice blends which his French translators must in turn consciously decide either to preserve or to make further fluid.

⁷ - See Stanley Woodworth’s *William Faulkner en France* (31-33). Woodworth gives a striking example from Maurice-Edgar Coindreau’s 1938 translation of *The Sound and the Fury*, but a more basic example is the consistent translation of “Yessum” as an uninflected “Oui.” The approach of Faulkner’s French translators to his vertiginous quotations embedded within quotations, given the dash system, deserves its own study.

⁸ - See Phyllis Bentley on the “right mingling” of scene, summary, and description which constitutes the “art of fictitious narrative,” in her 1946 monograph *Some Observations on the Art of Narrative* (18).

A few lines later, the implied translator of 1924 omits connective narrative material altogether in favour of pure dialogue: a brief recourse to the tennis-like Hemingway style much loved by modern French prose. The same translating narrator, or re-narrating translator, makes liberal use of a Gallic sentence fragment plus summary colon at points where the original, whose grammar is almost always replicated by the 1929 version, has only used a colon to introduce speech because the sentence in question contains a leading verb of utterance such as “said” or “called”:

1922	1924	1929
A voice within the tower called loudly: —Are you up there, Mulligan? —I’m coming, Buck Mulligan answered. He turned towards Stephen and said: —Look at the sea. What does it care about offences? Chuck Loyola, Kinch, and come on down. The Sassenach wants his morning rashers. (9.8-14)	Lancé de la tour, un retentissant appel: —Etes-vous là-haut, Mulligan? — Je viens. Et tourné vers Stephen: — Voyez la mer. Se fiche-t-elle assez des offenses? Débarquez Loyola, Kinch, et descendez. Le Saxon réclame ses grillades matinales. (134)	De l’intérieur de la tour, une voix forte appela: — Vous êtes là-haut Mulligan? — Je viens, répondit Buck Mulligan; et tourné vers Stephen : — Voyez la mer. Se fiche-t-elle assez des offenses? Débarquez Loyola, Kinch, et descendez. Le Saxon réclame ses grillades matinales. (8)

The gathering of the fragment “et tourné vers Stephen:” into the direct discourse which precedes it in 1929 — the only sentence fragment which the final version has retained, in this case — is an instance of the translators making Joyce’s blended discourse further fluid, to an extent that would not be tolerated within the textual layout of prose fiction in English. An unsettling equivalent in English prose would be a narratorial parenthesis inserted in the middle of the direct discourse contained within a set of quotation marks, as seen occasionally in Faulkner. As noted already, in the original *Ulysses* textual norms regarding speech attribution are challenged but not demolished by Joyce’s structural use

of Gallic dashes from the outset. Joyce has effected an estranging but elegant stylistic translation in the original, of use to him in his narrative and rhetorical aims, but like any functional translation, it has made a place for itself within the normative framework of the target language rather than completely defying integration.

In the next passage, a narratorial colon found in the two translations only, made further clipped in 1924 by the implied translator’s omission of some spatial detail, is quickly followed by the kind of pointedly narratorial colon used in the original to introduce a complete recitation, discrete mental allusion, or any other material set apart from the main text, thereby making explicit the omniscient mediating and textual arranging action of an undramatized narrator. Although the second, “anglophonic” colon is retained in both translations, it must be distinguished there from those such as the first which are francophonic in their proposed physical link between narrator and reader and in their understanding of narrative momentum:

1922	1924	1929
His head halted again for a moment at the top of the staircase, level with the roof. —Don’t mope over it all day, he said. I’m inconsequent. Give up the moody brooding. His head vanished but the drone of his descending voice boomed out of the staircase: <i>And no more turn aside and brood Upon love’s bitter mystery For Fergus rules the brazen cars.</i> (9.15-23)	Un moment sa tête resta visible au niveau de la marche-palier: — Ne ruminez pas là-dessus toute la journée. Ne me demandez pas de logique. Lâchez les tristes ratiocinations. Sa tête disparut, mais le bourdonnement de sa voix décroissante rebondissait jusqu’au haut de l’escalier: <i>Ne te détourne plus pour méditer L’amer mystère de l’amour, Car Fergus gouverne les chars d’airain.</i> (134)	Un moment sa tête s’arrêta en face de la plus haute marche, au niveau de la plate-forme: — Ne ruminez pas là-dessus toute la journée. Ne me demandez pas de logique. Lâchez les tristes méditations. Sa tête disparut, mais le bourdonnement de sa voix décroissante se répandait par l’orifice de l’escalier: <i>Ne te détourne plus pour méditer L’amer mystère de l’amour, Car Fergus commande aux chars d’airain.</i> (8)

The translators thus demonstrate a hybrid use of colons from two different prose worlds. In their expanded use of the francophonic colon, however, especially when in conjunction with a forced sentence fragment of their own, the translators have found a French textual norm that enhances the blending or hybridizing effect of the rapidly fluctuating discourses in the original text while amplifying the typographic joint, usually only seen in *Ulysses* on set-piece occasions, between material gathered and the omniscient gatherer who introduces and re-presents that material in prose. A narratorial link between direct and indirect discourse is also made in the original and in 1929 by the word association between Mulligan’s use of “brooding” and the inserted fragment from Yeats’s poem. The implied translator of 1924 has obscured his anthologizing activity with the elegant variation “ratiocinations,” which relies upon the reader to infer narrative motivation and theme.

The difference between the descriptive ethos that informs and organizes the English narrative and its reportorial counterpart in French translation can be seen — which is to say, implied narratorial inaction (fingernail-paring) and action (prose-paring) can be glimpsed — in any of the unavoidable interstices between indirect and direct discourse:

1922	1924	1929
He turned abruptly his great searching eyes from the sea to Stephen’s face. —The aunt thinks you killed your mother, he said. That’s why she won’t let me have anything to do with you. (4.4-7)	Et ramenant soudain ses grands yeux inquisiteurs sur le visage de Stephen: — Ma tante pense que vous avez tué votre mère. Voilà pourquoi elle ne voudrait pas me voir frayer avec vous. (128)	Et reportant soudain ses grands yeux inquisiteurs de la mer sur le visage de Stephen: — Ma tante croit que vous avez tué votre mère. C’est pour ça qu’elle ne voudrait pas me voir frayer avec vous. (3)
*	*	*
Buck Mulligan frowned quickly and said: —What? Where? I can’t remember anything. . . . (7.31-32)	Buck Mulligan eut un rapide froncement de sourcils: — Quoi? Où? Je ne me rappelle rien. . . . (133)	Buck Mulligan eut un rapide froncement de sourcils: — Quoi? Où? Je ne me rappelle rien. . . . (7)

*	*	*
Haines came in from the doorway and said quietly: —That woman is coming up with the milk. (13.20-21)	Haines quitta le seuil, et tranquillement: — Voici la femme avec le lait. (139)	Haines quitta le seuil, et tranquillement: — Voici la femme qui monte avec le lait. (11)
*	*	*
She curtseyed and went out, followed by Buck Mulligan's tender chant: — <i>Heart of my heart, were it more, More would be laid at your feet.</i> He turned to Stephen and said: — S e r i o u s l y , Dedalus, I'm stony. . . . (17.28-33)	Elle ébaucha une révérence et s'en fut suivie des plus tendres accents de Buck Mulligan: — <i>Cœur de mon cœur, eusse-je davantage, Que davantage à vos pieds serait mis.</i> Et s'adressant à Stephen: — Dedalus, c'est un fait, je suis ratissé. . . . (143-144)	Elle fit une révérence et s'en fut, suivie des plus tendres accents de Buck Mulligan: — <i>Cœur de mon cœur, eusse-je davantage, Que davantage à vos pieds serait mis.</i> Puis se tournant vers Dedalus: — Dedalus, c'est un fait, je suis fauché. . . . (15)

These passages provide a checklist of permutations generated by the basic rule: in *Ulysses* the colon is only used in conjunction with a verb of utterance or a subsequent set-piece, while in the French it is used in all of those instances *plus* a statistically greater number of instances — sometimes coinciding — where the colon completely takes the place of an introductory or subsequent verb of utterance. Other differences here between 1924 and 1929 are notable for related rhetorical reasons. The implied translator in 1924 has made the decision not to translate “from the sea” in the first passage, for instance, on the narratorial assumption that this information is implicit in the context generated by the prose and unrequired by the optimal French reader. The implied translator of 1929 makes an extraordinary reference to Stephen as “Dedalus” in the final passage — something avoided without exception by Joyce’s undramatized narrator, as a foil to his equally scrupulous references to “Mr Bloom” and eventually just “Bloom,” but never “Leopold.”

The monotonous effect of the constant attribution in “Telemachus,” combined with its unvaried, prosaic subject-verb format (“Stephen said,” “Buck Mulligan said,” “Stephen said,” etc.),⁹ is as much a flag revealing Joyce’s undramatized narrator as a deictic cue supplied by that narrator to assist the reader in distinguishing between speakers and separating their relative actions. Faced as he is with competing canons of French taste such as elegant variation and the Hemingway style, to which he is bound to feel a natural allegiance, and competing translation norms within the hybrid house style, Joyce’s implied translator is sometimes hard-pressed to distinguish himself in the same way while still providing basic deictic reinforcement — the latter a narratorial responsibility of implied translators, of even greater material importance to readers of a difficult translation. While omitting to translate the attribution to Buck Mulligan at the start of the following series of exchanges, the implied translator in both the 1924 and 1929 versions takes the opportunity to fold a replacement cue into the next phrase, which he also makes his own with yet another original leading colon. The ensuing string of omitted speech attributions, also found in both versions, is not accompanied by any further spiritual compensation or

⁹ - This stylistic tic continues through the first few Bloom-based episodes in the novel; see the exchanges between Bloom and the other mourners in “Hades,” for example, and with Mrs Breen in “Lestrygonians.” Important changes come in “Scylla and Charybdis,” where the undramatized narrator plays his punning name game with the speech attributions, discussed in Chapter 2, and in “Sirens,” where a more affected style of attribution is employed: “cried gleeful Lenehan” (343.19), “asked Leopold Bloom” (351.13), “said Bloom lost Leopold” (351.31). As the last naturalistic episode characterized by significant direct discourse in the form of dialogue, “Cyclops” features a key innovation with the adoption of a crude frame-narrator whose present-tense, verb-subject speech tags (“says Joe,” “says Bloom,” “says the citizen,” etc.), by never once departing from this dialectal formula, evoke the theme of narration and storytelling personality explored mimetically within the narratives of the early episodes. The tic returns for a curtain call in the tired prose of “Eumaeus,” whose narrative naturalism stands out amid the enforced absence of a prosaic direct/indirect discourse mix in “Circe” (all direct), “Ithaca” (all indirect), or “Penelope” (all first-person direct).

referential concession to reader confusion, and the one attribution which is retained, “annonça Stephen,” demonstrates elegant variation:

1922	1924	1929
—I’m coming, Stephen said, turning.	— Je viens, dit Stephen, en faisant demi-tour.	— Je viens, dit Stephen, en faisant demi-tour.
—Do, for Jesus’ sake, Buck Mulligan said. For my sake and for all our sakes.	— Venez, pour l’amour de dieu. Pour l’amour de moi, pour l’amour de nous tous.	— Venez, pour l’amour de Dieu. Pour l’amour de moi, pour l’amour de nous tous.
H i s h e a d disappeared and reappeared.	La tête de Buck Mulligan disparut et réapparut:	La tête de Buck Mulligan disparut et réapparut:
—I told him your symbol of Irish art. He says it’s very clever. Touch him for a quid, will you? A guinea, I mean.	— Je lui ai sorti votre symbole de l’art irlandais. Il trouve cela très fort. Extorquez-lui un sigue, pas? Je veux dire une guinée.	— Je lui ai sorti votre symbole de l’art irlandais. Il trouve cela très fort. Extorquez-lui un louis, pas? Je veux dire une guinée.
—I get paid this morning, Stephen said.	— Je touche ce matin, annonça Stephen.	— Je touche ce matin, annonça Stephen.
—The school kip? Buck Mulligan said. How much? Four quid? Lend us one.	— La braise de la boîte? Combien? Quatre sigues? En prêtez un?	— La braise de la boîte? Combien? Quatre louis? Prêtez-nous en un.
—If you want it, Stephen said. (11.15-25)	— S’il le faut. (136-137)	— S’il vous le faut. (10)

The presence of the *Ulysses*-narrator in the original is underscored by the monotonous attributions in which he deals during the early part of the novel, only occasionally extending beyond “said,” and even then only to an equally repetitive “asked” or “answered.” Where Joyce’s translating “*Ulysse*-narrator” is concerned, the writer has consented to an altered scenario in which that persona’s activity is made to stand out against an increased degree of narratorial silence, by means of interventions that are comparatively sporadic and thus eyecatching. The decision to rephrase those attributions which the French does keep, again, is bound up in several norms — elegant variation above all, as the constellation of synonymic translations in both versions for “said,” “asked,” and “answered” makes clear: “dit,” “commença,” “annonça,” “demanda,” “questionna,” “interrogea,” “répondit,” “répliqua,” “déclara,” “répartit,” and “intervint,”

among others. The most widespread, almost automatic alternative to “dit” — “fit” — has already been noted. A similar one is introduced when 1924 offers “Un lamentable dingo, émit Buck Mulligan” (127) for “A woful lunatic, Mulligan said” (3.7), contrasted by “Un malheureux aliéné, dit Mulligan” in 1929 (3). Imagined correction or improvement is another French translation norm at play here. As well as adding “émit” to his lexical arsenal, the implied translator of 1924 has replaced the original’s reference to Buck Mulligan in this case as simply “Mulligan” with the undramatized narrator’s otherwise invariable preferred form, “Buck Mulligan”¹⁰ — the reverse of 1929’s substitution of “Dedalus” for “Stephen,” already discussed. The verb *émettre* is apparently associated by the implied translator of 1924 with the explosive speech patterns of Mulligan, as it only reoccurs in speech attributions to him: “Fameuse n’est pas le mot, émit Buck Mulligan” (142) becomes “Fameuse n’est pas le mot, dit Buck Mulligan” in 1929 (14), translating “Grand is no word for it, said Buck Mulligan” (16.32).

The English in this last example is a rare instance of verb-subject word order in the speech attributions of the early episodes, mimetic of the “grand” content. The systematic rephrasing represented by the universal conversion in both translations to verb-subject word order in attributions (“dit Stephen,” “dit Buck Mulligan,” “fit Stephen,” etc.), a form not only tolerated in French usage but considered elegant to the point of being obligatory in situations other than just postpositive speech attribution,¹¹ fortuitously replicates

¹⁰ - Otherwise, the undramatized narrator in the original only employs “Mulligan” in three consecutive attributions during the exchange with the old milkwoman (15.3, 15.9, 15.13) — a curious anomaly replicated by both versions of the translation (140-141 / 13).

¹¹ - In English and to a large extent in French, attributions which precede direct discourse (often in conjunction with a colon) must adhere to natural word order. It is only the postpositive attribution which has acquired an inverted form for narrative style, optional but conventional in English prose and all but obligatory in French. This

narrative uniformity in the early episodes, by declining to vary that formula for interest — a striking decision, given the French mania for elegant variation of lexis. As the versions of the translations have shown, variation of attributions is achieved in the French by other means, notably omission and introductory colons, making the cumulative effect one of partial or intermittent naturalization. The gauche deliberateness initially given by Joyce to his undramatized narrator has been combined with many moments of confident précis. A comparison with his more varied attribution style in *Dubliners* and *A Portrait*, which reads naturally and is comparable to the mix of word orders¹² seen in most English novelists since Jane Austen, reveals the homogeneity characterizing the early episodes of *Ulysses* in this regard. It also helps to explain his use of the optional inversion in later episodes with affected speakers or in mawkish social situations, as an implied-authorial value judgement — a mimetic technique often used when *Dubliners* from those previous fictions reappear, by no coincidence, and thus, a self-allusive narratorial trace.¹³

A final quirk of translated attributions in the versions of “Télémaque” stems from the quirk of disembodied subjects in the original episode, where voices, heads, faces, and other body parts are described as though in action apart from their owners. Most of these references are translated literally in both 1924 and 1929 for appropriately dislocated and jarring effect: “Buck Mulligan’s gay voice went on” (2.16) becomes “La voix joyeuse de Buck Mulligan poursuivait:” in both versions (127 / 2), and likewise “Buck Mulligan’s

discussion is only concerned with declarative speech attributions, as natural word order can be inverted in both languages in many common interrogative constructions: “Have you the key?” (12.25) — “Avez-vous la clef?” (138 / 11).

¹² - Inverting with names or noun phrases but not pronouns in postpositive attributions, for the most part: “he said” and “I asked,” but “said Mr Power,” “said the old man,” “cried a high throaty voice.”

¹³ - See note 9 above.

voice sang from within the tower” (11.8) — “La voix de Buck Mulligan retentit au creux de la tour” (136 / 9). As seen earlier, “[Mulligan’s] head disappeared and reappeared” (11.18) is translated “La tête de Buck Mulligan disparut et réapparut:” in both 1924 and 1929 (137 / 10). Similarly, “His curling shaven lips laughed and the edges of his white glittering teeth. Laughter seized all his strong wellknit trunk” (5.25-28) remains “Ses lèvres rasées riaient, et le bord aussi de ces dents étincelantes. Et le rire s’empara du tronc bien musclé” (130 / 5), while “confia Buck Mulligan à sa face dans le miroir” (130) and “confia Buck Mulligan à sa figure dans le miroir” (4) are equally dislocated translations of the dislocated original, “Buck Mulligan told his face in the mirror” (5.14-15). “Stephen, depressed by his own voice” (7.28), also seen earlier, features the voice as an externalized antagonist in both translations — “Stephen, impressionné par sa propre voix” (133) and “Stephen, déprimé par sa propre voix” (6).

On occasion, however, one or both translations reunites a subject with its subjectified parts: “[Mulligan] looked in Stephen’s face as he spoke” (7.25) becomes “Il fixait Stephen tout en parlant” in 1924 (132), and 1929’s “Il regardait Stephen en face” (6) is an only superficial, lexical restitution. Joyce’s dissociating syntax is only faintly apparent. “A voice within the tower called loudly:” (9.8), seen earlier, is translated “Lancé de la tour, un retentissant appel:” in 1924 (134) before being largely replicated in grammatical terms, with some transposition, by 1929’s “De l’intérieur de la tour, une voix forte appela:” (8). Unexpectedly, it is 1924 which tends to normalize on these occasions. The voice of Haines and its owner — still unidentified by the undramatized narrator at this point — have been reunited if not named in 1924’s translation of “Have you the key? a voice asked” (12.25) as “Avez-vous la clef? demanda quelqu’un” (138). The two have been separated again in 1929’s comparatively literal “Avez-vous la clef? fit sa voix” (11).

Importantly, one or both translations take other opportunities provided by the French language to disembody ghoulishly at points where the original does not, by way of compensation for the integrations seen to be carried out above: “La joue rasée de Buck Mulligan affleura son épaule droite, et spontanément.” in both versions (127 / 2) represents a double separation of parts compared to “Buck Mulligan showed a shaven cheek over his right shoulder” (2.29-30), and a striking personification in that grammatically the French cheek does the speaking and possesses the shoulder. In the translation of “[Mulligan] turned abruptly his great searching eyes from the sea to Stephen’s face” (4.4-5) as “Et ramenant soudain ses grands yeux inquisiteurs sur le visage de Stephen” in 1924 (128) and “Et reportant soudain ses grands yeux inquisiteurs sur le visage de Stephen” in 1929 (3), one possible parsing of the French in the later version likewise personifies Mulligan’s eyes in an original but apposite way.¹⁴ The following passage demonstrates compensation in close quarters with the de-subjectification of Mulligan’s face — and de-objectification of his eyes — which seem to call for it in both versions of the translation:

1922	1924	1929
Buck Mulligan’s face smiled with delight. —Charming, he said in a finical sweet voice, showing his white teeth and blinking his eyes pleasantly. Do you think she was? Quite charming. (14.22-25)	Buck Mulligan jubilait. — Charmant! Et sa voix se fit sucrée jusqu’à l’afféterie tandis qu’il découvrait ses dents blanches et clignait de l’œil d’un air farce. Ainsi c’est votre opinion? Tout à fait charmant. (140)	Buck Mulligan jubilait: — Délicieux! Et sa voix se fit sucrée jusqu’à l’afféterie [sic] tandis qu’il découvrait ses dents blanches et clignait de l’œil d’un air farce. Ainsi c’est votre opinion? Délicieux, vraiment. (12)

¹⁴ - That is to say, if the phrase is read as a verb-subject construction and *reporter sur* as a quasi-reflexive verb construction suggesting “to transfer [attention] to,” with Stephen’s face as indirect object.

In the process of subjectifying Mulligan's voice rather than his face, the implied translators here conveniently demonstrate all of the translatorial narrative techniques discussed to this point: the summary condensation and omission of narrative detail such as attribution, the substitution or insertion of typography with semantic content, and the textual conflation of direct and indirect discourse. The translations display what Ann Banfield terms "non-reflective consciousness," or "a kind of knowledge which is not equivalent to full consciousness, to thinking, but rather to subjectivity itself" (197). In short, they demonstrate not just critical knowledge of "the ways in which literature offers its knowledge," to re-work Lefevere's formulation, but an ability to know "as literature itself knows." By means of a "*traduction indirecte libre*" integrating the most destabilizing of domestic and foreignized narrative conventions in a further destabilizing way, they join Joyce in eroding that temporal and spatial separation of speech or writing from consciousness which Colin MacCabe believes to be enforced by the narrative "meta-language" of classic realist fiction, and to impede interpretation by perpetually deferring reader encounters with the meaning distributed throughout creative material — meaning which is not absent in the material outside inverted commas in classic realist fiction, for instance, which in that context "claims to be the product of no articulation, claims to be unwritten" (13-16).

A comparison of the translation of "Calypso" prepared for the review "900" in 1926 with the final version of 1929 also demonstrates recalibration at the level of implied-translatorial discourse. In this case, it is the implied translator's stenographic role which is most striking: the shorthand with which he carries out his reportorial activity, the cultural orientation of which is in question from the episode's opening word. The "Mr" in "Mr Leopold Bloom" (65.1) is transcribed into the 1926 version, and given an

American-style full stop after it as though to confirm the title's foreignness: "Mr. Leopold Bloom" (107).¹⁵ By 1929, however, an act of double naturalization has transformed this Dubliner into one "M. Léopold Bloom" (59). The decision to make Bloom a monsieur had been made in the meantime by Valéry Larbaud, in his transgressive desire, confided to Adrienne Monnier in October 1927, to "francise jusqu'à l'Extrême-Gauche" (*Lettres* 312), but Bloom's metamorphosis from a Leopold into a Léopold — a change less stenographic than ontological — was ironically effected by Stuart Gilbert during final revisions in November 1928.¹⁶ Given Gilbert's literal-mindedness on so many other counts, although his translation notebook reveals a considerable talent for generating French cultural equivalents for various aspects of Irish daily life, the change might reasonably be read as a telling last-minute errand on Joyce's behalf. Later in the translated episode, Bloom goes on to salute Larry O'Rourke mentally and orally, and mentally recalls Simon Dedalus doing so mockingly, as "Mr. O'Rourke" in 1926 (112) and "M. O'Rourke" in 1929 (63). The use of the form of address in dialogue makes the ramped-up hybridity of 1926 clear: when the French Bloom says, "Bonjour Mr. O'Rourke" (112), is he actually saying — that is to say, is the French reader meant to vocalize mentally as follows — "Bonjour *Mister* O'Rourke"? The situation in 1926 is further complicated by Bloom's next response, in reply to O'Rourke: "Beau temps, monsieur" (112).¹⁷ Mr

¹⁵ - In an interlingual paradox, the full stop conforms in this case to the French-language norm of punctuating after the abbreviation for "Monsieur": "M."

¹⁶ - Marginal note to page 59 of the final page proofs, preserved at the Harry Ransom Center.

¹⁷ - The Pléiade edition of the 1929 translation, edited by Jacques Aubert, makes the naturalization explicit with an editorial change that takes its cue from the phatic tag "monsieur," recurring in dialogue in all versions of the episode: "Qu'est-ce que c'est, monsieur O'Rourke? . . . Bonjour, monsieur O'Rourke" (II.63). Expanded but in lower case, the title has become a colloquial and apparently ironic form of address.

Coghlán, Mrs Thornton, and Mr Philip Beaufoy all receive similarly differential treatment between the translations, in the context of Milly's letter and Bloom's thoughts as transcribed by the undramatized narrator. The letter from Blazes Boylan ("Dache" Boylan in the translations) addressed in his "[é]criture décidée" to "Mrs. Marion Bloom" in 1926 (118) and "M^{me} Marion Bloom" in 1929 (67), complete with the French typographic convention of using superscript in the abbreviation, is especially exercising where verisimilitude is concerned. Does the French-speaking Boylan of 1926 actually write the English title, or has the implied translator made a back-conversion with his francophone readership in mind, in the process of re-narration, in order to reassert the physical location of the action and the cultural provenance of the original novel? And is the Boylan of 1929 so psycholinguistically French as to have intended "Madame," conversely, or has the implied translator there carried out a similar reconfiguration of Joyce's fictional reality with a view to large-scale naturalization and cultural appropriation rather than open, provocative hybridity? The 1929 translation adheres to a policy, equally enigmatic in its way, of naturalizing conventional forms of language throughout the other episodes, although its version of "Sirens" features a jarring turn toward the hybrid with the implied translator's consistent reference there to the barmaids at the Ormond Hotel as "Miss Douce" and "Miss Kennedy" alongside "M. Bloom," "M. Dedalus," "M. Dollard," et al., rather than "M^{lle} Douce" and "M^{lle} Kennedy." In this case, the disorienting effect of the foreign titles is all the greater for their being so statistically rare in 1929, within the episode and within the entire translated novel, and certainly by comparison with the hypothetical full-length translation which one might project from the style of 1926.

Even where the implied translators agree on the direction of an interlingual lexical manoeuvre in the course of stenographic duty, they can demonstrate different phonetic

execution — so much so that a lexical difference is generated. In the case of another colloquial title-cum-form of address in need of translation during the episode, they “hear” the porkbutcher Dlugacz addressing a mademoiselle as such in his shop in different ways: as “mamzelle” in 1926 (114) and as “mimoizelle” in 1929 (64), for the original’s “my miss” (71.15, 71.18). The status of the word as a phonetic rendering of imprecise colloquial pronunciation or as a precisely reported colloquialism is unclear, as in any fiction; the discrepancy between the translations simply makes the existence of this natural ambiguity clear. In any case, a translatorial personality trait, or a degree of translatorial mimesis in relation to Joyce’s implied author, is inferable: the first version is a standard representation in the written language, while the second is noticeably neologistic. Reportage of aural sense perceptions by a narrating presence — one with access to Bloom’s perceptions, but which neither the undramatized narrator of the original nor the implied translator necessarily chooses to re-create in every case¹⁸ — is similarly divergent where the utterances of Bloom’s cat are concerned. The cat in the original is represented with an elegant or rather accretive variation which is uncharacteristically missing in both versions of the French; the series “Mkgnao!” (65.19), “Mrkgnao!” (65.30), and finally “Mrkrgnao!” (66.8) is translated by three insistent instances of a single word in each version — the orthographic variant “Mkragnaô!” in 1926 (107-108), original to that translation, and a modified transcription of the apparently definitive “Mrkragnaô!” in 1929

¹⁸ - In the same way that the narrator is obviously left to their own devices, or faculties of sense perception, when Bloom temporarily exits or belatedly enters the fictional stage, as in “Aeolus,” “Lestrygonians,” “Scylla and Charybdis,” “Sirens,” “Cyclops,” “Nausicaa,” and “Oxen of the Sun.” The decentralized structure of “Wandering Rocks” is a salutary reminder of the narrating presence collating the many individual perceptions in the novel, through the processes of representation and editing. In the authorized collaborative translations, the repercussions of such subtle narratorial action are amplified and addressed by the implied translator in ways of use to the critic.

(59-60), both with the phonically emphatic French circumflex added. The first implied translator chooses to hear less in what the cat says, while his counterpart in 1929 reads more into the utterances from the beginning of the series.¹⁹ By contrast, they are in complete agreement with the original undramatized narrator about how to represent the cat's subsequent growl, and for that matter, Molly's waking grunt: "Gurrhr!" (66.16 / 108 / 60) and "Mn" (67.5 / 109 / 61), respectively.

By comparison, the implied translator of 1926 either hears a different sound coming from the bells of St George's Church at the end of the episode or notates them in word-music in a markedly different way from his 1929 counterpart, who transliterates the sound from the English using French orthography with light elegant variation and an anglophonic touch:²⁰

1922	1926	1929
A creak and a dark whirr in the air high up. The bells of George's church. They tolled the hour: loud dark iron.	Dans l'air un grincement suivi d'un grave ronron. Les cloches de George's Church. Elles frappent l'heure: airain grave et puissant.	Dans l'air un grincement suivi d'un grave ronron. Les cloches de l'église S ^t - George. Elles frappent l'heure: airain sombre et puissant.
<i>Heigho! Heigho!</i> <i>Heigho! Heigho!</i> <i>Heigho! Heigho!</i>	<i>Holà! Holà!</i> <i>Holà! Holà!</i> <i>Holà! Holà!</i>	<i>Aïho! Aïoh!</i> <i>Aïho! Aïoh!</i> <i>Aïho! Aïoh!</i>
(85.17-22)	(131)	(76)

¹⁹ - The Pléiade edition restores Joyce's original orthographic progression toward "Mrkrgnao," only with circumflex accents (II.60), and an endnote by Marie-Danièle Vors invokes the theory first advanced by Guido de Angelis, a contributor to the collaborative Italian translation published by Arnoldo Mondadori in 1960: namely, that "le chat est le symbole de Mercure," as evidenced by "l'émergence des consonnes contenus dans le nom du dieu, M R K R, au fil des modifications qu'affectent l'onomatopée du miaulement" (II.1166n5).

²⁰ - The Gallimard Folio and Pléiade editions, both based upon the 1929 version, fix the spelling of all six rings at "*Aïho!*" (109 / II.76).

Both versions of the translation demonstrate hybridity here in that 1926 transfers the name of the church but naturalizes the sound of the bells, while 1929 naturalizes the name but transliterates the sound.²¹ On a note of verisimilitude, both implied translators have transformed the bells from iron ones into bronze. They both take a naturalizing line with regard to onomatopoeia such as “whirr” above, translated in both cases as “ronron,” the standard mimetic French term for cat purrs²² as well as mechanical hums or whirrs. That said, a more phonetically if not pragmatically or prosodically naturalizing choice was available in “vrombissement.” An example of the implied translators asserting their poetic authority in such a physically lingual way is the translation of “whack,” as in “[t]he crooked skirt swinging whack by whack by whack (71.11-12), using the phonetically natural coinage “vlan” in both versions: “La jupe tordue se balançant vlan et vlan et vlan” (114 / 64).

These heard differences are phenomena not on the same spectrum as the remembered rhyme and song in the episode. Between the French Bloom’s revisionist memory and the implied French translator’s opportunity to rewrite, there is large scope for distortion at a cultural and literary level. Morel’s strongly naturalized 1926 translations of Bloom’s verses for Milly (after Samuel Lover) and the Harry Norris song

²¹ - Compare the transliteration of Davy Byrne’s “smileyawnnod” in “Lestrygonians,” “Iiiiiichaaaaaach!” (226.23), with the 1929 translation: “Hâ—âââââ—ââh!” (200).

²² - Compare the use of “meeeeéééé” in 1929 (185) for “maaaaaa” in the original “Lestrygonians” (208.17), for the sound of a bawling lamb. As with Bloom’s cat in “Calypso,” where it is Bloom and not the cat who resorts to using the standard “Miaow” (82.13), or “Miao!” in the translations (127 / 73), Joyce has not reached here for the stock onomatopoeia “baa” in English. By eschewing “bê,” the translators are similarly neologistic — and “neophonic.” Similarly, “the big doggy-bowwowsywowsy!” (222.2) is rendered “le gros toutououaouaoua!” (196). “Moo” in “Lestrygonians” (217.23), however, is translated by the equally standard “Meuh” (192).

“Seaside Girls” have been retained without alteration in 1929: “*O Milly Bloom, vous êtes ma tendresse. . .*” (120 / 68) and “*Ces jeunes grâces dont on rêve, / Ces jeunes filles de la grève*” (126 / 73). Rather, the aural discrepancies discussed above share a spectrum with mishearing and fragmentary hearing in “Calypso” — subjective perceptions of notionally objective stimuli within Joyce’s fictive reality taken to a logical extreme, and represented still more variously in written language by an implied author or translator. Molly’s attempt at pronouncing “metempsychosis” in the episode is not given in dialogue by the original undramatized narrator, but a partial re-creation of what she has said appears in the mouth of Bloom when he repeats, or rather transliterates for himself, or rather has transliterated for him in turn by the implied author, “Met him what?” (77.20).²³ The implied translator of 1926 opts to make his representation using the French phrase “Mes trente-six quoi?” (122), while his counterpart of 1929 chooses the logically less coherent but phonetically more homologous “Mes tempes si quoi?” (69).²⁴ As with Bloom wondering whether Molly pronounces the word *voglio* “right” when singing Zerlina’s line “*Voglio e non vorrei*” from the duet in Act I, scene iii of *Don Giovanni* (77.9-10), the implied translators must address both an utterance by Molly which has not been seen or heard by the reader via direct discourse and a subsequent representation in

²³ - Molly’s complete phrase as heard by Bloom is given later, in Bloomian interior monologue during “Lestrygonians”: “Met him pikehoses she called it” (194.10-11).

²⁴ - The full version given in the translated “Lestrygonians” of 1929 is as nonsensical as the English: “Mes tempes si choses elle appelait ça” (173) — literally, “My temples so things.” This transliteration would appear to assume the anglicized form of the word given in “900” — “Métempsychose” (122) — rather than the correct French spelling which appears in the final version: “Métempsycose” (173). The final proofs of the 1929 translation show that at the last minute Stuart Gilbert made the correction where the word first occurs, without suggesting a corresponding, more plausible phonetic substitute for the later pseudomorpheme “choses” (69-71).

the speech or interior monologue of Bloom, whose reliability is less than certain. In the case of the Mozart allusion, he has either misheard or misquoted or misremembered the original line “*Vorrei et non vorrei.*” In any case, the original implied author does not intend that the reader know how, to Bloom’s ear, Molly pronounces *voglio* (or *vorrei*); no phonetic rendering is ever given, here or on the occasions in “Aeolus,” “Circe,” and “Eumaeus” when Bloom returns to the subject, in either direct or indirect discourse (153.17-19, 571.27-30, 716.25-32). The metempsychosis example is the greater showcase for the implied translator in that the undramatized narrator has gone on to present Bloom’s version in both direct and subsequently indirect discourse.

The implied translator’s stenographic as well as narrating role is even more clear where Bloom is walking past St Joseph’s National School, and hears a class of boys at their geography lesson. After noting in interior monologue that either “[f]resh air” or “a lilt” can be an aid to memory, he verbalizes the English-speaking child’s alphabet song in condensed, rather idiosyncratic fashion: “Ahbeesee defeegée kelomen opeecue rustyouvee double you” (70.8-9). The implied translators offer dramatically different representations of Bloom’s thought. That of 1926 simply presents the letters apparently covered by Bloom’s précis of the song, *voglio*-like with no phonetic treatment: “À l’unisson Abc dfg klm opq rst w” (113). That of 1929, on the hand, attempts to transliterate the letters — but only those given in 1926, where “u” and “v” are omitted, rather than the original — according to their pronunciation in French: “À l’unisson, Abécé déefgé kaelem opécue eresté doublevé” (63). The two implied translators agree on the ensuing representation of the Irish place names Inishturk, Inishark, and Inishboffin, transcribing them directly from the original in spite of the difficulty for francophones of pronouncing “sh” within a word, rather than offering naturalized spellings such as “Inichturc,” “Inichsharc,” or

“Inichbofin” which would have been in keeping with their naturalization of “Slieve Bloom” as “Mont Bloom.” They also both provide added narrative context for the reader of the translation with their prefatory “À l’unisson” [“All together now”]. Their approaches to the alphabetic portion, however, illustrate two visibly distinct rhetorics of translation. The first is textual, postulating translation as an ultimately textual act effected in the realm of print, setting in motion a phenomenological process of discovery within the mind of each target reader. The second rhetoric is communicative, proposing translation to be at least one persuasive enactment of the process of close reading by phonetic and other means, and at most, an authoritative and in this case authorized one.²⁵ The essential difference is that between translation proper, or the conveyance of text as enigmatic *logos*, and translation broadly defined: translation aspiring to the social dynamic of *interpretation*, understood in the sense of simultaneous interpretation, translation’s oral counterpart, and as a critical act by which close readers aspire to an engagement with literature and other readers that need not be limited to the textual conditions of the original.

The fragments of the translated “Scylla and Charybdis” and “Cyclops” submitted by Joyce to the June 1927 issue of *Les Feuilles Libres*, an all-star tribute to his sometime translator Léon-Paul Fargue, do not differ extensively from what appears in the 1929 full-volume *Ulysse*. Attributed to Morel and Larbaud, these excerpts are nonetheless notable for the way in which they experiment with the kind of hybrid translation strategy

²⁵ - Compare, however, the translation of Gerty MacDowell’s “Society with a big ess” (475.1-2) as “la Société avec un grand s” in 1929 (414), which in this case reverts back to the rhetoric of 1926. Another example is 1929’s idiomatic, expansionary translation of “the man . . . that’ll tell you all about it,” from “Cyclops” (436.23-24), as “l’homme qui vous dira tout là-dessus, de a jusqu’à z” (382).

combination used widely in the final version, if not in the final versions of the two excerpts in question. The combination found in these 1927 versions features foreignizing techniques such as the retention of “anglophonic” colons at several syllogistic climaxes, the transcription of English titles such as “Mr” (174) and “Messrs” (175) where 1929 gives “M.” (390) and “MM.” (391), and the use of English-language names such as “Silken Thomas” (174), “Garry” (176), and “*Elijah*” (176) where 1929 substitutes “Thomas le Musqué” (390), “Guar” (392), and “*Élie*” (392). Significant naturalizations common to both, but hybrid in the context of 1927’s greater number of retained foreign elements, include francophonic semi-colons widely substituted for colons used in the English for the purpose of listing and enumeration, naturalized titles and proper names such as “greffier du Couronne” (174 / 390) for “clerk of the crown” (447.19-20), “président de cour des Quatres-Sessions” (174 / 390) for “chairman of quarter sessions” (447.23), “premier magistrat de Dublin” (174 / 390) for “recorder of Dublin” (447.24), “la Chaussée des Géants” (174 / 391) for “the giant’s causeway” (447.26-27), “le vieux cap Kinsale” (174 / 391) for “the old head of Kinsale” (447.29), “Saint-Siège” (175 / 391) for “Holy See” (448.5), “Duc de Cornouailles” (175 / 391) for “Duke of Cornwall” (448.12), and “la Coupe d’Or” (175 / 391) for “the gold cup” (448.21), as well as the original, ungrammatical French oath “aussi sûr et certain que Moïse il s’a essauvé des eaux” (175 / 391) for “as sure as God made Moses” (448.24). There is some variation between substituted French-language oaths in the 1927 and 1929 versions, such as “Crédié” (175) versus “Gachte” (391) for “Gob” (448.20), “sacrédié” (175) versus “gachte de gachte” (391) for “begob” (448.21), “Bondieu” (176) versus “Crédié” (391) for “O, Jesus” (448.25), and “Vingt dieux” (176) versus “Crédié” (392) for “Jesus” (448.33), but all of it falling within a spectrum of naturalization, with standard oaths such

as “bondieu” and “crédié” at one end and dialectal or literary alternatives like “gachte” and “vingt dieux” at the other.

Hybrids common to both versions include the imposed use of English-style capital letters in names where the original actually uses a French-style lower case; examples can be seen among the naturalized titles and proper names given above.²⁶ Other examples include hybrid place names such as “le quartier de Inn’s Quay” (174 / 390) and “la baie d’Holeopen” (174 / 391), which involve a combination of through-translation and transcription, and the multinational cultural references found in the mock-epic list of credentials attached to the general supervisor of the post-catastrophe salvage operation:

1922

... H. R. H., rear admiral the right honourable sir Hercules Hannibal Habeas Corpus Anderson K.G., K.P., K.T., P.C., K.C.B., M.P., J.P., M.B., D.S.O, S.O.D., M.F.H., M.R.I.A., B.L., Mus. Doc., P.L.G., F.T.C.D., F.R.U.I., F.R.C.P.I. and F.R.C.S.I. (448.13-18)

1927 — 1929

... Son Altesse Royale en personne, et [le] contre-amiral le Très Honorable sir Hercules Hannibal Habeas Corpus Anderson, Chevalier du Très Noble Ordre de la Jarretière, Chevalier du Très Illustre Ordre de St-Patrick, Chevalier du Très Ancien et Très Noble Ordre du Chardon, Conseiller Privé, Commandeur du Très Honorable Ordre du Bain, Membre du Parlement, Juge de Paix, Diplômé de la Faculté de Médecine, Décoré de l’Ordre pour Services Distingués, Chevalier du Figne, Maître des Chasses, Membre de l’Académie Royale d’Irlande, Bachelier en Droit, Docteur en Musique, Administrateur des Œuvres d’Assistance, Membre de Trinity College, Dublin, Membre de l’Université Royale d’Irlande, Membre de la Faculté Royale de Médecine d’Irlande, Membre du Collège Royal de Chirurgie d’Irlande. (175 / 391)

The implied translator is here revealed in a through-translating archival role, somewhere between straight stenography and interpretation using cultural equivalents. The resulting

²⁶ - Exceptions include 1927’s retention of “Great Brunswick street” (175) and “Little Green street” (176) — foreignisms with an in-built element of estrangement in the original, ironically reading like an element of naturalization in the translation. Both versions retain Joyce’s lowercase “sir,” as in “sir Frederick Falkiner” (447.23-24 / 174 / 390) and “sir Hercules Habeas Corpus Anderson” (448.14-15 / 175 / 391).

technique might be described as careful, one-to-one terminological expansion which frequently strays into francophonic fantasia upon imagined aspects of Anglo-Irish culture. The combination of painstaking, verisimilitudinous cross-reference and ludic free invention evokes a translatorial personality with a clear family relation to both the *Ulysses*-narrator and the Joycean implied author. The decision not to convert the translated credentials back into equally coded initialisms is a stylistic naturalization in that French does not share the English language's taste for abbreviation, but even more politically, it is a visible assertion of independence, asymmetry, and largesse by an implied translator operating at and for Joyce's pleasure.

The translation of "Proteus" published in the 1 August 1928 issue of *La Nouvelle Revue Française*, the first to include Stuart Gilbert's name alongside those of Auguste Morel and Valéry Larbaud, along with a contextualizing preface by Gilbert, is not far removed in hybrid strategy or intercultural content from the full-volume translation published in February 1929. Where it does differ is at several points where technical, implied-authorial aspects of form such as typography come to represent such strategy and content. The 1928 "Protée" is most notable for the way in which, studied in relation to the 1929 version, it highlights the implied translator in his role as typographer: as a manipulator of text according to foreign as well as home-cultural textual norms. The extensive use of italics for foreign, primarily French material throughout the original episode is a flashpoint in this regard. The implied translator of 1928 reads a second dimension into the italics for the French, inseparable from the first, and consequently retains them to a consistent extent; he recognizes them as an identifying tag for a certain temporally localized substrand of Stephen's interior monologue — namely, memories from his time as a medical student in Paris — and not simply as an indicator of culturally

metaphorical spatial distance or dislocation alone. That is to say, the italics retained in 1928 signpost "Stephen's experience of French culture, and of other anglophone Irish expatriates submersed in it, as mediated by his memory of the recent past," rather than "material in French." They have complex, pointedly psycholinguistic rather than simply linguistic value and functions.²⁷ They address the variables of time and space at once:

1922	1928	1929
He turned northeast and crossed the firmer sand towards the Pigeonhouse.	Il tourna nord-est et traversa le sable plus ferme dans la direction du Pigeonnier.	Il tourna nord-est et traversa le sable plus ferme dans la direction du Pigeonnier.
— <i>Qui vous a mis dans cette fichue position?</i>	— <i>Qui vous a mise dans cette dans cette fichue position?</i>	— Qui vous a mise dans cette fichue position?
— <i>C'est le pigeon, Joseph.</i>	— <i>C'est le pigeon, Joseph.</i>	— C'est le pigeon, Joseph.
Patrice, home on furlough, lapped warm milk with me in the bar MacMahon. Son of the wild goose, Kevin Egan of Paris. My father's a bird, he lapped the sweet <i>lait chaud</i> with pink young tongue, plump bunny's face. Lap, <i>lapin</i> . He hopes to win in the <i>gros lots</i> . About the nature of women he read in Michelet. But he must send me <i>La Vie de Jésus</i> by M. Leo Taxil. Lent it to his friend.	Patrice, en permission, lapait du lait chaud avec moi au bar Mac Mahon. Fils de ce canard sauvage, Kevin Egan de Paris. Un oiseau mon papa, il lapait le doux lait chaud avec sa jeune langue rose, face grasse de lapin de choux. Lape, lapin. Il espère gagner le gros lot. Les femmes, il se documentait sur elles dans Michelet. Mais il doit m'envoyer la Vie de Jésus par M. Léo Taxil. L'avait prêtée à son ami.	Patrice, en permission, lapait du lait chaud avec moi au bar Mac Mahon. Fils de ce canard sauvage, Kevin Egan de Paris. Un oiseau mon papa, il lapait le doux lait chaud avec sa jeune langue rose, face grasse de lapin de choux. Lape, lapin. Il espère gagner le gros lot. Les femmes, il se documentait sur elles dans Michelet. Mais il doit m'envoyer la vie de Jésus par M. Léo Taxil. L'avait prêtée à son ami.
— <i>C'est tordant, vous savez. Moi je suis socialiste. Je ne crois pas en l'existence de Dieu. Faut pas le dire à mon père.</i>	— <i>C'est tordant, vous savez. Moi, je suis socialiste. Je ne crois pas en l'existence de Dieu. Faut pas le dire à mon père.</i>	— C'est tordant, vous savez. Moi, je suis socialiste. Je ne crois pas en l'existence de Dieu. Faut pas le dire à mon père.
— <i>Il croit?</i>	— <i>Il croit?</i>	— Il croit?
— <i>Mon père, oui.</i>	— <i>Mon père, oui.</i>	— Mon père, oui.
Schluss. He laps.	Schluss. Il lape.	Schluss. Il lape.
(50.34-51.17)	(212-213)	(45)

²⁷ - And as opposed to primarily psychological meaning — the kind possessed by italics in the fiction of Faulkner, for example, where they are often an indicator of temporal distance or dislocation which becomes psychologically metaphorical.

By taking these mingled memories, beginning with the remembered misquotation of a quotation from Taxil's satirical 1884 novel, out of italics, the 1929 translation collapses the psychological distinction and intercultural distance into the interleaved interior monologue and prevailing French language, respectively: a psycholinguistic statement in itself, asserting that fluent, undifferentiated French prose is arguably the ideal place and texture for the stuff of Stephen's remembered Paris experiences — much as an equivalent style of English proves to be for Bloom in the original, where italics are reserved for clearly foreign (or third-language) terms and for indented, set-piece mental allusions, as discussed earlier. The 1929 version here reads and unfolds visually like one of the Bloom-centred episodes of *Ulysses*. The fact that both versions silently correct a grammatical error in the Taxil "quotation" of the original,²⁸ re-punctuate the remembered dialogue at one point according to French style, and de-italicize the intervening short French phrases and book title, modifying as needed according to natural French usage and French textual norms, is indicative of the default or low-level naturalization characterizing all French translation practice, and which any implied French translator can be seen at times to be reacting against, as in 1928, or embracing to an equally transgressive extreme, as in 1929.

That said, 1928 opts not to correct "Patrice" Egan's French as Stephen recalls it in the original, thereby keeping the italicized portion in the realm of Stephen's memory and consciousness, and reading general dubiousness into Egan's use of the language. Indeed, 1928 deliberately adds inaudible or primarily written solecisms: two more mistaken adjectival nouns in the lower case, and a confusing comma splice for good

²⁸ - The original *Ulysses*-narrator corrects the error when reprising and rephrasing the quotation in "Oxen of the Sun": "*parce que M. Léo Taxil nous a dit que qui l'avait mise dans cette fichue position c'était le sacré pigeon*" (511.26-28). The 1929 translation retains the italics on that occasion (446).

measure, as though attempting to go beyond Stephen’s memory to a re-creation of the phrase as it might have appeared in error on Egan’s mental chalkboard:

1922	1928	1929
<i>Il est irlandais. Hollandais? Non fromage. Deux irlandais, nous, Irlande, vous savez? Ah oui! She thought you wanted a cheese hollandais. (53.10-12)</i>	<i>Il est irlandais, hollandais? Non, fromage. Deux irlandais, nous, Irlande, vous savez? Ah oui! Elle pensait que vous demandiez du fromage hollandais. (215)</i>	<i>Il est Irlandais, Hollandais? Non fromage. Deux Irlandais, nous, Irlande, vous savez? Ah oui! Elle pensait que vous demandiez du fromage hollandais. (47)</i>

By correcting on all counts, capitalizing the adjectival nouns and removing the surplus comma, the 1929 translation ascends from Egan through Stephen to the putative draft or transcript of the implied translator, whose scrupulous reliability in grammatical terms is a kind of unreliability in narratorial terms.

The typographic strategies of the implied translators are reversed in the reverse cultural direction, furthermore. Where the original implied author and the implied translator of 1928 choose not to place Stephen’s mental allusion to “Lycidas” in italics, in the context of a drowning victim being found in Dublin Bay, the implied translator of 1929 does:

1922	1928	1929
<i>A corpse rising saltwhite from the undertow, bobbing landward, a pace a pace a porpoise. There he is. Hook it quick. Sunk though he be beneath the watery floor. We have him. Easy now. (63.6-9)</i>	<i>Un cadavre blanc de sel, émergeant dans le ressac, ballotté vers la terre, mètre à mètre, un marsouin. Le voilà. Accrochez-le vite. Tout descendu qu’il soit sous le plancher des eaux. Il est à nous. Stoppe. (225)</i>	<i>Un cadavre blanc de sel, émergeant dans le ressac, ballotté vers la terre, mètre à mètre, un marsouin. Le voilà. Accrochez-le vite. Tout descendu qu’il soit sous le plancher des eaux. Il est à nous. Stoppe. (55)</i>

In this case, the first two have given a psychological content to the verse by de-italicizing it: by internalizing it within a segment of Stephen’s interior monologue dealing with events

that are comparatively less far removed in time. In 1929 it has become a more formal allusion to Milton and English literature, and as such, operates at a narrative level one level further out from the original and the 1928 translation. That is to say, the narrating presences in the latter two consciously treat the line in such a way that it will not stand out narratologically from Stephen's material, while the 1929 version draws it upward to the level of the re-narration, where the implied translator has chosen to re-make the allusion in explicit typographic terms.²⁹ The fact that neither translation italicizes "Full fathom five thy father lies" (63.3-4), the Shakespearean allusion found within Stephen's monologue in the same paragraph, is indicative of the unusual place of that particular English author within the French literary polysystem: both versions choose to keep the original translation "Par cinq brasses d'eau ton père repose" (225 / 55)³⁰ equally naturalized in cultural and psychological terms within the typographic context. The rationale for keeping Stephen's idle allusion to Tennyson's "The May Queen" similarly naturalized in context, a few paragraphs later, is bound up in the fact that Stephen parodically identifies the source at the time: "Of all the glad new year, mother, the rum tum tiddledy tum. Lawn Tennyson,

²⁹ - The 1995 Pléiade edition is partly spared the problem of italics and implied translators by its scholarly remit, which gives rise to a slightly odd solution: it places all French-language material italicized in the original but not necessarily in the 1929 translation between small stars, such as the affected "★Bonjour★" not italicized in either 1928 (224) or 1929 (54), and "★Tiens, quel petit pied!★" and "★Prix de Paris★," which are in fact kept italicized in both versions (224-225 / 54-55). See II.56-57. The technique is particularly unsatisfying in the translation of a Gallicism-riddled episode like "Eumaeus," however, where these stars abound in a distracting way.

³⁰ - The then-canonical version which the translators chose to eschew was "À cinq brasses sous les eaux ton père est gisant," from Pierre Le Tourneur's 1776-1783 translation of the complete works (I.67). Their version almost seems to anticipate the canonical twentieth-century French translation of *The Tempest* by Pierre Leyris and Elizabeth Holland, published in 1959: "Par cinq brasses sous les eaux / Ton père étendu sommeille" (II.1486).

gentleman poet” (63.31-33). Both implied translators keep the translated verse out of italics, and thus more explicitly within Stephen’s monologue of the present plus recent past, but they go on to give the verbal rendering of the poem’s metre a naturalizing rewrite, and to clarify the pun upon the poet’s name as well as giving him an appropriately hybrid epithet afterward: “De tout cet heureux nouvel an, maman, rataplan plan plan. Lawn Tonnison, gentleman-poète” (226 / 56).³¹

Phyllis Bentley’s historic characterization of Joyce’s narrative technique in 1946 as the “elimination of summary,” so as to leave only mentally mediated scene or “the recording [of] life through moments of consciousness” (38), has given rise to a long tradition of Joyce studies in the absence of narrators, narrative considerations, and narrative theory, as though moments of consciousness simply erupt spontaneously on the page any more than dialogue and scenic description do, and have nothing in common with the less implied interventions of Victorian-style summary. The French translations of the early episodes of *Ulysses* published in periodicals during the 1920s, compared alongside the eventual full-volume translation of 1929, are key tests of the extent to which summary — which can be broadly defined here as the hybrid plurality of narrative assumptions implicit in any act of textual representation — experiences an apotheosis rather than an obsolescence in *Ulysses*, announced in the original and meted out in its translations. The questions about rhetoric raised by the act of summary, encapsulated in the stark question

³¹ - Auguste Morel’s preferred pun for the translation was “Lawn Tonnyscon.” In an unpublished letter of 9 July 1927, he seeks to reassure Gilbert that “ce fameux mot [‘con’] a bien moins souvent le sens de cunt que celui, disons, de fool.” He worries that “pour le lecteur français le tennis (bien qu’il soit chez nous aussi jeu de bonne société) n’était pas aussi riche de sens que pour le lecteur anglais.” Morel accurately foresaw opposition from Larbaud and Joyce: “Il se peut que je me trompe et je ne serais pas étonné que J.J. (sans parler de V.L.) me donnât fort. Ce ne serait pas la première fois qu’en voulant trop bien faire je me serais fourvoyé!” (Harry Ransom Center).

“whose decision,” are similarly amplified across the authorized translation process, and recall Roman Jakobson’s rhetorical questions at the end of his landmark 1959 article “On Linguistic Aspects of Translation” for subscribers to the old saw *traduttore, traditore*: “translator of what messages? betrayer of what values?” (238). Any study of the implied translator as a summarizer or interpreter of messages must confront the hybrid condition of the translated text, accentuated dramatically in translations of *Ulysses*, and this ought to remind the translation critic that the only dangerous betrayal of values by a translator is the one which fails to announce itself and to celebrate the speculative, experimental logic of its transgressions.

Anna Livia and her Septuagint

The translators responsible for the first transmissions of *Finnegans Wake* into French between 1929 and 1931 were eminently qualified in individual terms to grapple with the semantic surplus of the task, from the bicultural student duo of Samuel Beckett and Alfred Péron in the first instance to the array of languages, dialects, and social and occupational experience brought to the smoke-filled sitting room of Paul Léon each Thursday afternoon by Philippe Soupault, Yvan Goll, Adrienne Monnier, Eugene Jolas, Léon, and Joyce himself. Just as importantly, this translation collective was qualified by definition to treat the plural readings and the genetic as well as linguistic strata of the original “Anna Livia Plurabelle”: polyphonous in physical terms, and separated from one another’s work by a deliberate gap in time. As such, both parts of the collective, or “Septuagint,” as Joyce superstitiously preferred to style the group, naturally gravitated toward dialogic translation techniques. One of many recent German translators of the *Wake*, Ulrich Blumenbach, credits Mikhail Bakhtin’s concept of dialogicity with having allowed him to start his project at all, and commends an awareness of the “internal persuasive power” of that plurality of speech which is “a parody of and a polemic against the prevailing discourse” to all translators, of any text (646). For Blumenbach, the vaguely but persistently novelistic *Wake* reveals the novel in general to be an exemplary “metagenre” writing large an “artificially organized” but instantly recognizable and life-like multiplicity of speech, “sometimes of languages and other genres and certainly of

individual voices,” in which not only syntagmatic units but even single words “are able to stage the diversity of speech, to visualize ideological potentials” possessed by idiolects, sociolects, dialects, and occupational jargons — a “battle area of centripetal as well as centrifugal forces” in which the processes of centralization and decentralization intersect, as well as those of unification and differentiation (646-647).

The rhetoric of the paronomastic lexis and syntax of the original, suggesting that collectively identifiable language forms “know” and mean infinitely more than separable (if ever separable) language contents, is reinforced in Anna Livia’s two early French sisters, “Anna Lyvia Pluratsell” and “Anna Livie Plurabelle,” where the rules of engagement, or rather, the chemical laws obtaining between languages which have been decanted into a more or less arbitrary common syntax — that of French, in this case, powerfully infected by the foreign — are even more reversible or otherwise changeable. Contingent upon their own tangent internal linguistic contexts and the resultant metonymic momentum, these translations undo the hierarchy of origin or source over derivative. Stephen Heath remarks of the original *Wake*, in introducing his own partial French translation made with Philippe Sollers, that “[à] chaque moment, des voix sécantes font dire le progrès du texte” and “posent la difficulté de son ‘temps’ de plans multiples en démentant toute origine ponctuelle du texte lui-même par la mise en jeu du progrès de son travail,” although he prefers to characterize the discretionary hybridity of the implied *Wake*-translator as an indecisiveness or modesty *topos* come by honestly during the work of written narrative-making, rather than purposeful play: “suites brisées de doutes, d’hésitations . . . au creux des fictions, de la fiction” (13). In the authorized translations of “Anna Livia,” what comes to be seen in the permutations and recombinations effected incessantly by the implied translator in each — a linguistically located personality even

more polyglot and studiously ventriloquistic than his counterpart in the authorized 1929 *Ulysse* — is a guiding, shaping experimentalism: translation as constant, Solomonic choice between variously rich true alternatives, in many languages, and not one soul-destroying decision after another given a limited set of equally unsatisfactory approximations in each situation, available at the receiving end only.

Joyce's "intention" toward all language in the *Wake*, to borrow Walter Benjamin's phrase once again, in Harry Zohn's translation (74), clearly starts life at the level of the word: in his multilingual portmanteaus, onomatopoeia, and other coinages. In most cases of change between the two translations at this level, given the intervention of Joyce and his coterie, the paradox in the original of increasing semantic plenitude in the midst of increasing morphological compression can be seen to deepen. Hence Beckett and Péron's "trou vaseux [muddy hole]" (421), for "putty affair" (201), becomes the thorough-going *mot-valise* "aroumastique" [aromatique + couteau + mastiquer] in the *N. R. F.* version (643), and their overtranslated but accurate "à force d'être assise" (421), for the uncomplicated "sitting" (201), later becomes the neologically employed "séante" (643). Similarly gainful transformations include that from "mordillant [nibbling] les crocs" (420), for "pecking his crocs" (199), to "becquettant les crocs" (640), where the shift into a formal ornithological register facilitates a happy nod to the earlier translator, Beckett, and that from the undertranslation "jointures" [joints] (421), for "jointspoiler" (201), to "jointerésistance" [jointure + intéresser + résistance] (644). Another example is that from "toutes sortes de caressants refrains" (420), for "femtyfyx kinds of fondling endings" (200), to "toutes sortes d'intercalines" [intercalaires + câline] (642). In many cases, the comparative reader sees a lateral movement between incommensurable plenitudes in the translations: from the neologically onomatopoeic "chansons glougloussantes" (421) to

the neologistic portmanteau “chansons gozillantes” [gazouillant + gosier] (642), for the standard onomatopoeia and dialectal transliteration in “warbly sangs” (200); from “sa jupe laponestivale et ses joues damazones” [lapone + estivale, damassée + amazone] (420) to “sa jupe d’étélapon et ses jouejoues de rose en damajaune” [été + lapon + étalon, joues + joujoux, damas + jaune + amazone] (641), for “a Lapsummer skirt and amazon cheeks” (199); from “son cher paramourin” [paramour + marin] (420) to “son cher Gouten Tage” [Guten Tag + élégant] (641), for “her dear dubber” (199); and from “meuseglaient” [meugler + museau] (419) to the calque-like and yet slightly naturalized “rhurlaient” (639), for the “ruhrling” of bulls¹ — a geographically informed onomatopoeia in the original (198).

The choice between the particularly Joycean portmanteau “analphabête” [analphabète + bête] (419) and the equally Joycean phonic stew “antibabébibobu” (640), for “antiabecedarian” (198),² is particularly invidious, much like that between “conte d’aortalampe” [portable + lampe + ortolan + apocryphe] (419) and “conte coqualampe” [coque + lampe + coq-à-l’âne] (638), for “jackalantern’s tale” (197). In a small number of cases, Beckett and Péron have arguably been diminished by Joyce and company, in acts of semantic retrenchment and rebalancing which seem overscrupulous, if not mean, in the context of translating the *Wake*: the retranslation of their “obséquisations” [obsèques +

¹ - Beckett and Péron convert Joyce’s bulls into “brisons” [briser + bisons] — a vivid portmanteau animal which Joyce and the rest of the Septuagint evidently enjoyed enough to retain.

² - Joyce is able to make one of his beloved “ABC” puns in French in his undated “Très curieuse épître” to a “Madame Sanders” (Margaret Anderson). He refers there to his “abbésiège” (415). “Anna Livie Plurabelle” owes much to the French “Wakese” which Joyce can be seen formulating and deploying with great pleasure in this letter, “testesmenteuse écrite dans le vrai pathétique sur mes chères associations” (415). It is included in the *Cahier James Joyce* edited by Jacques Aubert and Fritz Senn (415-416).

réquisitions] (420) as simply “obsèques” (640), for “obsequies” (198), for instance, and of their “En voilà du pourpaupérisme!” [pourpre + paupérisme + pour + priapisme] (420) as “En voilà d’artifeux!” [artificiel + feu d’artifice] (642), for “Theirs porpor patches!” [poor + pauper + purple] (200).

The alteration of the fabric of narrative reality between translations is even more apparent where Joyce’s paronomastic proper names are concerned. The resulting changes in aspects of character among the protagonists, and in minor personnel, are entirely in keeping with the fluid nature of verisimilitude in the *Wake*, where the members of the Earwicker family metamorphose constantly via their constantly corrupted names, and where figures from world history and literature enter the story constantly on the sole basis of the phonic qualifications of their names. The very titles of the translated excerpt demonstrate the search of each translation, in varying degrees, for naturalized puns and linguistic modes of character analysis: Beckett and Péron’s more thoroughly transformed, unidentifiably hybrid “Anna Lyvia Pluratsel³” strives for much more literary autonomy than the subtle modificiation represented by “Anna Livie [Livia + vie] Plurabelle.” A comparative list helps to show the cumulative scale of the refashioning of the fiction in translation, within and between the two versions, at the level of the proper name (or title including a proper name) — that which Derrida famously asserts in “Des Tours de Babel” to be the verbal universe’s only effective, existential untranslatable, again, contrary to the

³ - Beckett and Péron’s use of the spelling “Lyvia” in their title alone, but “Livia” throughout the translation, makes the provisional nature of Wakean naming all the more uncomfortably clear. It is hard to imagine even Joyce changing the name of the original chapter, for the purpose of its first publication in the October 1925 issue of Adrienne Monnier’s *Le Navire d’Argent*, to “Anna Lyvia Plurabelle.” “Pluratsel” likewise never appears in the actual text of the Beckett and Péron fragment. See also an unused French variation upon the name of H. C. E. in Joyce’s “Très curieuse épître”: “hanches deux c’est eux trois (H₂CE₃)” (415).

evidence furnished by this work which he knows so well and about which he has seen fit to write criticism in French:

1925-1939 ⁴	1929-1930	1930-1931
Fiendish park (196)	le parc d'Inphernix (418)	le parc d'Inphernix (637)
Animal Sendai (196)	le dimanche de Ramos (418)	la fête Fauve (637)
the king fierceas Humphrey (196)	le roi contre Husparey (418)	le roi fiersus Onfroy (637)
Reeve Gootch (197)†	Rive gauche (418)	Sbire Kauche (638)
Reeve Drughad (197)†	rive druite (418)	Sbire Troyt (638)
Lictor Hackett (197)	Lictor Hackett (418)	Lictor Huckett (638)
Lector Reade (197)	Lector Reade (418)	Lector Noiret (638)
Garda Growley (197)	Carda Crowley (418)	Gardar de Norval (638)
the Boy with the Billyclub (197)	Victoire de Massue (418)	[le] Boy dit Browning (638)
Huges Caput Earlyfowler (197)	Huges Caput Earlyfowler (418)	Hughes Caput Earlyfowler (638)
Urgothland (197)	Urgothland (418)	L'Urgothlande (638)
Twistown (197)	Twistown (418)	Twistville (638)
Kattekat (197)	Kattegat (418)	Kattegat (638)
New Hunshire (197)	New Hunshire (418)	L'Humi (638)
Concord (197)	Concord (418)	Concorde (638)
Merrimake (197)	Merrimake (418)	Merrymake (638)
Adam and Eve's (197)	chez Adam et Ève (419)	à la Damève (638)
Flowey and Mount (197)	Coulette et Monte (419)	Coulette et Lemont (638)
Don Dom Domb domb (61)‡ ⁵	Don Dom Dombdomb (419)	Dom Dom Dombdomb (638)
the Stork and Pelican (197)	chez Cigogne et Pélivan (419)	chez Cigogne-Pélican (638)
Sabrine (197)	Sabine (419)	Sabrine (638)
auld min's manse (197)	l'asile des caducks (419)	Vils Vieillard (638)
Maisons Alfou (197)	les petites maisons Alfou (419)	Maison-Alfou (638)
[no original]	la bourbouroute...	Issy-le-Repos (638)
	...de Manquemartre (419)	Alta L'Oubliette (638)
Ivernikan Okean (197)	l'Okéan Hivernique (419)	l'Okéan Hivernike (639)
the gran Phenician rover (197)	le grand loup...	le raabe rouler...
	...de mer Phénicien (419)	...phéniedcien (639)
Himself, the timoneer (197)	l'homme de barre (419)	l'homme de timon (639)
Pilcomayo (197)	Pilcomayo (419)	Pilcomayo (639)
Suchcaughtawan (197)	Ca c'est craché v'lan (419)	Suchcaughtawan (639)
ptellomey (198)	Disis-le moi (419)	Ptolemoi (639)
Wasserbourne...	Wasserbourne,	Wassermane,
...the waterbaby (198)	le bébé nageur (419)	bambins des eaux (639)

⁴ - Citations are from the full-volume 1939 Faber and Faber text, checked against the October 1925 *Navire* text and the November 1927 *transition* text, as collated by Fred Higginson (60-77), here noted (†) where material is not present in those first published English versions — making the authorized French translation its first public appearance, and in several cases, the impetus for its incorporation into the original during revision. Also noted (‡): material present in 1925 and/or 1927 but not 1939, with citations from Higginson, checked against Claude Jacquet's genetic study of the chapter in French.

⁵ - Eventually "Don Dom Dombdomb" in 1939 (197), after the orthographic example of the translations.

H.C.E. (198)	N.C.E. (419)	H. C. E. (639)
[her erring man (61)† ⁶]	[son maître égaré (419)]	Herr aarand chief (639)
El Negro (198)	El Negro (419)	El Negro (639)
La Plate (198)	La Plate (419)	la glace (639)
old Humber (198)	le vieil Humber (419)	le vieil Humber (640)
Grafton's causeway (198)	la chaussée de Grafton (420)	sa chaussé d'antan (640)
Funglus grave (198)†	[no translation]	[no translation]
buddy (199)	Buddah (420)	Buddah (640)
pest (199)	peste (420)	Pest (640)
dear dubber Dan (199)	Dan son cher paramourin (420)	son cher Gouten Tage (641)
Hek (199)	Hek (420)	Hek (641)
Chelli Michele (199)	Chelli Michele (420)	Chelli Michele (641)
Babbel (199)	Babil (420)	Babil (641)
Hum (199)	Hun (420)	Hun (641)
Annona . . . Nivia (199)	Annona . . . Nivia (420)	Annona . . . Nivia (642)
poor Cullen (200)	Cullen l'infortuné (420)	l'infâme Cullen (642)
Mac Cabe (63)† ⁷	Mac Cabe and C° (420)	MacCabé (642)
Madame Delba (200)†	[no translation]	[no translation]
Romeoreszk (200)†	[no translation]	[no translation]
Phoebe (200)	Sylvie (420)	Sylvie (642)
she (63)† ⁸	Hon (421)	Hon (642)
Oom Bothar (200)	Oom Bothar (421)	Oom Bothar (642)
Sawy, Fundally, Daery or...	Sawy, Frindally, Daery ou...	Sawy, Fundally, Daery ou...
...Maery, Milucre, Awny or...	...Maery, Milucre. Awney ou...	...Maery, Milucre, Awny ou...
...Graw (200)	...Graw (421)	...Graw (643)
Humpy (200)	Humpy (421)	Pantalon cruel (643)
Denis Florence MacCarthy (200)	Denis Florence Mac Carthy (421)	Florence Mac Carthy...
		... dit Denis (643)
Decemberer (201)	Désambre (421)	Désambre (644)
the shores of Clontarf (64)† ⁹	la plage au Cloutorf (421)	[omitted]
salttroublin bay (64)† ¹⁰	[omitted]	drublinte baie salée (644)

Of particular interest among the above examples are the noted instances where the translations directly influenced Joyce in his subsequent revision of the original, which do not include the puns upon various river names in this list which Philippe Soupault recalls

⁶ - Eventually "her erring chief" in 1939 (198), an apparent back-translation from one or both of the French translations.

⁷ - Eventually "MacCabe" in 1939 (200), perhaps after the later French typography.

⁸ - Eventually "hoon" in 1939 (200), likely after the translations.

⁹ - Eventually "the plage au Clontarf" in 1939 (201), clearly borrowing from the first translation.

¹⁰ - Eventually "salt troublin bay" in 1939 (201).

in the preface to “Anna Livie Plurabelle” as having shaped Joyce’s conception of the chapter and its translation, and given both their “ton, au sens musical du terme” (636). Daniel Ferrar and Jacques Aubert see this “preoccupation” of Joyce during the year 1931 reflected in the density of the collective translation in which he had a hand, which they believe to have come “at the expense . . . of rhythm and tone” (184).

Also of note are the original puns in the *N. R. F.* translation represented by “Gardar de Norval” (638), “Issy-le-Repos” (638), “Alta L’Oubliette” (638), “phéniedcien” (639), “Wassermane” (639),¹¹ “Herr aarand chief” (639),¹² “MacCabé” (642), and “Pantalon cruel” (643), the portmanteau “la Damève” (638), and in general, the default naturalization of names using French cultural equivalents and alternatives: “la fête Fauve” (637) and “L’Humi” (638), among others. This last tendency can almost certainly be attributed to Joyce’s encouragement, given his ultra-liberal approach to the translation of *Ulysses* earlier in the decade, and also takes the form of naturalized French spellings or coinages according to French spelling rules. In the Beckett-Péron fragment intended for publication in *Bifur*, the novel verbalization of the Saskatchewan River francophonically as “Ca [sic] c’est craché v’lan” (419), rather than the “Suchcaughtawan” of the original, found subsequently in the *N. R. F.* version, stands out, as do the original, virtuosic portmanteau puns “Inphernix” (418), “Cigogne et Péliwan” (419), “l’asile des caducks” (419), and “Disis-le moi” (419), and the greater tendency in general, translatorial virtuosity aside, toward the straight transcription or through-translation of Joyce’s puns, as though in literary homage.

¹¹ - A Germanic English pun, in a nod to the multilingualist rhetoric of the original.

¹² - A German pun which creates a new character in the process — a stock procedure in the original.

The tendency of both translations to retain visibly third-language material, such as “Pilcomayo” and “El Negro” above, suggests that Joyce envisaged contrasting etymological characters for Anna Livia in translation: cosmopolitan in the case of French, albeit with a strongly naturalizing approach to the assimilation of its abundant multilingual material, but by contrast, deliberately parochial and unilingual in the case of Italian. The translation “Anna Livia Plurabella,” carried out by Joyce personally circa 1940 with the assistance of Nino Frank and later Ettore Settanni, demonstrates what Jacqueline Risset describes as “la suppression quasi-totale des références étrangères à l’intérieur du discours,” so as to experiment more freely with Italian’s geographical and literary dialects — in particular, that of Dante: “là où le texte anglais présente un vocable aux sonorités clairement non anglaises, ou un terme appartenant — réellement ou approximativement, fictivement — à une autre langue,” his Italian translation systematically introduces, at the very least, an Italian re-spelling such as “Pilcomaio,” and more often a purely Italian term, alternative, or adaptation (49). The French translations fall more into the middle of a spectrum of radical naturalization, that is to say, however transgressive they may strike their anglophone readers, and appear to have been imagined by Joyce as no less of a self-confident engagement with difference than the original — simply a new intercultural engagement according to new, French lights. With the Italian translation, he takes a laboratory-like opportunity to close linguistic ranks and explore what he perceives to be plentiful difference within the spatial and temporal parameters of that language alone.

The extent to which the syntactically coherent original “Anna Livia Plurabelle” has been restructured by its French translations using French grammar and syntax, then, is an argument in support of linguistic relativism only so far as its constructions seem inevitable and inevitably French. Comparison of the two translation versions reveals that they are

not. The new French syntax regularly generates “blanks” capable of being filled by lexical material from a variety of linguistic sources, and what is more, French lexical material and syntactic components here just as often adopt or conform to the notional English syntax of the original — make universal grammatical blanks of themselves, effectively — as a comfortable translation strategy. Joyce used the translation process to “teach” the French language about its Rabelaisian heritage and its intrinsic potential, different but not less than that of English, as a world or global language. A more complex entangling of relativist and universalist precepts can hardly be imagined. A sample harmonizing of parsing styles or realigning of blanks between original and translation, followed by a combination of re-realignment and substitution between translations, can be seen below:

He **erned** his **lille Bunbath** hard, our staly bred, the trader. (198)
 [pro]noun A (subject) + verb + noun B (object) phrase [+ adverb?],
 noun B (object) phrase,
 noun A (subject). [1925-1939]

Elle **lui a couté** cher sa **petite briaroche** — notre pain crotidien — à ce marchand. (419)
 [pro]noun B (subject) + indirect object A + verb phrase + adverb + noun B (subject) phrase —
 noun B (subject) phrase —
 preposition + noun A (object). [1929-1930]

Il **la paya** cher sa **faraiche Bonbonne**-notre pain crotidien ce shopkeeper. (639)
 [pro]noun A (subject) + direct object B + verb + adverb + noun B (object) phrase
 noun B (object) phrase
 noun A (subject). [1930-1931]

Various grammatical and syntactic trends crisscross between the three versions: reversal of the grammatical subject and object in the Beckett-Péron translation (or modulation), followed by restoration in the *N. R. F.* version; maintenance of a link between natural and grammatical gender in both translations; steadily less intrusive and decreasing punctuation

toward the final translation; rough halving of the number of paronomastic sites (in boldface above), but maintenance of their grammatical location where common in both translations; and finally, in a work in which register aspires to the condition of a grammatical category, the assignment of specific registers and linguistic sources (religious, slang, anglicism) to separate clauses.

A different style of representing the comparative “componential analysis” of translation units follows:

<i>1925-1939</i>	<i>1929-1931</i>	<i>1930-1931</i>
Wash [quit] ¹³ and don't be dabbling . Tuck up your sleeves and loosen your talktapes . [And don't butt me — hike! — when you bend.] ¹⁴ [] (196)	Lave tranquillement, et ne bats pas l'eau [comme ça]. Retrousse tes manches et délie ta langue. Et ne me bouscule pas — ho! — quand tu te penches. [] (418)	Lave tranquillement [ton linge] et ne patauge pas [tant]. Retrousse tes manches et délie ton battant . Et ne me cogne pas [] avec ta caboche , hein? (637)

In this case, it is register rather than puns which can be seen in play: the washerwomen's colloquialisms (in boldface above) are standardized in the first translation and then restored with naturalizing gusto in the second, in largely corresponding grammatical locations. Translation proportions have been filled out, as they regularly are, by modifiers and phrases which only seem superfluous, verbalizing what is not deemed implicit or

¹³ - Originally “Wash away” — changed between 1927 and 1931.

¹⁴ - Added between 1927 and 1931.

unnecessary by the implied translator, and by natural, purely phatic French speech particles.

Many of the substitutions made speak to the scope for significantly changed translatorial priorities within a common syntactic matrix. “My wrists are wrusty rubbing the mouldaw stains” (196) is translated identically but for two elements in the two French versions, but the telling differences as to translation rhetoric — the inevitable trade-offs and hard choices implied — are those between four major aspects of the original: denotative meaning, alliteration, paronomasia, and English prose rhythms. By offering “Mes poignets sont rouillés à force de farotter les taches de moussisure” (418), Beckett and Péron scale back the triple alliteration in order to include the concept of actual rust, but compensate by filling an alternative syntactic blank with the portmanteau “farotter” [farouche + frotter], in tandem with the stylish one [moussue + moisissure] in the position of the original “mouldaw” [mould + mildew]. Joyce and his collective, on the other hand, abandon the sense of rust by using “pointu” [peevish] in order to redistribute an increased amount of alliteration among two consonants. They retain “farotter” but opt to end on a French phonetic calque of the two English words haunting the original portmanteau: “Mes poignets sont pointus à force de farotter les taches de moldiou” (637). Both versions reveal the element of strategic hedging which informs the rhetoric of translation: not making a virtue of inevitable loss, but rather calculated loss in the interest or service of positive gain — the natural but less often recognized rationale for risking unnecessary loss in translation at all. In the densely hybrid and daringly macaronic *Finnegans Wake*, readers have an idealistic reminder of the extent to which virtuosic hedging informs the act of original creation no less than that of translation. In an authorized translation, the self-repressing translatorial tendency toward caution can be ceremonially neutralized.

One of the defining knife-edges negotiated throughout both translations of “Anna Livia Plurabelle” is that between different sounds and shapes of words: shifts between phonological and morphological units with resemblances at no other level than that of sound or shape, or both, made on these impressionistic grounds alone but with wide-ranging semantic plus prosodic implications, however difficult to unpack in the ever-evolving course of the translation process. Joyce and his translators seek to endow sound and shape with the status of new grammatical categories, which becomes possible under the conditions of jest, dream, and magic prevailing in the *Wake* — three conditions in which, along with the rhetorical situations of “everyday verbal mythology” and poetry, “grammatical categories carry a high semantic import” according to Roman Jakobson (“Aspects” 236). In a synchronic sense, the Septuagint link completely unrelated worlds of meaning with the narrowest of these “neogrammatical” changes between versions. One such genetic translation shift, which might be termed “isomorphic” as well as “isophonic,” is that from “**Avre et maréa!**” [Ave + âtre, Maria + mare + marée] (419) to “**Averre maréa!**” [Ave + verre + avérer] (639), for “Havemmarea” (198). Three similarly compact transformations designed to slot into a pre-formed syntactic construction, or to conform with grammatical shapes therein, are found in the translations of the phrase “I know by heart the places he likes to saale, duddurty devil!” (196): “Je sais **par cœur** les endroits qu’il aime à **saalir**, le **misérable**” in Beckett and Péron’s version (418), versus “Je sais **paroker** les endroits qu’il aime à **seillir**, le **mymyserable**” from the Joyce circle (637).

Likewise, the translations of the phrase “I heard he dug good tin with his doll, delvan first and duvlin after, when he raped her home, Sabrine asthore” (197) can be fruitfully superimposed:

1929-1930

1930-1931

Il paraît qu’
après l’enlèvement
il l’a
bel et lien
fouillée,
elle,
le chère
Sabine
saumarrée. (419)

Il paraît qu’
enlevée
il la
bel et bien
fouilla,
[]
sa
Sabrine
saumoureuse. (638)

Retracing this aspiration toward paronomastic homonymy in the translations, neatly encapsulated in the isomorphic portmanteaus “saumarrée” [saumure + marée] and “saumoureuse” [saumure + amoureuse], is absorbing and cumulatively rich, much like the experience of reading Joyce’s copious *Wake* notebooks. The rhetoric of the translations considered jointly is more compelling, however, in that here not only reception but also the composition process represents an arrival at consensus upon closeness of fit between form and content: a multilateral process of public negotiation, compromise, and exchange. That process is equally apparent in the translations of “heartsfoot,” “toasc,” and “dzoupgan de Kaffue,” from the epic catalogue of Anna Livia’s breakfast preparations (199): “piedras,” “toase,” and “zoupière de Kaffue” (420) versus “piedicœur,” “coast,” and “soupceau de Kaffue” (641), where the ghosts of both English and French words from the original are approached again using new French and also English building blocks.

A selection of similar cases follows:

1925-1939

1929-1930

1930-1931

this time last wik (196)
sinistrous (197)
all cunniform letters (198)
his childlinen scarf (198)
durmed adranse (199)
hog stay his stomaker (199)

ça fait déjà une samamaine (418)
sinistre (418)
toute en caractères ruséiformes (419)
son cache-nez de lange (420)
durmait en transe (420)
Gieu lui cale la sous-ventrière! (420)

toute une sommamaine (637)
senestre (638)
en tricoches conéiformes (640)
son cache-né de langes (640)
durmait en dranse (641)
Dieu lui serre la ventrière (641)

her pyrraknees shrunk (199)	ses gibboles dépyrrhissants (420)	ses ginous dépyrrhissaient (641)
peckload of vivers (199)	karkaison de victuayr (420)	neckkarkaison de vives (641)
kast them from him (199)	les regettait loin de lui (420)	les rejetaient en re foul (641)
a stour of scorn (199)	un reegard de mépris (420)	un revard de haut en pouah (641)
you sow (199)	espèce de chiem (420)	s'petsch de chiem (641)
a balfy bit (199)	un morceau bien charpenté (420)	un morceau bien charpenté (641)
waterglucks (200)	de glückxements de canards (420)	des glückements de cane (642)
Phoebe (200)	l'ingrate Sylvie (420)	l'inchaste Sylvie (642)
in sorgues (200)	insorgnée (421) ¹⁵	insorgnée (642) ¹⁵
her old dudheen (200)	sa vieille bouffarde (421)	sa vieille bouffarde (642)
making a sort of...	en émettant...	huitant...
...a cackling noise (200)	...un bruit claquetant (421)	...un cliqueticlaque (642)
flut ye (200)	batte la mesure (421)	bette la mesure (643)
lerry (200)	apperindre (421)	apprendre (643)
Idneed I am! (201)	en véridé j'égoude (421)	ben sûr, j'égoutte (643)
much-altered...	bosse de hameau...	bosse de chameau...
...camel's hump (201)	...bien abîmée (421)	...bien altérée (644)
bore me down (201)	m'enfile (421)	m'enquiquine (644)
short Brittas bed (201)	petit conchon de Brittas (421) ¹⁵	petit couchon de Brittas (644) ¹⁵
up me ambushure (201)	dans mon embûchure (421)	dans mon embonbouchure (644)

The approaches of the translations to the song lyric “*High hellskirt saw ladies hensmoker lilyhung pigger*” and subsequent phrase “and soay and soan and so firth and so forth” in the original (200) are particularly inventive in their recourse to French-language phonetic tools. Beckett and Péron omit the lyric but formulate the phrase “Soaytera et soantera et Yangtsé de suite” (421), thereby invoking both the equivalent phrases “et cetera” and “ainsi de suite,” extremely familiar to francophone readers, and yet another river name.¹⁶ Joyce and company refine then refine the innovation with a multilingual emendation, after offering an even more shifting, macaronic translation for the song material: “*Ya elle*

¹⁵ - The difference in translation here could be attributed to nothing more than the common typesetting error involving “u” and “n,” at the printing presses of either *Bifur* or the *N. R. F.*, were it not for Joyce’s many allusions to such errors in both *Ulysses* (notably “Aeolus” and “Eumaeus”) and *Finnegans Wake* (notably the children’s textbook chapter in part II) — and above all, Joyce’s mimetic wordplay upon such errors.

¹⁶ - Arguably this compensates for the loss of the allusion in the original to the Firth of Forth; just as arguably, it could be described as a technical improvement, given that the Yangtze is a proper river — not to mention the kind of major world river which Joyce specially sought to include.

square sot ladys insmoking lill et un piqué” is followed by “et soaytera et soantera et Yangsté de sweet” (642). Even more than his anglophone counterpart, the translation reader is forced to seek purchase or traction by a combination of mental scanning and oral repetition. In his introduction to the 1962 volume from Gallimard reprinting the *N. R. F.* “Anna Livie Plurabelle” alongside new translations of the book’s opening and closing pages by the poet André du Bouchet, Michel Butor identifies the putative *lapsus* or slip (of tongue or pen — a difference which the *Wake* and its translations continually confound) as playing a fundamental role in both the constitution of the work by Joyce and its decoding by the reader. His related advice to the reader of the *Wake* could be offered to the reader of any translation, whose interpretations and aesthetic judgements must constantly be balanced against the inescapable rhetorical provisionality of translation as a genre, representing as it does, among other things, a poetic exercise with no obvious endpoint: “il nous faut nécessairement prendre de nombreux mots autrement qu’ils sont écrits, abandonner une partie de leurs lettres et de leurs significations possibles. Tout lecteur fait un choix parmi ces agglomérats de caractères et de vocables selon le sens qui se présente à lui” (17). In a translation, the reader makes the same kind of risk-filled choice among parsings, using as a guide the always incomplete sense of the spectral original offered to him by the hybrid target text.

The two French translations feature a number of rewrites which speak to a poetics of register that has become more developed in the second, given the linguistic and social diversity of its numerous collaborators. The translations to a thematically appropriate working-class dialect stand out most: “mais c’est que j’ai bougrement besoing d’une flancterge flambant neuf” (643) instead of “mais c’est que j’ai absolument besoing. . .” in Beckett and Péron (421), for the actually rather standard original “but I badly want a

brandnew bankside” (201), and ‘Pousse le en franca lingua’ (639) instead of “Traduis en franca lingua” (419), for the thematic line “Tell us in franca lingua” (198). Joyce’s desire to deploy a lower register, often more expressive of linguistic archaeology, is also apparent in the retranslation of monetary units: from Beckett and Péron’s “douze francs,” “quinze francs,” and “une livre” (421), for “two and a penny,” “half a crown,” and “a dace” (200-201), to “cent sous,” “six francs trente,” and “un louis” (643-644). It is especially clear in many of the washerwomen’s exhortations and exclamations:

<i>1925-1939</i>	<i>1929-1930</i>	<i>1930-1931</i>
Tista suck. Well, I never now heard the like of that!	[] Ca par exemple, je n’ai jamais rien entendu de pareil.	Belle foutaise! Je n’ai jamais entendu de tell.
Tell me moher. Tell me moatst. (198)	Et encaux? Et encause toujours! (419)	Dis-moi encore et seulement douvrai! (640)

The women’s aphorisms are another site of this difference in the translations. For “As you spring so shall you neap” (196), Beckett and Péron give a straight translation of the proverb evoked: “On récolte ce qu’on a semé” (418). The rest of the Septuagint offer “Tu sèmes l’avon, tu récoltes d’eaurage” (638), which incorporates portmanteaus as well as the straightforward pun of the original in the process of creating a similarly earthy corruption. “Temp untamed will hist for no man” (196) is treated identically: “Le temps perdu ne se retrouve jamais” (418) in Beckett and Péron becomes “Le tomps qu’on ne dompte n’attend pour personne” in the final version (638). Register and related degrees of naturalization also inform each translation’s readiness — greatest in the final version, with some exceptions — to employ figurative language in a variety of scenarios: “morose comme un bonnet de nuit” (419) versus “morose comme une carpe” (640), for “as

glommen as grampus” (198); “un cloche-pied” (420) versus “un saut” (640), for “hop” (199); “la poule qui chantait” (420) versus “la mère poularde qui faisait cocurico” (641), for “the hen that crowed” (199); “pendant sept ans” (420) versus “depuis pluvieuses années” (641), for “for seven years” (199); “dans sa quille qui suiaient sang et eau” (420) versus “dans le troisième trantran” (640), for “in their toiling moil” (199); “se croyant condamné d’hun moment à l’autre” (420) versus “se croyant lui-même et juge et juré” (640), for “holding doomsdag over hunselv” (199); “subissant son destin” (420) versus “faisant fronce à son sort” (640), for “dreeing his weird” (199); “les vaches ténébreuses et les bruisseaux herbeux et les mares de Buddah” (420) versus “les bafs têtes-niger et les braies eau-claire et les toitons de Buddah” (640), for “zwarthy kowse and weedy broeks and the tits of buddy” (199); and finally, “elle n’osait pas cligner de l’œil pour dormir” (420) versus “elle n’odait pas chiper un cihl de sommeil” (641), for “she darent catch a winkle of sleep” (199).

The difference in chemical composition between “un broc d’étain «souvenir»” (420) and “un broc de Douai pierre” (641), both translating “trueart pewter” (199), owes itself to the same expansion of the translation register over time, and like many of the examples above, demonstrates how language physically alters the personnel, props, decor, and backdrop of the fiction in translation — how translators re-embroider the fabric of its reality. The fictional soundtrack changes as well: the “hymns” or songs “vistuled” by Anna in the original (199) are different in the translation, and in some cases, in each version of the translation. *The Rakes of Mallow* is replaced by “J’ai fait trois fois le tour du monde” in Beckett and Péron (420) but by “Cadet Roussel a trois cheveux” in 1931 (641), while *The Heart Bowed Down* is replaced by “Je n’ai gardé dans mon malheur” in both versions (420 / 641). In both translations, “Gouronnement de la Buse” is substituted

for *old Jo Robidson* (420 / 641). The lyrics of Anna's "fondling endings," by contrast, some of which have been examined, are translated — however freely: "*Vuggybarney, Wickermandy! Hello, ducky, please don't die!*" (200) becomes "gros tontonasamémère, ma petite bête à bonDieu; hello, chéri, tu ne vas pas mourrir, au moins!" in the hands of Beckett and Péron (420), and subsequently "gros père sauraille," "môme de maman," "Allo mon coulon tu ne tournes pas de l'œil!" (642). "*I loved you better nor you knew*" (200) is translated almost literally, barring grammatical transpositions: "Je crains de trop t'aimer" (420) and "je crains que t'avoir trop aimée" (642). Nicknames fall somewhere between the two strategies: "bairn of the brine" (198) becomes "gars de la salée" (419) and then "marmot de la mère" (639), while "his wee follyo" (197) is rendered "sa p'tite fiaut" (419) and "elvette sa mie" (638), respectively.

Comparison of the two translations also serves to highlight the textual-critical functions of the translator. Joyce used the occasion of his team translation exercise to thin out Beckett and Péron's punctuation, which, while suitably francophonic in usage, is comparatively heavy. In the vast majority of cases this involved the elimination of phatic and emphatic commas. He also took the opportunity to archaize or foreignize spelling. Examples of the archaisms include "escumeau" (639) in place of the earlier "écumeau" (419), "tempestueuse" (641) in place of "tempêteuse" (420) and the mock orthographic regressions from "brûlibrisé" (419) to "brulibrisés" (640) and from "Groênland" (420) to "Groenland" (641). That said, Joyce adds French accents to many of Beckett and Péron's lexical choices, or alters existing ones, in order to suggest other semantic possibilities: the earlier "trèvant" (420) becomes "trêvant" (640), so as to invoke "rêve" [dream] as well as "trêve" [truce], "remugueule" (420) becomes "remuegueule" (640), so as to suggest

“remuer” [to twitch], and “fennyêtre” (419) becomes “fennyète” (640), for less obvious reasons. Examples of the culturally foreignizing spelling changes follow:

<i>1929-1930</i>	<i>1930-1931</i>
salaud (418)	saalaud (637)
Merrimake (418)	Merrymake (638)
Okéan Hivernique (419)	Okéan Hivernike (639)
plateau (420)	platteau (640)
fermierettes (421)	fermierrettes (642)

In this light, Joyce and company’s naturalized re-spelling of “glückxements” (420) as “glückements” (642), and of “aroostuckratiquement” (420) as “aroostucratiquement” (642), seem out of character and hardly necessary. The Septuagint possibly felt that the foreign and domestic lexical balance needed attention in the interest of maximum hybridity.

Not out of character at all is Joyce’s use of the second translation to guide the pronunciation of the reader, in this work which, as more than one commentator has observed,¹⁷ demands to be read aloud and yet often defies the reader to do so. The hundred-lettered “thunderwords” scattered throughout the book are prime examples. “Anna Livia Plurabelle” features none of these, as it happens, but Joyce does compress words in the *N. R. F.* version in ideological as well as pedagogical ways: “akkaroupi sambrement” (420) becomes “akkaroupisambrement” (640), lengthily enough; “Colin odie” (421) becomes “colinodie” (643); and “cul de coq” (420) becomes “culdecoq” (641). Explicit phonetic renderings of speech or sound which have been altered by Joyce, distinct from the low-level phonetic style of spelling characterizing the language of the

¹⁷ - See Butor 18-19, for instance.

original *Wake* and its translations as a whole, include the replacing of “Ca [sic] c’est craché v’lan” (419), seen earlier, with “Suchcaughtawan” (639), the intralingual translation of “Saskatchewan” found in the original text, and the retranslation of Beckett and Péron’s “kèsqe çedonkça?” [qu’est-ce que c’est donc ça?] (419) as “kesxécé kesxeça?” [qu’est-ce que c’est que ça?] (639). The replacement of the flatulent “prROUT!” (419) with “ffuit” (639) is another rephrasing, this time of a translation with no source in the original.

David Hayman’s comment that “from the early compositional stages on, even before the *Wake* language was established, the text was destined to run after its own language, adding allusions or picking them up in an effort to gain or regain mastery over an increasingly comprehensive body of material” (55), is confirmed irrefutably by genetic study of its contemporary French translations. The linguistic hyperactivity and semantic surplus of the original work find a mirror in the rhetoric and procedures of each — and every — translation. What Hayman depicts as the reader’s “mirror struggle to master the ‘proteiform graph’ that has enmeshed him,” and her “effort to assert a self (by imposing a pattern or a flux of patterns) or rather win a self back from the language over which he repeatedly gains and often loses mastery” (55), makes for an eloquent description of any translator’s rhetorical situation. In the process of near-simultaneous translation, Joyce found an obliquely positioned creative beachhead in his struggle for mastery over the original.¹⁸ In return, Joyce gave to translation a text capable of helping the discipline toward an important piece of self-knowledge: that translation does possess a rhetoric,

¹⁸ - Walter Benjamin’s description of translatability as “an essential quality of certain works” anticipates the *Wake* uncannily: particularly his notion that “a specific significance inherent in the original manifests itself in its translatability,” however notionally successful or inadequate the subsequent translations (71).

concentrated in the personality of an irrepressible implied translator, and that this implies something in turn — that every translation “must aim at being convincing, not only as a work of art, but also as a translation,” in Heinrich Versteegen’s phrase (706). The brutal necessity that *Finnegans Wake* be translated convincingly, if it is to be translated at all, and the fact that its author and others struggled with pleasure and conviction to do so, beg key unasked questions of translation: who and whose high ambition convince, ultimately, and with what proportion of which individual and collective values.

Conclusion: The Rhetoric of Translation

In light of *Finnegans Wake*, it is tempting to imagine Joyce's ideal translation reader as having an ideal glossolalia in addition to the ideal insomnia, but this situation would preclude what Joyce recognized as the quintessentially human need for translation — for *a* translation. It would also be contrary to Joyce's desire for communication and connection: for the exchange of intelligible gifts of language, however disorienting or inscrutable at the outset of reading. This desire animated his concern to see that his translations operated at a thematic level of detail, but according to their own precisions. It produced the paradox, as Philippe Soupault observed during Joyce's revision of *Ulysse*, of a man passionate in his preference for “les sous-entendus” rather than explicit allusions and yet “férocement méticuleux” about their typographic encoding on the page, such that “[r]ien ne lui échappait” (“Note” 14). Joyce's translatorial qualities reflect that ideal translation reader. He seeks to offer a reading experience which, in Michel Charles's phrase, “exige du lecteur des qualités particulières: hardiesse, férocité, logique, tension d'esprit, défiance” (15). Joyce exemplifies Charles's rhetoric of reading by inviting the reader of *Ulysse* “à trouver *dans sa propre lecture* des merveilles,” and instilling a desire “non seulement à lire, mais à relire,” precisely because his translated text, even more than the original, by happy necessity, announces its hybrid “caractère indécidable” (61).

Joyce was in agreement with Valéry Larbaud that translations demand and make possible a different kind of reading, as Larbaud argues in his *Sous l'invocation de saint*

Jérôme. For translators no less than their readers, Larbaud writes, the experience is “un commerce intime et constant avec la Vie, une vie que nous ne nous contentons pas d’absorber et d’assimiler comme nous le faisons dans la lecture” (78-79). The key word here is “constant,” as the demands of the translation upon reader memory do nothing but increase from moment to moment in the text. What is required is a superhuman act of *anamnesis* — the Aristotelian concept of “la réminiscence . . . avec son jeu de mouvements et de séries, son utilisation du lieu commun” which Jacques Aubert finds in Joyce’s first Paris notebooks, anticipating the Joycean translation with this idea of “répétition des traces, des phantasmes, en un simulacre” (“Introduction” 142). An appeal to impossible new cultural memories, fabricated from the level of the most minute detail upward, is made throughout the Joycean translation, to the point of generating a rhetoric of the unreal such as Christine Brooke-Rose has outlined in the genres of fantasy and science fiction. The reader is confronted with a symbolic code which “contains or is made up of a referential code, that is itself rhetorical” — that refers to the reader’s “knowledge of opposing literary conventions” and “transgresses the oppositions” by representing all of these, and by showing all of them to be representable within the same textual matrix (113). Ultimately, Joyce and his translators achieve the mean dreamed of by Roland Barthes between his *scriptible* (“writerly”) and *lisible* (“readerly”) texts: “ce compromis entre une liberté et un souvenir . . . [une] liberté souvenante qui n’est liberté que dans le geste du choix” (*Degré* 16). *Ulysse* in particular represents this “*traduisible*” or “translatorly” text which provides a hermeneutic rhapsody that is public rather than solipsistic — which speaks to its own production for a specific new public or interpretive community, and demands to be read with that sense of civic engagement. Without prostituting itself to accepted French literary and translation norms by any conceivable

standard, *Ulysse* forestalls solipsistic responses to it by reading solidarity and shared experience into its bemused implied readership. The translation transcends that classical mode of “écriture . . . produite solitairement, [qui] a quelque chose d’intérieur, de secret, de pervers ou de ménager” condemned by Barthes (*Variations* 70).

As a writing and reading technique unto itself, translation represents a pre-eminent case of what Mark Schorer calls “technique as discovery,” or the search for textual meaning in “the uses to which language, as language, is put to express the quality of [an] experience,” and “the uses of point of view not only as a mode of dramatic delimitation, but more particularly, of thematic definition”: in short, “any selection, structure, or distortion, any form or rhythm imposed upon the world of action; by means of which, it should be added, our apprehension of the world of action is enriched or renewed” (5). The proposition that form is content is a truism of post-structuralist critical enquiry, but one which can be forgotten in the heat of the reading experience and which can often even creep out of literary criticism — and translation studies. The authorized collaborative Joycean translation, like any translation only more aggressively, prevents its reader from forgetting the fact by being written in a form self-evidently different from that of the original: French, in all its stylistic and historical forms. What Schorer calls “technical scrutiny of subject matter” (16) has taken place by definition. This translation reader is constantly aware that experience in and of the novel has been reordered in the most fundamental way, and upon exploration, experience proves to have been ordered within a hybrid of familiar and foreign forms at various levels.

As seen in Chapter 6, Joyce considered his major French translations to be models of interlingual technical scrutiny of subject matter. The fact that *Dedalus*, “Anna Livie Plurabelle,” and especially *Ulysse* have become intermediary or “pivot” translations used

as guides or even cribs by translators of Joyce into other languages is due to more than the marketable label “authorized.”¹ These prestigious translations, again, offer more than simply insight into what Joyce “meant” in the original. They offer an unparalleled guide to Joyce’s understanding of and intention toward translation as a form and genre unto itself, capable of bringing together the experiences of interpretive communities separated by language and cultural space. Translations do this, Joyce recognized, by framing the original with a new narrative sensibility, so as to produce what Mary Ann Caws describes as “a work for and of passionate circumspection and circumscription,” demanding, like Baudelaire’s reading of Poe, a response “no less passionate in its look, in its text, and in its own translation” (120).

Joyce’s collaborative translations are the product of his vision, but also of his literal work. And as Wayne Booth holds, “nothing the writer does can be finally understood in isolation from his effort to make it all accessible to someone else — his peers, himself as imagined reader, his audience” (397). Even more than its original, a translation is brought into being as something communicable, or rather something communicating, and the means of communication in translation are only less worthy of attention if they have been formed with little or no care. Joyce’s translation work is a monument to care in literature, and a testament to his ability to “make” his translation readers especially well, in Booth’s phrase: to make them “see what they have never seen before,” and to move them “into a new order of perception and experience altogether” (398). By example, his translations contend that every translation should do nothing less.

¹ - See Viktor Link’s review of the 1975 German translation of *Ulysses* by Hans Wollschläger, for instance, and Emily Tall’s interview with Georgian translator Nico Kiasashvili (484).

As in so many things, Leopold Bloom and the *Ulysses*-narrator have pointed the way with their interest in the ability to “[v]entriloquise” (369.3), and more than that, to imagine in language what would happen in the event that “we were all suddenly somebody else” (139.28). Translation is that not unlikely, almost inevitable event, and at the same time, the modal logic behind it. There could be no more Joycean activity than this negotiation in language between the necessary, the contingent, and the possible, and no more Joycean gesture than to join without question, as though translation were at once the origin and the natural evolution of authorship.

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