

“*Ulysses* as Translation”

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I do not see literature as the expression of issues beyond itself, whether feminism, Marxism or machismo. I am even less inclined to study the characters in a novel or the rhetorical figures in a poem. I believe, as countless others have before me, that a literary text finds its *raison d'être* in the weave of elements that compose it: linguistic, formal, cultural and so on. As a translator of *Ulysses*, however, I was forced to see the novel from the viewpoint of a native speaker of Spanish who knew neither English nor Joyce's work; that is, I was forced to see it as translation.¹

Before beginning the translation I had read the novel several times, I had studied it and had written on it, but with translation in mind I soon understood the truism that there are different ways of viewing art. It is one thing to read *Ulysses* for pleasure, another, as the object of academic criticism and quite another still, as a translator. I will not address the first of these, although I know there are many—more than the professionals of criticism tend to suspect—who read *Ulysses* for pleasure alone. I cannot include myself in this group, since I first read the novel when already a university professor; that is, I first read it long after I had lost my innocence as a reader.

Broadly conceived, criticism entails at times a panoramic or partial view of a specific work, and at others, the analysis and clarification of particular aspects of the text in question. Both when viewing the work as a whole and when sectioning it into parts, the critic is always able to leave out aspects that do not fit his or her analysis, cast it in doubt or simply are tangential to it. For this reason, the critic who writes on intertextuality in *Ulysses* rarely attends to the novel's musicality and rhythm, while the critic who analyses the function of Shakespeare's works tends to take little interest in the possible Spanish origins of Molly.

The same cannot be said of the translator, whose task is to engage in a total reading, as George Steiner conceives it, or as Harold Bloom does in *How to Read and Why*. The translator must seek to understand all the elements that compose the work, whatever their nature: semantic, morphosyntactic, cultural and so on. The translator must also sort through the differing interpretations that criticism has put forth, not so much to follow one or another, since many are contradictory, but rather as a backdrop against which to reach his own interpretive conclusions. And prior to these and all other questions, the translator must face the dilemma of textual edition; he has to decide which text to use, and in the case of *Ulysses* this means diving into an old debate, one replete with dangers and to which accomplished editors have devoted considerable time and effort, none having received the unanimous agreement of scholars. In my view, just as the translator must draw his own

interpretive conclusions, so too he must develop—with like discernment—his own edition; before beginning the translation, he ought to compile a kind of variorum, akin to those that exist for the works of Shakespeare, so as later to choose from among textual variants, since experience teaches that no text is definitive.

For the translator, *Ulysses* thereby becomes a text that is problematic at all levels: orthographically, phonically, lexically and so on, yet above all, culturally. Translation implies the most complete act of transculturation and posits, firstly, the adaptation of one language to another, or put another way, the shift from one cosmivision to another, with all the distortion this inevitably entails. As in other aspects of life, one cannot simply point to opposing ends of the spectrum; the linguistic shift from culture to culture can never be total, and one sees this even within the diachrony of a single tongue. To take a well-known, contemporary example, Seamus Heaney's magnificent translation of *Beowulf* is necessarily incomplete in its rendering of Anglo-Saxon and Germanic culture, and it is precisely this incompleteness that allows the translation to express to modern readers the medieval spirit of the epic, while also allowing Heaney to infuse the translation with his concept of the origin of languages and cultures.

With the acute problem of culture in mind, a translation of *Ulysses* ought to reflect, among other things, the Dublin of 1904; that is, the non-English speaking reader of the 21st century ought to perceive an unfamiliar, frequently strange and at times incomprehensible world. A translation ought never to be explanatory. This means, in my view, that sentences, names and words in Gaelic, principally in episode 12, should remain in the original and that *street, square* and like words in the proper names of places should not be translated. Neither, in my reckoning, should the titles *Mr, Mrs* or *Miss* be translated, yet even here, on the seemingly stable ground of proper names of characters, cases are not always clear-cut. What is one to do, for example, with nicknames? Numerous passages would not be fully understood if the *Blazes* in "Blazes Boylan" were not translated, the *Corny* in "Corny Kelleher" or the *Kinch* in "Kinch, the knifeblade" (U1.55). It might even be necessary to gloss "Buck" (for Mulligan), "Bantam" (for Lyons), "barreltone" (for Ben Dollard) and so on. More straightforwardly, the abundant vocabulary and phrases in languages other than English, among them French, German, Latin and Italian, ought, as with instances of Gaelic, to be left as they appear in the original. What I would like to say is that, given a consistent respect for the novel's spatio-temporal singularity, the linguistic shift from culture to culture moves along an extremely imprecise line whose varying limits and intermediate points only the translator can determine.

The process of transculturation extends beyond single-word lexis and includes as well sayings, situations and institutions. *Ulysses* is an extremely difficult text to translate, more so than *Finnegans Wake*, and I speak from experience,² precisely because *Ulysses* exhaustively describes the Dublin of 16 June 1904, its streets and people, speech and social life. One has, therefore, to transfer the specific circumstances in the life of a city to another language and culture without losing the Irish resonances, even when this is practically impossible. To cite only one among countless examples,

take the moment in episode 13 when Cissy Caffrey sings a nursery rhyme to Edy Boardman's baby: "And she tickled tiny tot's two cheeks and played here's the lord mayor, here's his two horses, here's his gingerbread carriage and here he walks in, chinchopper, chinchopper, chinchopper chin" (U13.257-59). In general, nursery rhymes do not have exact or even near equivalents in other languages, yet one has to find something no less popular and, above all, similar in rhythm in the target language. This is not always possible, and at times one has to leave the original phrasing, even when in the target culture this grates against the ear, so as to conserve its ability to highlight differences in perspective. When, to cite a second example, Stephen is accosted in episode 15 by privates Carr and Compton, he says: "I seem to annoy them. Green rag to a bull" (U15.4497). The allusion, in light of what follows in the episode, is to bullfighting, and it comes as no surprise that what infuriates the bull is not a green cloth, but rather a red one. It would be a mistake, however, to correct the original in translation.

One of the most fascinating and pleasurable episodes for the translator of *Ulysses* is episode 12, "Cyclops," particularly the conversation of those gathered at Barney Kiernan's pub and the commentary of the narrator. Formal diction, however learned, always finds near equivalents, at least in European languages. Informal and idiomatic conversation, on the other hand, brimming with snide humour and cliché, asks the translator to recreate like speech, if he wishes to convey in his own tongue the brisk and incisive exchanges of the pub clientele. Expressions such as "like that" (U12.66, for example), "begob" (U12.134, for example), "true as I'm telling you" (U12.207-08) and "to have the weight of my tongue" (U12.3-4) cannot be translated literally. The deepest differences among languages occur in the speech of the common people, and thus the translator ought to seek out the same informal register in similar establishments in the target culture and take note of what is said there. Perhaps one example will suffice. When Joe Hynes invites the citizen to a drink, the following exchange occurs:

—Give it a name, citizen, says Joe.

—Wine of the country, says he. (U12.143-44)

It is clear that in wine-producing lands such as the European nations of the Mediterranean, a literal translation would be misleading, since it would lead the reader to believe that the citizen is asking for wine, when in fact he wants a beer.

What I hope to have emphasized once again is that in reading *Ulysses* as translation one sees the novel with a species of twin vision or, more accurately, as a synthesis of cultures; the knowledge of the source culture allows one to understand more fully the target culture by means of the contrast established. In this sense no episode is more revealing than episode 14. As is well known, Joyce sought in this episode, more so than in any other, to fuse form and meaning, and he adopted the history of the English language as an analogue or parallel to the evolution of a human being from

conception to death. Joyce compiled an anthology of the history of English prose, from King Alfred the Great to approximately Ruskin and Carlyle, and he imitated more than parodied, as is typically affirmed, the language and styles of the intervening centuries. This incursion into the expanse of English literary prose is the model the translator ought to follow, yet on the terms that the target language allows. The translator will likewise need to compile his own preliminary anthology, this being an extremely difficult task, for how does one find in a language other than English a Milton, a Bunyan, a Defoe, a Dickens and so on? In my view, this would be a false start, since these authors are unique and lack precise equivalents in other languages. The better solution entails identifying authors in the target language whose significance in its literature is similar to those imitated in episode 14, that is, authors who set milestones as Milton or Dickens did. In French, Voltaire, Montesquieu, Racine, Victor Hugo, Stendhal and so on would be present; in German, Luther, Auerbach, Schiller, Goethe, Hauptmann; in Spanish, Cervantes, Quevedo, Calderón de la Barca. Or similar lists, given that many would not accept the canon proposed.

The difficulty, however, does not end once corresponding authors have been identified, for it reaches as well to the distinct phases of a language, since not all languages have followed the same rhythms of evolution. In English, the briskness of change between the 11th century and the language of Chaucer, for instance, is far greater than in the Romance languages. While Chaucer is relatively accessible to a contemporary reader of English, *Beowulf* surely is not. This does not occur in Spanish, where the difference between *Mío Cid* and the works of Don Juan Manuel and the Arcipreste de Hita lies principally in orthography and in nuances of meaning, with the syntax remaining practically unchanged. Such a contrast in linguistic evolution is particularly important for the translator, since he need not parody writers of the Medieval period—Joyce here could not do otherwise, for a literal imitation of Anglo-Saxon would have left the opening paragraphs of the episode wholly indecipherable—but rather can imitate and render in Medieval Spanish the opening pages of the episode.

In one of its multiple interpretations, this same episode concludes with the death of language. The close to the chapter consists of a potpourri of dialects, jargon, gibberish and the languages of urban tribes. At this opposing end of the episode, what matters is to transmit the sensations of a rootless language bereft of what it most evidenced at the outset, history. With this guideline in mind, and excepting allusions to the plot, the work of translating implies finding in the target language an identical rootlessness and chaos.

Ulysses, as everyone knows, is a tightly interwoven novel, with criss-crossing allusions that form a sort of mosaic; words are at times repeated as if they were echoes rippling through the surface of the text. Such tightly ordered structuring owes to a concept of realism whose exposition would lead well beyond the limits of this essay. Yet when reading *Ulysses* as translation, the novel's mosaic-like complexity is of extraordinary significance to the translator. It is true that, in the linguistic shift from

culture to culture, semantic fields do not always coincide, and at times the echoes and criss-crossing references are lost. The relation between the verb *wait* and noun *waiter* in episode 11 is impossible to maintain in all languages, and the phonic resonances between *barmaid* and *mermaid* are likewise lost. In most cases, however, it is possible and necessary to conserve the echoes and criss-crossing references; in their absence, many passages in the novel would otherwise be incomprehensible. For this reason, handlists and concordances to the novel are almost as important to the translator as dictionaries.

Several examples in this regard ought to suffice; I have excluded from among them the well-known and often repeated riddle Lenehan solves in episode 7: "*The Rose of Castille*" (U7.591). Another often cited example, yet one which has been less perplexing to translators, is the question Molly asks Bloom in episode 4 as regards the meaning of the word *metempsychosis*, particularly in light of Molly's slurring the word—"Met him what?" (U4.336) or "met something with hoses" (U 18.565)—and Bloom's variant on it, "Met him pike hoses" (U8.112). Echoes of the word itself are found in episodes 13, 14, 15 and 17, and of its gloss, in episodes 8, 11, 13, 16, 17 and 18. If the translator is inattentive he will overlook these echoes and thereby neglect one of the motifs that weave through the novel. The same can be said of *jaunted*, *jauntily*, *jaunting* and *jaunty*, which tend to describe the way Boylan moves through Dublin, or *tan shoes*, which signal the presence of Molly's lover. A further instance entails the echoes of the song "Seaside Girls," which is first mentioned in Milly's letter to her father and which Bloom remembers—and perhaps also hums—on several occasions.

These textual echoes barely begin to show how *Ulysses* composes a microcosm of characters, historical and literary allusions, styles, linguistic registers and so on. In the pages to follow, I will look briefly at only a few of the problems that the translator must solve in the complex yet rigorously ordered world of the novel. As regards literary allusions, an ideal situation would provide canonical translations in the target language for the texts alluded to, yet unfortunately this is not often the case, and one is thus obliged, for example, to translate Shakespeare as well, with the exception of play titles, about which there is general agreement. In my view, one way to make an allusion to Shakespeare audible is to render it in archaic language, so that if the reader cannot recognize the Shakespearean origin, he at least knows that the source is not contemporary. It goes without saying that this requires a more than superficial knowledge of Shakespeare and of coetaneous dramatists in the target language.

Similar difficulties arise with allusions to the Bible. In English, the King James Version facilitates the identification of quoted phrasing, since it is the all but universally accepted text, yet this is not the case in other languages which, although spoken in predominantly Christian nations, lack an authorized version. For this reason one inevitably has to choose from among various options. In our recent translation, we chose the heterodox Casiodoro de Reina's Bible, published in 1573,

that is, less than 40 years before the Authorized Version (1611), with a like richness of language and the antiquated flavour of Cervantine prose.

Despite the difficulties that stem from finding equivalent literary allusions, the greater obstacles in translating *Ulysses* owe to scenes and paragraphs taken from real popular language. Due to their extreme realism, these passages become incomprehensible to the average reader and, graver still, to some translators. Consider the following example. In the novel's first episode Haines asks the milkwoman whether she has brought her bill; her response is that of a poor old woman tied to oral traditions:

—Bill, sir? she said, halting. Well, it's seven mornings a pint at twopence is seven twos is a shilling and twopence over and these three mornings a quart at fourpence is three quarts is a shilling. That's a shilling and one and two is two and two, sir. (*U* 1.442-45)

This is not gibberish, as some translators believe, but rather the dizzying arithmetic of the milkwoman. A related instance, involving the dizzying arithmetic of Bloom, occurs in episode 5 as Bloom calculates the fortune amassed by Lord Iveagh and his brother Lord Ardilaun. The language and peculiar mathematics faithfully reflect the thought patterns of the protagonist:

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 million barrels of porter.
What am I saying barrels? Gallons. About a million barrels all the same. (*U* 5.307-12)

These are puzzles easily solved by a simple one-and-one-are-two formula. In linguistic terms, however, the examples cited are in the end simpler than the translation of countless idiomatic expressions, the use of which is often restricted to narrowly defined contexts, and the majority absent from monolingual and bilingual dictionaries. I refer to expressions and words such as "Chip of the old block!" (*U* 7.899 and 9.1005), "Everyone to his taste" (*U* 13.1224), "A fellow that's neither fish nor flesh . . . Nor good red herring" (*U* 12.1055-57), "a measureful and a tilly" (*U* 1.398-99) and so on, for one could add hundreds of other examples.

Although the succession of styles in the novel would seem at first sight one of its more imposing difficulties and a further problem the translator must face, in practice this is not so. Given a sufficient familiarity with the literature of the target language, it is not difficult to find literary equivalents that draw the translation near the model Joyce sought to imitate or parody. In Spanish, for instance, the translator ought to read closely Valle Inclán before translating episode 15, and the brilliant, sentimental prose of Gabriel Miró, before episode 13. Episode 17, in turn, with its Latinate prose, does not present insurmountable difficulties. There are, however, episodes for which it would be difficult, if not impossible, to find authors that have experimented with equivalent styles, one of these being episode 11, "Sirens."

One of the characteristics of this episode is its musicality, although I do not wish to suggest that related attention to sound is absent throughout *Ulysses* or, for that matter, in the rest of Joyce's work. It is in episode 11, nevertheless, that the musicality reaches its height, in paragraphs such as the following:

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. . . . (*U* 11.745-50)

Or to cite another example, perhaps no more musical than any other in the episode, but in the translation of which I enjoyed imitating the cadences of the original:

Flood of warm jamjam lickitup secretness flowed to flow in music out, in desire, dark to lick flow invading. Tipping her tepping her tapping her topping her. Tup. Pores to dilate dilating. Tup. The joy the feel the warm the. Tup. To pour o'er sluices pouring gushes. Flood, gush, glow, joygush, tupthrob. Now! Language of love. (*U* 11.705-09)

The combining of sounds to create musicality or for onomatopoeic ends does not always lend itself to literal translation. It is well known that cockerels, dogs and donkeys crow, bark and bray differently in differing tongues. This elemental fact, fundamental to any treatise on phonetics, and to which Saussure pointed in his *Cours de linguistique générale* (1915), holds significant repercussions for the translator. Alliteration, for instance, so deeply-rooted and enduring in the poetry and idiomatic expressions of English, has not had the same function in Romance languages, due in part to the monosyllabic and disyllabic lexis predominant in the former. This means that in the translation of numerous poetic extracts in *Ulysses* one has to alter the form and on occasion the alliteration, adopting rhymed verse in its place and, in general, adapting the English versification to one more proper to the poetic tradition of the target language. The ballad of "The Jew's Daughter" in episode 17, for example, ought in Spanish to take the form of the romance, that is, of octosyllabic verse in which even lines assonate. In the translation of onomatopoeic passages, there are occasions, particularly when noises are described, in which the originally repeated sound can be preserved. An episode in which not only the wind but also multiple other sounds abound is episode 7, a thumping extract of which reads:

Grossbooted draymen rolled barrels dullthudding out of Prince's stores and bumped them up on the brewery float. On the brewery float bumped dullthudding barrels rolled by grossbooted draymen out of Prince's stores. (*U* 7.21-24)

A further instance in the same episode imitates the sound of the newspaper printing presses:

Sllt. The nethermost deck of the first machine jogged forward its flyboard with sllt the first batch of quirefolded papers. Sllt. Almost human the way it sllt to call attention. Doing its level best to speak. That door too sllt creaking, asking to be shut. Everything speaks in its own way. Sllt. (U 7.174-77)

These sorts of coincident onomatopoeic cases, however, are the exception rather than the rule, and in general one has to change not only the phonemic pattern but also the rhythm. Consider in this regard two passages from episode 17. As the episode advances the coldness of its scientific prose gives way to an emotion presaging a farewell. We recall just before the final full stop the paragraph evoking the sailor in the *Arabian Nights*: "Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailor. . ." (U 17.2322). The alliterative pairing and repetition of dactyls over five lines carries forward the evocation, perhaps, of Bloom's Semitic past. Moments before, when Bloom, tired, climbs into bed and, as a sort of amorous salute, or perhaps asking forgiveness, kisses Molly's buttocks, the prose reaches the lyricism of an encounter between lovers, while also perhaps being a lullaby:

He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation. (U 17.2241-43)

For the first time in this essay, I will quote our recent translation of *Ulysses* in Spanish, only to exemplify the lines of argument sustained above, namely that in translation the sonority of the original must give way to a parallel sonority in the target language, with resulting changes in phonemic pattern and rhythm. While in English the latter passage consists largely of iambic and trochaic feet, in Spanish dactyls and amphibrachs predominate:

Besó los ambarinos melones orondos serondos odoranteserondos de sus nalgas, en cada orondo hemisferio meloso, en el surco serondo ambarino, con un ósculo oscuro prolongado provocante melodorantemeloso. (U 17.2893-96)

In Spanish we set out to reach a sonority similar to the original, yet in doing so we drew on the resources proper to the target language, clearly different from those heard in the original.

Close attention to the musicality of the prose leads one, in a digression for which I may be forgiven, to express surprise as regards music notation on the two occasions in which it appears in *Ulysses*: once in episode 9, and once in episode 17. For reasons incomprehensible to me, particularly in light of Joyce's considerable knowledge of

music, the notation in episode 9 is erroneous in several editions of the novel, including The Bodley Head and Penguin. The so-called "Plainchant" of *Gloria in excelsis deo* appears transcribed in Italian and French Ars Nova Notation, this being correct, yet the syllabic correspondence with the notation is wholly arbitrary in the cited editions. In episode 17, the music notation for "The Jew's Daughter" is correct in English editions, yet is not so in the translations I have examined, with the exception of the Japanese version by Reiyi Nagakwa et al, to the extent that I can distinguish syllable division in a language incomprehensible to me. All translations I have looked at, including the French version by August Morel, revised by Valery Larbaud and by Joyce, fail to assign a single syllable to each note, although in the French I have only found two minor errors. I realize that the work of syllabic correspondence is not easy, and one understands the errors, yet one cannot, of course, justify them.

In a text of the complexity and extension of *Ulysses*, these instances of syllabic disparity illustrate the sort of total reading the translator must engage in. I would like, by way of conclusion, to look with a translator's scrutiny at the very opening and close of the novel, given that they are known to most all readers. The novel opens with the word "Stately" (U 1.1), about which much has been written, principally as regards its grammatical function, whether the word is to be understood as an adjective or adverb. Much of this discussion seems sterile to me, at least from the viewpoint of the translator, since in many languages modal adverbs are frequently interchangeable with adjectives. One recalls in this regard that the morphological antecedent of adverbs in *-ly* was the mere addition in Old English of the suffix *-e* to an adjective. In my view, *Stately* ought to be translated as an adjective, thus avoiding the adverb in *-ly*, whose equivalent in Romance languages, *-ment* or *-mente*, leaves the word excessively long. A differing problem entails the semantics of the specific adjective chosen. Summarizing what would be a lengthy inquiry and set of options, I agree with Morel's solution, given that "majestueux," "majestuoso" in Spanish and Italian, evokes the presence of the Ghost hovering above the castle walls of Elsinore in *Hamlet*. *Stately* is the exact word Shakespeare uses to describe the late King Hamlet's appearance (I, ii, 202).

The adjective "plump" (U 1.1), in turn, ought not to trip up the translator for long, excepting that, on having to repeat the same lexical entry over the course of the novel, one has to consider carefully just which word to choose. *Plump* is repeated approximately 20 times, and it typically modifies parts of the body, objects and characters, especially Mulligan and Molly, with one exception—the noun phrase "a plump of pressmen" (U 9.536). This means that the word in translation ought to be carefully selected, since at times we identify these characters through the adjective *plump*.

"Buck" (U 1.1) is the nickname by which Mulligan is identified throughout the novel, and this nickname, along with "Kinch" (U 1.55), are the only two that,

in my view, ought not to be translated. As regards *Buck*, my reluctance owes to the large number of meanings the word has; it is extremely risky to choose just one, since the translation, in repeatedly characterizing a key figure, would lose much of the ambiguity *Buck* holds. The case of *Kinch* is completely different, in that the term lacks specific meaning, and the few definitions that one finds are not convincing. In some dictionaries the term appears as a Scottish form meaning "a noose or loop in a rope," which only implausibly would apply to Stephen Dedalus. This, however, is an improvement on William Y. Tindall's proposal of "kinchin,"³ meaning simply "young child," this being as acceptable or not as the alternative Shari and Bernard Benstock propose in *Who's He When He's at Home*, "twinge or crimp."⁴

At the opposing end of *Ulysses*, the novel closes with "and yes I said yes I will Yes" (U18.1608-09). I shall limit my reading to the word *will*, which can be at once an auxiliary verb to form the future or a lexical verb, this coincidence extending back to the Old English *willan*, meaning "to will or exercise the faculty of willing." In languages, among them the Romance languages, in which the formation of the future is synthetic rather than analogical, the close of *Ulysses* loses much of the ambiguity it has in English. If we interpret *will* as an auxiliary, the accompanying lexical verb would be ellipted, and the reader would have to supply any number of options, among them "do," "cook," "go on," "comply," "give in" and so on. The list is indeed endless, for no single verb in proximity is retrievable, and Joyce leaves the answer up in the air. The literary critic, who too readily provides solutions for everything, ought to keep his answers to himself, as the dear treasure of his inner life, and thereby leave open the ending Joyce chose for his novel.

In the Romance languages, as I have indicated, the translator must opt for either an ellipted lexical verb from among hundreds of candidates or *will* as a lexical verb itself. Most, although not all, translations choose the latter solution, one closer to the original, in my view, given that *will* in its lexical form holds connotations for the future and admits as well the addition of a further lexical verb that, as in English, the reader would assign.

Ulysses, to conclude, could well be the basis for a theory of translation, both in its speculative and practical aspects. All that has been said here would constitute only the summary of a brief introduction, for none of the small difficulties the translator must overcome have been mentioned, such as choosing from among a range of synonyms or the identification of equivalences in institutions, educational systems, legislation and so on. How, for example, does one render in another tongue the police organization of a nation? The word "sheriff," in a single instance, holds spatial, temporal and cultural nuances that illustrate the difficulties of translation and confirm the belief of 19th century linguists that language is the most faithful reflection of the history of a people. An accomplished translation is one that solves large and small

difficulties. As much for the critic as for the translator, all is relevant in a text, and in the end literary criticism is in effect also translation: the transmission of experience; the adaptation of one set of norms to another; assimilation and re-creation.

Notes

¹ Editors' note: the author's introductory study and co-translation of *Ulysses* were first published in 1999 as *Ulysses*, by James Joyce, trans. Francisco García Tortosa and María Luisa Venegas Lagüens (Madrid: Cátedra, 1999). After a lengthy dispute with the estate of James Joyce, a second edition bearing minor changes was published by Cátedra in 2001.

² Editors' Note: The author's introductory study and co-translation of "Anna Livia Plurabelle" were published in 1992 as *Anna Livia Plurabelle* (*Finnegans Wake, I, viii*), by James Joyce, trans. Francisco García Tortosa, Ricardo Navarrete Franco and José María Tejedor Cabrera (Madrid: Cátedra, 1992).

³ Tindall, William York. *A Reader's Guide to James Joyce*. Syracuse (Syracuse UP, 1995) 139.

⁴ Benstock, Shari and Bernard. *Who's He When He's at Home* (Urbana: U of Illinois P, 1980) 9.