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PRISMATIC JOYCE

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1. PRISMATIC JOYCE

1.
PRISMATIC JOYCE

ARIANNA AUTIERI

INTERDISCIPLINARY JOYCE: PRISMS, TRANSLATIONS, AND EXPERIMENTATIONS

Abstract: In *Prismatic Translation*, Matthew Reynolds introduces the metaphor of translation as "prism", which accounts for how translation is necessarily an interpretive process that leads to a multiplication of texts and meanings (2019). The metaphor of translation as prism stands in opposition to the metaphor of translation as "channel", which accounts, instead, for how translation is traditionally seen as a transfer, an act which seeks "sameness" to the source text (ST) in translation. While the latter traditional understanding of translation remains dominant in traditional translation discourse, as Venuti laments in *Contra Instrumentalism*, a prismatic view of translation is central to new experimental and avant-garde translation studies which have recently been flourishing in the field.

A prismatic view of translation has also been intrinsically part of Joycean translation scholarship for a long time. Translations have been seen as multiple modes of reading *Ulysses* (e.g., Senn) and a means for expanding the novel itself (O'Neill). Joyce's own modernist translation practice also shares key features of new experimental and avant-garde translation practices. In this context, Joycean studies can effectively be relied upon to complement and contribute to recent research in translation studies. Drawing on my forthcoming monograph's arguments, this article aims to put recent developments in translation studies in dialogue with research in Joycean studies, fostering interdisciplinary collaboration between the two fields.

The article is divided into three parts; in the first part, I will reflect on the metaphors of translation as prism and translation as channel, reviewing recent developments in the translation studies field. In the second part, I will discuss how Joycean criticism of translation and *Ulysses* both resonates with and anticipates recent developments in translation studies. In the third part, I will discuss some examples from Joyce's own translation practice, with particular attention to Joyce's translations of Felix Beran's "Des Weibes Klage" into English in 1918, and of James Stephens's "Stephen's Green" into five languages in 1932 (*JJII* 656).

Keywords: experimental and avant-garde translation studies, interdisciplinarity, Joycean studies, modernism, prisms

This article encourages an interdisciplinary dialogue between the field of translation studies and the field of Joycean studies on the topics of interpretation and creative experimentation in translation.[1] I will start my contribution by presenting some key ideas on interpretation and experimentation in translation developed in recent translation studies. I will then put these ideas in dialogue with established research on translation in the Joycean field, where key principles of new experimental translation studies have long-informed scholarship. Finally, I will consider Joyce's modernist translation practice, which can be defined as experimental and creative in its aims. This article is therefore divided into three parts, broadly falling under the categories of translation studies, Joycean studies, and Joyce's translation practice.

1 Prisms, Translations, and Experimentations in Translation Studies

In his edited collection *Prismatic Translation*, published in 2019, Matthew Reynolds introduces the metaphor of translation as prism, which depicts how translation – a necessarily interpretive act – leads to a multiplication of texts and meanings through time and space. After post-structuralism, the idea that a literary text contains a univocal meaning ready for the reader to "grasp" or extract, and hence, for the translator to transfer, has long been dismissed. As Scott says: "we always expect a literary work to be understood differently by different readers" (21). However, the idea that literary translation necessarily involves interpretation "is sometimes overlooked by practitioners, and often by people outside the field, leading to the misguided idea that translation is straightforward reproduction" (Foran 18). A prismatic view of translation hence develops from the

[1] The argument presented is central to my monograph, *James Joyce's Music Performed: the "Sirens" Fugue in Experimental Re-Translation*, forthcoming with Legenda (2025), on which this article is based.

assumption that "no meaning is simply there in the source-text for the translation-text to be the same as or different from: interpretation is already the beginning of translation" (Reynolds 10). The view of translation as prism opposes, in Reynolds's view, the view of translation as channel. Translation as channel accounts for a more traditional view of translation, where the translation act is understood as a transfer from point A (the source text) to point B (the target text), an act which seeks "sameness" in translation (19). These two views of translation are necessarily concomitant, in Reynolds's theory.[2]

In 2019 in *Contra Instrumentalism* Lawrence Venuti denounces the latter traditional understanding of translation as "instrumentalist". Instrumentalism "conceives of translation as the reproduction or transfer of an invariant that is contained in or caused by the source text, an invariant form, meaning, or effect" (Venuti 1).[3] Elaborating on Venuti's ideas, Lee denounces instrumentalist practices in translation as practices which give rise to what he names "straight translation": "coming from instrumentalist thinking, straight translation generally operates on the basis of linear, semantic equivalence; it approaches an original work with a keen regard to its formal signs and strives toward a singular, closed-ended product" (2). In his *Translation as Experimentalism*, Lee proves, through experimental practices, how "straight translation" is arguably a limited version of what translation can become, especially where experimental source texts are concerned. According to Venuti, the model of "instrumentalism" dominates discourse on translation in both the industry and academia, contributing to the "inferior ranking of translation practice in the hierarchy of scholarly and literary rewards" (1). It hence confines, I argue, translation discussions within the translation studies field, causing them normally to be dismissed or undervalued in other fields, and in literary studies.

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[2] "A commitment to the model of translation as prism will always be haunted by the idea of translation as channel; an experience of the prism as harmony is always liable to flip over into an experience of the prism as agon. Any text that offers itself as a translation, or is treated as one, can fall prey to the same oscillation. Translation is defined by this radical instability" (Reynolds 23).

[3] For a fuller discussion of the reception of Venuti's critique within the new experimental translation studies field see Autieri, forthcoming.

Recently, in the translation field, studies have been flourishing that, similarly to Lee's study, actively oppose the traditional understanding of translation as a mere straightforward or instrumental practice, and provocatively explore the potential it has as an interpretive and creative practice. These studies recognise that the purpose of translation can be much broader than that of simply allowing people who do not speak the language of the source text (ST) to understand it, and actively foreground how translation can become a practice that, in Scott's words, "raise[s] questions about language that no other kind of writing, including so-called creative writing, ever does" (10). These studies propose new provocative types of translations that have been named "experimental" (Robert-Foley 2020) or "avant-garde" (Lukes) in both their forms and aims. Some examples are Lily Robert-Foley's *Experimental Translation. The Work of Translation in the Age of Algorithmic Production* (2024), Clive Scott's *The Philosophy of Literary Translation. Dialogue, Movement, Ecology*, Douglas Robinson's *The Experimental Translator* (2022), Matthew Reynolds's *Prismatic Translation* (2019), Madeleine Campbell and Ricarda Vidal's *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media* (2019), among many others. While provocative in their aims, these experimental studies do not wish to entirely dismiss the most traditional practice of translation, "the practice of text-to-text translation undertaken so that monoglot readers have access to a writing which would otherwise remain closed to them", but rather they seek to impede that "this form of translation monopolize the investigative purview of translation studies" (Scott 10). This monopolization would in fact be detrimental to the exploration of any other possible roles that translation can have, it would "deny to translation other purposes, which involve the way in which we live with languages, and the kinds of value with which we are able to invest them" (10). In particular, I argue, this monopolization impedes to notice that translations, as types of interpretation of the ST, have a great potential to contribute to our understanding of literature itself. Providing translations-with-commentary – translations accompanied by a critical apparatus – was a common critical practice in medieval times and is a practice which is nowadays relied upon, especially, in the translation of classics. But, as we will see in the next section of this article, Joycean studies have proven that the critical potential

of translation extends far beyond the space of the critical commentaries that accompany such translations, and translations themselves can be used by critics for their interpretation of literature.

2 Translation in Joycean Studies

Experimental and avant-garde views of translation have only recently been flourishing in translation studies, with the provocative aim of foregrounding the interpretive role of translators, and creatively exploring the potential of translation to continuously re-imagine and re-interpret literature, as explained above. The idea that translation is a necessarily interpretive and partial act which, precisely thanks to its partiality, can contribute to our understanding and sense-making of literature has however been central in Joycean studies for a long time. This has been thanks first and foremost to the work and expertise of Fritz Senn. Jolanta Wawrzycka points out in "Introduction: Translatorial Joyce" that:

> Senn's preoccupation with translation has been one of the central currents in his scholarship: it helped to forge the discipline and continues to influence a whole generation of Joyce scholars throughout the world (2010: 515).

Senn has been the first scholar to signal the inadequacy of traditional understandings of translation – as a transfer of an "invariant" (Venuti) meaning from one language to another – for a text like *Ulysses*. He points out that:

> When we speak of "translating" *Ulysses* we pretend that we know what either *translating* or *Ulysses* means when the novel means something different to everyone of us and we may not have a very clear conception of what the translation of a complex work of literature amounts to or should amount to (1).

Acknowledging that the translator is a reader and interpreter of the ST as well as stressing the key role that the "form" of *Ulysses* plays in the novel's

meaning-making, Senn wonders what *Ulysses* becomes when its surface is entirely changed in translation – "what is the relation between a new, entirely changed surface and the original one?" (4). The traditional assumption that a successful translation should be a "correct" one (12) needs to be dismissed in this context: translators' choices often entail "a careful balance of various effects" (6) and every choice is necessarily "a question of interpretation" (13). In this context, it can be argued that "the correct, literal translation can falsify a meaning" (10), or "a straightforward, correct translation often deprives a passage of an essential function" (12). As an example, in many languages, a literal translation would not be appropriate for rendering the visual play "POST NO BILLS. POST IIO PILLS" in "Lestrygonians" (*U* 8.101), where the role of typography is "crucial to the understanding of the 'content' itself" (Mecsnóber 94). Where serious mistakes are excluded, and maybe even when they are not, according to Senn, there is no such thing as a "wrong" (6) translation in *Ulysses* either. Quoting Joyce's famous adage, Senn states that "translators' errors too may serve as useful portals of discovery" (6).[4]

Starting from these premises, Senn suggests that translation can be brought to contribute to our understanding of *Ulysses* through what he defines as translation "as approach" (1). Translation as "approach" has two different meanings in Senn's understanding. First of all, it refers to the way in which each translator "approaches" the source text, which is to say, the specific translation strategies they use and interpretive choices they make: "the process of translation involves an approach – every translator of *Ulysses* approaches the novel in [their] own unique way. The results, the individual translations, are approximations, not, in themselves, approaches" (1). Secondly, translations themselves can be turned into, as Senn argues, an "approach", i.e., they can become a literary critical tool if they are compared among themselves and with the ST. As such they can be used to investigate specific aspects of the ST, as Senn's work instructs us. This assumption newly values the role of the translator as, *de facto*, an expert – "a neglected expert" (21) – an idea which is also provocatively foregrounded within new experimental translation studies.

[4] In the mouth of Stephen Dedalus: "A man of genius makes no mistakes. His errors are volitional and are the portals of discovery" (*U* 9.228).

Because of Senn's influence in the field, his contribution has led to a specific understanding of translation – translation as an interpretive act that can be brought back to illuminate Joyce's texts, which is now at the centre of debate in Joycean translation studies. It is not within the scope of this article to review all Joycean scholars' reflections on translation inspired by Senn's work, which are numerous and include many excellent works that will go unnamed in this article. It is here, however, necessary to signal that, starting from Senn's model, some scholars have also expanded on his view that translation can contribute to our knowledge and understanding of *Ulysses* itself. Patrick O'Neill, drawing on Attridge, envisions a new theory of translation which adds a new dimension to Senn's idea of translation as "approach".[5] O'Neill effectively considers translation a practice that not only interprets but also expands Joyce's work itself, in a similar way to criticism. In this context, translations of Joyce's works are considered part of a polyglot and multilingual "macrotext" – e.g. "macrotext *Ulysses*" (11) – where "all the possible translations combine with their original to *constitute* a new but ultimately inaccessible 'original'" (10). A "macrotext" ideally requires "trans-textual reading", a specific kind of reading that "takes for its object the specific relationship between a literary text and any one or more of all its translations" (10). This view can be considered "prismatic", in Reynold's sense, because not only, in this model, does the translation shed light on Joyce's work, as in Senn's understanding, but, in a way, it multiplies the ST by placing itself alongside it. In her paper for the XVI James Joyce Italian Foundation "Prismatic Joyce" Conference in February 2024, entitled "'Blending their voices. God, such music' (*U* 11.852): The Prism of Translators' Voices in the Italian Translations of *Ulysses*", Ira Torresi *de facto* analyses the extensive body of Italian re-translations of *Ulysses* as a "macrotext" in which De Angelis's voice from his first translation of *Ulysses*, as well as voices from other earlier re-

[5] Attridge writes about Joycean criticism: "this metatextual mountain is not in any simple way *outside* Joyce's own writing at all: it could be seen as continuous with the text it surrounds, extending that text to something much larger and richer than it was when Joyce first wrote it; and there is also a sense in which it is *inside* Joyce's original text interleaving and interlineating it, dilating it to many times its original size" (21).

translations, echo in subsequent re-translations of the novel, even when translators affirm that they had not consulted previous versions before translating. This evidences how *Ulysses* itself is no longer only Joyce's *Ulysses,* but very much also De Angelis's and other translators' *Ulysses.* An understanding of translation as an "approach" (Senn) that keeps expanding *Ulysses* is also re-connected to the re-translation act, the act of translating a text after its first translation, as suggested by Wawrzycka and Mihálycsa. In the introduction of *Retranslating Joyce for the 21st Century*, Wawrzycka and Mihálycsa focus on the contributions that re-translations of the novel – which have flourished since the beginning of the new millennium – can bring to criticism in the Joycean field.

This multifaceted understanding of the act of translation and its possible contribution to our engagement with and interpretation of literature can effectively be brought to complement translation studies' new experimental approaches, as I will try to show in my forthcoming study (2025), where I rely on experimental translation practices to contribute to musico-literary criticism of Joyce's "Sirens", bringing some Joycean studies to the attention of a translation studies audiences, and *vice versa*.

3 Joyce's Experiments in Translation

Although it has only recently gained attention within translation studies, "experimental" translation has a long history which also intersects with modernist literary history (Robert-Foley 2020). Ezra Pound is perhaps the best-known modernist author who experimented with translation. He was a firm supporter of the idea that translation benefits literature; he argued, in "How to Read" (1931), that after the Anglo-Saxon period "English literature lives on translation, it is fed by translation; every new exuberance, every new heave is stimulated by translation, every allegedly great age is an age of translations" (1954: 34-35). Pound's example reminds us of the role that translation played in the development of experimental modernist writing in general, as Caneda-Cabrera points out: "Pound, who recommended translation as an imperative practice for young poets, stands as a remarkable example of how the experimentation that characterized the

literature of the period must be approached in the context of the modernist writers' concern with translation" (56). Although James Joyce was not as prolific a translator as Ezra Pound, and he did not engage in translation theorisation as Pound did, Joyce's translation practice can certainly be considered to be in line with the modernist tradition (Yao). As such, it shares some features with the new experimental developments in translation studies. In *Avant-Garde Translation*, Alexandra Lukes, quoting Lily Robert-Foley, explains how avant-garde translation actively seeks to oppose the "institution of translation", an institution where "to challenge the status of the original in translation is to betray it, to cannibalize it with the translation subjectivity" (Lukes 7, Robert-Foley 2023: 95-96). Modernist translation also pursues a "systematic questioning of the author's *own* authority, rais[ing] anew the question whether something called 'correct, adequate' translation exists at all" (Wawrzycka and Mihálycsa 8). In this context, Joyce's modernist translation practice, which is characterised by a playful engagement with the ST and a search for multiplication rather than a transfer of meanings and forms, without reverence for the author's authority, as we will see, appears in line with the translation avant-garde's aims and experiments.

Joyce started translating early in his life, at Belvedere College. While his first translations from Latin, Italian and French were mostly a "schoolboy exercise", his subsequent translations, which have a more pronounced literary significance, challenge many traditional assumptions on translation (Wawrzycka 2009: 127).[6] Joyce's choices of both the source and target languages of his translations can certainly be considered unconventional, in line with both modernist and contemporary experimental translation practices. For many modernist writers, deep knowledge of the source language is not a prerequisite for translation – Pound's translation of *Cathay* from Chinese is a well-known example in this context, but many other modernist writers, including Virginia Woolf, D. H. Lawrence, and Katherine Mansfield "with a barely rudimentary

[6] Wawrzycka affirms that "the translation process 'taught' Joyce plenty about writing" (2010: 131); in particular, she states that it is possible to identify "a whetting stone for Joyce's artistic maturation manifest in his handling of Hauptmann's dramatic idiom" (130).

knowledge of Russian", for instance, "also took a stab at translating Russian literature" (Wittman 375). Likewise, contemporary translation studies have experimented with translations from an unknown language, as a means to enhance creativity – for instance, this happens in Loffredo and Perteghella's *One Poem in Search of a Translator: Rewriting "Les Fenêtres" by Apollinaire*. Joyce's translation of Hauptmann's play *Vor Sonnenaufgang* as *Before Sunrise* was carried out without sufficient knowledge of German, and with the specific intent to learn the language (*JJII* 87-89).[7] Although Joyce's inadequate knowledge of German and his difficulties in dealing with the Silesian dialect used by Hauptmann resulted in some translation errors, these "do not seriously impair an overall understanding of the drama" (Perkins 31). In fact, Joyce's translation is also characterised by creative choices that appear in line with creative choices that he made in his own writing (Autieri forthcoming). Joyce also translated from English into foreign languages that he was still studying. He translated his letters to Ibsen into a very unsteady Dano-Norwegian (*JJII* 85-87), and collaboratively translated Irish texts into Italian (George Moore's *Celibates*, Synge's *Riders to the Sea*, and Yeats's *Countess Cathleen*).[8] Although Joyce eventually became proficient in Italian (Zanotti), in the beginning, he translated literature into Italian as "an exercise to improve his command of Italian" (Gabler xxxii). Despite this, his Italian translations, especially his *Cavalcata al Mare*, completed in collaboration with Vidacovich, also focus on the rhythmic aspects of Italian and can be considered more than a scholarly exercise, as already acknowledged in the field (e.g., Calimani 2012, Zanotti, Galvão).[9] Not only did Joyce translate to and from unknown languages, but he also seemed aware of the creative and interpretive potential of translation, evidencing a prismatic view of translation. For instance, stanzas one and three of Joyce's version of

[7] Joyce also translated Hauptmann's *Michael Kramer*; the manuscript of this translation has however been lost.

[8] For a complete account of Joyce's collaborative efforts in these translations, see Zanotti.

[9] The extent of the collaboration and of Vidacovich's interventions is still not agreed upon. However, it is widely accepted in this context that Joyce took an active part in this translation. For a close analysis of this collaboration, see Galvão.

Verlaine's "Chanson d'automne", completed when he was a student at University College Dublin, according to Wawrzycka "qualify as an 'interpretive translation', to use a Poundian term" (128).[10] In this translation, Joyce's dismissal of the ST's plain meaning – often in favour of rhyme patterns and sounds – as well as his creative choices, as O'Sullivan states, "presage strategies which would later make part of his own translation practice" (136). In this article, to explore further some of these interpretive and creative choices in translation, I will briefly consider Joyce's translation of Felix Beran's "Des Weibes Klage" into English in 1918 and of James Stephens's "Stephen's Green" into five languages, German, French, Latin, Italian, and Norwegian, in 1932 (*JJII* 656).

In his translation of Beran's poem, "Des Weibes Klage", Joyce's text progressively departs from Beran's poem, favouring a process of repetition and variation of both meaning and form to that of pure repetition: in line with and what is defined in "Guido's Relations" as the "other sort" of translation, a type of translation where the translator "is definitely making a new poem" (Pound 2012: 91), Joyce's text progressively becomes more independent from the original, it can "be read as a poem that becomes progressively more like itself" (O'Sullivan 145). Similarly, while "in the course of the poem [his translation] undergoes what could be termed a process of decay" which is similar to the decay caused by the war which is the subject of the poem (145), Joyce's choices can be considered also interpretive, in the Poundian sense. While in the German version the speaking voice is that of a woman – "meinen weissen Leib" [*my white body*] – for instance, "the voices in the English poem are muddled" (146), the woman's voice "What man is there to kiss now" is mingled with that of a speaker addressing her, "Thy soft sweet whiteness", in a linguistic deathly embrace which mimics the war's embrace. The title of Beran's poem, as reported in the National Library of Ireland's records, is "Des Weibes Klage", German for *the woman's lament* (undated). Joyce's title is not a literal translation but a new title, "Lament for the Yeoman".

[10] "Interpretative translation" is a translation of accompaniment meant to help the reader address the original text and which also aims to "show where the treasure lies" in the original (Pound 2012: 91).

Table 1. Joyce's translation of Beran's "Des Weibes Klage"

Des Weibes Klage	Lament for the Yeoman
Und nun ist kommen der Krieg der Krieg	And now is come the war, the war:
	And now is come the war. The war:
Und nun ist kommen der Krieg der Krieg	And now is come the war, the war!
Und nun ist kommen der Krieg der Krieg Krieg	War! War!
Nun sind sie alle Soldaten	For soldiers are they gone now,
Nun sind sie alle Soldaten	For soldiers all!
Nun sind sie alle Soldaten	Soldiers and soldiers!
Soldaten	All! All!
Soldaten müssen sterben	Soldiers must die, must die!
Soldaten müssen sterben	Soldiers all must die!
Soldaten müssen sterben	Soldiers and Soldiers and Soldiers
Sterben müssen sie	Must die!
Wer wird nun küssen	What man is there to kiss now, To
Wer wird nun küssen	kiss, to kiss,
Wer wird nun küssen	O white soft body this
Meinen weissen Leib	Thy soft sweet whiteness!
(Felix Beran)	(James Joyce *JJII* 431-32)

Joyce's versions of Stephens's poem "Stephen's Green" is considered "[a] kind of exercise in style": the author plays with different languages, French, Italian, Norwegian, Latin, and German, and their respective meaning-making and sound options (O'Sullivan 151). Joyce's playful choices in translation, allowed by and inspired by different languages' possibilities, also variously illuminate different meanings and formal aspects of the ST itself. The information contained in these translations is often "increased rather than reduced, in a consistent enriching of the text" (151). The translations' rhymes and sound patterns are also made more resonant. Some of Joyce's linguistic choices in his versions encourage an ironic reading of the poem: For instance, the Italian wind is initially depicted as a naughty boy who protests against a parent's

order rather than as a mighty atmospheric agent – he jumps on his feet, "Balza in pié", shouts, "grida", whistles with three fingers in his mouth, "Tre dita in bocca fischia", and kicks and hits in a very comical way, "Tira calci, pesta botte" (*JJII* 656). A humoristic effect is also created by the ennoblement of the ST's register through a translation into Latin, and by the inclusion in this version of the word "oremus!" (*let us pray*), which is absent in the original and which can certainly be read by the reader of *Ulysses*, aware of Bloom's relationship with Latin, as a mocking comment. In the Norwegian version on the other hand, "the most striking feature […] is Joyce's rendering of the ending, which he makes far more dramatic and significant than the original", and in it "the wind will kill and drink the life and blood of the wood" (Tysdahl 241). The creative potential of the translation act is also explored by Joyce in his rendition of the ST's title's pun. As he reports in a letter to Stephens on 19 December 1931, he, a writer who enjoyed puns and linguistic plays in his own writing "could not resist the obvious pun on your title", where "Stephen's Green" contains also the name of the author, "green" as youth's years or poetry, and St Stephen's Green in Dublin (*JJII* 656). In Joyce's translations, the author's name is translated into "Giacomo", "Jacques", "Jacobi", "Jakob". Other choices are also made to create puns: most evidently "verde" (*green*) and "versi" (*verses*) are merged in the Italian "I Verdi di Giacomo", "viride" (*green*) and "versificatio" (*making verses*) in the Latin "Jacobi Jucundi Viridiversificatio", and "vert" (*green*) "versets" (*verses*) in "Les Verts de Jacques" in French. In the German title, "Jakobsgrässlicher" instead contains "grässlicher" (*horrid*) and "Gras" (*grass*).

Table 2. Joyce's versions of Stephens's "Stephen's Green"

Joyce's versions	**Back-translations by O'Sullivan**
Les Verts de Jacques	
Le vent d'un saut lance son cri, Se siffle sur les doigts et puis Trépigne les feuilles d'automne,	The wind leaps up and gives a shout Blows on his fingers and then Tramples the autumn leaves

Craque les branches qu'il assomme. Je tuerai, crie-t-il, holà! Et vous verrez s'il le fera!	Cracks the branches which he batters I will kill, he cries, oyez! And you will see if he will do it!
I Verdi di Giacomo Balza in pié Fra Vento e grida. Tre dita in bocca fischia la sfida. Tira calci, pesta botte: Ridda di foglie e frasche rotte. Ammazzerò, ei urla, O gente! E domeneddio costui non mente.	 Brother Wind leaps to his feet and shouts. Three fingers in mouth he whistles the challenge He [takes] kicks, stamps *or* pounds blows: Tumult of leaves and broken boughs I will kill, he roars, o people! And [the] Good Lord [knows] this man is not lying.
Jacobi Jucundi Viridiversificatio Surgit Boreas digitorum Fistulam, faciens et clamorem Pes pugno certat par (oremus!) Foliis quatit omne nemus. Caedam, ait, caedam, caedam! Nos ne habeat ille praedam.	 The North Wind leaps up, of his fingers Making a reed-pipe and echoing His foot contends equal with his fist (let us pray!) All the forest shakes with leaves, I'll kill, he cries, I'll kill, I'll kill May he not have us as his pray
Jakobsgrässlicher Der Wind stand auf, liess los einen Schrei, Pfiff mit den Fingern schrill dabei Wirbelte duerres Laub durch den Wald Und haemmerte Aeste mit Riesengewalt. Zum tod, heult, zum Tod und Mord! Und meint es ernst: ein Wind, ein Wort.	 The wind stood up and let a shout Whistling shrilly through his fingers Stirred up dead leaves through the wood And thumped branches with great strength Till death, he roared, to death and murder! And is quite serious: one wind, one word.

Vinden starr op med en vild Huru, Han piber paa fingerne og nu Sparker bladenes flyvende flok. Tracerne troer han er Ragnarok. Skovens liv og blod vil han draebe og drikke. Hvad der bliver at goere, det ved jeg ikke (*JJII* 655-56)	The wind [stands] up with a wild [shout] He whistles on his fingers and now Kicks the leaves' flying flock. The trees think he is Ragnarok. The forest's life and blood he wants to kill and drink. What there will be to do, that know I not (O'Sullivan 148-51)

While it is predictable that Joyce could have adopted a creative and interpretive approach in translating his own work, as he did in his Italian "Anna Livia Plurabelle", it is less predictable that Joyce could have adopted similar strategies when translating other authors' works. Joyce's translations of Beran's and Stephens's poems presented above show a creative, playful, and "interpretive" attitude to translation which extends beyond the safe practice of adopting creativity in translating one's own work. Joyce's translations playfully challenge the ST's authors' authority, as happens in contemporary avant-garde and experimental translation studies, and foreground prominently his own role as author-translator; they also experiment with the target languages' meaning and sound possibilities.

A Joycean understanding of translation, as characteristic of both the Joycean translation scholarship tradition and Joyce's own translation practice, allows for the emergence of a new multifaceted view on experimentation in translation that can both complement and reinforce current research in translation studies in various ways. Joycean studies translation scholarship can offer a concrete example of how the study of translation can be made significant outside the translation studies field and can evidence how a tradition of relying on a prismatic view of translation as a tool for literary criticism can lead to new understandings of both literature and translation. Joyce's own modernist practice, on the other hand, can provide translation studies with an excellent historical example of experimentation in translation practice and can evidence how translation plays a role in literary developments themselves: this can serve as a starting

point to investigate many other connections between recent experimental translation studies and the experimental literary history. It is the aim of my forthcoming monograph and my future research to explore, value, and foster these interdisciplinary connections.

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