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Translating James Joyce into Greek; The case of *Ulysses* and *Finnegans Wake*

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Wake*

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Abstract:

Translating foreign literary works has always been a matter of discourse in all literary environments worldwide. The Greek literary environment has been no exception. A plethora of foreign authors has been translated in Greek and has been the center of attention for an abundance of authors, poets and translators. In the case of this thesis, the two of the most read literary works of James Joyce, *Finnegans Wake* and *Ulysses*, are examined. More specifically, what is rather significant and is studied in this research is the experimental language of the Irish author, the linguistic complexity in his works, as well as the key translation challenges and strategies used by the Greek translators. Ultimately, by comparing the translations to the original texts, the reasons for the significance of translating James Joyce into Greek, along with the necessary linguistic and cultural considerations that a translator should take into account, are further discussed.

Key words: James Joyce, *Ulysses*, *Finnegans Wake*, Greek Translation, Modernistic Literature, Cultural Adaptation

1. Introduction

Translating books of high literary value has been a subject of discourse among translators for a plethora of years, especially when it comes to attempting translating Ireland's most provocative and rebellious author, James Joyce. Paraphrasing T.S. Eliot himself, one thing that should be claimed for Joyce's works is that "none of us can escape" from them. (Eliot, n.d.) And since we are all indebted to Joyce's work, our first "obligation" is to attempt to sink into his words and translate the untranslatable. Two of the most well-known works in Greek translation will be analyzed and compared in this essay; *Ulysses*, and *Finnegans Wake*, works that have concerned translators all over the world. Quoting O'Muirthe referring to *Finnegans Wake*, "FW is impossible to translate and therefore it has to be attempted. A sort of Beckett syndrome: Try to fail better" (O'Muirthe, 2015:24 in Slote, 2019:79)

Before any translation attempt, any translator ought to "meet" the author, Joyce, in this case. James Joyce (1882-1941), was an Irish novelist noted for his experimental use of language and exploration of new literary methods in large works of fiction as *Ulysses* (1922), and *Finnegans Wake* (1939). (Atherton, 1998). With that being said, the translator has to already face an author with a unique and challenging writing style, which transforms his works into an infinite translating game. Apart from that, it is of high importance to consider more detailed information regarding his life, such as "his self-imposed exile, living in Trieste, Paris and Zurich (where he died in January 1941)" (Belanger, 1992:), and the fact that he abandoned Dublin forever, despite "Ireland being the central subject of his mature writing" (Belanger, 1992). This can be considered as one of the most significant events in the life of the Irish author, as well as something that influenced and affected his writing and his works in a very prosperous way, considering the writing results he produced. Another fact that is essential in comprehending the Irish author is the fact that he is considered by many critics to belong in the literature movement of modernism. Lastly, another thing that should be said about the Joycean works is that there seems to be a continuation. For example, the first appearance of Stephen Dedalus is in the book *A Portrait of the Artist as a Young Man*, and later in *Ulysses* "which begins with Stephen Dedalus's return to Ireland after the departure for Paris that closes *Portrait*" (Belanger, 1992). Accordingly, the book *Finns Hotel* is considered to be "bridging the gap between *Ulysses* and *Finnegans*

Wake” (Joyce, *Finns Hotel*, trans. Mpampasakis, 2014: 13), an introduction to *Finnegans Wake*, where the main characters, such as HCE (Here Comes Everybody) and ALP (Anna Livia Plurabelle) first appear, before blooming in the last book of Joyce, *Finnegans Wake*. Joyce completes his writing continuation in the dark, writing *Finnegans Wake*, again creating the effect of cycle through his books, considering that his publishing starting point was *The Dubliners*, always keeping in mind that the center of his writings has always been Ireland, although being an exile in Europe.

When it comes to the Greek translating environment, there have been quite a few translators who have attempted to analyze and translate James Joyce into Greek, namely Eleftherios Anevlavis, Socrates Kapsaskis, Manto Aravantinou and Yorgos Ikaros Mpampasakis. In this passage, only two of them will be critically analyzed in terms of their translation techniques and approach to the Joycean work. More specifically, as mentioned above, the two works appearing in this essay are the two translations of *Ulysses* into Greek by Kapsaskis and Anevlavis, and the only existing translation of *Finnegans Wake* by the latter translator. Both translators have achieved a high quality translation result, honoring the Irish author and at the same time managing to enrich the translated literature in Greece.

Before reaching the point of analyzing the translation techniques by the two Greek translators, it is of high significance to give a background regarding the two novels. As with any book written by Joyce, the level of complexity is high. *Ulysses* could not be considered, by any chance, to be a simplistic and plain book that one reads before bed. Inspired by Homer’s *Odysseus* is Joyce’s point of view on the modern Odysseus, Leopold Bloom, while he spends a day in Dublin, on June 16, 1904. One could claim that *Ulysses* is a parallel, an interpretation and a modernization of Homer’s *Odysseus*. Known for his deep love for Greece, Joyce creates “a book where the Irish lyricism and Irish vulgarity go to extremes, composing an Apollonian and Dionysian amalgam” (Joyce, *Ulysses*, trans. Anevlavis, trans. 2014). In the novel, Joyce writes in a language “remarkable for its stylistic, narrative and linguistic innovations – each section of *Ulysses* [...] has its own particular style, ranging from the form of a drama in one episode to the question-and-answer pattern of the Catechism in another” (Belanger, 1992). This writing style challenges both the native and the non-native English speakers, not to mention the translators, who face a literary item filled with some insurmountable translation challenges. In the case of *Finnegans Wake*, it could be

claimed that it is the continuance of *Ulysses*, and according to Anevlavis, *Finnegans Wake* “perhaps is Mr. Bloom’s dream, a kind of “continuation” of *Ulysses*, who, returning home at dawn after touring Dublin (on Thursday, June 16, 1904), sleeps next to his wife, Molly [...] on the imprint previously left by her lover’s body” (Anevlavis, 2014: 22-23). In *Finnegans Wake*, one should emphasize on the fact that it is all written in the language of the dreaming and the unconscious, where everything is blurry and everything is allowed. Regarding this fact, it is not difficult to assume that translating this book in any language is far from easy. Any attempt into approaching this portmanteau language is an issue faced even by the native English speakers, due to the fact that *Finnegans Wake* is not written in any one language in two interrelated senses; first, it is written in an ad-hoc, unsystematized assemblage of languages and, because of this, it is not written in a language as such, that is, a language that can be [...] codified.” (Slote, 2019:86) *Finnegans Wake* therefore contains not just English, but a plethora of languages, which are intertwined in the book, creating a language of its own. As a matter of fact, Joyce transforms the traditional norms of literature into something new, that the world literature had never faced before, which, according to the Greek translator of *Finns Hotel*, Yorgos Ikaros Mpampasakis, “will make the academics puzzle for the next two centuries” (Joyce, *Finns Hotel*, trans. Mpampasakis, 2014:114). This allows the conclusion that both Joycean works, *Ulysses* and *Finnegans Wake*, are of significant literary and translation value, creating a broad area of study among the academia.

2.1 Translating James Joyce’s *Ulysses* into Greek

In the case of the Greek approach and translation of *Ulysses*, the first attempt at translating *Ulysses* was made by the Greek poet and translator Takis Papatsonis in 1936, who according to Letsios “introduced modernism into the Greek language [...] by translating the last chapter of the book, “Penelope”, experimenting with the rendering (according to the magazine) of the internal monologue in Greek” (Letsios, 2018: 279). Although it was a partial translation, compared to the translations by Anevlavis and Kapsaskis, it had definitely a lot to offer to the Greek literary environment of his time, since, as mentioned above by Letsios, it introduced modernism to the Greek literature.

This partial translation can only be considered as the beginning of *Ulysses*' presence in the Greek literary environment, since there are two complete available translations of James Joyce's novel. Each translated in a different period, each with a different perspective and approach. Both Greek translators, Kapsaskis and Anevlavis, have faced numerous difficulties translating *Ulysses*, which are analyzed in the prologue of the books. This chapter focuses on a variety of chapters of the available Greek translations, the way the two translators approach the Joycean work, as well as the strategies being used in order to overcome the translation challenges that Joyce has set for every translator.

One of the main aspects both the translator and the reader should emphasize on is the way that Joyce wanted to interpret Odysseus, the "complete man", into Bloom's character. He wanted to re-enact this epic character of Homer and 'transcribe' him into Leopold Bloom. As the Irish author himself states during a conversation with the sculptor Frank Budgen, "I see him [Ulysses] from all sides, and therefore he is all-round in the sense of your sculptor's figure. But he is a complete man as well – a good man" (O'Rourke, 2020: 3), which indicates the way the translator should portray Bloom in the translation.

It is of great need, though, to clarify that, unlike other cases, when translating *Ulysses* into Greek, both translators face a huge advantage (translation-wise); The book might refer to a day on the life of Leopold Bloom in Dublin, but the inspiration that drove Joyce into writing this book, as mentioned above, has been no other than Homer's Odysseus. Joyce decided not to preserve the Greek name in his title and rather chose the Latin equivalent. Apart from that, the Rhapsodies and the story of Odysseus is a concept fairly known in the Greek literary environment, considering the fact that it is also part of the school curriculum. With that being said, it can be claimed that the Greek readers are already familiar with the concept of Odysseus. As a matter of fact, a Greek translation of *Ulysses* could only be considered to be necessary for the Greek literary environment. Having already the knowledge of Odysseus, it is simpler for the Greek readers to "build" a cultural bridge with the Irish literature that Joyce produced. The impact is large; Anevlavis and Kapsaskis are the ones making it possible for Joyce to come closer to Greece, as he was known for his love for the country.

In terms of translating the great novel, the challenges have been numerous and mainly complicating, considering Joyce's unique writing style and the cultural distance that may have occurred between the Greek and Irish perception of the world, as this is expressed through literature. Despite all that, as one would expect, the two translators experience and thus translate the novel according to their own perspectives and perceptions of the ideas that Joyce represents. It is of no wonder, then, that the two Greek translations are not indistinguishable. The differences present themselves even from the beginning of the books, whereas Kapsaskis, in his prologue thoroughly analyses and explains the translation problems and the strategies that he used in order to overcome these. Anevlavis, on the other hand, seems to have analyzed his own thoughts, interpretations and impressions of the book, giving the reader an in-depth analysis of the book. He also includes the publication history of the original, as well as the schema that Joyce himself made, as a guide for the reader for every chapter of his book.

In terms of the stylistic approach, when taking a closer look, one can realize that Anevlavis' book follows the original book to the extent where even the cover is exactly how Joyce suggested; with blue and white colors, reenacting the Greek flag. (O'Rourke, 2020:5). In that way, the translator manages to bring the reader, even subconsciously, closer to James Joyce, while at the same time, fully respecting the author's intention for the entirety of his work.

More specifically, in "Proteus", and while comparing the two translations, what seems to be the biggest and most noticeable difference is the fact that Anevlavis chose to maintain the Rhapsodies in the beginning of each chapter, whereas Kapsaskis chose to refer to them in his prologue, and later on proceeded with numbers in each chapter. Another distinctive element between the two translations is the thorough translator's notes of Anevlavis, which mostly reminisce of analysis and further explanation of words, phrases and cultural elements that would be challenging for the reader, as opposed to Kapsaskis, who chose to analyze some key elements and meanings of Joyce's way of expressing and, therefore the translation challenges, in the prologue of his work.

Apart from the above, it is understood that certain sentences differentiate from each other, as the translators have used altered syntactical forms, which, as a translation

phenomenon, is something common among translations of any kind, implying the different perception of the work that each [translator] has.

What seems to be particularly interesting is the fact that Anevlavis, trying to replicate the way Joyce is writing and expressing through his work, tends to activate his creativity, by combining certain words into one, a common linguistic ‘game’ and practice of Joyce. In that way, the translation, and therefore, the language being used in the Greek text, becomes more Joycean, and the reader can comprehend the author to a larger extent.

In chapter “Aeolus”, one can observe that one of the main translators’ focus is on the way Joyce incorporates the wind (bearing in mind that in Greek mythology “Aeolus” was the wind-god), as it “blows events backwards may be symbolic of the ‘dead breaths’ featured earlier by Stephen and Bloom (Joyce, *Ulysses*, 1992 [n.d.]: 990). Apart from that, it is noticeable the extended use of names of newspapers, names, streets and places that are unknown for the Greek reader, and Anevlavis, very successfully, analyses in the translation, providing the Greek text with an equivalent for these places, a strategy also followed by Kapsaskis. One difference in this chapter is the way the two translators have approached the lyrics of the song:

“Co-ome thou lost one,

Co-ome thou dear one.” (Joyce, *Ulysses*, 1992: 149)

In Anevlavis’ translation, the rhythm and the structure of the lyrics have been preserved;

«Ε-έλα χαμένη εσύ,

Ε-έλα αγαπημένη μου» (Joyce, *Ulysses*, trans. Anevlavis, 2014)

On the other hand, Kapsaskis chose to cite the lyrics without following the structure of the original. He also chose a different verb;

«Επέστρεφε χαμένη εσύ,

Επέστρεφε αγαπημένη εσύ.» (Joyce, *Ulysses*, trans. Kapsaskis, 1990)

The verb that he uses is «επέστρεφε» (*epestrefe*), meaning “to come back” (to me, supposedly), creating a more poetic result, without necessarily following the original’s

rule and allowing more “air” (since we’re referring to “Aeolus”) in the verses referred by Joyce. It is obvious, therefore, that this difference indicates how a seemingly easy verse in the book can be translated in two completely different ways, while maintaining the rhythm and the meaning of the original.

As mentioned above, *Ulysses* has been translated twice in Greek, though this happened a few decades after the first publication in English, in 1922, the day of Joyce’s 40th birthday. In that case, the one who firstly attempted to translate Joyce’s masterpiece was Socrates Kapsaskis in 1990, by Kedros Publications, winning the European Translation Prize in 1992. The time it takes to comprehend, reach a deep analysis and translation of Joyce’s work could be considered equal to the time it took the author to write it. Entering the Joycean world and way of thinking is a time consuming process, and such translations should by principle take time and courage. The second translation of *Ulysses* comes to life by Eleftherios Anevlavis in 2014, by Kaktos publications, almost 25 years after the first translation. The first question that might occur is why. *Why do we need a second translation of Ulysses into Greek?* The answer is thus simple and complicated at the same time. In the literary and translation world, it is proven that “the more translations, the better” (Henkes & Bindervoet, 2012). Having one single translation of any novel eliminates in a way the perspectives the reader has upon a text. By the second (or third) translation, the work of any author becomes more vibrant and multidimensional. A second translation creates the space in which one can experience the same book in a different way, and according to Henkes & Bindervoet, “the wonderful world of *Ulysses* becomes more 3D with more translations” (Henkes & Bindervoet, 2012), concluding to the fact that the literary world becomes richer with more translations of the same book.

2.2 Translating *Finnegans Wake* into Greek

Finnegans Wake, unlike *Ulysses* which takes place during the day, is a literary work which belongs to the night, the latter symbolizing the unconscious, the dream and the chaos, the “chaosmos” (chaos + cosmos), as Joyce himself states it. None of the well-known traditional literary rules is being followed in *Finnegans Wake*, and therefore the

Irish author has created a unique and rebellious piece of literature. It is a work that demands from the reader to be reread multiple times, due to its effect of cycle; the last word of the last page is continued in the first phrase in the beginning of the book. The book never ends nor does it begin. It has compounded time and space. All in once, time is present, past and future. One could state that time and space actually do not exist in the novel. This indicates the continuance and the never-ending character of the Wake. Translation-wise, it can be inferred that it is one of the many – and main – elements of the book that the translator in any language should take into account before, during and after translating.

Both the structure of the novel and the characters do not follow the traditional norms of a “classic” novel. *Finnegans Wake* is centered around two main characters; HCE (Here Comes Everybody), also known with multiple names, such as “Earwicker” and “Porter”, his wife ALP (Anna Livia Plurabelle) and their three children; Issy, and the twin boys Shem and Shaun. All of these characters are “at the same time one and many” (Anevlavis, 2014: 15), an element which appears for the first time in literature, and changing the latter once forever. Anevlavis managed to preserve the names, the acronyms and the meaning of them into the Greek translation, and, at the same time, provides the Greek readers both in his prologue and in-text with a thorough analysis of the names, their alterations in the novel and the cultural background they carry. What can further prove the translation capability of the Greek translator is the fact that he devoted a single book on the analysis of *Finnegans Wake*, naming it after “James Joyce’s *Finnegans Wake* – What is it about?”, published nearly one year after the publication of his translation, in 2014, by Kaktos Publications.

When it comes to the book itself, Joyce proceeded into creating his own language in this work, constructing and compacting words deriving from all the languages he knew in order to create the linguistic environment of the book. All of his characters communicate through this language, creating the dreamy atmosphere in the *Wake*. The language is unique and universal at the same time. One has to activate fantasy, creativity, and be brave and, quoting Joyce, have “intestions” (Joyce, *Finnegans Wake*, trans. Anevlavis, 2013: 30) when attempting to read *Finnegans Wake*.

As it is fairly admitted that all great works are inspired from other great works, Joyce could not fail but follow this literary rule. Giambattista Vico’s *La Scienza Nuova* (The

new science), a book written in 1725, and is the one that inspires the *Wake* and through that Joyce cultivates the environment in which the *Wake* is born. According to Anevlavis, “Vico suggests that the human history, which is created by the human under the laws of divine providence, proceeds cyclically through three periods: Divine, Heroic, and Human, and after the return (*ricorso*), the cycle begins again for centuries” (Joyce, *Finnegans Wake*, trans. Anevlavis, 2013: 22). After the publication of *Finnegans Wake*, the later scholars identified these four stages described by Vico in the book, although Joyce never divided his book into further chapters.

In the Greek literary environment, *Finnegans Wake* was reborn by Eleftherios Anevlavis, who also translated *Ulysses*, in 2013, by Kedros. What seems to be incredibly interesting for the translator himself is the fact that he, following the Joycean linguistic game, claims himself to be an amateur translator, an “*erasitechnis*” (*erastis*, meaning lover, and *technis*, meaning art). Because that is what it takes to attempt translating, or, to state it more accurately, to reproduce *Finnegans Wake*, as the book can only be recreated rather than translated; it takes a translator who loves words and art to recreate such a literary work. O’Neill proves this claim: “To speak of translations in the case of *Finnegans Wake*, of course, is essentially just a metaphor, for there is a very obvious sense in which Joyce’s final text cannot be translated at all, but can only be rewritten.” (O’Neill, 2019:15). Anevlavis, trying to respect both Joyce and the readers, creates a translation almost double the pages contrary to the original, which includes a thorough lexical, morphological and linguistic analysis of almost every word that Joyce created and used in his book. In that way, the reader can comprehend the Joycean language and way of thinking to a greater extent. If it was not for Anevlavis’ analysis, it is of high possibility that it would be impossible for any Greek reader to connect with the Joycean work. On the other hand, it could be claimed that such an in-text analysis is not necessary, since the *Wake* “is written in purpose in a new, invented language, in order to reflect the plastic and elusive subconscious thought” (Joyce, *Finnegans Wake*, trans. Anevlavis, 2014: 36).

Even when it comes to the English-speaking readers, the *Wake* seems impossible to be read, since the language in which Joyce writes might seem to be English, but the “Wakean polylingualism returns English into its post-Babelican gallimaufry” (Slote, 2019: 78), meaning that the *Wake* could be characterized as a universal work, given Joyce’s polyglot history. As a matter of fact, the translator’s goal (in any language) is

to preserve and replicate this polylingualism within his own language, while at the same time balancing out the meaning, the Joycean language and the dreamy effect of the *Wake*. The multiple challenges of comprehending *Finnegans Wake* is what makes this book “impossible to translate and therefore it has to be attempted. A sort of Beckett syndrome: Try to fail better! (O’ Muirithe, 2015:24 in Slote, 2019:79), indicating that it might be difficult to translate, but at the same time it is the exact reason why it should be attempted.

The challenges the translator has to face arise even from the beginning, the title of the book; *Finnegans Wake*. Joyce decided to skip the apostrophe in “Finnegans”, a key element in understanding to whom the “Wake” refers to. A plethora of guesses and suggestions has appeared in terms of the title by many scholars and translators, proving once again that Joyce wanted to leave his mark with his work in the global community of literature. In almost every language that *Finnegans Wake* has been already translated, each translator has approached it in a different way, since the area of analysis of the title is itself very wide. It can be read with a plethora of interpretations, and when it comes to the Greek translation, Anevlavis, among other translators, assumed, according to O’Neill, “a plural “*Finnegans Wake*”, suggesting a funeral vigil for at least two Finnegans” (O’Neill, 2019: 19), translating the title as *I agrýpnia ton Fínnegan* (*Ἡ ἀγρύπνια των Φίννεγκαν*). In the Greek translation, Anevlavis becomes the voice of Joyce, translating in the way that the latter would like *Finnegans Wake* to be recreated into Greek.

3. Issues and Challenges for the Translator(s)

With that being said, the main conclusion that can be drawn is that the Joycean works have a superb translation and literary value, that is more than worth studying and has only to offer in the field of translation and literature. More specifically, it can be argued that transferring Joyce into the Greek literary environment can only be considered an attempt accompanied with great difficulties and joys at the same time. However difficult the translation (in any language) might be, it would only be arrogant to claim that the Joycean works are untranslatable due to their linguistic, cultural and semantic challenges. It is those challenges that make the works from the Irish authors worth

translating and implementing several translation techniques, in order to overcome these challenges.

More specifically into the analysis of the translation techniques used, it is clear that both translators have implemented different techniques and have approached *Ulysses* from different perspectives, yet always respecting the original text. It goes without saying, thus, that any approach and translation of the same text is never identical, due to a plethora of reasons, such as the different levels of comprehension of a text, the multiple solutions applied to the linguistic and cultural difficulties, and due to the fact that each translator has a completely different way of perceiving a text. In the case of *Ulysses*, when setting into contrast the two available translations, one can observe that the differences between them might not be obvious at first glance, but once reaching a deeper level of analysis and observation, there are clear lexical, structural and grammatical approaches to the source text. Both translators are deeply aware that during the process of translation some cultural elements will inevitably be lost in the Greek version of *Ulysses*. Although the two cultures (the Irish and the Greek) might have a lot in common, they have huge differences at the same time in terms of the way they perceive the world. As a matter of fact, an element mentioned in the original text of *Ulysses* that seems pretty obvious for an Irish person, could not necessarily be part of the Greek culture. This is the main reason why both the Greek translators have devoted the first part of their books analyzing the translation techniques being used, the challenges and translation problems they faced, as well as the solutions they ended up with. In that way, they have achieved to introduce Joyce and themselves as translators to the readers, making the final text more feasible to read. In the case of *Finnegans Wake*, on the other hand, there is only one available translation in the Greek literary environment, which, as a fact, could partially indicate the difficulty of the original text. As mentioned above, the original text could be characterized as a portmanteau text, filled with linguistic games and puzzles that combines multiple languages based on quantum physics and the effect of dream and unconscious. Eleftherios Anevlavis, the translator of *Finnegans Wake*, fully respected the elements that compose the book and devoted a long time into the comprehension and the translation of the original text. It is particularly interesting the fact that almost half of the book contains the linguistic analysis that Joyce has created in the original text, which can only be considered

necessary, as it would be completely incomprehensible without this thorough lexical analysis by the translator.

In the Greek-speaking community, Joyce's appearance did not remain unnoticed. A plethora of publishing houses, such as Ianos Publications, have organized talks and presentations regarding the publication of the translated versions of some of his books, such as *Giacomo Joyce*. Others have honored and appreciated the appearance of Joyce in the landscape of Greek literature by posting and publishing articles in newspapers and magazines about the translated books of the Irish author. Another interesting example that indicates the significance of Joyce's presence in the Greek-speaking community is the presentation that was held on YouTube by the channel "Future Library", posting a video on August 2022, honoring one century after the first publication of *Ulysses*. (Future Library, 2022). It is therefore clear that Joyce plays a significant role in the Greek literary environment, and it is of no wonder why almost all of his books have been translated into Greek.

4. Concluding Remarks

On a personal note, one of the main remarks that should be stated is the fact that Joyce could never be considered to be just an author; he has, in a way, written the history of his own land, a land he abandoned but never stopped loving until the very end of his life. Joyce wanted to share his superb linguistic and writing talent with the world, creating his own "chaosmos", and challenging the readers to dive into it. It is no simple procedure to read, comprehend and translate his works. It sure is a demanding, but definitely rewarding procedure at the same time, as both the reader and the translator must be equipped with courage – "intestions", as Joyce would state. In terms of the translation process, one should be aware of these elements that compose both the Irish author and his works. The translator ought to be creative and come up with different and multiple ideas and solutions in order to overcome the linguistic games that Joyce presents on his works. It is a fact that in translation, and especially in literary translation, a lot of elements of a text will be lost in the process, since there is never a complete equivalent, even in the simplest of phrases and words, but if one thing could never be lost, that would be, without any doubt, the greatness of the Irish author.

Concluding, during the research for this specific field of literary translation, a great amount of lessons has been learnt, but there is one that stands out; the more one learns and attempts translating Joyce, the deeper one dives into his world, a world where no one can escape from. The world literature would never have been the same without the presence of Joyce and his works, and that is one of the main reasons why the great Irish author and his writing should be further explored and translated multiple times. Any new translation is a new interpretation, analysis and form of the original, which can only enrich the latter.

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