

JOYCE TRANSLATED

Exploring an Expanding Universe

PATRICK O'NEILL

with the collaboration of

KRIS PEETERS

JOYCE TRANSLATED

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PREFACE

Kris Peeters

James Joyce in Translation Centre, University of Antwerp

In August 2023, Patrick O'Neill wrote to us at the then newly established James Joyce in Translation Centre (JJTC), asking whether Guillermo Sanz Gallego and I would be interested in what he described as “an incomplete first draft” of an annotated bibliography of Joyce translations, for our website, or any other use we saw for it. One glimpse at the material Patrick sent us was enough to realize that this was *not* something to be tucked away in a corner in a website. We were looking at a unique work of reference, elaborated over the course of some twenty-odd years, invaluable to anyone interested in Joyce translations, for scholarly reasons, or as a collector, librarian, second-hand book seller or buyer, or as a non-English-reading, or non-English-only-reading Joyce aficionado – a species more abundant and diverse than one might think – looking for translations of Joyce’s work in their language, from A(lbanian) to V(ietnamese).

We decided that we had to get this bibliography tidied, updated and published in open access, so it would be available for all to enjoy. Out of those tasks, the more difficult and time-consuming one has been taken up by Patrick O'Neill himself, who, over the course of about two years to follow, would send us no fewer than five quite substantially updated new versions, the last of which in February 2026. I am very grateful to him for this. Of course, like any other bibliography, *Joyce Translated* will surely have missed some titles, especially translations of excerpts, and/or translations published in magazines and collective works, or in languages lesser-known than others. But truth be told, I managed to add only a handful of translations missing in Patrick’s list – out of the hundreds published since over a century. Anyone who knows of additional translations not listed in this book is hereby warmly invited to get in touch, so we can keep updating *Joyce Translated* by yearly instalments.

As for now, this book contains descriptions of more than 750 translations, in 57 languages, that together constitute an ever-growing (over time), ever-deepening (as retranlations in the same languages multiply interpretations), and ever-widening (across space, languages, and cultures) multilingual universe. That universe *is* the work of James Joyce, a work that would not be part of world literature and would have remained meaningless to so many readers, had it not been for the 598 translators featured in this volume – their names highlighted in bold as a tribute long overdue. As explained by Patrick O'Neill himself in the [Introduction](#) that follows, the translations are listed, and discussed, chronologically, by Joyce text – *Dubliners* (1914), *Portrait* (1916), *Exiles* (1918), *Ulysses* (1922), and so on – along fifteen chapters. Each of these chapters concludes with an overview of the languages in which each Joyce text has been translated. General overviews are included as well, be it

chronologically as in the **General Chronology** opening the volume, as well as alphabetically by translator in **Appendix 1**, and by language in **Appendix 2**. At the end of the book, the reader will also find an alphabetical **Index of translators** mentioned throughout the volume. Combined, the General Chronology, Appendices and Index should enable all readers to find what they are looking for.

An annotated bibliography such as the present one, albeit invaluable, is not a book for which a publisher is easily found. I wish to sincerely thank Marie Vanhoutte and Camille Combes at Borgerhoff & Lamberigts | Owl Press for their openness of mind in accepting to publish *Joyce Translated: Exploring an Expanding Universe*. My sincere thanks also go to the Zurich James Joyce Foundation, the Friends of the Zurich James Joyce Foundation, Sabrina Alonso, Antonia Fritz, Martin Mühlheim, and Fritz Senn for believing in this project, and for their moral and financial support, and to my student Anouk Peeters, who did a great job in helping to prepare the manuscript and the Index. Finally, I owe a lot to the Irish Studies Programme and the Irish Abroad Unit at the Department of Foreign Affairs and Trade of the Republic of Ireland, and to H.E. Kevin Conmy, Ambassador of the Republic of Ireland to the Kingdom of Belgium, and David Walsh, Deputy Head of Mission in Brussels, and their wonderful staff. Without their support, there would be no James Joyce in Translation Centre, and the present eloquent testimony to the importance of an Irish diaspora of sorts, travelling across the globe in literary translations, would not have been possible.

INTRODUCTION

Patrick O'Neill

Queen's University, Canada

Joyce Translated: Exploring an Expanding Universe is an annotated international survey of James Joyce's complete oeuvre as multiply and multilingually translated, exploring in the process a continually expanding literary universe. Joyce is widely regarded as the most significant modernist author of the twentieth century, and his seminal body of literary work has been very widely translated — in the process of which every translation inevitably alters to a greater or lesser degree multiple implications of the original text. The present project assumes that the entire body of existing Joyce translations is an appropriate object of comparative study — feasible for any individual investigator, of course, initially only in the form of an exploratory comparative summary, given the number of target languages and the number of translators involved. The present account lists well more than 700 individual translations by well more than 500 translators in well more than 50 different languages. The project draws very widely on previous studies of Joycean translation, as well as on bibliographical sources and online resources in multiple languages.

The project assumes that the multiple translations in multiple languages of Joyce's unique body of work may productively be viewed as together constituting a continuing extension of that work, an extension which, given the ever-increasing number of translations, is continually in progress, collectively constituting an expanding Joyce universe. The crucial role of translators, individually and collectively, while clearly a central aspect of that expanding universe, is one whose importance has frequently been either radically discounted or even ignored altogether. The present work, focusing on the collective contribution of Joyce's translators to the expanding Joyce universe, charts the chronological, international, and linguistic development of that universe both overall and in the cases of individual Joyce texts.

The project involves a systematic survey specifically of the *earliest* appearance of individual translations in individual languages of Joyce's major literary works, with briefer attention to minor works, charting text by text and year by year, with contextually relevant annotations of various kinds, the overall development of each individual Joyce text as multiply translated. The result is a comprehensive outline history of Joyce's complete literary output as translated, charting the individual process undergone by each of the original texts as it develops together with its multiple translations into a multilingual macrotext.

The project has its origins in a survey along similar lines initially undertaken some twenty-five years ago as part of my study *Polyglot Joyce: Fictions of Translation* (2005). The roughly seventy pages of that earlier survey are

here expanded fivefold, while the chronological coverage is expanded by at least twenty much more internationally active years. Though operating on standard bibliographical principles, the project is essentially an outline literary history rather than a literary bibliography. The focus is thus not, for example, on the details of reprints and reissues of individual translations but rather on the earliest availability of particular translations for target-language readers — while noting in passing any particularly significant subsequent changes to that translation, such as a substantially revised edition or even a significantly altered title that would present target-language readers with possible new interpretive approaches.

Translations are recorded chronologically for each Joyce text; since the central point of the exercise is to identify the earliest appearance in a given language of each individual translation, significant excerpts in journals preceding eventual book publication of a particular translation are in principle recorded, while subsequent excerpts or substantially unchanged reprints are in general ignored — with only occasional exceptions justified by particular individual circumstances.

Before turning to translations of each individual Joyce text, the presentation begins, for purposes of general orientation, with a substantial linear General Chronology of the earliest appearance of *all* significant new translations of Joyce's works. The subsequent individual account of each text as translated concludes with a summary by individual languages of its various renderings. The project also includes a pair of appendices listing individual translators and individual languages involved in the expanding Joyce universe, before concluding with a substantial bibliography of critical works relating specifically to translations of Joyce's texts. The annotation "Commentary" in the case of individual translations refers to this final bibliography.

ABBREVIATIONS

WORKS BY JAMES JOYCE

- ALP* *Anna Livia Plurabelle*. Intro. Padraic Colum. New York: Crosby Gaige, 1928. Corresponds to *FW* 196-216 (I.8).
- CC* *The Cats of Copenhagen*. Dublin: Ithys Press, 2012.
- CD* *The Cat and the Devil*. London: Faber & Faber, 1964.
- CM* *Chamber Music*. London: Elkin Mathews, 1907.
- CP* *Collected Poems*. New York: The Black Sun Press, 1936; New York: Viking Press, 1937. Includes *CM* and *PP*.
- CW* *The Critical Writings of James Joyce*. Ed. Ellsworth Mason, and Richard Ellmann. New York: Viking, 1959.
- D* *Dubliners*. London: Grant Richards, 1914; New York: B.W. Huebsch, 1916.
- E* *Exiles*. New York: B.W. Huebsch; London: Grant Richards, 1918; London: Cape, 1952.
- Ep* *Epiphanies*. Ed. O.A. Silverman. Buffalo: Lockwood Memorial Library, 1956.
- FH* *Finn's Hotel*. Ed. Danis Rose. Introduction, Seamus Deane. Dublin: Ithys Press. 2013.
- FW* *Finnegans Wake*. London: Faber and Faber; New York: Viking Press, 1939.
- GJ* *Giacomo Joyce*. Ed. Richard Ellmann. London: Faber, 1968.
- L 1* *The Letters of James Joyce*, vol. 1. Ed. Stuart Gilbert. London: Faber, 1957.
- L 2/3* *The Letters of James Joyce*, vols. 2 and 3. Ed. Richard Ellmann. London: Faber; New York: Viking, 1966.
- LN* This abbreviation is used with blanket reference to a varying number of letters from either *L 1-3* or *SL* separately published in a variety of translations under titles variously rendering or suggesting the descriptor "Letters to Nora."
- OCP* *Occasional, Critical, and Political Writing*. Ed. Kevin Barry. Oxford: Oxford University Press, 2000.
- PP* *Pomes Penyeach*. Paris: Shakespeare & Co., 1927.
- P* *A Portrait of the Artist as a Young Man*. New York: B.W. Huebsch, 1916; London: Egoist Press, 1917.
- SH* *Stephen Hero*. Ed. Theodore Spencer. London: Jonathan Cape; New York: New Directions, 1944.
- SL* *Selected Letters of James Joyce*. Ed. Richard Ellmann. New York: Viking Press, 1975.

- U* *Ulysses*. Paris: Shakespeare & Co., 1922; New York: Random House, 1934; London: Bodley Head, 1936. Ed. Hans Walter Gabler with Wolfhard Steppe, and Claus Melchior. New York: Random House / Vintage Books, 1986.

OTHER ABBREVIATIONS

- [JJC] The *Current James Joyce Checklist*, hosted since 2008 by the Harry Ransom Center at the University of Texas at Austin, and available online. Regular updates appear serially, compiled by William S. Brockman, in the *James Joyce Quarterly* and online. First compiled by Alan M. Cohn and Richard M. Kain in *James Joyce Quarterly* 1 (1964).
- [LVM] Lernout, Geert, and Wim Van Mierlo, ed. *The Reception of James Joyce in Europe*. London: Thoemmes Continuum, 2004.
- [RF] Frehner, Ruth. 2008. "From Àulas to Yurishiisu: *Ulysses* in Translation at the Zürich James Joyce Foundation." *Papers on Joyce* 14 (2008): 137-50. Updated to 2023 by Ruth Frehner in personal correspondence.
- [SC] Slocum, John J., and Herbert Cahoon. *A Bibliography of James Joyce (1882-1941)*. New Haven: Yale University Press, 1953. Rpt. Westport, CN: Greenwood Press, 1971.
- Note: The annotation "Commentary" in individual entries refers readers to the concluding Bibliography.
The symbol ">" in individual entries indicates a change of title in a subsequent edition.

GENERAL CHRONOLOGY

For purposes of general orientation, the following chronology is limited in principle, with only occasional significant exceptions, to the earliest appearance in book form of translations of Joyce's individual works — the originals of which are also noted, by date, in italic small capitals and in-between horizontal rules.

—1907—

CHAMBER MUSIC 📖 CH. 5

London: Elkin Mathews, 1907

—1914—

DUBLINERS 📖 CH. 1

London: Grant Richards, 1914; New York: B.W. Huebsch, 1916

—1916—

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

📖 CH. 2

New York: B.W. Huebsch, 1916; London: Egoist Press, 1917

—1918—

EXILES 📖 CH. 3

New York: B.W. Huebsch, 1918; London: Grant Richards, 1918

—1919—

Mettal, Hannah von, trans. 1919. *Verbannte: Schauspiel in drei Akten* [*E*: German]

—1920—

Linati, Carlo, trans. 1920. “Esuli” [*E*: Italian]

—1921—

Atterbom, Ebba, trans. 1921. *Ett porträtt av författaren som ung* [*P*: Swedish]

General Chronology

—1922—

ULYSSES 🖋️ CH. 4

Paris: Shakespeare & Co., 1922

—1924—

Savitzky, Ludmila, trans. 1924. *Dedalus: Portrait de l'artiste jeune par lui-même* [P: [French](#)]

—1926—

Alonso, Dámaso, trans. 1926. *El artista adolescente (Retrato)* [P: [Spanish](#)]

Fernandez, Yva, Hélène du Pasquier, and Jacques-Paul Reynaud, trans. 1926. *Gens de Dublin* [D: [French](#)]

Goyert, Georg, trans. 1926. *Jugendbildnis* [P: [German](#)]

Otero Pedrayo, Ramón, trans. 1926. “Anacos de soadísima novela de James Joyce” [U excerpts: [Galician](#)]

—1927—

POMES PENYEACH 🖋️ CH. 5

Paris: Shakespeare & Co., 1927

Fedotova, E.N., trans. 1927. *Dublinsky: Rasskazy* [D: [Russian](#)]

Goyert, Georg, trans. 1927. *Ulysses* [U: [German](#)]

—1928—

ANNA LIVIA PLURABELLE 🖋️ CH. 6

New York: Crosby Gaige, 1928

Goyert, Georg, trans. 1928. *Dublin: Novellen* [D: [German](#)]

—1929—

Morel, Auguste, trans. 1929. *Ulysse* [U: [French](#)]

—1930—

Ando, Ichiro, trans. 1930. *Shisha* [“The Dead”: [Japanese](#)]

Jílovská, Staša, trans. 1930. *Portret mladého umělce* [P: [Czech](#)]

Vymětal, Ladislav, and Jarmila Fastrová, trans. 1930. *Odyseus* [U: [Czech](#)]

General Chronology

—1931—

- Allan, Zygmunt, trans. 1931. *Portret artysty z czasów młodości* [P: [Polish](#)]
Beckett, Samuel, Alfred Péron, Ivan Goll, Eugène Jolas, Paul Léon, Adrienne Monnier, Philippe Soupault, and James Joyce, trans. 1931. “Anna Livie Plurabelle” [ALP excerpts: [French](#)]
Kullman, Emilie, trans. 1931. *Dublin-noveller* [D: [Swedish](#)]
Ito, Sei, trans. 1931. *Yurishiisu* [U, partial translation: [Japanese](#)]
Ogden, C.K., trans. 1931. “Anna Livia Plurabelle in Basic” [ALP excerpts: [Basic English](#)]

—1932—

- Ono, Matsuji, and Tomio Yokobori, trans. 1932. *Wakaki hi no geijutsuka no jigazo* [P: [Japanese](#)]
Weatherall, Maria, et al., trans. 1932. *Anna Livia Plurabella* [ALP: [Czech](#)]

—1933—

- Hruša, Josef, trans. 1933. *Dubliňané* [D: [Czech](#)]
Kitamura, Chiaki, trans. 1933. *Ippen shishu* [PP: [Japanese](#)]
Lami, Annie, and Adriano Lami, trans. 1933. *Gente di Dublino* [D: [Italian](#)]
Nagamatsu, Sadamu, trans. 1933. *Daburin no hitobito* [D: [Japanese](#)]
Nishiwaki, Junzaburo, trans. 1933. *Joisu shishu* [Joyce’s poems: [Japanese](#)]
Pavese, Cesare, trans. 1933. *Dedalus: Ritratto dell’artista da giovane* [P: [Italian](#)]
Sagawa, Chika, trans. 1933. *Shitsu gaku* [CM: [Japanese](#)]

—1934—

- Ito, Sei, et al., trans. 1931-34. *Yurishiisu* [U: [Japanese](#)]

—1935—

- Morita, Sohei, et al., trans. 1932-35. *Yurishiisu* [U: [Japanese](#)]
Risolo, Amalia Popper, trans. 1935. *Araby* [D, selected stories: [Italian](#)]

—1936—

COLLECTED POEMS CH. 5

New York: The Black Sun Press, 1936; New York: Viking Press, 1937

- Jiménez Fraud, Alberto, trans. 1937. *Desterrados* [E: Spanish]
Kashkin, Ivan, ed. 1937. *Dublinsky* [D: [Russian](#)]
Nabara, Kozaburo, trans. 1937. *Wakaki hi no geijutsuka jigazo* [P: [Japanese](#)]

General Chronology

—1939—

FINNEGANS WAKE 📖 CH. 7

London: Faber and Faber; New York: Viking Press, 1939

—1940—

Ando, Ichiro, trans. 1940. *Daburin shiseiji* [D: [Japanese](#)]

Anon., trans. 1935-40. [U selected excerpts: [Russian](#)] Published serially in *Internatsionalnaia literatura* (Moscow)

—1941—

Anon., trans. 1941. *Los muertos* [“The Dead”: [Spanish](#)]

Anon., trans. 1941. *Gens de Dublin* [D: [French](#)]

Brusendorff, Ove, trans. 1941. *Portræt af kunstneren som ungt menneske* [P: [Danish](#)]

—1942—

Abelló, Ignacio, trans. 1942. *Gente de Dublin* [D: [Spanish](#)]

Brusendorff, Ove, trans. 1942. *Dublinfortællinger* [D: [Danish](#)]

—1943—

Lombardi, Marco, trans. 1943. *Musica da camera* [CM: [Italian](#)]

—1944—

STEPHEN HERO 📖 CH. 8

Ed. Theodore Spencer. London: Jonathan Cape, 1944

Linati, Carlo, trans. 1944. *Esuli* [E: [Italian](#)]

—1945—

Salas Subirat, José, trans. 1945. *Ulises* [U: [Spanish](#)]

Sánchez, Luis Alberto, trans. 1945. *Dublineses* [D: [Spanish](#)]

Vieira, José Geraldo, trans. 1945. *Retrato do artista quando jovem* [P: [Portuguese](#)]

—1946—

Ferreira, María da Paz, trans. 1946. *Os melhores contos de James Joyce* [James Joyce’s best stories: [Portuguese](#)]

Goyert, Georg, trans. 1946. “Anna Livia Plurabella” [ALP excerpts: [German](#)]

Matson, Alex, trans. 1946. *Taiteilijan omakuva nuoruuden vuosilta* [P: [Finnish](#)]

Warburton, Thomas, trans. 1946. *Odysseus* [U: [Swedish](#)]

—1947—

Gáspár, Endre, trans. 1947. *Ulysses* [U: [Hungarian](#)]

General Chronology

—1948—

- Brøgger, Niels Chr., trans. 1948. *Portrett af kunstneren som ung mann* [*P*: **Norwegian**]
Butor, Michel. 1948. “Petite croisière préliminaire à une reconnaissance de l’archipel Joyce.” [*FW* excerpts: **French**]
Goyert, Georg, trans. 1948. *Die Toten: Erzählungen* [“The Dead”: stories: **German**]
Savitzky, Ludmila, trans. 1948. *Stephen le héros* [*SH*: **French**]

—1949—

- Boisen, Mogens, trans. 1949. *Ulysses* [*U*: **Danish**]
Cancogni, Franca, trans. 1949. *Gente di Dublino* [*D*: **Italian**]
Rossi, Alberto, trans. 1949. *Poesie da un soldo. Dall’Ulisse* [*PP*; and excerpt from “Proteus”: **Italian**]

—1950—

- Bradley, J.S., trans. 1950. *Les exilés* [*E*: **French**]
Linati, Carlo, trans. 1950. *Stefano Eroè* [*SH*: **Italian**]

—1951—

- Larsen, Gunnar, trans. 1951. *Landsflyktige* [*E*: **Norwegian**]

—1952—

- Šimić, Stanislav, trans. 1952. *Mladost umjetnika* [*P*: **Croatian**]

—1953—

- Zavaleta, Carlos Eduardo, trans. 1953. *Música de cámara* [*CM*: **Spanish**]

—1954—

- Uchimura, Naoya, trans. 1954. *Bomeisha* [*E*: **Japanese**]

—1955—

- Doron, Daniel, and Avraham Yavin, trans. 1955. *Deyokno shel ha-aman ke-ish zair* [*P*: **Hebrew**]
Grün, Herbert, and Janez Menart, trans. 1955. *Ljudje iz Dublina* [*D*: **Slovenian**]
Iijima, Yoshihide, trans. 1955. *Wakaki hi no geijutsuka no shozo. Dublin-jin* [*P*, *D*: **Japanese**]
Settanni, Ettore, trans. 1955. *James Joyce e la prima versione italiana del Finneg-an’s* [sic] *Wake* [*ALP*: **Italian**]

General Chronology

—1956—

EPIPHANIES 📖 CH. 9

Ed. O.A. Silverman. Buffalo: Lockwood Memorial Library, 1956

Kremer, Friedrich, trans. 1956. *Verbannte* [E: [German](#)]

Nakahashi, Kazuo, trans. 1956. *Wakaki hi no geijutsuka no shozo* [P: [Japanese](#)]

Warburton, Thomas, trans. 1956. *Dublinbor* [D: [Swedish](#)]

—1957—

THE LETTERS OF JAMES JOYCE, VOL. 1 📖 CH. 15

Ed. Stuart Gilbert. London: Faber, 1957

Campos, Augusto de, and Haroldo de Campos, trans. 1957 [FW excerpts: [Portuguese](#)]

Claes, Astrid, and Edgar Lohner, trans. 1957. *Am Strand von Fontana* [PP: [German](#)]

du Bouchet, André, trans. 1957. “Les veilles des Finnegans” [FW excerpts: [French](#)]

Etto, Jorma, trans. 1957. *Kuollut* [“The Dead”: [Finnish](#)]

Gorjan, Zlatko, trans. 1957. *Uliks* [U: [Croatian](#)]

Prikelmajer, Rada, trans. 1957. *Dablinci* [D: [Serbian](#)]

—1958—

Gergely, Ágnes, and István Tóth, trans. 1958. *Kamarazene* [CM: [Hungarian](#)]

Goyert, Georg, trans. 1958. *Stephen Daedalus* [SH: [German](#)]

Iijima, Yoshihide, trans. 1958. *Dublin-jin* [D: [Japanese](#)]

Saxer, Johann Ulrich, trans. 1958. *Chamber Music* [CM: [German](#)]

Szobotka, Tibor, trans. 1958. *Iffúkori önarckép* [P: [Hungarian](#)]

Wojciechowska, Kalina, trans. 1958. *Dublińczycy* [D: [Polish](#)]

—1959—

THE CRITICAL WRITINGS OF JAMES JOYCE 📖 CH. 14

Ed. Ellsworth Mason, and Richard Ellmann. New York: Viking, 1959

Hana’ami, Moshe, trans. 1959. *Muzikah kamerit* [CM: [Hebrew](#)]

Papp, Zoltán, and Ágnes Gergely, trans. 1959. *Dublíni emberek: Novellák* [D: [Hungarian](#)]

Urbánek, Zdeněk, trans. 1959. *Dubliňané* [D: [Czech](#)]

Yeo, Seong-gi, trans. 1959. *Cholmun yesulga ui chosang* [P: [Korean](#)]

General Chronology

—1960—

- Abdel Aziz, Enayat, trans. 1960. *Nās min Dablin* [D: Arabic]
Bixio, Roberto, trans. 1960. *Estéban, el héroe* [SH: Spanish]
Ćurčija, Petar, trans. 1960. *Portret umetnika u mladosti* [P: Serbian]
De Angelis, Giulio, trans. 1960. *Ulisse* [U: Italian]
Margarido, Alfredo, trans. 1960. *Retrato do artista quando jovem* [P: Portuguese]
Pak, Shi-in, trans. 1960. *Sonyeon yesulga-eui cho-sang* [P: Korean]
Sodums, Dzintars, trans. 1960. *Uliss* [U: Latvian]

—1961—

- Camerino, Aldo, trans. 1961. *Musica da camera* [CM: Italian]
Giuliani, Alfredo, et al., trans. 1961. *Poesie di James Joyce* [CP: Italian]
López-Noguerol, Osvaldo, trans. 1961. *Exilados* [E: Spanish]
Minoja, Margherita Ghirardi, trans. 1961. *Dublinesi* [D: Italian]
Muslera, Oscar, trans. 1961. *Gente de Dublín* [D: Spanish]
Tadié, Marie, trans. 1961. *Lettres de James Joyce* [L 1: French]
Wilcock, J. Rodolfo, trans. 1961. “Frammenti scelti da La veglia di Finnegans”
[FW excerpts: Italian]

—1962—

- Campos, Augusto de, and Haroldo de Campos, trans. 1962. *Panaroma do Finnegans Wake* [FW excerpts: Portuguese]
du Bouchet, André, trans. 1962. *Finnegans Wake* [FW excerpts: French]
Schuchart, Max, trans. 1962. *Het portret van de jonge kunstenaar* [P: Dutch]

—1963—

- Momirovski, Tome, trans. 1963. *Dablinci* [D: Macedonian]
Motta, Virgínia, trans. 1963. *Gente de Dublin* [D: Portuguese]

—1964—

THE CAT AND THE DEVIL CH. 10

New York: Dodd, Mead & Company, 1964; London: Faber & Faber, 1964

- Bíró, Endre, trans. 1964. “Szemelvények a Finnegans Wake-ből” [FW excerpts: Hungarian]
Maruya, Saichi, et al., trans. 1964. *Yurishiisu* [U: Japanese]
Saarikoski, Pentti, trans. 1964. *Odysseus* [U: Finnish]
Senn, Fritz, trans. 1964. *Die Katze und der Teufel* [CD: German]
Trevisan, Hamilton, trans. 1964. *Dublinenses* [D: Portuguese]

—1965—

- Buljan, Mirjana, trans. 1965. *Dablinci* [D: Croatian]
Saarikoski, Pentti, trans. 1965. *Dublinilaisia* [D: Finnish]

General Chronology

- Sarasiotou, Mairi, trans. 1965. *To portraito tou kallitechni* [P: **Greek**]
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Piérola, Mabel, trans. 1996. *El gato y el diablo* [CD: **Spanish**]
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Mikeš, Petr, trans. 2000. *Komorní hudba* [CM: [Czech](#)]
Muço, Betim, trans. 2000. *Portret i artistit në rini* [P: [Albanian](#)]
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Sovák, Miloš, trans. 2000. *Giacomo Joyce* [GJ: [Czech](#)]
Valsamidis, Evangellos, trans. 2000. *Ta poiimata* [Poems: [Greek](#)]
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Kappanyos, András, trans. 2001. *Számüzöttek* [E: [Hungarian](#)]
Niazi, Salah, trans. 2001. *‘Ulis* [U, episodes 1-6: [Arabic](#)]
Paunović, Zoran, trans. 2001. *Uliks* [U: [Serbian](#)]
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Kurnia, Anton, trans. 2004. *Ibunda* [D selections: **Indonesian**]
Michel, Hervé, trans. 2004. *Veillée Pinouilles* [FW: **French**]
Miyata, Kyoko, trans. 2004. *Finneganzu ueiku* [FW, abridged: **Japanese**]
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Yulianto, Wawan, trans. 2004. *Dubliners* [D: **Indonesian**]

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Chassaing, Michel, trans. 2005. *Finnegans Wake de James Joyce* [FW excerpts: **French**]

Jarniewicz, Jerzy, trans. 2005. *Portret artysty w wieku młodości* [P: **Polish**]

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Pinheiro, Bernardina da Silveira, trans. 2005. *Ulisses* [U: **Portuguese**]

Rigonat, Flavio, et al., trans. 2005. *Dablinci* [D: **Serbian**]

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Kiedy, Stevie, trans. 2008. *Kot i diabeł* [CD: **Polish**]

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Bjerg, Anne Marie, trans. 2009. *Portræt af kunstneren som ung mand* [P: **Danish**]

Hamada, Tatsuo, trans. 2009. *Fineganazu ueiku, pato 1 to 4* [FW I, IV: **Japanese**]

Trang Vũ, Mai, trans. 2009. *Người Dublin* [D: **Vietnamese**]

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Yanase, Naoki, trans. 2009. *Daburinazu* [D: **Japanese**]

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Chi, Linh, trans. 2010. *Chân dung một nghệ sĩ trẻ* [P: **Vietnamese**]

Fatica, Ottavio, trans. 2010. *Il gatto e il diavolo* [CD: **Italian**]

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Ellerström, Jonas, trans. 2011. *Epifanier* [Ep: **Swedish**]

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- Annala, Jusu, trans. 2012. *Giacomo Joyce* [*GJ*: **Finnish**]
- Anon., trans. 2012. *Mačke Kopenhagena* [*CC*: **Croatian**]
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- Bianciardi, Luciana, trans. 2012. *Ritratto dell'artista da giovane* [*P*: **Italian**]
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- Blanchon, Philippe, trans. 2012. *Musique de chambre et autres poèmes* [*CM* and other poems: **French**]
- Bojunga, Lygia, trans. 2012. *O gato e o diabo* [*CD*: **Portuguese**]
- Braga, Guilherme da Silva, trans. 2012. *Dublinenses* [*D*: **Portuguese**]
- Brøgger, Suzanne, trans. 2012. *Københavnerkatte* [*CC*: **Danish**]
- Corti, Claudia, trans. 2012. *I morti* ["The Dead": **Italian**]
- Cotté, Jean-Yves, trans. 2012. *Portrait de l'artiste en jeune homme* [*P*: **French**]
- Dai, Congrong, trans. 2012. *Fěnnígēn de shǒulíng yè* [*FW* I.1-8: **Chinese**]
- Déprats, Jean-Michel, trans. 2012. *Exils* [*E*: **French**]
- Ekici, Armağan, trans. 2012. *Ulysses* [*U*: **Turkish**]
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- Guleuri, Vasil, trans. 2012. [*CM*: **Georgian**]
- Hamada, Tatsuo, trans. 2012. *Fineganzu ueiku, pato 2 to 3* [*FW* II and III: **Japanese**]
- Hilská, Kateřina, trans. 2012. *Dubliňané* [*D*: **Czech**]
- Ingberg, Pablo, trans. 2012. *Retrato del artista adolescente* [*P*: **Spanish**]
- Jaks, Raimonds, trans. 2012. *Mākslinieka portrets jaunībā* [*P*: **Latvian**]
- Kiasashvili, Nico, trans. 2012. *Uliss* [*U*: **Georgian**]
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- Lehto, Leevi, trans. 2012. *Ulysses* [*U*: **Finnish**]

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Lupan, Radu, trans. 2012. *Corespondență* [L 1: **Romanian**]
Mahkota, Tina, trans. 2012. *Dublinčani* [D: **Slovenian**]
Mahkota, Tina, trans. 2012. *Pisma Nori* [LN: **Slovenian**]
Medeiros, Sérgio, and Dirce Waltrick do Amarante, ed. 2012. *De santos e sábios: Escritos estéticos e políticos* [CW, OCP, selections: **Portuguese**]
Miroiu, Mihai, trans. 2012. *Stephen Eroul* [SH: **Romanian**]
Mkrtchyan, Samvel, trans. 2012. *Ulises* [U: **Armenian**]
Moosakkutty, N., trans. 2012. *Ulysses* [U: **Malayalam**]
Natali, Ilaria, trans. 2012. *Ascolta, amore* [CM, PP: **Italian**]
Ndoja, Davjola, trans. 2012. *Të Mërguarit* [E: **Albanian**]
O'Shea, José Roberto, trans. 2012. *Stephen Herói* [SH: **Portuguese**]
Paraschivescu, Radu, trans. 2012. *Oameni din Dublin* [D: **Romanian**]
Periquito, Margarida, trans. 2012. *Dublinenses* [D: **Portuguese**]
Pokorný, Martin, trans. 2012. *Kočka a čert* [CD: **Czech**]
Ralian, Antoaneta, trans. 2012. *Portret al artistului la tinerețe* [P: **Romanian**]
Rathjen, Friedhelm, trans. 2012. *Ein Porträt des Künstlers als junger Mann* [P: **German**]
Rathjen, Friedhelm, ed. and trans. 2012. *Geschichten von Shem und Shaun* [FW excerpts: **German**]
Rathjen, Friedhelm, ed. and trans. 2012. *Winnegans Fake* [FW excerpts: **German**]
Raykowski, Harald, trans. 2012. *Dubliner* [D: **German**]
Salojärvi, Heikki, trans. 2012. *Dublinilaisia* [D: **Finnish**]
Sarfatti, Anna, trans. 2012. *I gatti di Copenhagen* [CC: **Italian**]
Silva, José Miguel, trans. 2012. *Cartas a Nora* [LN: **Portuguese**]
Sutinen, Ville-Juhani, trans. 2012a. *Kamarimusiiikkia* [CM: **Finnish**]
Sutinen, Ville-Juhani, trans. 2012b. *Runoja pennin kappale* [PP: **Finnish**]
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Szentkuthy, Miklós, et al., trans. 2012. *Ulysses* [U: **Hungarian**]
Terrinoni, Enrico, with Carlo Bigazzi, trans. 2012. *Ulisse* [U: **Italian**]
Topia, André, trans. 2012. *Lettres à Nora* [LN: **French**]
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Amarante, Dirce Waltrick do, trans. 2013. *O gato e o diabo* [CD: **Portuguese**]
Amarante, Dirce Waltrick do, trans. 2013. *Os gatos de Copenhagen* [CC: **Portuguese**]
Anevlavis, Eleftherios, trans. 2013. *I agrýpnia ton Fínnegan* [FW: **Greek**]

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Anon., trans. 2013. “Finnegan ébredése” [FW excerpts: **Hungarian**]
Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2013. *Anna Livia Plurabelle* [ALP: **Dutch**]
Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2013. *De Katten van Kopenhagen* [CC: **Dutch**]
Blanchon, Philippe, trans. 2013. James Joyce et C.K. Ogden, *Anna Livia Plurabelle* [ALP: **French**]
Canan, Ana Graça, trans. 2013. *O gato de Beaugency* [CD: **Portuguese**]
Celati, Gianni, trans. 2013. *Ulisse* [U: **Italian**]
Ciobanu, Dan, trans. 2013. *Giacomo Joyce* [GJ: **Romanian**]
Ciobanu, Dan, trans. 2013. *Pisica și diavolul* [CD: **Romanian**]
Dantzig, Charles, trans. 2013. *Les chats de Copenhague* [CC: **French**]
Decamps, Céline, trans. 2013. *Le chat et le diable* [CD: **French**]
Eliáš, Petr, trans. 2013. *O kočkách a Kodani* [CC: **Czech**]
Ellerström, Jonas, trans. 2013. *Giacomo Joyce* [GJ: **Swedish**]
Eyben, Piero, trans. 2013. *Epifanias* [Ep: **Portuguese**]
Falk, Bertil, trans. 2013. *Finnegans likvaka, bok 1, kapitel 1* [FW I.1: **Swedish**]
Fatica, Ottavio, trans. 2013. *Finn’s Hotel* [FH: **Italian**]
Fu, Hao, and Yanbin Ke, trans. 2013. *Qiao yi si shi ge. ju zuo. sui bi ji* [Poems, Play, Essays, E: **Chinese**]
Galindo, Caetano W., trans. 2013. *Os mortos* [“The Dead”: **Portuguese**]
Galindo, Caetano W., trans. 2013. “Um fragmento de *Finnegans Wake*” [FW 21-23: **Portuguese**]
Ingberg, Pablo, trans. 2013. *Exiliados* [E: **Spanish**]
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Ingberg, Pablo, trans. 2013. *Los gatos de Copenhague* [CC: **Spanish**]
Ingberg, Pablo, trans. 2013. *Finn’s Hotel* [FH: **Spanish**]
Mesquita, Elton, trans., 2013. *Um retrato do artista quando jovem* [P: **Portuguese**]
Niazi, Salah, trans. 2013. *‘Ūlīsī*. Vols. 1 and 2 [U: **Arabic**]
Pu, Long, trans. 2013. *Qiaoyisi shu xin ji*. [SL: **Chinese**]
Pujol, Dídac, trans. 2013. *Cartes: antologia* [L, selections: **Catalan**]
Qose, Albana, trans. 2013. *Portreti i artistit në rini: roman* [P: **Albanian**]
Rathjen, Friedhelm, trans. 2013. *Irland auf der Anklagebank* [CW: **German**]
Rowohl, Harry, trans. 2013. *Die Katzen von Kopenhagen* [CC: **German**]
Schina, Katerina, trans. 2013. *Grammata sti Nora* [LN: **Greek**]
Schmitt-Prym, Roberto, trans. 2013. *Giacomo Joyce* [GJ: **Portuguese**]
Sevimay, Fuat, trans. 2013. *Eleştiri ve deneme yazıları* [OCP: **Turkish**]
Stănescu, Bogdan-Alexandru, trans. 2013. *Dragă Nora* [LN: **Romanian**]
Sutinen, Ville-Juhani, trans. 2013. *Kirjeitä taiteilijatovereille* [SL: **Finnish**]
Vaz de Carvalho, Jorge, trans. 2013. *Ulisses* [U: **Portuguese**]
Zhuang, Luxi, trans. 2013. *Gēběnhāgēn de mǎo* [CC: **Chinese**]

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- Akriani, David, trans. 2014. *Dublincy* [D: **Georgian**]
Almazán, Eva, et al., trans. 2014. *Ulises* [U: **Galician**]

- Amarante, Dirce Waltrick do, trans. 2014. *Os três macaqueiros de Zurique* [L excerpt: **Portuguese**]
- Anevlavis, Eleftherios, trans. 2014. *Odysseas* [U: **Greek**]
- Araujo Vázquez, Ana, et al., trans. 2014. *Epifanias* [Ep: **Portuguese**]
- Avolio, Carlo, trans. 2014. *Epiphanies / Epifanie* [Ep: **Italian**]
- Babassakis, George-Icaros, trans. 2014. *To konáki tou Finn* [FH: **Greek**]
- Belić, Bojan, trans. 2014. *Kamerna muzika i druge pesme* [CM and other poems: **Serbian**]
- Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2014. *Zelfportret van de kunstenaar als jonge man* [P: **Dutch**]
- Botton-Burlá, Flora, et al., trans. 2014. *Dublineses* [D: **Spanish**]
- Braga, Guilherme da Silva, trans. 2014. *Retrato do artista quando jovem* [P: **Portuguese**]
- Galindo, Caetano W., trans. 2014. *Finn's Hotel* [FH: **Portuguese**]
- Galindo, Caetano W., trans. 2014. *Giacomo Joyce* [GJ: **Portuguese**]
- Hamada, Tatsuo, trans. 2014. *Fineganzu ueiku* [FW: **Japanese**]
- Iversen, Karsten Sand, trans. 2014. *Ulysses* [U: **Danish**]
- Miroiu, Mihai, trans. 2014. *Hanul lui Finn* [FH: **Romanian**]
- Novak, Luka, trans. 2014. *Mačke iz Kopenhagna* [CC: **Slovenian**]
- Rathjen, Friedhelm, trans. 2014. *Finn's Hotel* [FH: **German**]
- Rathjen, Friedhelm, trans. 2014. *Mamalujo* [FW II.4 and two earlier versions of the same chapter: **German**]
- Rojas, Rodrigo, trans. 2014. *Los gatos de Copenhagen* [CC: **Spanish**]
- Sakman, Nil, trans. 2014. *Giacomo Joyce* [GJ: **Turkish**]
- Stojaković, Siniša, trans. 2014. *Finegana buđenje: Knjiga I* [FW I: **Serbian**]

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- Almeida Filho, Eclair Antonio, trans. 2015. *Giacomo Joyce* [GJ: **Portuguese**]
- Almeida Filho, Eclair Antonio, trans. 2015. *O gato de Beaugency. Os gatos de Copenhagen* [CD, CC: **Portuguese**]
- Almeida Filho, Eclair Antonio, and Josine Nunes Magalhães Roncisvalle, trans. 2015. *Pomas doiscontoscada* [PP: **Portuguese**]
- Anon., trans. 2015. *Nameh cpehei Javis bah Nora* [LN: **Persian**]
- Blanchon, Philippe, trans. 2015. *Les poèmes du Wake et commentaires* [Poems from FW: **French**]
- Cavagnoli, Franca, trans. 2015. *Giacomo Joyce* [GJ: **Italian**]
- Jarniewicz, Jerzy, trans. 2015. *Hotel Finna* [FH: **Polish**]
- Kim, Chong-keon, trans. 2015. [Tales from Finnegans Wake: **Korean**]
- Marucci, Franco, trans. 2015. *Il gatto e il diavolo* [CD: **Italian**]
- Ndoja, Davjola, trans. 2015. *Shkrime kritike* [CW: **Albanian**]
- Niazi, Salah, trans. 2015. *ʿUlīs*. Vols. 3 and 4 [U: **Arabic**]
- Olarra Lizaso, Xabier, trans. 2015. *Ulyses* [U: **Basque**]
- Rathjen, Friedhelm, trans. 2015. *Earwicker* [FW I.2, and four earlier versions of the same chapter: **German**]
- Strümpel, Jan, trans. 2015. *Dubliner* [D: **German**]
- Terekh, Oleksandr, and Oleksandr Mokrovolskyi, trans. 2015. *Uliss* [U: **Ukrainian**]

- Tokmakçioğlu, Merve, trans. 2015a. *Dublinliler* [D: **Turkish**]
Tokmakçioğlu, Merve, trans. 2015b. *Ölüler* ["The Dead": **Turkish**]
Zabaloy, Marcelo, trans. 2015. *Ulises* [U: **Spanish**]

—2016—

- Arenes i Sampera, Paulí, trans. 2016. *Música de cambra* [CM: **Catalan**]
Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2016a. *Dublinezen* [D: **Dutch**]
Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2016b. *De doden* ["The Dead": **Dutch**]
Blanchon, Philippe, trans. 2016. *Anna Livia Plurabelle* [ALP: **French**]
Cavagnoli, Franca, trans. 2016. *Un ritratto dell'artista da giovane* [P: **Italian**]
Çelikyay, Umur, trans. 2016. *Finneganın vahu* [FW I.1-8: **Turkish**]
Claes, Paul, trans. 2016. *Pomes Penyeach*. [PP: **Dutch**]
Flemming, Günther, trans. 2016. *Pöeme — fürn Pfinniggehnsweg* [PP: **German**]
Galindo, Caetano W., trans. 2016. *Um retrato do artista quando jovem* [P: **Portuguese**]
Kim, Seong-suk, trans. 2016. *Yullisiisu* [U: **Korean**]
Ingberg, Pablo, trans. 2016. *El gato y el diablo* [CD: **Spanish**]
Ingberg, Pablo, trans. 2016. *Escritos críticos y afines* [CW: **Spanish**]
Lago, Eduardo, trans. 2016. *Anna Livia Plurabelle* [ALP: **Spanish**]
Melchiori, Giorgio, et al., trans. 2016. *Lettere e saggi* [L, CW, selections: **Italian**]
Mena Guardabrazo, Marina, trans. 2016. *Dublineses* [D: **Spanish**]
Mezzabotta, Orlando, trans. 2016. *Opfertuere: Finnegans Wake: primo capitol'ho?* [FW I.1: **Italian**]
Poprawa, Adam, trans. 2016. *Epifanie* [Ep: **Polish**]
Rene, Andrey, trans. 2016. *Na pomine Finneganov* [FW I.1-2: **Russian**]
Sevimay, Fuat, trans. 2016. *Finnegan Uyanması* [FW: **Turkish**]
Tadeu, Tomaz, trans. 2016. *Os Mortos* ["The Dead": **Portuguese**]
Victoria, Juan Díaz, trans. 2016. *Estela de Finnegan* [FW I.1: **Spanish**]
Wilcock, Juan Rodolfo, trans. 2016. *Finnegans Wake* [excerpts: **Italian**]
Yanase, Naoki, trans. 2016. *Yurishizu 1-12* [U, episodes 1-12: **Japanese**]
Zabaloy, Marcelo, trans. 2016. *Finnegans Wake* [FW: **Spanish**]

—2017—

- Çelikyay, Umur, trans. 2017. *Finneganın vahu* [FW II.1-4: **Turkish**]
Costa Picazo, Rolando, trans. 2017. *Ulises* [U: **Spanish**]
Fomenko, Elena G., trans. 2017. [FW IV: **Russian**]
Gelashvili, Tamar, trans. 2017. *Giacomo Joyce* [GJ: **Georgian**]
Girevska, Marija, trans. 2017. *Ulis* [U: **Macedonian**]
Høghaug, Leif, trans. 2017. [FW excerpts: **Norwegian**]
Ingberg, Pablo, trans. 2017. *Epifanías; Retrato del artista* [Ep: **Spanish**]
Jijeishvili, Maia, trans. 2017. ["Private Letters": **Georgian**]
Liang, Sun-chieh, trans. 2017. *Fënnigēn shǒulíng* [FW I.1-2: **Chinese**]
Mezzabotta, Orlando, trans. 2017. *Anna Livia Plurabelle* [ALP: **Italian**]

- Paci, Francesca Romana, trans. 2017. “*Pomes Penyeach*”: *Pomi un penny l’uno / Poesie una pena l’una* [PP: [Italian](#)]
- Rene, Andrey, trans. 2017. *Na pomine Finneganov* [FW I.1-4, 7-8: [Russian](#)]
- Sheikhzadegan, Nader, trans. 2017. [D, selections: [Persian](#)]
- Stojaković, Siniša, trans. 2017. *Finegana buđenje: Knjiga III i IV* [FW III-IV: [Serbian](#)]
- Terrinoni, Enrico, and Fabio Pedone, trans. 2017. *Finnegans Wake: Libro Terzo I-II*. [FW III.1-2: [Italian](#)]
- Tokmakçioğlu, Merve, trans. 2017. *Kahraman Stephen* [SH: [Turkish](#)]

—2018—

- Amarante, Dirce Waltrick do, trans. 2018. *Finnegans Wake (por um fio)* [FW excerpts: [Portuguese](#)]
- Amarante, Dirce Waltrick do, and Sérgio Medeiros, trans. 2018. *Cartas a Harriet* [Selected letters to Harriet Shaw Weaver: [Portuguese](#)]
- Andersson, Erik, trans. 2018. *Dublinbor* [D: [Swedish](#)]
- Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2018. *Ballingen* [E: [Dutch](#)]
- Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2018. *Verze Piperstuk* [PP: [Dutch](#)]
- Bortolussi, Stefano, trans. 2018. *Gente di Dublino* [D: [Italian](#)]
- Flores Correa, Mónica, and Cristóbal Williams, trans. 2018. *Los muertos / The Dead* [“The Dead”: [Spanish](#)]
- Galindo, Caetano W., trans. 2018. *Dublinenses* [D: [Portuguese](#)]
- Gelashvili, Tamar, trans. 2018. *Finnegans Wake, Book 1, Chapter VIII* [ALP: [Georgian](#)]
- İlkaya, Nilüfer, trans. 2018. *Nora’ya mektuplar* [LN, selections: [Turkish](#)]
- Ingberg, Pablo, trans. 2018. *Poesía* [CP: [Spanish](#)]
- Kilpi, Tuomas, trans. 2018. *Oivalluksia* [Ep: [Finnish](#)]
- Llorach-Freixes, Carles, trans. 2018. *Ulisses* [U: [Catalan](#)]
- Mazza, Giuliano, trans. 2018. *Finnegans Wake: La veglia di Finnegan* [FW: [Italian](#)]
- Mezzabotta, Orlando, trans. 2018. *Anna Livia Hieroglyphwake* [ALP: [Ancient Egyptian hieroglyphics](#)]
- Mezzabotta, Orlando, trans. 2018. *FW Doublends Jined* [FW excerpt: [Ancient Egyptian hieroglyphics](#)]
- Mirković, Vladan, trans. 2018. *Dablinci* [D: [Serbian](#)]
- Rene, Andrey, trans. 2018. *Na pomine Finneganov: Kniga 1* [FW I: [Russian](#)]
- Schulze, Helmut, and Alban Nikolai Herbst, trans. 2018. *Chamber Music / Kammermusik* [CM: [German](#)]
- Tadeu, Tomaz, trans. 2018. *Epifanias* [Ep: [Portuguese](#)]
- Tadeu, Tomaz, trans. 2018. *Um retrato do artista quando jovem* [P: [Portuguese](#)]
- Tuomisilafu, Tuoyanake, and Yang, trans. 2018. *Mao he mo gui* [CD: [Chinese](#)]
- Wawrzycka, Jolanta, trans. 2018. *Muzyka intymna* [CM: [Polish](#)]

—2019—

- Chinbayar, O., trans. 2019. *Uliss* [U: [Mongolian](#)]
Henkes, Robbert-Jan, and Erik Bindervoet, trans. 2019. *Giacomo Joyce* [GJ excerpts: [Dutch](#)]
İlkaya, Nilüfer, trans. 2019. *Sanatçının bir genç adam olarak portresi* [P: [Turkish](#)]
Lozano Medina, Félix, trans. 2019. “O gato e o diabo” [CD: [Portuguese](#)]
Mosbahi, Hassouna, trans. 2019. *Giacomo Joyce and Selected Poems* [GJ: [Arabic](#)]
Pedramnia, Akram, trans. 2019. *Yulisīs (Ulis)*. Vol. 1 [U: [Persian](#)]
Rathjen, Friedhelm, trans. 2019. *Dubliner* [D: [German](#)]
Sevimay, Fuat, trans. 2019. *Ulysses* [U: [Turkish](#)]
Vizan, Yehuda, trans. 2019. *ha-Hatulim shel Kopenhagen* [CC: [Hebrew](#)]
Wiberg, Bent, and Jens Feilberg, trans. 2019. *Ulysses* [U: [Danish](#)]

—2020—

- Anon., trans. 2020. *Cartas de amor a Nora Barnacle* [LN: [Spanish](#)]
Biondi, Mario, trans. 2020. *Ulisse* [U: [Italian](#)]
Gelashvili, Tamar, trans. 2020. *Finnegans Wake: Book I* [FW I.1-8: [Georgian](#)]
Oliveira, Leide Daiane de Almeida, trans. 2020. [FW I.5: [Portuguese](#)]
Pedramnia, Akram, trans. 2020. *Yulisīs (Ulis)*. Vol. 2 [U: [Persian](#)]
Rathjen, Friedhelm, trans. 2020. *Mamalujo* [FW 383-99: [German](#)]
Stojaković, Siniša, trans. 2020. *Finegana buđenje* [FW: [Serbian](#)]

—2021—

- Ceni, Alessandro, trans. 2021. *Ulisse* [U: [Italian](#)]
Crescenzi, Livio, et al., trans. 2021. *Ulisse* [U: [Italian](#)]
Falk, Bertil, trans. 2021. *Finnegans likvaka* [FW: [Swedish](#)]
Fröhlich, Aurelia Elenora, trans. 2021. *Ulysses. Ein Tag im Leben des Leopold Bloom* [U: [German](#)]
Kulek, Ciwanmerd, trans. 2021. *Dublînî* [D: [Kurdish](#)]
Marzagalli, Marco, trans. 2021. *Ulisse* [U: [Italian](#)]
Rene, Andrey, trans. 2021. *Na pomine Finneganov* [FW: [Russian](#)]
Sénécot, Daniel, trans. 2021. *Finnfanfun* [FW: [French](#)]
Świerkocki, Maciej, trans. 2021. *Ulysses* [U: [Polish](#)]
Victoria, Juan Díaz, trans. 2021. *Finnegans Wake: Una lectura anotada de cuatro capítulos* [FW I.1, I.2, I.8, II.2: [Spanish](#)]

—2022—

- Alves, Vinícius, trans. 2022. *Anna Livia Plurabelle* [ALP: [Portuguese](#)]
Amaral, Vitor Alevato do, trans. 2022. *Outra poesia* [“Other poems”; uncollected occasional poems and verse: [Portuguese](#)]
Amarante, Dirce Waltrick do, ed. 2022. *Finnegans Rivolta* [FW: [Portuguese](#)]
Arroyo de Mena, Antonio, trans. 2022. *Ulises* [U: [Spanish](#)]
Auxeméry, Jean-Paul, trans. 2022. *Les boeufs du soleil* [U, “Oxen of the Sun”: [French](#)]
Balducci, Antonio, trans. 2022. *Gente di Dublino* [D: [Italian](#)]

- Beg, Herve, trans. 2022. *Dulenniz e oant* [D: **Breton**]
Carloni, Andrea, trans. 2022. *Musica da camera* [CM: **Italian**]
Galindo, Caetano W., trans. 2022. *Exílios e poemas* [E, poems: **Portuguese**]
Garrido, Diego, trans. 2022. *Cuentos y prosas breves* [Stories and short writings: **Spanish**]
Gouveia, Jurandir, trans. 2022. *Dublinenses* [D: **Portuguese**]
Liu, Yincheng, trans. 2022. *Dubolin ren* [D: **Taiwanese**]
Manzano, Carlos, trans. 2022. *Ulises* [U: **Spanish**]
Marzagalli, Marco, trans. 2022a. *I morti* [“The Dead”: **Italian**]
Marzagalli, Marco, trans. 2022b. *Anna Livia Plurabelle* [ALP: **Italian**]
Marzagalli, Marco, trans. 2022c. *Roderick O’Conor* [FW excerpt: **Italian**]
Muzzioli, Francesco, trans. 2022. *Rime parodiche e giochese di James Joyce* [Parodic and jocular rhymes: **Italian**]
Nemir, Kawa, trans. 2022. *Collected Poems of James Joyce / Sercem Şi’rên James Joyce* [CP: **Kurdish**]
Vouillamoz, Pol, trans. 2022. *Anna Livia Plurabelle* [ALP: **Catalan**]
Zabaloy, Marcelo, trans. 2022. *Odiseo* [U: **Spanish**]

—2023—

- Garrido, Diego, ed. and trans. 2023. *Cartas (1900-1920)* [L 1-3, selections: **Spanish**]
Gentili, Alessandro, trans. 2023. *Poesie un soldo l’una / Pomes Penyeach*. [PP: **Italian**]
Girevska, Mariya, trans. 2023. *Giacomo Joyce / Džakomo Džojš* [GJ: **Macedonian**]
Iversen, Karsten Sand, trans. 2023. *Dublinere* [D: **Danish**]
Manzano, Carlos, trans. 2023. *Dublineses* [D: **Spanish**]
Manzano, Carlos, trans. 2023. *La perfección de mi arte: cartas escogidas* [SL: **Spanish**]
Médici Nóbrega, Thelma, trans. 2023. *Dublinenses* [D: **Portuguese**]
Michel, Hervé, trans. 2023. *Veillée Pinouilles* [FW: **French**]
Moldovan, Rareş, trans. 2023. *Ulise* [U: **Romanian**]
Nemir, Kawa, trans. 2023. *Ulysses* [U: **Kurdish**]
Prokopovych, Mariana, trans. 2023. *Portret myttsya zamolodu* [P: **Ukrainian**]
Yamani, Zaky, and Ariyantri Eddy Tarman, trans. 2023. *Orang-Orang Dublin* [D: **Indonesian**]

—2024—

- Alves, Vinícius, trans. 2024. *Finnegans Finnica* [FW I.1-7: **Portuguese**]
Blumenbach, Ulrich, trans. 2024. “Finnegans Wake, deutsch” [FW excerpts: **German**]
García Orgaz, Pilar, trans. 2024. *Música de cámara* [CM: **Spanish**]
Lâu, Îng-sîng, trans. 2024. *Tòo-peh-lîm lâng*. Corrected and annotated edition of Yincheng Liu [as Îng-sîng Lâu] (2022). [D: **Taiwanese**].
Liang, Sun-chieh, trans. 2024. *Fënnigën shōulîng* [FW: **Chinese**]
Marzagalli, Marco, trans. 2024. *Gente di Dublino* [D: **Italian**]
Papi, Marco, trans. 2024. *I morti* [“The Dead”: **Italian**]

General Chronology

Pedone, Fabio, and Enrico Terrinoni, trans. 2024. *Gente di Dublino* [D: Italian]
Ruiz Mas, José, trans. 2024. *A penique el poma y otros versos* [PP: Spanish]
Sheikhzadegan, Nader, trans. 2024. *The Dead* [“The Dead”: Persian]

—2025—

Alves, Vinícius, trans. 2025. *Finnegans Finnicia: Livro IV* [FW IV: Portuguese]
Colón, Priscilla, trans. 2025. *Ulysse* [French]
Dai, Congrong, trans. 2025. *Fěnnígēn de shǒulíng yè* [FW: Chinese]
Hayakawa, Kenji, trans. 2025. [FW I.2: Japanese]

—2026—

Amarante, Dirce Waltrick do., ed. 2026. *Dublinenses* [D: Portuguese]

1 *DUBLINERS* (1914)

DUBLINERS

London: Grant Richards, 1914; New York: B.W. Huebsch, 1916

This present chronology includes in principle complete translations of *Dubliners* (*D*), with occasional reference to shorter but still substantial collections of selected stories. Translations of single stories are in general not included, unless considered of particular interest for one reason or another — as, for example, constituting the first appearance in a given language of a story from *Dubliners*, or involving a particularly interesting translated title, or the work of a translator of particular interest for some reason.

THE 1920S

Translations of *Dubliners* first appeared in the 1920s, and that decade saw two complete translations, one substantial collection of eleven of the fifteen stories, and fifteen translations of individual stories, as follows.

French:	Fernandez, 1926. <i>Gens de Dublin</i>
German:	Goyert, 1928. <i>Dublin: Novellen</i>
Russian:	Fedotova, 1927. <i>Dublintsy: Rasskazy</i> (11 stories)
Czech:	Zika, 1922. “Evelina”
French:	du Pasquier, 1921. “Eveline”
French:	du Pasquier, 1922. “L’Arabie”
French:	Reynaud, 1922. “Les soeurs” (“The Sisters”)
French:	Fernandez, 1922. “Un incident regrettable” (“A Painful Case”)
French:	Fernandez, 1922. “Un petit nuage” (“A Little Cloud”)
Italian:	Linati, 1924. “Arabia”
French:	Fernandez, 1926. “Cendres” (“Clay”)
Japanese:	Abe, 1926. <i>Ei bei tan-pen-shu</i> [“A Painful Case”]
German:	Goyert, 1927. “Zwei Galane” (“Two Gallants”)
Italian:	Orefici, 1928. “Arabia”
Italian:	Orefici, 1928. “La pensione” (“The Boarding House”)
Spanish:	Anon., 1928. “Evelina”
Italian:	Prampolini, 1928. “Un caso penoso” (“A Painful Case”)
Greek:	Kastanakis, 1929. “I Evelina: Diigima” (“Eveline: A Story”)
Italian:	Risolo, 1929. “Una nuvoletta” (“A Little Cloud”)
Italian:	Ruffini, 1929. “Un caso pietoso” (“A Painful Case”)

1921

du Pasquier, Hélène, trans. 1921. “Eveline” [French]. *Les Écrits Nouveaux* (Paris) 8.11 (November 1921): 31-36. SC D19. [JJC]

The first translation into any language of any of the stories in *Dubliners* was the work, seven years after the original appearance of Joyce’s text, of the French translator Hélène du Pasquier (1888-1952).

1922

du Pasquier, Hélène, trans. 1922. “L’Arabie” [“Araby”: French]. *Les Écrits Nouveaux* (Paris) 9.2 (February 1922): 17-23. SC D20. [JJC]

Fernandez, Yva, trans. 1922a. “Un incident regrettable” [“A Painful Case”: French]. *Revue de Genève* (Geneva) 4.21 (March 1922): 358-69. SC D21. [JJC]

Fernandez, Yva, trans. 1922b. “Un petit nuage” [“A Little Cloud”: French]. *Les Écrits Nouveaux* (Paris) 9.12 (December 1922): 3-16. SC D23 [JJC]

Reynaud, Jacques-Paul, trans. 1922. “Les soeurs” [“The Sisters”: French]. *Intentions* (Paris) 1.5 (May 1922): 3-12. SC D22. [JJC]

All four of these renderings were subsequently incorporated in the complete French translation of *Dubliners* co-translated by the same three translators (see Fernandez 1926).

Zika, Oskar, trans. 1922. “Evelina” [Czech]. *Venkov* [Country] 17.224 (1922): 14.

1924

Linati, Carlo, trans. 1924. “Arabia” [“Araby”: Italian]. *Il Convegno* (Milan) 5-5 (May 1924): 301-08. SC D70. [JJC]

The Italian translator Carlo Linati (1878-1949), who had already translated *Exiles* in the same Milan journal in 1920, followed this with the first appearance of any story from *Dubliners* in Italian. This was to be the only story from *Dubliners* translated by Linati.

1926

Abe, Tomoji, trans. 1926. “Ei bei tan-pen-shu” [“A Painful Case”: Japanese]. Tokyo: Kawaide. SC D85. [JJC]

The first Japanese rendering of any story from *Dubliners*, from a translated collection of short stories by various authors. Tomoji Abe (1903-1973) was a prolific Japanese novelist and a literary translator from English (Jane Austen, Hardy, Wilde). This appears to have been his only rendering of any Joyce text.

Fernandez, Yva, trans. 1926. “Cendres” [“Clay”: French]. *La Revue Nouvelle* (Paris) 2.15 (15 February 1926): 1-7. SC D27. [JJC]

The journal *La Revue Nouvelle* had been known until 1923 as *Les Écrits Nouveaux*.

Fernandez, Yva, Hélène du Pasquier, and Jacques-Paul Reynaud, trans. 1926. *Gens de Dublin* [D: [French](#)]. Intro. Valéry Larbaud (i-xxxvi). Collection d'auteurs étrangers. Paris: Plon-Nourrit et Cie, 1926, xxxvi, 321 pp. SC D13.

The first complete translation of *Dubliners* in any language. “The Sisters” was translated by Jacques-Paul Reynaud; “An Encounter,” “Araby,” “Eveline,” and “After the Race” by Hélène du Pasquier; and the remaining ten stories by Yva Fernandez. A lengthy introduction was contributed by the influential French critic **Valéry Larbaud** (1881-1957), who would also play a major role in the first complete French translation of *Ulysses*.

Of the three translators, Hélène du Pasquier (1888-1952) devoted her efforts as a translator primarily to the work of Rabindranath Tagore, several of whose works she translated; as for Reynaud, other than his version of “The Sisters,” nothing seems to be recorded of any further translatorial activities on his part; Yva Fernandez was the daughter of a family known to Joyce since his arrival in Paris and seems likewise not to have undertaken any further translations. Joyce refers to her in a letter of 1940 as being at that point a patient in a sanatorium in Lausanne (*L* 3: 481).

The individual stories appeared under the titles “Les soeurs” (“The Sisters”), “Une rencontre” (“An Encounter”), “Arabie,” “Eveline,” “Après la course” (“After the Race”), “Les deux galants” (“Two Gallants”), “La pension de famille” (“The Boarding House”), “Un petit nuage” (“A Little Cloud”), “Correspondances” (“Counterparts”), “Cendres” (“Clay”), “Pénible incident” (“A Painful Case”), “On se réunira le 6 octobre” (“Ivy Day in the Committee Room”), “Une mère” (“A Mother”), “De par la grâce” (“Grace”), and “Les morts” (“The Dead”).

Among the French titles, “On se réunira le 6 octobre” (for “Ivy Day in the Committee Room”) literally means “the meeting will take place on October 6,” avoiding the double reference in the original title to Parnell, a reference evidently considered likely to be confusing and unhelpful for most French readers at this time. The most striking of the titles, however, is “Cendres” (for “Clay”), one implication clearly being that the protagonist Maria is a *Cendrillon*, a Cinderella, her life no more than the ashes (*cendres*) of a life. The title “De par la grâce” (for “Grace”), meanwhile, narrows the potential range of implications of the original title, specifically implying “by virtue of grace.” See also **Kastanakis** 1940, whose title of her Greek rendering of “Clay” is “Stachti,” literally “ash, cinders.”

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

1927

Goyert, Georg, trans. 1927. “Zwei Galane” [“Two Gallants”: [German](#)]. *Die neue Bücherschau* 5.5 (November 1927): 213-24. Not in SC. [JJC]

This was the first appearance of any story from *Dubliners* in German. Georg Goyert (1884-1966) had already established himself as Joyce’s acknowledged German translator, having produced a complete German version of *Portrait* in 1926, while his German *Ulysses*, the first rendering to appear in

any language, also appeared in 1927. His complete translation of *Dubliners* would appear in 1928.

Fedotova, E.N., trans. 1927. *Dublintsy: Rasskazy* [D: **Russian**]. Leningrad: Izdatelstvo Mysl'. 167 pp. SC D100. [JJC]

Elena Nikolaevna Fedotova (1885-1966), who also translated from French and German, produced the first Russian rendering of eleven of the fifteen stories of *Dubliners*, published in Leningrad in 1927. Her husband, the prominent Russian religious philosopher Georgiy Petrovich Fedotov (1886-1951), who was also a translator from English (Tagore), was reportedly responsible for the unsigned preface (which appeared later in a collection of his writings) and may possibly have also played some part in the translation. The rendering omits "The Sisters," "An Encounter," "A Mother," and "Grace."

1928

Anon., trans. 1928. "Evelina" ["Eveline": **Spanish**]. *Revista de revistas* (Mexico City) 932 (11 March 1928): 18, 45.

An anonymous Spanish version of "Eveline" (as a hispanicized "Evelina") in March 1928 was the first appearance of any story from *Dubliners* in Spanish, published not in Spain but in the Mexican journal *Revista de revistas* [Review of Reviews]. The title "Evelina" was the first of various domesticated versions of the titular Eveline's name that would appear in translation. Further anonymous Spanish renderings of stories from *Dubliners* appeared in the same journal in 1930 and 1932.

Goyert, Georg, trans. 1928. *Dublin: Novellen* [D: **German**]. Basel, Zurich: Rhein-Verlag. 312 pp. SC D42. Reissued as *Dublin: 15 Erzählungen*. Zurich: Rhein-Verlag, 1966. Reissued as *Dubliner*. Bibliothek Suhrkamp, 200. Frankfurt am Main: Suhrkamp, 1967.

Georg Goyert's *Dublin: Novellen*, published in Switzerland by Rhein-Verlag in 1928, was the first complete German translation of *Dubliners*. The 1928 title *Dublin: Novellen* [Dublin: novellas] was changed to *Dublin: 15 Erzählungen* [Dublin: 15 stories] in a 1966 reprint by the same publisher, and finally to *Dubliner* [Dubliners] in a 1967 reprint by Suhrkamp Verlag in Frankfurt am Main.

Goyert's translation includes "Die Schwestern" ("The Sisters"); "Eine Begegnung" ("An Encounter"); "Arabien"; "Eveline"; "Nach dem Rennen" ("After the Race"); "Zwei Galane" ("Two Gallants"); "Die Familienpension" ("The Boarding House"); "Eine kleine Wolke" ("A Little Cloud"); "Gegner" ("Counterparts"); "Lehm" ("Clay"); "Ein schwerer Unglücksfall" ("A Painful Case"); "Efeutag im Komitee-Sitzungszimmer" ("Ivy Day in the Committee Room"); "Eine Mutter" ("A Mother"); "Gnade" ("Grace"); and "Die Toten" ("The Dead").

Commentary: O'Neill 2005a; Barlach et al. 2017.

Prampolini, Giacomo, trans. 1928. “Un caso penoso” [“A Painful Case”: [Italian](#)]. *La Fiera Letteraria* 4.23 (3 June 1928): 5-14. SC D72. [JJC]

Italian translators were also beginning to show a growing interest in Joyce by 1928. A translation by Giacomo Prampolini of “A Painful Case” as an Italian “Un caso penoso” appeared in the Milan journal *La Fiera Letteraria* [Literary Fair] in June 1928. The poet and linguist Prampolini (1898-1975) was a prolific translator from several languages (probably including in some cases from literal versions previously prepared by others): from Spanish (Calderón), German, Dutch, Norwegian (Hamsun), Swedish (Lagerkvist), and Icelandic (Gunnarsson), as well as from English (Kipling, Keats, Huxley, Liam O’Flaherty). His rendering of “A Painful Case” appears to have been his only translation of a Joyce text.

Orefici, Evelina, trans. 1928a. “Arabia” [“Araby”: [Italian](#)]. *Corriere Padano* (Padua) 18 November 1928.

Orefici, Evelina, trans. 1928b. “La pensione” [“The Boarding House”: [Italian](#)]. *Corriere Padano* (Padua) 2 December 1928.

Also in Italian, Evelina Orefici published translations of four stories altogether in the *Corriere Padano* [The Padua Courier]: “Arabia” (“Araby”) in November 1928 and “La pensione” (“The Boarding House”) in December 1928, to be followed by “Evelina” (“Eveline,” the title italianized) in August 1930 and “Le sorelle” (“The Sisters”) in October 1930.

1929

Kastanakis, Thrasos, trans. 1929. “I Evelina: Diigima” [“Eveline: A Story”: [Greek](#)]. *Agon ton Parision* [The Paris Agon] (Paris) 27 April 1929, 4. [LVM]

The first story from *Dubliners* to appear in Greek. Thrasos Kastanakis (1901-1967), born in Turkey, was a Greek writer.

Commentary: Pechlivanos and Politi 2004.

Ruffini, Nina, trans. 1929. “Un caso pietoso” [“A Painful Case”: [Italian](#)]. *Il Convengo* (Milan) 10.5 (25 May 1929): 258-67. SC D73. [JJC]

This appears to have been the translator Nina Ruffini’s only rendering of a Joyce text.

Risolo, Amalia Popper, trans. 1929. “Una nuvoletta” [“A Little Cloud”: [Italian](#)]. *Il Piccolo della Sera* (Trieste) 10 October 1929.

Amalia Popper Risolo’s rendering of “A Little Cloud” appeared in the Trieste newspaper *Il Piccolo della Sera* [The Evening Piccolo, the term *piccolo* (“small”) reflecting the small format of the paper in its early years]. Joyce himself had published a number of essays on various topics, literary and otherwise, in the same newspaper in his Trieste years. Amalia Popper (1891-1967), whose married name was Risolo, was Joyce’s former English-language student in Trieste — and the object (or perhaps just the main object) of a passing infatuation on his part in 1908-09, as later memorialized in *Giacomo Joyce*.

Skoumal, Aloys, trans. 1929. “Evelina” [[Czech](#)]. *Tvar* (Prague) 3.2-3 (1929): 293-96. [LVM]

The first appearance of any *Dubliners* story in Czech. Skoumal’s complete Czech rendering of *Dubliners* would appear almost sixty years later, in 1988, preceded by his complete translations of both *Ulysses* (1976) and *Portrait* (1983).

By the end of the 1920s, *Dubliners* could be read in its entirety in both French (Fernandez 1926) and German (Goyert 1928), and in an abbreviated version in Russian (Fedotova 1927). Individual stories had appeared in French, German, Italian, Spanish, Greek, and Japanese.

THE 1930S

The 1930s saw the appearance of five new complete translations of *Dubliners*, two collections of selected stories, and nineteen published translations of individual stories, as follows.

Swedish: Kullman, 1931. *Dublin-noveller*

Czech: Hrůša, 1933. *Dubliňané*

Italian: Lami and Lami, 1933. *Gente di Dublino*

Japanese: Nagamatsu, 1933. *Daburin no hitobito*

Russian: Kashkin, ed., 1937. *Dublintsy*

Japanese: Nagamatsu, 1932 (4 stories)

Italian: Risolo, 1935. *Araby* (5 stories)

Spanish: Anon., 1930. “El penoso accidente” (“A Painful Case”)

Italian: Orefici, 1930. “Evelina”

Italian: Orefici, 1930. “Le sorelle” (“The Sisters”)

Italian: Risolo, 1931. “Evelina”

Italian: Risolo, 1931. “I morti” (“The Dead”)

Slovenian: Anon., 1932. “Družinski penzion” (“The Boarding House”)

Spanish: Anon., 1932. “Un caso lastimoso” (“A Painful Case”)

Urdu: Anon., 1933. “Ta c-ame khane” (“The Boarding House,” excerpt)

Finnish: Rydberg, 1933. “Eveline”

Greek: Terzakis, 1935. “Evelin”

Spanish: Anon., 1935. “Eveline”

Spanish: Anon., 1935. “Dos entretenidos” (“Two Gallants”)

Russian: Daruzes, 1936. “Mat” (“A Mother”)

Russian: Daruzes, 1936. “Priskorbnii sluchai” (“A Painful Case”)

Lithuanian: Miltinis, 1937. “Motina” (“A Mother”)

Spanish: Anon., 1937. “La casa de pensión” (“The Boarding House”)

- Catalan:** Sol, 1937. “Un encontre” (“An Encounter”)
Lithuanian: Miltinis, 1937. “Seserys” (“The Sisters”)
Lithuanian: Voldemaras, 1939. “Malonė” (“Grace”)

1930

- Anon.**, trans. 1930. “El penoso accidente” [“A Painful Case”: **Spanish**]. *Revista de revistas* (Mexico City) 1047 (25 May 1930): 10, 47-48.
| The translation alters the title from “A Painful Case” to “*The Painful Case*.”
- Orefici, Evelina**, trans. 1930a. “Evelina” [“Eveline”: **Italian**]. *Corriere Padano* (Padua) 10 August 1930.
- Orefici, Evelina**, trans. 1930b. “Le sorelle” [“The Sisters”: **Italian**]. *Corriere Padano* (Padua) 10 October 1930.
- Ando, Ichiro**, trans. 1930. *Shisha* [*The Dead*: **Japanese**]. Intro. Arundell del Re. Tokyo: Kaitakusha. 220 pp. Bilingual. SC D84. [JJC]
| Ichiro Ando (1907-1972) was a Japanese poet and translator. His 220-page bilingual rendering of “The Dead,” the first *Dubliners* story in any language to appear in separate book form, was published in Tokyo in 1930. Ando was one of the Japanese translators who also took part in **Sohei Morita**’s six-person team translation of *Ulysses*, which appeared in five volumes between 1932 and 1935. His complete translation of *Dubliners* would be published in two volumes in 1940-41, also in Tokyo but by a different publisher.

1931

- Risolo, Amalia Popper**, trans. 1931a. “I morti” [“The Dead”: **Italian**]. *Il Piccolo della Sera* (Trieste) 25 September-8 October 1931.
- Risolo, Amalia Popper**, trans. 1931b. “Evelina” [“Eveline”: **Italian**]. *Il Piccolo della Sera* (Trieste) 5 November 1931.
- Kullman, Emilie**, trans. 1931. *Dublin-noveller* [*D*: **Swedish**]. Stockholm: Wahlström & Widstrand. 215 pp. SC D121. [JJC]
| Emilie Kullman (1856-1935), seventy-five years of age in 1931, was a prolific Swedish translator from English, Danish, German, and French. Her *Dublin-noveller* [Dublin stories] was the first book-length rendering of *Dubliners* to appear in any of the Scandinavian languages. The rendering omits “Ivy Day in the Committee Room.”
Kullman’s translation includes “Systrarna” (“The Sisters”); “Ett Sammanträffande” (“An Encounter”); “Araby”; “Eveline”; “Efter Kapplöpningen” (“After the Race”); “Två Kavaljerer” (“Two Gallants”); “Pensionatet” (“The Boarding House”); “Ett Litet Moln” (“A Little Cloud”); “Paralleller” (“Counterparts”); “En Askunge” (“Clay”); “Ett sorgligt Olycksfall” (“A Painful Case”); “En Moder” (“A Mother”); “Bot och Bättring” (“Grace”); and “Den döde” (“The Dead”).
Among the Swedish titles, “Efter Kapplöpningen” (for “After the Race”) specifies more closely than the original a specifically competitive (*kapp*) race (*löpning*); “En Askunge” (for “Clay”) literally means “a Cinderella”; “Ett sorgligt Olycksfall” (for “A Painful Case”) suggests “an unfortunate (*sorgligt*)

accident (*olycksfall*”); and “Bot och Bättring” (for “Grace”) literally means “penance (*bot*) and repentance (*bättring*),” a colloquial Swedish phrase for “turning over a new leaf.” In each of the last three cases the narrative implications of Joyce’s original title are significantly altered.

1932

Anon., trans. 1932. “Družinski penzion” [“The Boarding House”: **Slovenian**]. The first appearance in Slovenian of any story from *Dubliners*. The title literally means “family pension.”

Anon., trans. 1932. “Un caso lastimoso” [“A Painful Case”: **Spanish**]. *Revista de revistas* (Mexico City) 1712 (30 October 1932).

Nagamatsu, Sadamu, trans. 1932. *Tan-pen-shu* [Short stories by various authors: **Japanese**]. Ressatsu shin bungaku kenkyu. Sakuhinbu. Tokyo: Kinsei-do. 79 pp. SC D86. [JJC]

In a translated collection of short stories by various authors, Sadamu Nagamatsu (1904-1985) provided Japanese versions of five stories from *Dubliners*: “A Little Cloud,” “Araby,” “Eveline,” “Clay,” and “Two Gallants.” His complete translation of *Dubliners*, *Daburin no hitobito* [Dublin people] was to appear the following year. Nagamatsu was also one of a trio of young Japanese translators of *Ulysses* who had begun their work on a two-volume *Yurishiisu* in 1930 — the first volume of which had already appeared in 1931, to be followed by the second in 1934.

1933

The year 1933, which was to be the busiest year in terms of *Dubliners* translations to that date, saw three complete renderings, in Czech, Italian, and Japanese respectively.

Hrůša, Josef, trans. 1933. *Dubliňané* [D: **Czech**]. Vilimekova knihovna, 310. Prague: Nakladatelství Josef R. Vilímek. 303 pp. SC D3. [JJC]

Josef Hrůša (1882-1954), a Czech translator from English (Jane Austen), produced the first complete Czech *Dubliners*, published in Prague in 1933. Hrůša’s one-word title, *Dubliňané*, was the first in any language to match Joyce’s laconic original title for brevity.

Lami, Annie, and Adriano Lami, trans. 1933. *Gente di Dublino* [D: **Italian**]. Collana Universale Moderna, 11. Milan: Edizione Corbaccio. 336 pp. SC D60. [JJC] Rpt. Milan: dall’Oglio, 1987. 329 pp. [JJC]

Annie Lami was an Italian translator from English (Sterne). This was the first complete Italian version of *Dubliners*, published in Milan. The title *Gente di Dublino*, literally “people of Dublin,” would also be employed by no fewer than fifteen of the seventeen subsequent Italian versions of *Dubliners*.

Nagamatsu, Sadamu, trans. 1933. *Daburin no hitobito* [*D: Japanese*]. Tokyo: Kinsei-do. 350 pp. SC D82. [JJC]

Sadamu Nagamatsu (1904-1985) was a Japanese translator, also working at this time with two colleagues on a Japanese rendering of *Ulysses*. His 350-page *Daburin no hitobito* [Dublin People], published in Tokyo, was the first complete Japanese rendering of *Dubliners*, following on his translation of five of the individual stories in 1932.

Rydberg, Kaisu-Mirjami [as “K-M.R.”], trans. 1933. “Eveline” [*Finnish*]. *Tulen-kantajat* [Fire Bearers] no. 22 (23 June 1933): 7-8. [JJC]

The first Finnish translation of any story from *Dubliners* was Kaisu-Mirjami Rydberg’s rendering of “Eveline” in 1933. Rydberg (1905-1959) was a journalist and writer, and also a politician who was to serve in the 1940s as a Finnish Member of Parliament. This appears to be her only rendering of a Joyce text.

Anon., trans. 1933. “Ta c-ame khane” [“The Boarding House,” partial trans.: *Urdu*]. *Afsaneh* 1.1 (3 April 1933): 9-15. SC D124. [JJC]

This appears to be the only Urdu rendering, even partial, of any story from *Dubliners* at any point. It is reported by Slocum and Cahoon as having appeared in the first issue of the Iranian journal *Afsaneh* [Legend] — which takes its name from the title of a celebrated modernist Persian poem of 1923 by the Iranian poet Nima Yooshij (1895-1960), regarded as the father of modern Persian poetry.

1935

Felber, E. and Felber, S., trans. 1935. “Evelina” [*Slovak*]. *Slovenské pohľady* [Slovak views] (Bratislava) 51.5 (1935): 268-71. [LVM]

The first appearance of any story from *Dubliners* in Slovak.

Risolo, Amalia Popper, trans. 1935. *Araby* [*D*, excerpts: *Italian*]. Trieste: Carlo Moscheni. 154 pp. SC D62. [JJC] Rpt. Empoli: Ibiskos, 2002. 119 pp. Preface, John McCourt. [JJC]

Amalia Popper Risolo produced a 1935 collection of her previous translations under the evocative English title *Araby*, published in Trieste and including her Italian versions of five of the fifteen stories: the titular “Araby,” “Una nuvoletta” (“A Little Cloud”), “Controparti” (“Counterparts”), “Evelina,” and “I morti” (“The Dead”). Among these renderings, only her “Controparti” had not previously appeared in print.

Terzakis, Angelos, trans. 1935. “Evelin” [“Eveline”: *Greek*]. *Neoellinika Grammata* [Neohellenic letters] (Athens). 28 April 1935. 8. [LVM]

Angelos Terzakis (1907-1979) was a Greek novelist, short-story writer, and playwright. This is the second separately published Greek “Eveline.”

Anon., trans. 1935a. “Dos entretenidos” [“Two Gallants,” excerpt: *Spanish*]. *Hoy* (Santiago de Chile) 4.197 (30 August 1935): 50-53. SC D117. [JJC]

Anon., trans. 1935b. “Eveline” [excerpt: *Spanish*]. *Hoy* (Santiago de Chile) 4.200 (17 September 1935): 67-69. SC D118. [JJC]

1936

Daruzes, N., trans. 1936a. "Priskorbnii sluchai" ["A Painful Case": [Russian](#)]. *Tridtsat' dnei* [Thirty days] (Moscow) 12.9 (1936): 47-54. SC D105. [JJC]

Daruzes, N., trans. 1936b. "Mat" ["A Mother": [Russian](#)]. *Tridtsat' dnei* (Moscow) 12.11 (1936): 57-64. SC D106. [JJC]

Nina Leonidovna Daruzes (1899-1982) was a Russian translator from both English (Kipling, Dickens, Henry James, Wilde, Shaw) and French (Molière, Maupassant) and was one of the seven translators involved in Ivan Kashkin's 1937 Russian team translation of *Dubliners*.

1937

Kashkin, Ivan, ed. 1937. *Dublintsy* [*D*: [Russian](#)]. Afterword, N. Garin. Moscow: Khudozhestvennaia Literatura. 327 pp. SC D101. [JJC; LVM]

The first complete Russian rendering of *Dubliners*, a 327-page team translation edited by Ivan Kashkin, appeared in Moscow in 1937. Ivan Aleksandrovich Kashkin (1899-1963) was a Soviet Russian literary critic and translator from English and also a university instructor who trained a number of translators. His edited team translation — the title *Dublintsy* [Dubliners] once again matching Joyce's own title for brevity — involved seven members of the Kashkin translation school: M.P. Bogoslovskaiia-Bobrova ("The Sisters," "A Little Cloud"), Igor Romanovich ("An Encounter," "Grace"), E. Kalashnikova ("Araby," "Counterparts," "Clay"), N. Volzhina ("Eveline," "The Boarding House"), V. Topor ("After the Race," "Two Gallants"), N. Daruzes ("A Painful Case," "Ivy Day," "A Mother"), O. Kholmskaia ("The Dead").

Translating Joyce was a dangerous undertaking in the Soviet Union in the 1930s, and for their own safety, the individual translators' names were not listed, appearing only close to thirty years later in a 1966 reissue published in Naples. It was reprinted again, this time in Moscow, in 1982 and again in 1993 over the name of one of the translators, M.P. Bogoslovskaiia-Bobrova. Most of the translators involved in the translation of *Dubliners* had also been contributors to a serial Russian team translation of *Ulysses* in the Moscow journal *Internatsionalnaia literatura* in 1935-36. Official approval of that undertaking was certainly not forthcoming: one member of both teams, Igor Romanovich (1904-1943), was arrested in Moscow in November 1937 for his involvement — and later died in prison.

Commentary: Tall 2004.

Miltinis, Juozas, trans. 1937a. "Motina" ["A Mother": [Lithuanian](#)]. *Naujoji Romuva* 21/22 (1937): 469-73.

Miltinis, Juozas, trans. 1937b. "Seserys" ["The Sisters": [Lithuanian](#)]. *Naujoji Romuva* 39 (1937): 693-96.

Another new *Dubliners* language appeared in 1937, with two Lithuanian translations, "Motina" ("A Mother") and "Seserys" ("The Sisters"), in the journal *Naujoji Romuva*. The translator was Juozas Miltinis (1907-1994), a Lithuanian theatre director and actor. *Naujoji Romuva* [New Romuva]

was a weekly literary and cultural journal published in the Lithuanian city of Kaunas in the 1930s — and named for the neo-pagan Romuva movement, dedicated to reconstructing the rituals of pre-Christian Lithuanian religion.

Sol, Josep, trans. 1937. “Un encontre” [“An Encounter”: **Catalan**]. *Rosa dels vents* 1.2 (1937): 94-100. Not in SC. [JJC]

Josep Sol was a Catalan writer and critic whose rendering of “An Encounter” was the first appearance in Catalan of any story from *Dubliners*. It appeared in Barcelona in the journal *Rosa dels vents* [Wind rose].

Anon., trans. 1937. “La casa de pensión” [“The Boarding House,” excerpt: **Spanish**]. *Hoy* (Santiago de Chile) 6.286 (13 May 1937): 76-78. SC D119. [JJC]

1939

Voldemaras, Augustinas, trans. 1939. “Maloné” [“Grace”: **Lithuanian**]. *Teismas: Rinktiniai angli autoriai* (Kaunas) 1939: 279-314.

This Lithuanian rendering of “Grace,” which appeared in the city of Kaunas in the journal *Teismas: Rinktiniai angli autoriai* [Forum: selected English authors], was the work of Augustinas Voldemaras (1883-1942), a polyglot reportedly familiar with sixteen different languages. Deeply involved in the political affairs of his country, he served as Prime Minister of Lithuania as a thirty-five-year-old in 1918 and again a decade later in the late 1920s. Having inevitably accumulated a number of political enemies, he spent four years in a Lithuanian prison, was exiled twice, and eventually died in a Soviet Russian prison. His rendering of “Grace” appears to be his only translation of a Joyce text. The title “Maloné,” though literally meaning “Grace,” also suggests to an English-speaking reader, as an amusing visual grace note, a play on the Irish name Malone, Little Chandler’s mother’s name in “A Little Cloud.”

By the end of the 1930s, complete or nearly complete translations of *Dubliners* could be read not only in French (**Fernandez** 1926) and German (**Goyert** 1928), but also in five new languages: Swedish (**Kullman** 1931), Czech (**Hrůša** 1933), Italian (**Lami** and **Lami** 1933), Japanese (**Nagamatsu** 1933), and Russian (**Kashkin** 1937). New languages appearing during the 1930s included Swedish, Czech, Finnish, Urdu, Lithuanian, and Catalan.

THE 1940S

The 1940s saw the appearance of five new complete translations, two collections of stories in translation, and nine published translations of individual stories, including three separate renderings in Portuguese of “Araby.”

- Japanese:** Ando, 1940. *Daburin shiseiji* > 1952. *Dublin shimin*.
Spanish: Abelló, 1942. *Gente de Dublín*
Danish: Brusendorff, 1942. *Dublinfortællinger*
Spanish: Sánchez, 1945. *Dublineses* > 1988. *Gente de Dublín*
Italian: Cancogni, 1949. *Gente di Dublino*
- Portuguese:** Ferreira, 1946. *Os melhores contos de James Joyce* (10 stories)
German: Goyert, 1948. *Die Toten* (“The Dead”) (4 stories)
- Dutch:** de Vries, 1941. “Eveline”
Greek: Kastanaki, 1940. “Stachti” (“Clay”)
Spanish: Anon., 1941. *Los muertos* (“The Dead”)
Portuguese: Siragusa, 1942. “O bazar” (“Araby”)
Portuguese: Mesquita, 1944. “Arábia” (“Araby”)
Portuguese: Anon., 1944. “Contrapartes” (“Counterparts”)
Greek: Macroëidi-Papadaki, 1945. “O nekros” (“The Dead”)
Greek: Karalopoulos, 1946. “Eveline”
Portuguese: Cabral do Nascimento, 1945. “Arábia” (“Araby”)
Portuguese: Barbosa and Mendonça, 1945. “O Morto” (“The Dead”)
Icelandic: Pálmason, 1946. “Skýjaborg” (“A Little Cloud”)

1940

Ando, Ichiro, trans. 1940. *Daburin shiseiji* [*D*: **Japanese**]. Sekai bunko. Tokyo: Kobundo shobo, 1940 (vol. 1), 1941 (vol. 2). SC D83. [JJC] Rpt. as *Dublin shimin* [*D*: Japanese]. Tokyo: Kawade shobo, 1952.

| See also Ando 1930.

Kastanaki, Elpida Thr., trans. 1940. “Stachti” [“Clay”: **Greek**]. *Neoellinika Grammata* (Athens) 182 (1940): 1+ [LVM]

| The Greek title literally means “ash, cinders.” See also Fernandez 1926.

Maruya, Saiichi, and Ichiro Ando, trans. 1969. *Wakaki geijutsuka no shozo. Dublin shimin* [*P*, *D*: **Japanese**]. Trans. Saiichi Maruya [*P*] and Ichiro Ando [*D*]. Tokyo: Kodansha.

| The title of Ando’s 1940 rendering of *Dubliners* was *Daburin shiseiji*. It becomes *Dublin shimin* in 1952. Both titles mean “Dublin people.”

1941

Anon., trans. 1941a. *Gens de Dublin* [D: **French**]. Lithographs by Charles Bardet. La Guilde du Livre, 35. Lausanne: La Guilde du Livre. 228 pp. SC D14. [JJC]

Anon., trans. 1941b. *Los muertos* ["The Dead": **Spanish**]. Barcelona: Editorial Grano de Arena. 147 pp. SC D108. [JJC]

Vries, Theun de, trans. 1941. "Eveline" [**Dutch**]. *1001 avond: Groot verhalenboek voor den Nederlandschen lezer* [1001 evenings. Great story book for the Dutch reader] Amsterdam: Uitgeverij Contact. Vol. 5, pp. 180-84.

The first rendering in Dutch of any of Joyce's writings is an abridged version of "Eveline," by the Dutch (Frisian) novelist, poet, and playwright Theun de Vries (1907-2005). It appeared in a six-volume collection of short stories from writers both foreign and domestic, edited by Emmy van Lokhorst and C.J. Kelk, under a title that refers to Antoine Galland's famous *Mille-et-une nuits* (1704) [1001 nights]. In the "bibliography" that closes the volume, the editors present James Joyce as follows: "Irish writer, born 1882 in Dublin. Attended university, wrote poetry, a play, and a collection of noticeable short stories, 'Dubliners.' After that, he published 'A Portrait of the artist as a young man,' which is the transition toward the novel 'Ulysses,' first published in Paris, in which the psycho-analytical procedure is executed to the limits of its possibilities. His final novel, 'Finnigans wake' [sic], signifies the near complete denaturation of the genre" (p. 237; translation by Kris Peeters).

Commentary: Koster 2011.

1942

Abelló, Ignacio, trans. 1942. *Gente de Dublin* [D: **Spanish**]. Grandes narradores contemporaneos, 1. Barcelona: Editorial Tartessos. 245 pp. SC D109. [JJC]

The first complete Spanish rendering of *Dubliners*, published in Barcelona.

Anon. [i.e., **Santino Siragusa**], trans. 1942. "O bazar" ["Araby": **Portuguese**]. *Mercúrio* (Lisbon), no. 7 (1942): 87-91.

The anonymous translator was subsequently identified by Vitor Alevato do Amaral (2013: 328) as Santino Siragusa.

Brusendorff, Ove, trans. 1942. *Dublinfortællinger* [D: **Danish**]. Copenhagen: Athenaeum. 231 pp. SC D7. [JJC; LVM]

The first complete Danish rendering of *Dubliners*, translated by Ove Brusendorff (1909-1986), who had already produced a Danish translation of *Portrait* in 1941. The title *Dublinfortællinger* literally means "Dublin stories." (Translated titles of *Dubliners* tend to mean either "Dublin people" or, as here, "Dublin stories.") Brusendorff was a poet and translator from English (Scott Fitzgerald) but appears to have been more widely known in Denmark as a film historian — and as a historian of erotic and pornographic writing.

da Cunha, Tristão, trans. 1942. "Os mortos" ["The Dead," partial translation: **Portuguese**]. *Revista do Brasil* February 1942. 43-54.

This partial Portuguese rendering of "The Dead," the second half only, in the São Paulo journal *Revista do Brasil*, was attributed to Tristão da Cunha as translator. The name, playing on that of the remote island of Tristan da

Cunha in the South Atlantic, was the pen name of the Brazilian poet José Maria Leitão da Cunha Filho (1878-1942), reportedly best known for having translated *Hamlet* into Portuguese — and who preferred, incidentally, to write his own poetry in French. This appears to be his only translation of a Joyce text.

1944

Anon., trans. 1944. “Contrapartes” [“Counterparts”: **Portuguese**]. *Obras-primas do conto moderno*, vol. 14. Ed. Almiro Rolmes Barbosa, and Edgard Cavalheiro. São Paulo: Livraria Martins Editora. 129-38.

Mesquita, Alfredo, trans. 1944. “Arábia” [“Araby”: **Portuguese**]. *Os ingleses. Antigos e modernos*. Ed. Rubem Braga. Rio de Janeiro: Companhia Editora Leitura. 355-59.

1945

Barbosa, Margarida, and **Gustavo Mendonça**, trans. 1945. “O morto” [“The Dead”: **Portuguese**]. *Contos ingleses modernos*. Preface, Carmo Vaz. Contos e novelas, 21. Lisbon: Editorial Gleba. 35-90. SC D97. [JJC]

The title “O morto” refers to a singular “dead man,” thus focusing readerly attention on Gretta Conroy’s dead lover Michael Furey. See also **Macro-eidi-Papadaki** 1945; **Ferreira** 1946; **Siatras** 1988.

Cabral do Nascimento, João, trans. 1945. “Arábia” [“Araby”: **Portuguese**]. *Os melhores contos ingleses*. Ed. João Gaspar Simões. Lisbon: Portugália Editora. 215-25. SC D98. [JJC]

Macro-eidi-Papadaki, Sofia, trans. 1945. “O nekros” [“The Dead”: **Greek**]. *Nea Estia* [New Hestia] (Athens) 37 (1945): 48-51, 120-23, 187-90, 273-75, 342-44, 401-04. [LVM]

The translation is serialized over six issues of the journal. The title “O nekros” refers to a singular “dead man,” thus focusing readerly attention on Gretta Conroy’s dead lover Michael Furey. See also **Barbosa** and **Mendonça** 1945; **Siatras** 1988.

Sánchez, Luis Alberto, trans. 1945. *Dublinese* [D: **Spanish**]. Santiago de Chile: Ediciones Ercilla. 193 pp. SC D107. [JJC] Under title *Gente de Dublín*. Santiago de Chile: Editorial Andrés Bello, 1998.

Luis Alberto Sánchez (1900-1994) was a Peruvian academic, librarian, politician, highly prolific writer, and translator from German (Rilke), French (Maurois, Mauriac, Malraux), and English (H.G. Wells). His almost complete Spanish translation of *Dubliners* appeared, under the one-word title *Dublinese* [Dubliners], in Santiago de Chile in 1945. Omitting “A Mother” and “Grace,” this was the second Spanish rendering (after **Abelló** 1942) of the text. Reissued in 1988 under a new title, *Gente de Dublín* [Dublin people], still omitting “A Mother” and “Grace.”

1946

Ferreira, Maria da Paz, trans. 1946. *Os melhores contos de James Joyce* [The best stories of James Joyce: **Portuguese**]. Preface, João Gaspar Simões. Antologia, 3. Lisbon: Editorial Hélios. 225 pp. SC D96. [JJC]

A collection of ten translated stories from *Dubliners*, including “Eveline,” “Uma pequena nuvem” (“A Little Cloud”), “Casa de hóspedes” (“The Boarding House”), “Graça divina” (“Grace”), “O bazar” (“Araby”), “Depois da corrida” (“After the Race”), “Terra” (“Clay”), “Embriaguês” (“Counterparts”), “Um caso doloroso” (“A Painful Case”), and “O morto” (“The Dead”). Among the Portuguese titles, “Graça divina” (for “Grace”) specifies that the grace in question is “divine grace”; “O bazar” [The bazaar] for “Araby” changes the tone considerably; “Embriaguês” for “Counterparts” changes the focal theme to “drunkenness”; and the mistranslated “O morto” for “The Dead” is an unambiguously singular “the dead man,” the title perhaps influenced by that of **Barbosa** and **Mendonça** 1945.

Karalopoulos, N.I., trans. 1946. “Eveline: Diigima” [“Eveline: A story”: **Greek**]. *Grammata* [Letters] (Athens) 7 (1946): 34-37. [LVM]

Pálmason, Ingólfur, trans. 1946. “Skýjaborg” [“A Little Cloud”: **Icelandic**]. *Timarit Máls og menningar* (Reykjavik) 7.2 (1946): 184-99. [LVM]

Icelandic made its first appearance with Ingólfur Pálmason’s rendering of “A Little Cloud,” published in Reykjavik under the title “Skýjaborg” in the journal *Timarit Máls og menningar* [Journal of Language and Culture]. Significantly altering the various possible implications of Joyce’s original title, the Icelandic title, literally “cloud (*ský*) castle (*borg*),” suggests a castle in the air, thus focusing attention primarily on Little Chandler’s most likely futile daydream of one day becoming a poet.

1948

Goyert, Georg, trans. 1948. *Die Toten: Erzählungen* [“The Dead: stories”: **German**]. Zurich: Diogenes Verlag.

Contains “Counterparts,” “A Little Cloud,” “Grace,” and “The Dead,” as well as two excerpts from *Portrait*, all in Georg Goyert’s translations.

1949

Cancogni, Franca, trans. 1949. *Gente di Dublino* [*D*: **Italian**]. I Coralli, 35. Turin: Einaudi. 272 pp. SC D61. [JJC]

This second complete Italian *Dubliners* (after **Lami** and **Lami** 1933) was the work of Franca Cancogni (1920-2022), an Italian writer and translator from English (Lawrence, Conrad, Iris Murdoch). Her *Gente di Dublino*, published in Turin and multiply reprinted over several decades, came to be generally regarded as the standard Italian translation, over a dozen competing Italian renderings notwithstanding. A revised and corrected edition of the translation appeared with the same publisher in 1962 and was incorporated in 1963 in Giacomo Debenedetti’s three-volume edition

of Joyce's complete works in Italian translation. Franca Cancogni died in 2022, only two days short of the age of 102.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

By the end of the 1940s, *Dubliners* could be read in twelve different renderings in nine different languages: the seven complete (or almost complete) renderings available in seven different languages at the beginning of the decade had been joined by five more, in Japanese again (Ando 1941), Spanish (Abelló 1942), Danish (Brusendorff 1942), Spanish again (Sánchez 1945), and Italian again (Cancogni 1949).

THE 1950S

The 1950s saw the appearance of seven new complete translations and nine separately published translations of individual stories, including three separate renderings, two of them in Arabic, of “The Boarding House.”

Japanese:	Iijima, 1955. <i>Dublin-jin</i>
Slovenian:	Grün and Menart, 1955. <i>Ljudje iz Dublina</i>
Swedish:	Warburton, 1956. <i>Dublinbor</i>
Serbian:	Prikelmajer, 1957. <i>Dablinci</i>
Polish:	Wojciechowska, 1958. <i>Dublińczycy</i>
Czech:	Urbánek, 1959. <i>Dubliňané</i>
Hungarian:	Papp and Gergely, 1959. <i>Dublíni emberek: Novellák</i>
Croatian:	Anon., 1952. “Ivlin” (“Eveline”) Anon., 1954. “Evelina” Cvičić, 1954. “Pension” (“The Boarding House”)
Greek:	Papaionnou, 1953. “Oi adelfes” (“The Sisters”)
Slovenian:	Grün, 1953. “Evelina.”
Arabic:	al-Husni and Rushdi, 1956. “al-Nuzul” (“The Boarding House”)
Finnish:	Etto, 1957. <i>Kuollut</i> (“The Dead”)
Arabic:	Miftah and Badran, 1959. “al-Nuzul” (“The Boarding House”)
Portuguese:	Anon., 1959. “Casa de hóspedes” (“The Boarding House”)

1952

Anon., trans. 1952. “Ivlin” [“Eveline”: **Croatian**]. *Nova žena* (Sarajevo) 82 (1952): 14-15. *Slobodna Dalmacija* (Split) 13.12 (1952): 24. [LVM]

1953

Grün, Herbert, trans. 1953. “Evelina” [**Slovenian**]. *Naši razgledi* (Ljubljana) 2.3 (1953): 14. [LVM]
| See also Grün 1955.

Papaionnou, Vangos, trans. 1953. “Oi adelfes” [“The Sisters”: **Greek**]. *Nea Estia* (Athens) 54 (1953): 1046-50. [LVM]

1954

Anon., trans. 1954. “Evelina” [**Croatian**]. *Vjesnik* [Zagreb]. 10.1 (1954): 2751. [LVM]
Cviić, Krsto, trans. 1954. “Pension” [“The Boarding House”: **Croatian**]. *Novela* (Zagreb) 45 (1954): 6-7. [LVM]

1955

Grün, Herbert, and Janez Menart, trans. 1955. *Ljudje iz Dublina* [*D*: **Slovenian**]. Ljubljana: Državna založba Slovenije. 212 pp. [JJC] Rpt. Grün, Herbert, trans. 1993. *Ljudje iz Dublina* [Intro. Julija Uršič. Ljubljana: Karantanija. 211 pp. [JJC]

The first complete Slovenian rendering of *Dubliners*, translated by Herbert Grün and Janez Menart, was published in Ljubljana in 1955. Herbert Grün (1925-1961) was a Slovenian playwright, publisher, and translator from both German (Kafka) and English (Joyce); Janez Menart (1929-2004) was a prize-winning poet and a translator from both English (Shakespeare, Byron, Burns) and French (Prévert, Villon). Grün and Menart’s *Ljudje iz Dublina* [People of Dublin] was reprinted in 1993 by a different publisher, likewise in Ljubljana, but with only Grün named as translator.

Iijima, Yoshihide, trans. 1955. *Wakaki hi no geijutsuka no shozo. Dublin-jin* [*P, D*: **Japanese**] Tokyo: Mikasa shobo.

Iijima, Yoshihide, trans. 1958. *Dublin-jin* [*D*: **Japanese**]. Tokyo: Kadokawa Shoten. Yoshihide Iijima (1913-1996) was a Japanese translator from English (R.L. Stevenson, O. Henry) who translated both *Portrait* and *Dubliners*. His *Dublin-jin*, published in 1955 together with his translation of *Portrait* in a single volume, was the third complete Japanese rendering of *Dubliners*, after Sadamu Nagamatsu’s *Daburin no hitobito* (1933) and Ichiro Ando’s *Daburin shiseiji* (1940), the latter republished as *Dublin shimin* (1952). Iijima’s *Dublin-jin* [Dublin people] thus employed a fourth different Japanese title. It was separately published three years later, in 1958, by a different Tokyo publisher, Kadokawa Shoten.

1956

al-Husni, Jamil, and Rashad Rushdi, trans. 1956. “al-Nuzul” [“The Boarding House”: **Arabic**]. *Mukhtārāt min-al-Qisas al-Inghlīzīyyah al-Qasīrah* [‘selections from English short stories’]. Cairo: Maktabat Nahdat Misr. 61-70.

Warburton, Thomas, trans. 1956. *Dublinbor* [*D*: **Swedish**]. Tidens engelska klassiker, 4. Stockholm: Tidens Förlag. [LVM]

Translated by Thomas Warburton (1918-2016), this was the second complete Swedish *Dubliners*, after Emilie Kullman’s *Dublin-noveller* (1931). It appeared under the title *Dublinbor* [literally, Dublin dwellers]. Warburton, of British descent but born in Finland and Finnish by nationality, was already well known in Joyce circles for his Swedish rendering of *Ulysses*, which had

appeared ten years earlier, in 1946. His *Dublinbor* was multiply reprinted in Stockholm over the next sixty years and more. A third complete Swedish version, **Erik Andersson's** *Dublinbor*, appeared only in 2018 — competing at that time with the latest reprint of Warburton's rendering.

Warburton's *Dublinbor* includes "Systrarna" ("The Sisters"); "Ett möte" ("An Encounter"); "Arabien"; "Eveline"; "Efter loppet" ("After the Race"); "Två kavaljerer" ("Two Gallants"); "Pensionatet" ("The Boarding House"); "Ett litet moln" ("A Little Cloud"); "Motstycken" ("Counterparts"); "Jord" ("Clay"); "Pinsam händelse" ("A Painful Case"); "Minnesdag på valbyrå" ("Ivy Day in the Committee Room"); "En mor" ("A Mother"); "Nåd" ("Grace"); and "De döda" ("The Dead").

The most striking of the Swedish titles is "Minnesdag på valbyrå" for "Ivy Day in the Committee Room," literally meaning "memorial day in the election office," thus removing any implied titular reference to Parnell — a reference that would no doubt have been lost anyway for the great majority of Swedish readers in 1956. **Yva Fernandez** had made a similar titular choice thirty years earlier in her French *Dubliners* of 1926 — while **Emilie Kullman's** Swedish *Dubliners* of 1931 had simply omitted the story altogether.

1957

Etto, Jorma, trans. 1957. *Kuollut* ["The Dead": **Finnish**]. Helmisarja. Hämeenlinna: A A Karisto Osakeyhtiö. 111 pp. [JJC; LVM] Rpt. Helsinki: Ntamo, 2015. 111 pp. [JJC]

Translated by the Finnish writer Jorma Etto (1931-2016), this rendering of "The Dead" was the most substantial Joyce text to appear in Finnish by the mid-1950s.

Prikelmajer, Rada, trans. 1957. *Dablinci* [*D*: **Serbian**]. Belgrade: Prosveta.

Rada Prikelmajer's *Dablinci* was the first of four complete Serbian renderings of *Dubliners*, to be followed by **Krivokapić** in 1996, **Rigonat** et al. in 2005, and **Mirković** in 2018. All four versions appeared in Belgrade, all four under the same one-word title, *Dablinci* [Dubliners]. This appears to be Prikelmajer's only translation of a Joyce text.

1958

Wojciechowska, Kalina, trans. 1958. *Dublińczycy* [*D*: **Polish**]. Warsaw: Czytelnik. 325 pp. Rpt. Warsaw: Oskar, 1991. 200 pp.

The Polish translator Kalina Wojciechowska (1917-1980) translated primarily from Spanish rather than from English. Her *Dublińczycy* of 1958, published in Warsaw, was the first complete Polish translation of *Dubliners*; a second edition appeared in 1991, from a different Warsaw publisher, Oskar. A second complete Polish rendering, by **Zbigniew Batko**, would appear in Krakow in 2005, under the same one-word title *Dublińczycy* [Dubliners]. To date, these remain the only two complete Polish versions of *Dubliners*.

1959

Anon., trans. 1959. “Casa de hóspedes” [“The Boarding House”: **Portuguese**]. *Maravilhas do conto amoroso*. Ed. Fernando Correia da Silva. São Paulo: Cultrix. 249-56.

Miftah, Ramzi, and Muhammad Badran, trans. 1959. “al-Nuzul” [“The Boarding House”: **Arabic**]. *Qisas Ālamīyyah* [World Stories]. Cairo: Dār al-Qalam. 120-32.

Papp, Zoltán, and Ágnes Gergely, trans. 1959. *Dublíni emberek: Novellák* [**D: Hungarian**]. Budapest: Európa Könyvkiadó. 227 pp. [JJC] Rpt. Budapest: Orpheus, 2000. 239 pp. [JJC]

Zoltán Papp (1905-1984) and Ágnes Gergely (born 1933) were the translators of *Dublíni emberek: Novellák* [Dublin people: novellas], the first, and still the only complete Hungarian translation of *Dubliners*, published in Budapest in 1959. It includes “Nővérek” (“The Sisters”); “Találkozás” (“An Encounter”); “Arábia” (“Araby”); “Eveline”; “Verseny után” (“After the Race”); “Két urfiak” (“Two Gallants”); “Koszt és kvártély” (“The Boarding House”); “Futó árnyék” (“A Little Cloud”); “Ellenfelek” (“Counterparts”); “Agyag” (“Clay”); “Sajnálatos eset” (“A Painful Case”); “Ír nap a bizottságban” (“Ivy Day in the Committee Room”); “Anya” (“A Mother”); “Kegyelem” (“Grace”); and “A holtak” (“The Dead”).

Among these titles, “The Boarding House” becomes “Koszt és kvártély,” literally “board (*koszt*) and lodgings (*kvártély*); “A Little Cloud” becomes “Futó árnyék,” literally “a passing (*futó*) shadow (*árnyék*); and “Ivy Day in the Committee Room” becomes “Ír nap a bizottságban,” literally “Irish (*ír*) day (*nap*) in the committee (*bizottság*).”

Urbánek, Zdeněk, trans. 1959. *Dubliňané* [**D: Czech**]. Afterword, Zdeněk Vančura. Prague: Československý Spisovatel, 1959. 204 pp. Rpt. under title *Dubliners* / *Dubliňané*. Prague: Garamond, 1999.

Zdeněk Urbánek (1917-2008) was a Czech translator whose 1959 rendering of *Dubliners* was the second complete Czech version, following on Hruša 1933. Urbánek later also translated *Giacomo Joyce* (1970).

The 1950s added a further seven complete renderings of *Dubliners*: in Slovenian (Grün, and Menart 1955), Japanese (Iijima 1955), Swedish (Warburton 1956), Serbian (Prielmajer 1957), Polish (Wojciechowska 1958), Hungarian (Papp, and Gergely 1959), and Czech (Urbánek 1959). Of these, Slovenian, Serbian, Polish, and Hungarian appeared for the first time among the languages of *Dubliners*. By the end of the 1950s, readers could read complete translations of *Dubliners* in nineteen different renderings in thirteen different languages.

THE 1960S

The 1960s saw the appearance of twelve new complete translations of *Dubliners*, three substantial collections of selected stories, and five translations of individual stories, as follows.

Spanish:	Muslera, 1961. <i>Gente de Dublín</i>
Italian:	Minoja, 1961. <i>Dublinesi</i> > 1980. <i>Gente di Dublino</i>
Macedonian:	Momirovski, 1963. <i>Dablinci</i>
Portuguese:	Motta, 1963. <i>Gente de Dublin</i>
Portuguese:	Trevisan, 1964. <i>Dublinenses</i>
Croatian:	Buljan, 1965. <i>Dablinci</i> > 2012. <i>Dublinci</i>
Finnish:	Saarikoski, 1965. <i>Dublinilaisia</i>
Romanian:	Papadache, 1966. <i>Oameni din Dublin</i>
Persian:	Daryush, 1967. <i>Dublīni-hā</i>
Dutch:	Bloem, 1968. <i>Dubliners:Verhalen</i>
Chinese:	Anon., 1969. <i>Dubolin ren</i>
German:	Zimmer, 1969. <i>Dubliner</i>
Arabic:	Abdel Aziz, 1960. <i>Nās min Dublin</i> (12 stories)
Turkish:	Yücel, 1965. <i>Kardeşler</i> (“The Sisters”) (selected stories)
Chinese:	Ch’u, 1969. <i>Ssü ch’ü ti ch’ing jên</i> (“The Dead”) (selected stories)
Greek:	Koumandareas, 1961. “Evelin” (“Eveline”)
Icelandic:	Kristjánsson, 1961. “Afrit” (“Counterparts”)
Portuguese:	Anon., 1962. “Arábia” (“Araby”)
Arabic:	Rufa’i and al-Hassab, 1962. “al-Mawtā” (“The Dead”)
Georgian:	Mčedlišvili, 1969. <i>Mertvy</i> (“The Dead”)

1960

Abdel Aziz, Enayat, trans. 1960. *Nās min Dablin* [*D*: **Arabic**]. Intro. Morsi Saad Eldin. Cairo: Dār Sa’d Misr. 324 pp. [JJC]

The first almost complete Arabic translation of *Dubliners*, by Enayat Abdel Aziz, appeared in Cairo in 1960, including twelve of the fifteen stories. It was followed only forty years later by a complete Arabic rendering (Manzalgıy 2000).

Commentary: Zaky 2012.

1961

Koumandareas, Menis, trans. 1961. “Evelin” [“Eveline”: **Greek**]. *Tachydromos* (Athens) 375 (1961): 35. [LVM]

Menis Koumandareas (1931-2014) was an acclaimed Greek writer and novelist, and a translator from both German (Hesse, Büchner) and English (Melville, Faulkner, Lewis Carroll). His rendering of “Eveline” appears to be his only translation of a Joyce text.

Kristjánsson, Geir, trans. 1961. “Afrit” [“Counterparts”: **Icelandic**]. *Birtingur* (Reykjavik) 1-2 (1961): 1-9. [LVM]

This Icelandic translation of “Counterparts” was the work of Geir Kristjánsson (1923-1991), one of the editors of the modernist literary journal *Birtingur* (“brightness, revelation”). He was reportedly a foremost Icelandic translator especially of modern Russian poetry. His rendering of “Counterparts” appears to be his only translation of a Joyce text. The Icelandic title “Afrit” literally means a “copy,” a “reproduction.”

Minoja, Margherita Ghirardi, trans. 1961. *Dublinesi* [*D*: **Italian**]. Biblioteca Universale Rizzoli. Milan: Rizzoli. 250 pp. [JJC]. Rpt. under title *Gente di Dublino*. Intro. Attilio Brilli. Milan: Rizzoli, 1980.

Margherita Ghirardi Minoja’s *Dublinesi* (1961) was the third complete Italian *Dubliners*, after **Lami** and **Lami** 1933, and **Cancogni** 1949. Her translation of “Grace” would appear as a separate book-length publication (*La grazia*) in 1976. Her *Dublinesi* [*Dubliners*] was reissued in 1980 under the new title *Gente di Dublino* [*Dublin people*], with an introduction by **Attilio Brilli** — who seven years later, in 1987, produced his own complete Italian rendering of *Dubliners*.

Muslera, Oscar, trans. 1961. *Gente de Dublín* [*D*: **Spanish**]. Buenos Aires: Fabril Editora. Rpt. under the title *Dublineses*. Coyoacán (Mexico): Ediciones Coyoacán, 1994. 203 pp. [JJC]

The Argentinian translator Oscar Muslera’s *Gente de Dublín*, published in Buenos Aires in 1961, was the third complete Spanish translation of *Dubliners*, after **Abelló** 1942 and **Sánchez** 1945. *Dubliners* was by now spreading in translation across the Spanish-speaking world: **Abelló**’s rendering was published in Barcelona, **Sánchez**’s in Santiago de Chile, Muslera’s in Buenos Aires in 1961 and, reprinted under the one-word title *Dublineses*, in Coyoacán (Mexico) in 1994. In a 1983 translation of both *Portrait* and *Dubliners*, meanwhile, published in Mexico City and attributed to “Alonso Donado” (i.e., **Dámaso Alonso**; see below 1983), the translation of *Dubliners* was in fact an unacknowledged revision of **Muslera** 1961.

1962

Anon., trans. 1962. “Arábia” [“Araby”: **Portuguese**]. *Contos Ingleses* [English stories]. Ed. Jacob Penteadó. São Paulo: Eigraf. 235-40.

Magnússon, Sigurður A., trans. 1962. “Eveline” [**Icelandic**]. *Lesbók Morgunblaðsins* (Reykjavik) 13 May 1962: 3, 13.

Sigurður Magnússon’s complete Icelandic rendering of *Dubliners* was to appear in Reykjavik twenty years later, in 1982.

Rufa’il, Amin, and **Yahya al-Hassab**, trans. 1962. “al-Mawtā” [“The Dead”: **Arabic**]. *Sab’u Qisas* [Seven stories]. Cairo: Maktabat al-Anglo al-Misriyyah. 127-32.

1963

Momirovski, Tome, trans. 1963. *Dablinci* [*D*: **Macedonian**]. Skopje: Kočo Racin. Rpt. Skopje: Makedonska kniga / Mislal, 1989. 166 pp. [JJC]

The first and so far the only complete Macedonian translation of *Dubliners*, published in Skopje under the title *Dablinci* [Dubliners], was the work of Tome Momirovski (1927–2012), a Macedonian novelist, travel writer, and translator from English (Galsworthy). *Dablinci* appears to be his only rendering of a Joyce text.

Motta, Virgínia, trans. 1963. *Gente de Dublin* [*D*: **Portuguese**]. Lisbon: Livros do Brasil. Rpt. 2001.

This first complete Portuguese rendering of *Dubliners*, published in Lisbon, was the work of Virgínia Motta, a translator from English (Steinbeck, Huxley, Hemingway, Lowry). Her *Gente de Dublin* [Dublin people], published in 1963 and reprinted in 2001, almost forty years later, appears to have been her only rendering of a Joyce text.

1964

Trevisan, Hamilton, trans. 1964. *Dublinenses* [*D*: **Portuguese**]. Rio de Janeiro: Editôra Civilização Brasileira. Rpt. 1970.

The Brazilian translator Hamilton Trevisan's *Dublinenses* [Dubliners], published in Rio de Janeiro in 1964, just one year after after **Virgínia Motta**'s rendering, was the second complete Portuguese rendering of *Dubliners* — and the first complete Brazilian Portuguese translation.

Commentary: Quirino 2012.

1965

Buljan, Mirjana, trans. 1965. *Dablinci* [*D*: **Croatian**]. *James Joyce: Odabrana djela u četiri knjige* [Collected Works in Four Volumes]. Ed. Novak Simić. Vol. 1. Zagreb: Zora. Rpt. under title *Dublinci*. Zagreb: ALFA, 2012.

This first complete Croatian *Dubliners*, published in Zagreb, was the work of Mirjana Buljan (born 1931), a Croatian writer, journalist, and translator from German (Grass), Swedish (Strindberg), and English (Lewis Carroll). Her rendering, originally published under the title *Dablinci* [Dubliners], was reissued in 2001 under the revised spelling of the title, *Dublinci*, together with **Ante Stamać**'s rendering of *Exiles*, which had originally also appeared in 1965. Buljan's rendering was reissued for a second time in 2012, once again under the revised spelling of the title, *Dublinci*.

Papadache, Frida, trans. 1965. "Oameni din Dublin" [*D*, selections: **Romanian**]. *Secolul 20: Revista de literatura universală* (Bucharest) 2 (1965). [LVM]

In a special Joyce issue of the Romanian journal *Secolul 20* [The twentieth century] in 1965, Frida Papadache (1905–1989) provided Romanian translations of "The Boarding House" ("Pensiunea de familie"), "Clay" ("Tărină"), "A Painful Case" ("Un caz penibil"), and "The Dead" ("Cei morți"). Her complete Romanian rendering of *Dubliners* appeared the following year.

Saarikoski, Pentti, trans. 1965. *Dublinilaisia* [D: **Finnish**]. Keltainen kirjasto, 64. Helsinki: Tammi. Rpt. 1991. 229 pp. [JJC; LVM]

The first complete Finnish *Dubliners*, published in Helsinki in 1965 under the one-word title *Dublinilaisia* [Dubliners], was the work of Pentti Saarikoski (1937-1983), a celebrated Finnish poet, and a prolific translator, whose numerous renderings included Homer's *Odyssey* and Aristotle's *Poetics*, as well as Joyce's *Ulysses* — this last in 1964, followed by *Dubliners* in 1965. A flamboyant public figure, Saarikoski's translations have occasionally been characterized as likewise flamboyant and sometimes less than meticulously accurate.

Yücel, Gülçin, trans. 1965. *Kardeşler* ['The Sisters'; selections from D: **Turkish**]. Istanbul: Ataç Kitabevi. 54 pp.

Turkish put in a first appearance in 1965 in a brief volume of selected stories from *Dubliners* under the title *Kardeşler* ['The Sisters'], translated by Gülçin Yücel, and published in Istanbul.

1966

Bogoslovskaja-Bobrova, Mariya Pavlovna, et al., trans. 1966. *Dublintsy / Dubliners* [**Russian**]. Ed. Ivan Kashkin. Naples: Edizioni scientifiche italiane. xii, 325 pp.

This is a complete Russian team translation, a reprint of Kashkin 1937, appearing in Naples rather than in Moscow, and over the name of one of the original 1937 translators. It was subsequently reprinted again several times, in both Moscow and Saint Petersburg. See also Bogoslovskaja-Bobrova 1982.

Papadache, Frida, trans. 1966. *Oameni din Dublin* [D: **Romanian**]. Bucharest: EPL Editura pentru literatură universală. [LVM]

Frida Papadache (1905-1989) produced a complete Romanian rendering of *Dubliners* in 1966, which appeared in Bucharest under the title *Oameni din Dublin* [people of Dublin]. Close to fifty years later, a second complete Romanian rendering appeared, Radu Paraschivescu's likewise entitled *Oameni din Dublin* (2012). Papadache continued her Joycean labours: her complete Romanian rendering of *Portrait* appeared in 1969, followed five years later by her version of *Exiles* in 1974.

Commentary: Ionescu 2013; Ursa 2020a, 2023.

1967

Daryush, Parwiz, trans. 1967. *Dublîni-hâ* [D: **Persian**]. Tehran: Ashrafi Publishers. Rpt. Tehran: Niloufar, 1993. 214 pp. [JJC]

Persian put in a first appearance in 1967, with Parwiz Daryush's *Dublîni-hâ*. Daryush (1923-2001) was an Iranian writer, poet, and translator. His *Dublîni-hâ* was the first complete Persian translation of *Dubliners*. More than half a century later, it is still the only one — though two shorter collections of the stories in Persian translation also exist (Ahmar 1970, Sheikhzadegan 2017), as does a Persian rendering of *The Dead* (Sheikhzadegan 2024).

Zilinskiene, N., trans. 1967. "Mirusieji" ["The Dead": **Lithuanian**]. *Nemunas* (Kaunas) 8 (1967: 32-40).

1968

Bloem, Rein, trans. 1968. *Dubliners: Verhalen* [*D: Dutch*]. Amsterdam: Polak & Van Gennep; revised ed. Amsterdam: Van Gennep, 1997.

The first complete Dutch translation of *Dubliners*, published in Amsterdam, was the work of Rein Bloem (1932-2008), poet, translator, and literary critic. His rendering appeared under the title *Dubliners*, with the descriptor *Verhalen* ("stories"). A revised edition, with the collaboration of **Erik Bindervoet** and **Robbert-Jan Henkes** who would later publish their own translation titled *Dublinezen* (2016), appeared almost thirty years later, in 1997.

The Dutch titles include "De zusters" ("The Sisters"), "Een ontmoeting" ("An Encounter"), "Arabië," "Eveline," "Na de race" ("After the Race"), "Twee versierders" ("Two Gallants"), "Het pension" ("The Boarding House"), "Een kleine wolk" ("A Little Cloud"), "Tegenhangers" ("Counterparts"), "Aarde" ("Clay"), "Een pijnlijke zaak" ("A Painful Case"), "De samenkomst in het verkiezingslokaal op 6 oktober" ("Ivy Day in the Committee Room"), "Een moeder" ("A Mother"), "Gratie" ("Grace"), and "De doden" ("The Dead").

Among the Dutch titles, "Twee versierders" (for "Two Gallants") suggests "two skirt-chasers, two womanizers," while "De samenkomst in het verkiezingslokaal op 6 oktober" (for "Ivy Day in the Committee Room") literally means "the meeting (*samenkomst*) in the election room (*het verkiezingslokaal*) on October 6," where the link to Parnell is provided (if only for some readers) by the specific date, while the reference to ivy or the name Ivy Day is dispensed with, presumably as too arcane.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

1969

Anon., trans. 1969. *Dubolin ren* [*D: Chinese*]. Taipei (Taiwan): Morning Bell Publishing, 2 vols.

The first complete Chinese translation of *Dubliners* appeared anonymously under the title *Dubolin ren* [Dublin people] in 1969, published in Taipei in two volumes. Five further complete Chinese renderings appeared over the next fifty years, all of them under the title *Dubolin ren* (**Zhen** et al. 1970; **Du** 1986; **Ma** 1999; **Sun** and **Zong** 2002; **Zhuang** 2009). An immediately striking feature of these Chinese renderings is the fact that with the one exception of **Sun** and **Zong** 2002, which appeared in the mainland Chinese city of Hangzhou, all of them appeared not in any city of mainland China but rather in Taipei, the capital city of Taiwan.

Arutiunian, A., trans. 1969. ["Araby": **Armenian**]. Avantgard (Yerevan) 18 January 1969. [LVM]

Ch'u, Ju, trans. 1969. *Ssü ch'ü ti ch'ing jên* ['The Dead'; *D*, selections: **Chinese**]. Taipei (Taiwan): Wan Shan.

According to Andre Louw in personal correspondence, the ornamental title of this collection suggests "departed lovers."

Mčedlišvili, Dž., trans. 1969. *Mertve* ["The Dead": **Georgian**]. Tbilisi: Nakaduli.

The first Georgian rendering of any part of *Dubliners* was **Dž. Mčedlišvili**'s translation of "The Dead," which appeared in Tbilisi in book form in 1969 under the title *Mertve* ("The Dead"). The first complete Georgian version of *Dubliners* as a whole would follow just one year later, in 1970, the work of two other translators, **Lia Imerlishvili** and **Mzia Shatberashvili**.

Zimmer, Dieter E., trans. 1969. *Dubliner* [**D: German**]. *Joyce Werke*. Frankfurter Ausgabe, vol. 1. Ed. Klaus Reichert with **Fritz Senn**. Frankfurt am Main: Suhrkamp. 229 pp.

This second complete German rendering of *Dubliners*, forty years after **Goyert**'s version of 1928, was the work of Dieter E. Zimmer (1934-2020), a German journalist, author, and translator from both English (Nabokov) and Spanish (Borges). It was first published as the opening volume of the Frankfurt Edition of Joyce's collected works in German translation, 7 volumes in 9, edited by Klaus Reichert in collaboration with **Fritz Senn**.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

THE 1970S

The 1970s saw the appearance of fourteen new complete translations, three collections of selected stories in translation, and eight separately published renderings of individual stories.

Italian: Balboni, 1970. *Gente di Dublino* > 1988. *I Dublinesi*.

Chinese: Zhen et al., 1970. *Dubolin ren*

Georgian: Imerlishvili, and Shatberashvili, 1970. *Dublincy*

Greek: Aravantinou 1971. *Douvlinezoi*

Bernitsas et al., 1971. *Douvlinezoi*

Politis, 1972. *Oi Douvlinezoi*

Hebrew: Yavin, 1971. *Dublina'im*

Spanish: Cabrera Infante, 1972. *Dublineses*

Italian: Capodilista, 1974. *Gente di Dublino*

Norwegian: Angell, 1974. *Dublinere*

French: Aubert, 1974. *Gens de Dublin* > 1993. *Dublinois*

Italian: Papi, and Tadini, 1976. *Gente di Dublino*

Korean: Kim, Byeong-cheol, 1977. *Dublin saramdeul*

Armenian: Arsenyan, 1978. *Dublints'iner*

Persian: Ahmar, 1970. *Tab'idihâ* ("The Dead") (selections)

French: Vuarnet, 1974. *Dublinois: Les morts, Contreparties* ("The Dead", Counterparts")

German: Zimmer, 1975. *Die Toten* ("The Dead") (4 stories)

Italian:	Ceserani, 1975. <i>Argilla</i> (“Clay”)
Arabic:	Taha, 1975. [“Ivy Day”]
Italian:	Minoja, 1976. <i>La grazia</i> (“Grace”)
Arabic:	Musallam, 1978. “Eveline”
Arabic:	Khaddur, 1979. “Eveline”
German:	Zimmer, 1979. <i>Gnade</i> (“Grace”)
Icelandic:	Þórisdóttir, 1979. “Leir” (“Clay”)

1970

Ahmar, Homāyun-e Nur, trans. 1970. *Tab’idihā* [“The Dead” and selected other stories from *D*: **Persian**]. Tehran (Iran): Amir Kabir.

Homāyun-e Nur Ahmar’s collection of selected stories from *Dubliners* in Persian translation appeared under the cover title *Tab’idihā* [The Dead] in 1970, following on **Parwiz Daryush**’s complete 1967 Persian rendering of *Dubliners*. Only in 2017 did a further collection of selected stories in Persian translation appear (**Sheikhzadegan** 2017). All three renderings were published in Tehran, though by different publishing houses.

Balboni, Maria Pia, trans. 1970. *Gente di Dublino* [*D*: **Italian**]. I Grandi della Letteratura. Milan: Fabbri Editore. 254 pp. [JJC]. Rpt. under the new title *I Dublinesi*. Tascabili Bompiani. Narrativa. Milan: Bompiani, 1988. 192 pp. [JJC]

The fourth complete Italian rendering of *Dubliners*, the work of Maria Pia Balboni, appeared in Milan in 1970 as *Gente di Dublino* and was reissued several times over the years. Balboni (born 1938) is an Italian translator from English (Jane Austen). Her rendering of *Dubliners* appears to be her only translation of a Joyce text.

Imerlishvili, Lia, and **Mzia Shatberashvili**, trans. 1970. *Dublincy* [*D*: **Georgian**]. Afterword, Nico Kiasashvili. Tbilisi: Sabčota Sakartvelo. [JJC]

The first complete Georgian version of *Dubliners* appeared in 1970, the work of Lia Imerlishvili, who translated fourteen of the fifteen stories, and Mzia Shatberashvili, who translated “The Dead.” A 2013 reprint of the translation (Tbilisi: Siesta) appeared under Imerlishvili’s name only. A second complete Georgian rendering of *Dubliners*, the work of **David Akriani**, appeared more than forty years later, in 2014.

Commentary: Pantskhava 2019a, 2019b, 2020.

Melbardze, E., trans. 1970. [“Eveline”: **Latvian**]. *Literatura un maksla* (Rīga) 10 June 1970: 10. [LVM]

Zhen, Zheng, et al., trans. 1970. *Dubolin ren ji qi yanjiu* [*Dubliners*: A Translation and a Study: **Chinese**]. Taipei: G-sharp Corporation.

A second complete Chinese rendering of *Dubliners*, Zheng Zhen’s *Dubolin ren* [Dublin people], was published in Taipei in 1970 as part of an academic study.

1971

Aravantinou, Manto, trans. 1971. *Dowlinezoi* [*D: Greek*]. Athens: Galaxias.

Surprisingly, two separate complete Greek renderings of *Dubliners* appeared in 1971, one of them, published in Athens by Galaxias, by Manto Aravantinou (1930-1998), journalist, poet, and translator.

Commentary: Bilia 2023.

Bernitsas, Sotiris, Stella Vourduba, and Stavros Antoniou, trans. 1971. *Dowlinezoi* [*D: Greek*]. *Pezographia tou eikostou aiona* [Twentieth-century prose]. Athens: Pairidis. 277 pp.

The second complete Greek rendering of *Dubliners* to appear in 1971, published in Athens by Pairidis, was the work of three collaborating translators, of whom Sotiris Bernitsas was the main translator. Bernitsas translated ten of the fifteen stories; Vourduba translated “The Sisters” and “Eveline”; and Antoniou translated “Clay,” “A Mother,” and “Grace.”*

Yavin, Avraham, trans. 1971. *Dublina'im* [*D: Hebrew*]. Tel Aviv: Hakibbutz Hameuchad. Rpt. Hameuchad 1979; Hameuchad 2009. 266 pp. [JJC]

The first Hebrew translation of *Dubliners*, by Avraham Yavin (1928-2019), appeared under the title *Dublina'im* [Dubliners] in Tel Aviv, and was reprinted by the same publisher, Hameuchad, in both 1979 and, thirty years later, once again in 2009. It is to date the only complete Hebrew rendering of *Dubliners*. This was not Yavin’s first Joyce translation: **Daniel Doron** (1929-2022) and he had already co-translated *Portrait* into Hebrew in 1955.

1972

Cabrera Infante, Guillermo, trans. 1972. *Dublineses* [*D: Spanish*]. Barcelona: Lumen.

A fourth complete Spanish rendering, *Dublineses*, translated by Guillermo Cabrera Infante (1929-2005), appeared in Barcelona in 1972, and was multiply reprinted. The prolific Cuban novelist Cabrera Infante is best known for his experimental novel *Tres tristes tigres* (1966; *Three Trapped Tigers*), which has been favourably compared to *Ulysses*. A one-time supporter of Fidel Castro, Cabrera Infante found it expedient to go into exile in London in 1965, where he spent the next forty years. His Spanish version of *Dubliners* appears to be his only significant work of translation.

Melbardze, E., trans. 1972. “Araby” [*Latvian*]. *Literatura un maksla* (Riga) 29 January 1972: 10. [LVM]

Politis, Kosmas, trans. 1972. *Oi Dowlinezoi* [*D: Greek*]. Athens: Govostis. [LVM]

Kosmas Politis (1888-1974) was a Greek banker, novelist, and translator (Shakespeare, Poe, Henry Miller). His rendering of *Dubliners* was the third complete Greek version to appear within the space of two years, published once again in Athens, this time by Govostis. The translation was reprinted at

* My thanks to Trisevgeni Bilia at the University of Oxford for detailed information on this translation.

least twice, and a brief collection of selected stories, reprinted from Politis 1972, was later to appear in 1997.

1973

- Kostetskii, A., and Ia. Stel'makh**, trans. 1973. ["Eveline" and "The Boarding House": **Ukrainian**]. *Vitchizna* [Fatherland] (Kiev) 5 (1973): 107-15. [LVM]
Nastopkiene, V., trans. 1973. "Arabija" [**Lithuanian**]. *Literatura ir menas* (Vilnius) 6 October 1973: 6. [LVM]

1974

- Angell, Olav**, trans. 1974. *Dublinere* [D: **Norwegian**]. Oslo: Gyldendal Norsk Forlag.
 Olav Angell (1932-2018) was a Norwegian poet, writer, novelist, and translator from English (Chandler, Kerouac). His Norwegian renderings of Joyce's work include not only his complete *Dublinere* [Dubliners] in 1974 but also an award-winning rendering of *Ulysses* in 1992, almost twenty years later, and a separate rendering of *De døde* ("The Dead") in 1996, reprinted from Angell 1974.

- Aubert, Jacques**, trans. 1974. *Gens de Dublin* [D: **French**]. Intro. Valéry Larbaud. Paris: Gallimard. 272 pp. [JJC] Rpt. under title *Dublinois*. Intro. Valéry Larbaud. Paris: Gallimard, 1993. Rpt. under title *Gens de Dublin*. Intro. Valéry Larbaud. Paris: Gallimard, 2008.

Jacques Aubert's complete French rendering of *Dubliners* also appeared in 1974. Aubert (1932-2020) was a celebrated French Joyce specialist. His translations of Joyce's works include versions not only of *Dubliners* in 1974 but also of *Portrait* in 1982. He also coordinated and edited a French team translation of *Ulysses* (2004), in which he himself covered "Telemachus" and "Wandering Rocks." His rendering of *Dubliners* originally appeared as *Gens de Dublin* [Dublin people], was reprinted in 1993 as *Dublinois* [Dubliners], and was reprinted again in 2008 with the title, unusually, reverting to the original *Gens de Dublin*. All three editions were published in Paris by the prestigious firm of Gallimard. Valéry Larbaud's introduction was first written for **Fernandez** 1926, and was reprinted unchanged, in an act of professional homage, in all three iterations of Aubert's rendering.

- Capodilista, Marina Emo**, trans. 1974. *Gente di Dublino* [D: **Italian**]. Rome: Newton Compton Italiana. 202 pp. [JJC]

Marina Emo Capodilista's *Gente di Dublino* [Dublin people], published in Rome in 1974, was the fifth complete Italian rendering of *Dubliners*. Capodilista's translations of Joyce's work also include renderings of *Portrait* (1973), and *Chamber Music* (1978). Her *Gente di Dublino* was reprinted more than twenty years later, in 1997.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

Vuarnet, Jean-Noël, trans. 1974. *Dublinois: Les morts, Contreparties / Dubliners: The Dead, Counterparts* [French]. Intro. Hélène Cixous. Paris: Aubier-Flammarion. 185 pp. Bilingual. [JJC]

A bilingual French rendering of “The Dead” and “Counterparts” by Jean-Noël Vuarnet (1945-1996), with an introduction by Hélène Cixous, also appeared in 1974, in Paris. Vuarnet was a French novelist and essayist, and this appears to have been his only translation of any text before his early death by suicide.

1975

Ceserani, Remo. 1975. *Argilla: Interpretazione di un racconto di James Joyce*. [“Clay”: Italian] Naples: Guida Editori.

Includes an Italian rendering of “Clay” in the course of a literary study.

Taha, Taha Mahmoud. 1975. *Mawsū’at Jims Juyis: Hayātuh wa fannuh wa durāsāt li-a mālih* [A James Joyce encyclopedia: his life, art, and works] [*U* and *D* excerpts: Arabic] Kuwait: Wikālat al-Matbū’āt. [JJC]

Taha Mahmoud Taha (1929-2002) was an Egyptian professor of English whose main achievement as a translator was his Arabic rendering of *Ulysses* in 1982. His 1975 study of Joyce *Mawsū’at Jims Juyis* [A James Joyce encyclopedia], published in Kuwait, includes his translations into Arabic of “The Sisters” and “Ivy Day in the Committee Room,” as well as of “Calypso” and “Wandering Rocks.”

Zimmer, Dieter E., Klaus Reichert, and Hans Wollschläger, trans. 1975. *Die Toten: Erzählungen aus Dubliner und Erzählstücke aus den Romanen* [The Dead: Stories from *Dubliners* and excerpts from the novels: German]. Afterword, Fritz Senn. Zurich: Diogenes-Verlag.

1976

Papi, Marco, and Emilio Tadini, trans. 1976. *Gente di Dublino* [*D*: Italian]. Intro. Nemi D’Agostino. I grandi libri Garzanti. Milan: Garzanti. xxix, 212 pp. [JJC]

This is the sixth complete Italian rendering of *Dubliners*, published in Milan. “The Sisters,” “An Encounter,” and “Araby” were translated by Emilio Tadini; the remaining twelve stories by Marco Papi.

1977

Kim, Byeong-cheol, trans. 1977. *Dublin saramdeul* [*D*: Korean]. Seoul: Munye.

The first of four complete Korean renderings of *Dubliners*, published in Seoul. The title *Dublin saramdeul* [Dublin people] was also used by all three subsequent Korean translators.

1978

Arsenyan, Aram, Artem Harut’yunyan, and Gayane Harut’yunyan, trans. 1978. *Dublints’iner* [*D: Armenian*]. Yerevan: Zangak hratarakch’ut’yun. 286 pp. [JJC]

Dublints’iner [Dubliners], published in Yerevan, Armenia, in 1978 and the work of three co-translators, was one of two complete Armenian renderings of *Dubliners* to appear in the same year, 1978. The main translator, Aram Arsenyan, born in 1952, is a writer of short stories and a freelance translator from English (Hemingway).

Commentary: Hovhannisyan 2024.

Arutiunian, A., trans. 1978a. *Dublints’iner* [*D: Armenian*]. Yerevan: Sovetakan grokh. [LVM]

Arutiunian, A., trans. 1978b. [“The Dead”: *Armenian*]. *Garun* (Yerevan) 7 (1978): 70-91.

The second complete Armenian rendering of *Dubliners* to appear in 1978 was the work of A. Arutiunian, whose translation of “The Dead” was also published separately, in the Yerevan journal *Garun*, in that same year.

Commentary: Hovhannisyan 2024.

Musallam, Iman Muwaffuq, trans. 1978. “Eveline” [*Arabic*]. *al-Tāliyah al-Adabīyyah* 4.11 (1978): 37-39.

1979

Khaddur, Muhammad Abu, trans. 1979. “Eveline” [*Arabic*]. *al-Ādāb al-Ajnabīyyah* 22 (October 1979): 183-89.

Pórisdóttir, Anna María, trans. 1979. “Leir” [“Clay”: *Icelandic*]. *Samvinnan* (Reykjavík) 73.9-10 (1979): 14-15, and 6-47. [LVM]

THE 1980S

The 1980s saw the appearance of thirteen new complete translations, two collections of stories in translation, and nine renderings of individual stories.

Slovak:	Vilikovská, 1980. <i>Dublinčania</i>
Bulgarian:	Hristoforov and Popov, 1981. <i>Dăblinčani</i>
Icelandic:	Magnússon, 1982. <i>Í Dyflinni</i>
Spanish:	Alonso, 1983. <i>Gente de Dublín</i>
Lithuanian:	Gasiulis, 1985. <i>Dubliniečiai</i>
Chinese:	Du Ruo-zhou, 1986. <i>Dubolin ren</i>
Italian:	Anon., 1986. <i>Gente di Dublino</i>
Italian:	Brilli, 1987. <i>Gente di Dublino</i>
Turkish:	Belge, 1987. <i>Dublinliler</i>
Korean:	Kim Hyon-gyok, 1988. <i>Dobullin saramdul</i>
Catalan:	Mallafrè, 1988. <i>Dublinesos</i>

Czech:	Skoumal, 1988. <i>Dubliňané</i>
Danish:	Bjerg, 1988. <i>Dublinfolk</i>
Turkish:	Celâl, 1983. <i>Bir küçük bulut</i> (“A Little Cloud”) (selected stories)
Chinese:	Lin, 1988 (5 stories)
Arabic:	al-Razaz, 1980. “al-Nuzul” (“The Boarding House”)
Icelandic:	Póra, 1982. “Arabia” (“Araby”)
Irish:	Ó Maolbhríde, 1982. “Eibhlín” (“Eveline”)
Portuguese:	Trevisan, 1982. “Eveline”
Catalan:	Mallafre, 1984. “Contrapartides” (“Counterparts”)
German:	Zimmer, 1984. “Eveline”
Greek:	Berlis, 1984. <i>Oi nekroi</i> (“The Dead”)
Greek:	Siatras, 1988. <i>O nekros</i> (“The Dead”)
Portuguese:	Ferreira and Rónai, 1988. “Compensações” (“Counterparts”)

1980

al-Razaz, Mu’nis, trans. 1980. “al-Nuzul” [“The Boarding House”: **Arabic**]. *Min Rawā ‘i’ al-Adāb al-Ālamī* [‘World Masterpieces: Short Stories’]. Beirut: al-Mu’assasah al-Arabīyyah li al-Dirāsāt wa al-Nashr. 133-42.

This is a third Arabic rendering of “The Boarding House,” translated by Mu’nis al-Razaz and published in Beirut, in a collection of Arabic versions of international short stories.

Vilíková, Božica, trans. 1980. *Dublinčania* [*D*: **Slovak**]. Bratislava: Slovenský spisovateľ’.

The first complete Slovak rendering of *Dubliners*, by Božica Vilíková (1931-1985), a Slovak translator from English, was published in Bratislava in 1980 under the title *Dublinčania* [Dubliners].

1981

Hristoforov, Asen, and Nikolai B. Popov, trans. 1981. *Dābľinčani. Portret na hudožnika kato mlad* [*D, P*: **Bulgarian**]. Sofia: Narodna Kultura. Rpt. 1999. [JJC; LVM]

The first complete Bulgarian *Dubliners* appeared in Sofia in 1981 under the title *Dābľinčani* [Dubliners], in a volume that also included the first Bulgarian rendering of *Portrait*. Two translators were involved, with original renderings by Asen Hristoforov (1910-1970) edited and substantially revised by Nikolai Popov (born 1952). The volume was reprinted eighteen years later, in 1999.

Commentary: Filipova 1998, 2004.

1982

Bogoslovskaja-Bobrova, Mariya Pavlovna, et al., trans. 1982. *Dublintsy* [D: **Russian**]. Moscow: Izvestia. [LVM]

This was a reprint of Bogoslovskaja-Bobrova 1966, which was itself a reprint of **Kashkin** 1937.

Magnússon, Sigurður A., trans. 1982. *Í Dyflinni* [D: **Icelandic**]. Reykjavik: Mál og Menning. 227 pp. [JJC; LVM]

A first complete Icelandic *Dubliners* appeared in Reykjavik in 1982, under the title *Í Dyflinni*, literally meaning “in Dublin.” It was the work of Sigurður A. Magnússon (1928-2017), an Icelandic poet, writer, journalist, and prolific translator from English (Hemingway, Ishiguro, Fowles, Beckett’s *Molloy*), Greek (Seferis), and German (Brecht). His translations of Joyce’s work were also to include renderings of *Ulysses* in 1993 and *Portrait* in 2000.

Ó Maolbhríde, Seán, trans. 1982. “Eibhlín” [“Eveline”: **Irish**]. *Feasta* (Dublin) 35.12 (1982): 15-17. [JJC]

A first Irish rendering of any part of *Dubliners*, namely “Eveline,” translated by Seán Ó Maolbhríde, appeared in Dublin in 1982 under the Gaelicized title “Eibhlín” in the Irish-language journal *Feasta*. This appears to be one of only two Irish renderings of any story from *Dubliners* — the second being **James Henry**’s translation of “The Dead” fifteen years later as *Na mairbh* (1997).

Þóra, Valgerður, trans. 1982. “Arabía” [“Araby”: **Icelandic**]. *Lesbók Morgunblaðsins*. 4 April 1982: 10-11. [LVM]

An Icelandic rendering of “Araby” also appeared in 1982, in the literary supplement of a major newspaper, translated by Valgerður Þóra.

1983

Alonso, Dámaso [as **Alonso Donado**], trans. 1983. *Retrato del artista adolescente. Gente de Dublín* [P, D: **Spanish**]. Intro. Antonio Marichalar. Mexico City: Editorial Porrúa.

A complete Spanish translation of *Gente de Dublín* [Dublin people] erroneously attributed to Dámaso Alonso (1898-1990) appeared in Mexico City in 1983. Alonso’s already well-known translation of *Portrait* had first appeared in 1926, under the pseudonym Alonso Donado. The translation of *Dubliners* in the 1983 combined edition of the two renderings is by implication silently ascribed to Alonso Donado also, but is in fact an unacknowledged revision of **Muslera** 1961 — a graphic illustration of the lack of respect in which translators are sometimes held by publishers. A 1992 reprint does not offer any correction.

Celâl, Metin, trans. 1983. *Bir küçük bulut* [“A Little Cloud”, selected stories from D: **Turkish**]. Istanbul: Imge Yayınevi.

A volume of selected stories from *Dubliners* in Turkish translation by Metin Celâl also appeared in 1983, in Istanbul, under the cover title *Bir küçük bulut* (“A Little Cloud”).

1984

Berlis, Aris, trans. 1984. *Oi nekroi* ["The Dead": **Greek**]. Athens: Krystallo. [LVM]
With introduction, commentary, and notes. Aris Berlis later also translated *Portrait*, in 2001.

Mallafrè, Joaquim, trans. 1984. "Contrapartides" ["Counterparts": **Catalan**]. *Els Marges* [The margins] 32 (1984): 59-66. [JJC]

A Catalan rendering of "Counterparts," translated by Joaquim Mallafrè, who had already translated *Ulysses* into Catalan in 1981, appeared under the title "Contrapartides" in a Catalan-language journal in Barcelona in 1984. Mallafrè's rendering would be followed four years later, in 1988, by his complete Catalan version of *Dubliners*.

1985

Gasiulis, Povilas, trans. 1985. *Dubliniečiai* [D: **Lithuanian**]. Vilnius: Vaga.

A complete Lithuanian version of *Dubliners* appeared in Vilnius in 1985, under the title *Dubliniečiai* [Dubliners], the work of Povilas Gasiulis (born 1944), a Lithuanian educator, and translator from English (Salinger, Hemingway, Vonnegut, Dos Passos). *Dubliniečiai* was the first complete Lithuanian *Dubliners* — and is still the only one almost forty years later. The only previous Lithuanian renderings had been of three individual stories in the 1930s, half a century earlier (Miltinis 1937a, 1937b, Voldemaras 1939). Gasiulis went on to provide a Lithuanian *Portrait* in 1989.

1986

Du, Ruo-zhou, trans. 1986. *Dubolin ren. Qingnian yishujia de huaxiang* [D, P: **Chinese**]. Taipei: Zhi wen Publishing. Rpt. 1990.

Du, Ruo-zhou, trans. 2000. *Dubolin ren* [D: **Chinese**]. Xin chao wen ku, 424. Taipei: Zhi wen chubanshe. 314 pp. [JJC]

Translated by the Chinese translator Ruo-zhou Du, a third complete Chinese *Dubliners* appeared in Taipei in 1986, under the title *Dubolin ren* [Dublin people], together with a Chinese version of *Portrait* by the same translator. The two translated texts were reprinted, once again in a single volume, in 1990. The rendering of *Dubliners* was separately published in 2000 by the same Taipei publisher.

1987

Belge, Murat, trans. 1987. *Dublinliler* [D: **Turkish**]. Istanbul: Iletisim Yayınları. Rpt. Iletisim Yayınları, 1994. 232 pp. [JJC]

A first complete Turkish rendering of *Dubliners* appeared in Istanbul in 1987 under the title *Dublinliler* [Dubliners], translated by Murat Belge (born 1943), a Turkish academic, literary critic, and translator from English (Dickens, Lawrence, Faulkner). His translations of Joyce's works had also included a complete Turkish rendering of *Portrait* (1966). His *Dublinliler* was the first of five complete Turkish renderings of *Dubliners*, all of them appearing under the same title (Tokmakçioğlu 2015, İlkaya 2016, Bal 2018, Sevimay 2018).

Brilli, Attilio, trans. 1987. *Gente di Dublino* [D: **Italian**]. Milan: Mondadori. xii, 208 pp. [JJC]

Yet another complete Italian rendering of *Dubliners* appeared in Milan in 1987. The translator was Attilio Brilli (born 1936), an Italian professor of English, an essayist, travel writer, and translator. His *Gente di Dublino* [Dublin people] is the eighth complete Italian translation of Joyce's text.

1988

The very active year 1988 saw the appearance of four new complete renderings of *Dubliners*, in Danish, Catalan, Czech, and Korean, appearing respectively in Copenhagen, Barcelona, Prague, and Seoul.

Bjerg, Anne Marie, trans. 1988. *Dublinfolk* [D: **Danish**]. Gyldendals klassikere. Copenhagen: Gyldendal. 233 pp.

A Danish rendering of *Dubliners* appeared in Copenhagen in 1988 under the title *Dublinfolk* [Dublin people]. It was the work of Anne Marie Bjerg (born 1937), a Danish writer, and a translator from both English (Woolf) and Swedish (Selma Lagerlöf). Her *Dublinfolk* is the second complete Danish translation of *Dubliners*, after **Brusendorff's** *Dublinfortællinger* of 1942. She went on to translate *Portrait* into Danish in 2009.

Ferreira, Aurélio Buarque de Holanda, and **Paulo Rónai**, trans. 1988. "Compensações" ["Counterparts": **Portuguese**]. *Mar de histórias. Antologia do conto mundial*. Ed. Aurélio Buarque de Holanda Ferreira and Paulo Rónai. Rio de Janeiro: Nova Fronteira. 56-66.

Kim, Chong-keon, trans. 1988. [Collected Works of James Joyce: **Korean**]. 6 vols. Seoul: Boum-u-sa, 1988. Includes: [1] *D*, *E*; [2] *P*, *ALP*, collected poems; [3-5] *U*; [6] annotations for *U*.

Chong-keon Kim's collected works of Joyce in Korean translation appeared in Seoul in six volumes in 1988. Volume 1 included his rendering of *Dubliners*, under the title *Dublin saramdeul*, the second complete Korean version of the text. A revised version of the collection appeared in 2013.

Kim, Hyon-gyok, trans. 1988. *Dobullin saramdul* [D: **Korean**]. Yong-Han taeyok mun'go, 98. Seoul: Sisa Yongosa. 217 pp. [JJC]

This complete Korean rendering, *Dobullin saramdul* [Dublin people], the third complete Korean rendering, was the work of Hyon-gyok Kim, following on **Byeong-cheol Kim's** *Dublin saramdeul* of 1977, and **Chong-keon Kim's** *Dublin saramdeul* of 1988. Two further complete Korean versions were to appear in the early 1990s, **Seon-ju Jin's** *Dublin saramdeul* (1992), and **Chong-hwan Kim and Un Ee Song's** *Dublin saramdeul* (1994).

Lin, I-li, trans. 1988. *Qiao Ai Si* ['Joyce,' selections: **Chinese**]. Taipei: Guang Fu.

A collection of five stories from *Dubliners* in Chinese translation appeared in Taipei in 1988 under the title *Qiao Ai Si* ['Joyce']. The selection, translated by I-li Lin, includes renderings of "The Sisters," "Eveline," "A Little Cloud," "A Mother," and "The Dead"; as well as translated excerpts from *Portrait* and "Telemachus."

Mallafre, Joaquim, trans. 1988. *Dublinesos* [*D: Catalan*]. Barcelona: Edhasa.

The first complete Catalan rendering, *Dublinesos* [Dubliners], was the work of Joaquim Mallafre (born 1941), a Catalan academic, linguist, and translator from both English (Beckett) and Spanish (Borges). His translations of Joyce had also included *Ulysses* (1981), and would later include *Giacomo Joyce* (1992).

Siatras, D.N., trans. 1988. *O nekros* ["The Dead": *Greek*]. Athens: Siatras. [LVM]

The mistranslated title *O nekros* refers to a singular "dead man," thus focusing readerly attention on Gretta Conroy's dead lover Michael Furey. See also **Macroiedi-Papadaki** 1945.

Skoumal, Aloys, trans. 1988. *Dubliňané* [*D: Czech*]. Afterword, Miroslav Jindra. Prague: Odeon. 305 pp.

This complete Czech rendering, *Dubliňané* [Dubliners], was the work of Aloys Skoumal (1904-1988), a Czech literary critic and translator from both English (Conrad, Dickens, Shaw, Sterne, Henry James), and German (Hofmannsthal, Musil, Karl Kraus). His translations of Joyce's work had already included *Ulysses* (1976) and *Portrait* (1983). His *Dubliňané* was the third complete Czech rendering of *Dubliners*, after **Hrůša** 1933 and **Urbánek** 1959.

Skoumal's *Dubliňané* includes "Sestry" ("The Sisters"), "Střetnutí" ("An Encounter"), "Arábie" ("Araby"), "Evelina" ("Eveline"), "Po závodě" ("After the Race"), "Dva kumpáni" ("Two Gallants"), "Penzion" ("The Boarding House"), "Mráček" ("A Little Cloud"), "Soupeři" ("Counterparts"), "Hlína" ("Clay"), "Trapný případ" ("A Painful Case"), "Břečťanový den ve spolkové klubovně" ("Ivy Day in the Committee Room"), "Matka" ("A Mother"), "Milost" ("Grace"), and "Nebožtíci" ("The Dead").

THE 1990S

The 1990s, very much the most active decade to that date, saw the appearance of eighteen new complete translations, five collections of stories in translation, and separate renderings of fourteen individual stories, including no fewer than seven different versions of "The Dead."

Galician:	Ramonde et al. , 1990. <i>Dublineses</i>
Malay:	Ahmad , 1991. <i>Dublin oh Dublin</i>
Korean:	Jin , 1992. <i>Dublin saramdeul</i>
Portuguese:	O'Shea , 1993. <i>Dublinenses</i>
Spanish:	Chamorro , 1993. <i>Dublineses</i>
Italian:	Franconeri , 1993. <i>Gente di Dublino</i>
Korean:	Kim and Song , 1994. <i>Dublin saramdeul</i>
Portuguese:	Veríssimo , 1994. <i>Gente de Dublin</i>
French:	Tadié, Benoît , 1994. <i>Gens de Dublin</i>

German:	Beck, 1994. <i>Dubliner</i>
Italian:	Benati, 1994. <i>Gente di Dublino</i>
Italian:	Gueneri, 1995. <i>Gente di Dublino</i>
Italian:	Marani, 1995. <i>Gente di Dublino</i>
Serbian:	Krivokapić, 1996. <i>Dablinci</i>
Thai:	Kunracha, 1996. <i>Khon Sam-roeng Khuen Sam-ran</i>
Albanian:	Azizi, 1998. <i>Dublinasit</i>
Basque:	Aldasoro, 1999. <i>Dublindarra</i>
Chinese:	Ma, 1999. <i>Dubolin ren</i>
Spanish:	Gandolfo, 1991 (4 stories)
German:	Raykowski and Wahl, 1992 (7 stories)
French:	Nordon, 1994 (7 stories)
Greek:	Politis, 1997 (4 stories)
Spanish:	Cabrera Infante, 1999 (3 stories)
German:	Zimmer, 1990. <i>Eveline</i> (from Zimmer 1969)
Spanish:	Gandolfo, 1991. <i>Los muertos</i> (“The Dead”)
Italian:	Brilli, 1993. <i>I morti</i> (“The Dead”)
Italian:	Cancogni, 1993. <i>I morti</i> (“The Dead”)
Latvian:	Sodums, 1993. “Mirušie” (“The Dead”)
Spanish:	Butler de Foley, 1994. <i>Los muertos</i> (“The Dead”)
French:	Aubert, 1995. <i>Les morts</i> (“The Dead”)
French:	Aubert, 1995. <i>Un cas douloureux</i> (“A Painful Case”)
Arabic:	Muhaidaly, 1995. [“Araby”]
Portuguese:	Pereira de Queiroz, 1996. “Barro” (“Clay”)
Norwegian:	Angell, 1996. <i>De døde</i> (“The Dead”)
Polish:	Pióro, 1997. “Wyścig samochodowy” (“After the Race”)
Irish:	Henry, 1997. <i>Na mairbh</i> (“The Dead”)
Spanish:	Cabrera Infante, 1999. <i>Una nubecilla</i> (“A Little Cloud”)

1990

Ramonde, Débora, Rafael Ferradáns, and Xela Arias, trans. 1990. *Dublineses* [*D: Galician*]. Vigo (Spain): Edicións Xerais de Galicia. 217 pp. [JJC]

The first, and so far only complete Galician rendering of *Dubliners* appeared under the title *Dublineses* in Vigo in 1990, the work of a three-person team, Débora Ramonde, Rafael Ferradáns, and Xela Arias.

1991

Ahmad, Ismail, trans. 1991. *Dublin oh Dublin* [*D: Malay*]. Trans. Ajikik [i.e., Ismail Ahmad]. Kuala Lumpur: Dewan Bahasa dan Pustaka, Kementerian Pendidikan Malaysia. 353 pp. [JJC]

The first, and so far only complete Malay rendering of *Dubliners* appeared in Kuala Lumpur in 1991, translated by Ismail Ahmad (born 1935), writing under the pen name Ajikik. His rendering, published under the playfully enhanced title *Dublin oh Dublin*, is still the only Malay version of any part of the text.

Gandolfo, Elvio, trans. 1991. *Los muertos y otros cuentos* ["The Dead" and other stories from *D*: **Spanish**]. Lectores de Banda Oriental, ser. 5, 15. Montevideo: Ediciones de la Banda Oriental. 82 pp. [JJC]

A collection of four of the stories appeared in Montevideo, Uruguay, in 1991 under the title *Los muertos y otros cuentos* ["The Dead" and other stories], the work of Elvio Gandolfo (born 1947), an Argentinian writer, journalist, and translator (Tennessee Williams, Jack London, C.S. Lewis). The collection includes Gandolfo's Spanish renderings of "The Dead," "The Sisters," "After the Race," and "Ivy Day in the Committee Room."

1992

Jin, Seon-ju, trans. 1992. *Dublin saramdeul* [*D*: **Korean**]. Seoul: Hyungsul.

The fourth complete Korean rendering of *Dubliners*, translated by Seon-ju Jin, appeared in Seoul in 1992. The same translator had already translated *Exiles* in 1975.

Raykowski, Harald, with **Betty Wahl**, trans. 1992. *Dublin Stories / Erzählungen aus Dublin* [*D*, selections: **German**]. Munich: Deutscher Taschenbuch Verlag. 156 pp. Bilingual. [JJC]

A bilingual German collection entitled *Dublin Stories / Erzählungen aus Dublin*, the work of Harald Raykowski (born 1943) with Betty Wahl, appeared in Munich in 1992. It includes German renderings of seven of the stories: "The Sisters," "An Encounter," "Eveline," "The Boarding House," "A Little Cloud," "Clay," and "A Painful Case." Raykowski's complete German rendering of *Dubliners* would appear, also in Munich, twenty years later, in 2012.

1993

The year 1993 was marked by the appearance not only of three complete renderings of *Dubliners*, in Spanish, Italian, and Portuguese respectively, but also of three separate renderings of "The Dead," two of them in Italian, the third in Latvian. **Franca Cancogni's** bilingual *I morti*, published in Turin with an introduction by Carla Marengo Vaglio, was reprinted from Cancogni 1949, while **Attilio Brilli's** likewise bilingual *I morti*, published in Milan with an introduction by Lucio Trevisan, was reprinted from Brilli 1987.

Chamorro, Eduardo, trans. 1993. *Dublineses* [*D*: **Spanish**]. Intro. Fernando Galván (7-77). Letras Universales, 187. Madrid: Ediciones Cátedra. 349 pp. [JJC].

A sixth complete Spanish *Dubliners* appeared as *Dublineses* in Madrid in 1993, the work of Eduardo Chamorro (1946-2009), a Spanish novelist, essayist, and translator.

Franconeri, Francesco, trans. 1993. *Gente di Dublino: Passioni e storie di gente comune* [*D*: **Italian**]. Bussolengo (Verona): Demetra. 206 pp. [JJC]

The ninth complete Italian rendering of *Dubliners* also appeared in 1993, in the town of Bussolengo, the work of Francesco Franconeri, an Italian writer and translator from English, French, and Spanish. His *Gente di Dublino* is embellished by a boldly baroque subtitle, no doubt proposed by the publisher's

sales department, displaying considerably less than scrupulous meanness in advertising coverage of “the passions and stories of ordinary people.”

O’Shea, José Roberto, trans. 1993. *Dublinenses* [D: **Portuguese**]. São Paulo: Editora Siciliano. 222 pp. [JJC]

The third complete Portuguese rendering of *Dubliners* also appeared in 1993, published in São Paulo as *Dublinenses*, the work of José Roberto O’Shea (born 1953), a Brazilian academic, writer, and translator from English (Shakespeare, Conrad, Lawrence, Auden, Mark Twain). His translations of Joyce’s work would later also include *Stephen Hero* (2012).

Commentary: Quirino 2012.

Sodums, Dzintars, trans. 1993. “Mīrušie” [“The Dead”: **Latvian**]. *Karogs* [The flag] (Riga) 1 (1993): 95-142. [JJC]

A Latvian translation of “The Dead,” finally, under the title “Mīrušie,” also appeared in 1993, in Riga, the work of Dzintars Sodums (1922-2008), a Latvian novelist, playwright, and translator from both English (Steinbeck) and German (Hesse). His translations of Joyce’s work included renderings of both *Ulysses* (1960) and, half a century later, a complete *Dubliners* (2012). His 1993 rendering of “The Dead” was the first appearance of Latvian in the expanding universe of *Dubliners* translations.

1994

Beck, Harald, trans. 1994. *Dubliner* [D: **German**]. Afterword, Willi Erzgräber. Stuttgart, Leipzig: Reclam. 339 pp. [JJC]

The third complete German rendering of *Dubliners* appeared in Stuttgart in 1994 as *Dubliner*, the work of Harald Beck, a German Joyce scholar and translator whose renderings of Joyce’s work would also include the coordination in 2018 of a team-translated revision of **Hans Wollschläger**’s 1975 German *Ulysses*.

Benati, Daniele, trans. 1994. *Gente di Dublino* [D: **Italian**]. Intro. Italo Svevo. Milan: Feltrinelli. xlviii, 209 pp. Rpt. 2023. [JJC]

The tenth complete Italian rendering of *Dubliners* appeared in Milan in 1994 as *Gente di Dublino*, the work of Daniele Benati (born 1953), an Italian writer and translator especially of Flann O’Brien. With an introduction by Italo Svevo.

Butler de Foley, María Isabel, trans. 1994. *Los muertos* [“The Dead”: **Spanish**]. Madrid: Alianza. 93 pp. [JJC]

A new Spanish rendering of “The Dead,” as *Los muertos*, appeared in book form in Madrid in 1994, the work of María Isabel Butler de Foley, a Spanish academic and translator from English (Nabokov, Synge, Kate O’Brien).

Kim, Chong-hwan, and Un Ee Song, trans. 1994. *Dublin saramdeul* [D: **Korean**]. Seoul: Chang Chack Kwa Bipyongsa.

The fifth complete Korean translation of *Dubliners* appeared in Seoul in 1994 as *Dublin saramdeul*, the work of the two translators Chong-hwan Kim and Un Ee Song.

Nordon, Pierre, trans. 1994. *Dubliners: Nouvelles dublinoises* [*D*, selections: **French**]. Les Langues Modernes / Bilingue. Paris: Librairie Générale Française. Bilingual. [JJC]

A bilingual French rendering of seven of the stories appeared as *Dubliners: Nouvelles dublinoises* in Paris in 1994, the work of Pierre Nordon (born 1927), a French writer, and prolific translator from English (Jane Austen, Dickens, Lawrence, Maugham, Conan Doyle). The collection includes French renderings of “The Sisters,” “An Encounter,” “Araby,” “The Boarding House,” “Counterparts,” “A Painful Case,” and “A Mother.”

Tadié, Benoît, trans. 1994. *Gens de Dublin* [*D*: **French**]. With introduction (5-34) and notes (269-303). Paris: GF-Flammarion. 303 pp. [JJC]

The fourth complete French rendering of *Dubliners* appeared as *Gens de Dublin* in Paris in 1994, the work of Benoît Tadié, a French academic, writer, and Joyce scholar. This appears to have been his only translation of a Joyce text.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

Veríssimo, Isabel, trans. 1994. *Gente de Dublin* [*D*: **Portuguese**]. Lisbon: Publicações Europa-América.

The fourth complete Portuguese rendering of *Dubliners*, by Isabel Veríssimo, a Portuguese translator from English (Washington Irving, Henry James), appeared in Lisbon in 1994, as *Gente de Dublin*.

1995

Guerneri, Gian Luca, trans. 1995. *Gente di Dublino* [*D*: **Italian**]. Rimini: Guaraldi.

Gian Luca Guerneri’s *Gente di Dublino* was the eleventh complete Italian translation, published in Rimini in 1995.

Marani, Massimo, and **Giuseppe Selo**, trans. 1995. *Romanzi e poesie: Ritratto dell’artista da giovane, Gente di Dublino, Poesie* [*P, D*, poems: **Italian**]. Trans. Massimo Marani (*P, D*), and Giuseppe Selo (poems). Intro. Massimo Marani. Trento: Luigi Riverdito Editore.

Massimo Marani and Giuseppe Selo’s translated collection of works by Joyce, *Romanzi e poesie*, published in Trento in 1995, includes Marani’s *Gente di Dublino*, the twelfth complete Italian rendering.

Muhaidaly, Fawzi, trans. 1995. [“Araby”: **Arabic**]. *Mukhtarat min al-qisass al-alamyat*. Beirut: Dar Al Hadatha. 7-15.

Fawzi Muhaidaly’s Arabic rendering of “Araby,” published in Beirut in 1995 in a translated collection of stories by various authors, is the second version of the story in Arabic, following on its inclusion thirty-five years earlier in **Abdel Aziz** 1960.

1996

Angell, Olav, trans. 1996. *De døde* [“The Dead”: **Norwegian**]. Oslo: Gyldendal Norsk Forlag. 63 pp. [JJC]

Reprinted from **Angell** 1974.

Krivokapić, Đorđe, trans. 1996. *Dablinci* [*D*: **Serbian**]. Intro. Zoran Paunović. Belgrade: Nolit. 252 pp.

A second complete Serbian translation of *Dubliners* appeared in Belgrade in 1996 as *Dablinci* [Dubliners], the work of Đorđe Krivokapić, a Serbian translator from English (Lawrence, Greene, Banville).

Kunracha, Wimon, trans. 1996. *Khon Sam-roeng Khuen Sam-ran* [*D*: **Thai**]. Bangkok: Nakorn Publishing.

The first (and so far only) complete Thai rendering of *Dubliners*, published in Bangkok in 1996 was titled something like “A pleasure-seeking man, a night of partying”. Kunracha’s translation which is the only Thai version of any of Joyce’s works, was re-issued in 2002, with the title *Phu-khon Haeng Maha-nakhon Dab-lin*, meaning “The people of the city Dublin”.

Pereira de Queiroz, Onédia Célia, trans. 1996. “Barro” [“Clay”: **Portuguese**]. *Guirlanda de histórias: Uma antologia do conto irlandês*. Ed. Munira Mutran. São Paulo: Olavobrás / ABEI. 19-23.

1997

Henry, James, trans. 1997. *Na mairbh* [“The Dead”: **Irish**]. Trans. Séamas Ó hInnéirghe [James Henry]. Belfast: Foillseacháin Inis Gleoire. 74 pp.

James Henry’s Irish translation of “The Dead” as *Na mairbh* appeared in privately published book form in Belfast in 1997, only the second rendering in Irish (after Ó Maolbhríde 1982) of any of the stories.

Pióro, Tadeusz, trans. 1997. “Wyścig samochodowy” [“After the Race”: **Polish**]. *Literatura na świecie* no. 311.6 (1997): 50-54. [JJC]

Politis, Kosmas, trans. 1997. *“I pansion” kai alla diigimata* [“The Boarding House” and other stories: **Greek**]. Athens: Kastaniotes. 30 pp. [LVM]

A small collection of selected stories from *Dubliners* in Greek translation by Kosmas Politis also appeared in Athens in 1997 under the title *“I pansion” kai alla diigimata*. The collection, reprinted from Politis 1972, and intended as an example for schoolroom use of European literature. included renderings of “The Boarding House,” “An Encounter,” “Araby,” and “Eveline.”

Commentary: Pechlivanos, and Politi 2004.

1998

Azizi, Ildir, trans. 1998. *Dublinasit: Tregime* [*D*: **Albanian**]. Tirana: Apolonia. 144 pp. [JJC]

Albanian put in a first appearance in 1998, with Ildir Azizi’s *Dublinasit: Tregime* [Dubliners: stories], published in Tirana, and so far the only complete Albanian translation. Azizi, born in 1970, is a novelist and translator (Burroughs, Yeats, Beckett’s trilogy). He went on to produce Albanian renderings of both *Ulysses* (2003) and *Giacomo Joyce* (2005).

1999

Aldasoro, Irene, trans. 1999. *Dublindarrak* [*D*: **Basque**]. Irún (Spain): Alberdania. 332 pp. [JJC]

Basque put in a first appearance in 1999 when Irene Aldasoro's *Dublindarrak*, the first, and so far only complete Basque version of *D*, appeared in Irún, Spain. Born in 1955, Irene Aldasoro is a Basque translator from English (Lawrence, Henry James, Emily Brontë). Among Joyce's works she had already translated *Portrait*, under the title *Artistaren gaztetako portreta* (1992).

The individual stories of *Dublindarrak* appear under the following Basque titles: "Ahizpak" ("The Sisters"); "Enkontrua" ("An Encounter"); "Arabia" ("Araby"); "Eveline" ("Eveline"); "Lasterketaren ondoren" ("After the Race"); "Bi galai" ("Two Gallants"); "Apopilo etxea" ("The Boarding House"); "Hodei txiki bat" ("A Little Cloud"); "Elkarren kideak" ("Counterparts"); "Buztina" ("Clay"); "Kasu triste bat" ("A Painful Case"); "Huntza eguna batzar gelan" ("Ivy Day in the Committee Room"); "Ama bat" ("A Mother"); "Grazia" ("Grace"); "Hildakoak" ("The Dead").

Commentary: Beattie/Urtiaga/Amunárriz 2010.

Ma, Hsin-lin, trans. 1999. *Dubolin ren* [*D*: **Chinese**]. Taipei: Owl Publishing House.

Hsin-lin Ma's *Dubolin ren*, published in Taipei, is the fourth complete Chinese rendering of *Dubliners*.

THE 2000S

The 2000s saw the appearance of thirteen new complete translations, one collection of stories in Indonesian translation, and renderings of seven individual stories.

Arabic:	Manzalgy , 2000. <i>Ahali Dublin</i>
Chinese:	Sun and Zong , 2002. <i>Dubolin ren</i>
Estonian:	Rähesoo , 2003. <i>Dublinlased</i>
Indonesian:	Yulianto , 2004. <i>Dubliners</i>
Italian:	Anon. , 2004. <i>Gente di Dublino</i>
Japanese:	Hideo , 2004. <i>Daburin no shimin</i>
Polish:	Batko , 2005. <i>Dublińczycy</i>
Serbian:	Rigonat et al. , 2005. <i>Dablinci</i>
Spanish:	Mayer , 2005. <i>Dublinese</i>
Greek:	Doukas , 2008. <i>Oi Dowlinezoi</i>
Vietnamese:	Trang Vũ , 2009. <i>Người Dublin</i>
Chinese:	Zhuang , 2009. <i>Dubolin ren</i>
Japanese:	Yanase , 2009. <i>Daburinazu</i>

Indonesian: Kurnia, 2004 (4 stories)

Portuguese: Muggiati, 2002. “Contrapartes” (“Counterparts”)

Portuguese: Schmitt-Prym, 2005. “Arábia” (“Araby”)

Vietnamese: Anon., 2005. “Phân bổ sung” (“Counterparts”)

Vietnamese: Anon., 2005. “Cõi Chết” (“The Dead”)

Vietnamese: Anon., 2005. “Eveline”

Portuguese: Collin, 2007. “A pensão” (“The Boarding House”)

O’Shea, 2008. “As irmãs” (“The Sisters”)

2000

Manzalgy, Osama, trans. 2000. *Ahali Dublin* [D: **Arabic**]. Damascus: Dar al-Hewar.
 The Syrian translator Osama Manzalgy’s rendering of *Dubliners* in 2000 is the first complete Arabic translation, published forty years after Abdel Aziz 1960, which had included just twelve of the fifteen stories.

2002

Muggiati, Roberto, trans. 2002. “Contrapartes” [“Counterparts”: **Portuguese**]. *A selva do dinheiro: Histórias clássicas do inferno econômico*. Ed. Roberto Muggiati. Rio de Janeiro: Record. 353-63.

Sun, Liang, and Bo Zong, trans. 2002. *Dubolin ren* [D: **Chinese**]. Jing dian yin xiang / Classic impression. Hangzhou Shi: Zhejiang wen yi chu ban she. 219 pp. [JJC]
 This is the fifth complete Chinese rendering of *Dubliners*, published in 2002 in the city of Hangzhou.

2003

Rähesoo, Jaak, trans. 2003. *Dublinlased* [D: **Estonian**]. Tallinn: Varrak. 240 pp.
 Published in Tallinn, the work of the translator Jaak Rähesoo, *Dublinlased* [Dubliners] is the first, and so far the only complete Estonian rendering of *D*.

2004

Anon., trans. 2004. *Gente di Dublino* [D: **Italian**]. Grandi classici. Santarcangelo di Romagna: Rusconi Libri. xiii, 189 pp. [JJC]
 Italian translation of *Dubliners*. The edition does not mention the name of the translator, but Maher Battuti (or al-Batūti) as mentioned in [JJC] seems unlikely. Battuti is the Arabic translator of *Portrait*, see Battuti 1973.

Hideo, Yuki, trans. 2004. *Daburin no shimin* [D: **Japanese**]. Iwanami bunko. Tokyo: Iwanami Shoten. 454 pp. [JJC]
 This is the fourth complete Japanese translation of *Dubliners*, following on Nagamatsu’s *Daburin no hitobito* (1933), Ando’s *Daburin shiseiji* (1940), reprinted as *Dublin shimin* (1952), and Iijima’s *Dublin-jin* (1955).

Kurnia, Anton, trans. 2004. *Ibunda* [*D*, selections: **Indonesian**]. Bandung, Indonesia: Nuansa. 100 pp. [JJC]

This collection of stories from *Dubliners*, published in the Indonesian city of Bandung, includes Indonesian versions of “Araby,” “The Sisters,” “Eveline,” and “A Mother” — this last giving the collection its title, since *ibunda* is an honorific form of Indonesian *ibu* (mother).

Setiawan, Hawé, trans. 2004. “Imah Nu Diindekosan” [“The Boarding House”: **Sundanese**]. In Setiawan’s *Jagat Carita: Kandaga Carpon Dunya*. Bandung, Indonesia: Kiblat Buku Utama. 91-100. [JJC]

Hawé Setiawan (born 1968) is a writer in Sundanese, a Malayo-Polynesian language spoken in Java, Indonesia. To my knowledge, this is the only Sundanese rendering of any Joyce text.

Yulianto, Wawan, trans. 2004. *Dubliners* [**Indonesian**]. Intro. Anwar Holid. Yogyakarta: Jalasutra. [JJC]

Published in Yogyakarta, Yulianto’s *Dubliners* (retaining the original English-language title) is the first complete Indonesian rendering of Joyce’s text.

2005

Anon., trans. 2005a. “Eveline” [**Vietnamese**]. *Văn học nước ngoài* 2005: 158-62. [JJC]

Anon., trans. 2005b. “Cõi Chết” [“The Dead”: **Vietnamese**]. *Văn học nước ngoài* 2005: 163-96. [JJC]

Anon., trans. 2005c. “Phân bổ sung” [“Counterparts”: **Vietnamese**]. *Văn học nước ngoài* 2005: 196-205. [JJC]

Dubliners made its first appearance in Vietnamese in 2005, with three anonymous translations — of “Eveline,” “The Dead,” and “Counterparts” respectively — in the same annual issue of the journal *Văn học nước ngoài* [Foreign Literature], published in Hanoi. The renderings may or may not have been the work of a single translator. Complete Vietnamese translations of *Dubliners* followed in 2009 by **Mai Trang Vũ**, and in 2018 by **Thien Liang**, both issued by the same publishing house in Hanoi.

Batko, Zbigniew, trans. 2005. *Dublińczycy* [*D*: **Polish**]. Krakow: Znak. 196 pp. [JJC]

Zbigniew Batko (1940-2007) was a Polish writer and a prolific translator from English (Nabokov, Burgess, Updike, Zadie Smith). His rendering of *Dubliners* was the second complete Polish translation, almost half a century after **Wojciechowska** 1958. This appears to be his only translation of a Joyce text.

Mayer, Marcos, trans. 2005. *Dublineses* [*D*: **Spanish**]. Buenos Aires: Editorial Losada. 281 pp. [JJC]

Marcos Mayer’s *Dublineses* is the seventh complete Spanish rendering of *Dubliners*, and the second (after **Muslera** 1961) to appear in Buenos Aires.

Rigonat, Flavio, Snežana Bukal, Branka Robertson, Zdenko Višnjić, and Borivoj Gerzić, trans. 2005. *Dablinci* [*D*: **Serbian**]. Belgrade: LOM. 209 pp. [JJC]
 | Flavio Rigonat's *Dablinci* [Dubliners], a five-person team translation published in Belgrade, is the second complete Serbian rendering of *Dubliners*, almost half a century after the first, **Prielmajer** 1957.

Schmitt-Prym, Roberto, trans. 2005. "Arábia" ["Araby": **Portuguese**]. *Bestiário. Revista de contos*, no. 18, August 2005.

2007

Collin, Lucia, trans. 2007. "A pensão" ["The Boarding House": **Portuguese**]. *Contos irlandeses do início do século XX*. Ed. Lucia Collin. Curitiba, Brazil: Travessa dos Editores. 99-106.

2008

Doukas, Nikiforos, trans. 2008. *Oi Dowlinezoi* [*D*: **Greek**]. Athens: Ars Brevis. 224 pp.

| Doukas's *Oi Dowlinezoi* [The Dubliners] is the fourth complete Greek rendering of *Dubliners*, after **Aravantinou** 1971, **Bernitsas et al.** 1971, and **Politis** 1972.

O'Shea, José Roberto, trans. 2008. "As irmãs" ["The Sisters": **Portuguese**]. *A New Ireland in Brazil: Festschrift in Honour of Munira Hamud Mutran*. Eds. Laura P.Z. Izarra, and Beatriz Kopschitz X. Bastos. São Paulo: Humanitas. 87-98. [JJC]
 | Reprinted from O'Shea 1993.

2009

Trang Vũ, Mai, trans. 2009. *Người Dublin* [*D*: **Vietnamese**]. Hanoi: Nhà Xuất Bản Văn Học [Literature Publishing House]. 402 pp. [JJC]

| A complete Vietnamese translation of *Dubliners* by Mai Trang Vũ appeared in Hanoi in 2009 under the title *Người Dublin* [Dubliners]. This was the first of two complete Vietnamese translations: the second, *Dân Dublin* [Dublin people], the work of **Thien Liang**, appeared in 2018.

Yanase, Naoki, trans. 2009. *Daburinazu* [*D*: **Japanese**]. Shincho bunko. Shinchosha. 391 pp. [JJC]

| Naoki Yanase's *Daburinazu* [Dubliners] was the fifth complete Japanese *Dubliners* to appear. Yanase (1943-2016) had already published a complete Japanese rendering of *Finnegans Wake* in 1993.

Zhuang, Kunliang, trans. 2009. *Dubolin ren* [*D*: **Chinese**]. Taipei: Lian jing. xci, 313 pp. [JJC]

| Published in Taipei, this was the sixth complete Chinese rendering of *Dubliners*.

THE 2010S

The 2010s, by far the most productive decade so far, saw the appearance of no fewer than twenty-nine complete translations, as well as two collections (in Malayalam and Persian) of selected stories, and renderings of fourteen individual stories, including seven of “The Dead.”

Burmese:	Than, 2010. <i>Dublin Myo Ka Lu Myar</i>
Italian:	Primati, 2011. <i>Gente di Dublino</i>
Azerbaijani:	Nicat and Abbaslı, 2011. <i>Dublinlilər</i>
Czech:	Hilská, 2012. <i>Dublinané</i>
Finnish:	Salojärvi, 2012. <i>Dublinilaisia</i>
German:	Raykowski, 2012. <i>Dubliner</i>
Latvian:	Sodums, 2012. <i>Dublinieši</i>
Mongolian:	Anon., 2012. <i>Dublinchuud</i>
Portuguese:	Braga, 2012. <i>Dublinenses</i>
Portuguese:	Periquito, 2012. <i>Dublinenses</i>
Romanian:	Paraschivescu, 2012. <i>Oameni din Dublin</i>
Slovenian:	Mahkota, 2012. <i>Dublinčani</i>
Portuguese:	Amaral, 2013. <i>Dublinenses</i>
Spanish:	Botton-Burlá et al., 2014. <i>Dublineses</i>
Turkish:	Tokmakçioğlu, 2015. <i>Dublinliler</i>
German:	Strümpel, 2015. <i>Dubliner</i>
Dutch:	Bindervoet and Henkes, 2016. <i>Dublinezen</i>
Spanish:	Mena Guardabrazo, 2016. <i>Dublineses</i>
Turkish:	İlkaya, 2016. <i>Dublinliler</i>
Greek:	Karagiannopoulos, 2017. <i>Oi Douvlinezoi</i>
Ukrainian:	Previr and Larchenko, 2017. <i>Dublinski</i>
Turkish:	Bal, 2018. <i>Dublinliler</i>
Turkish:	Sevimay, 2018. <i>Dublinliler</i>
Vietnamese:	Liang, 2018. <i>Dân Dublin</i>
Serbian:	Mirković, 2018. <i>Dablinci</i>
Italian:	Bartocci, 2018. <i>I Dublinesi</i>
Portuguese:	Galindo, 2018. <i>Dublinenses</i>
Swedish:	Andersson, 2018. <i>Dublinbor</i>
German:	Rathjen, 2019. <i>Dubliner</i>

Malayalam:	Ravindran Nampyar, 2011 (10 stories)
Persian:	Sheikhzadegan, 2017 (7 stories)

Portuguese:	Portocarrero, 2010. “Contrapartidas” (“Counterparts”)
Portuguese:	Rodvalho, 2012. “Dia de hera na sala do comitê” (“Ivy Day”)
German:	Rademacher, 2012. “Nach dem Rennen” (“After the Race”)
Italian:	Corti, 2012. <i>I morti</i> (“The Dead”)
Persian:	Sheikhzadegan, 2024. <i>The Dead</i>

- Portuguese:** Galindo, 2013. *Os mortos* (“The Dead”)
Portuguese: Anon., 2013. “Arábia”
Portuguese: Galindo, 2013. “Arábias”
Spanish: Araujo, 2014. “Eveline”
Turkish: Tokmakçioğlu, 2015. *Ölüler* (“The Dead”)
Dutch: Bindervoet and Henkes, 2016. *De doden* (“The Dead”)
Portuguese: Tadeu, 2016. *Os Mortos* (“The Dead”)
Swedish: Warburton, 2017. *De döda* (“The Dead”)
Spanish: Flores Correa and Williams, 2018. *Los muertos* (“The Dead”)

2010

- Portocarrero, Celina**, trans. 2010. “Contrapartidas” [“Counterparts”: **Portuguese**]. *Contos de amor e desamor*. Ed. Flávio Moreira da Costa. Rio de Janeiro: Agir. 339-47.
Than, Sayar Myint, trans. 2010. *Dublin Myo Ka Lu Myar* [*D*: **Burmese**]. Naypyidaw: n.p.
 | The first (and so far the only) complete Burmese rendering of *Dubliners*, published in 2010 in Naypyidaw, the capital city of Myanmar. The title translates as “People from the city of Dublin”.

2011

- Nicat, Elisa**, and **Ramiz Abbash**, trans. 2011. *Dublinlilər* [*D*: **Azerbaijani**]. Baku: Qanun Nəşriyyatı. 310 pp.
 | The first (and so far the only) Azerbaijani rendering of *Dubliners*, published in Baku, capital of Azerbaijan.
Primati, Umberto, trans. 2011. *Gente di Dublino* [*D*: **Italian**]. Classici tascabili. Dalai editore. 253 pp.
 | This is the thirteenth complete Italian translation of *Dubliners*.
Ravindran Nampyar, Si, trans. 2011. *Arabiyum mattu kathakalum* [“Araby”, and other stories: **Malayalam**]. Kozhikode [Calicut, Kerala, India]: Mathrubhumi Books. 103 pp. [JJC]
 | This collection includes Malayalam renderings of ten of the fifteen stories from *D*, under the titles “Ā bōrdin haus” (“The Boarding House”); “Kaḷimaṇṇ” (“Clay”); “Oru kūṭṭimuṭṭal” (“An Encounter”); “Ceriya oru kārmeḡham” (“A Little Cloud”); “Vēdanājanakamāya oru kēs” (“A Painful Case”); “Ā pantayattinu śēṣam” (“After the Race”); “Evilin” (“Eveline”); “Raṇṭu vīranmār” (“Two Gallants”); “Arabi” (“Araby”); “Ā sahōdarikaḷ” (“The Sisters”). Interestingly, the order of the stories is quite different from Joyce’s original order — and “The Dead” is not included in the collection.*

* My thanks to Sebastian Prange at the University of British Columbia for kindly arranging for the translations of the Malayalam titles.

2012

- Anon.,** trans. 2012. *Dublinchuud* [D: **Mongolian**]. Ulaanbaatar: n.p.
 The first (and so far the only) complete Mongolian rendering of *Dubliners*, published in Ulaanbaatar, the capital city of Mongolia.
- Braga, Guilherme da Silva,** trans. 2012. *Dublinenses* [D: **Portuguese**]. Pôrto Alegre, Brazil: L&PM Editores.
 The fifth complete Portuguese rendering of *Dubliners*, published in Pôrto Alegre.
- Corti, Claudia,** trans. 2012. *I morti* ["The Dead": **Italian**]. Letteratura universale Marsilio. Venice: Marsilio. 177 pp. Bilingual. [JJC]
- Hilská, Kateřina,** trans. 2012. *Dubliňané* [D: **Czech**]. Knihovna klasiků. Prague: Odeon. 222 pp. [JJC]
 The fourth complete Czech rendering of *Dubliners*, after **Hrůša** 1933, **Urbánek** 1959, and **Skoumal** 1988.
- Mahkota, Tina,** trans. 2012. *Dublinčani* [D: **Slovenian**]. Ljubljana: Mladinska knjiga. 306 pp. [JJC]
 Tina Mahkota, born 1964, is a prolific Slovenian freelance literary translator from both German and English. Her rendering of *Dubliners*, published in Ljubljana, is the second complete Slovenian translation of the text (after **Grün** and **Menart** 1955).
- Paraschivescu, Radu,** trans. 2012. *Oameni din Dublin* [D: **Romanian**]. Intro. Dana Crăciun. Bucharest: Humanitas Fiction. 248 pp. [JJC]
 Radu Paraschivescu (born 1960) is a Romanian novelist, journalist, and translator (Rushdie, Barnes, Steinbeck, Ishiguro, Woolf, David Lodge). His *Oameni din Dublin* [Dublin people] is the second complete Romanian translation of *Dubliners*, after **Frida Papadache's** complete 1966 translation, which appeared nearly half a century earlier under the same title.
 Commentary: Ionescu 2013; Ursa 2020a, 2023.
- Periquito, Margarida,** trans. 2012. *Dublinenses* [D: **Portuguese**]. Lisbon: Relógio D'Água.
 Margarida Periquito's translations from English to Portuguese include works by Joseph Conrad and Muriel Spark, as well as the sixth complete Portuguese rendering of *Dubliners*, published in Lisbon in 2012.
- Rademacher, Jörg W.,** trans. 2012. "Nach dem Rennen" ["After the Race": **German**]. *Anthologie von Gedichten und Erinnerungen: Almanach auf das Jahr 2012 / Anthology of Poems and Memories: Almanac for the Year 2012*. Ed. Jörg Rademacher. Bilingual. Leer: Jörg W. Rademacher 43-55. [JJC]
- Raykowski, Harald,** trans. 2012. *Dubliner* [D: **German**]. Munich: Deutscher Taschenbuch Verlag. 318 pp. [JJC]
 Harald Raykowski, born 1943, is a German academic and literary translator (Lewis Carroll, R.L. Stevenson). His translation of *Dubliners*, published in Munich, is the fourth complete German rendering.
- Rodvalho, Omar,** trans. 2012. "Dia de hera na sala do comitê" ["Ivy Day": **Portuguese**]. *Zunái* no. 25 (August 2012): 1-27.

Salojärvi, Heikki, trans. 2012. *Dublinilaisia* [D: **Finnish**]. Basam Books klassikko. Helsinki: Basam Books. 240 pp. [JJC]

Heikki Salojärvi is a prolific Finnish literary translator (Conrad, Waugh, Welty, Achebe, Seamus Deane). His Finnish translation of *Dubliners*, published in Helsinki in 2012, is the second complete Finnish rendering (after **Saarikoski** 1965). In 2013 he also translated *Portrait*.

Sodums, Dzintars, trans. 2012. *Dublinieši* [D: **Latvian**]. Riga: Liepnieks & Rītups. 255 pp.

Dzintars Sodums (1922-2008), a Latvian writer, poet, and translator, having produced a Latvian rendering of *Ulysses* in 1960, went on half a century later to produce the first (and so far only) complete Latvian rendering of *Dubliners*, posthumously published in Riga in 2012, and following on his Latvian rendering of “The Dead” in 1993.

2013

Amaral, Vitor Alevato do, trans. 2013. *Dublinenses* [D: **Portuguese**]. In his *Literalmente Joyce: Uma retradução de Dubliners*. Doctoral thesis. Rio de Janeiro: Universidade Federal do Rio de Janeiro, 156-321.

Vitor Alevato do Amaral is a Brazilian academic and translator. This re-translation of *Dubliners*, the seventh complete Portuguese rendering, was published as part of a 2013 doctoral thesis in Rio de Janeiro.

Anon., trans. 2013. “Arábia” [“Araby”: **Portuguese**]. *Atlas univerasl do conto: Uma seleção dos melhores contos de todos os tempos*. Ed. Alberto Mussa, and Stéphane Chao. Rio de Janeiro: Record. 165-170.

Galindo, Caetano W., trans. 2013. *Os mortos* [“The Dead”: **Portuguese**]. São Paulo: Penguin Classics / Companhia das Letras. 135 pp. [JJC]

Includes “Os mortos” and “Arábias” [“Araby”]. Galindo’s complete Portuguese rendering of *Dubliners* was to appear five years later, in 2018.

2014

Akriani, David, trans. 2014. *Dublincy* [D: **Georgian**]. Tbilisi: Palitra L.

This was the second complete Georgian rendering of *D*, published once again in Tbilisi, more than four decades after **Imerlishvili**, and **Shatberashvili** 1970 — and exactly a century after the original appearance of Joyce’s text.

Commentary: **Pantskhava** 2019a, 2019b, 2020.

Araujo, Juan Carlos, trans. 2014. “Eveline” [**Spanish**]. *Mutatis Mutandis* (Universidad de Antioquia, Colombia) 7.2 (2014): 470-76. [JJC]

Botton-Burlá, Flora, Charlotte Broad, Marina Fe, Mónica Mansour, Mario Murgia, Federico Patán, and Argentina Rodríguez, trans. 2014. *Dublinenses* [D: **Spanish**]. Nuestros Clásicos 104. Mexico City: Universidad Nacional Autónoma de México.

Individually translated stories by seven members of the Seminario Permanente de Traducción Literaria de la Facultad de Filosofía y Letras de la

UNAM. This is the eighth complete Spanish rendering of *Dubliners* — and the first version in Mexican Spanish.*

2015

Strümpel, Jan, trans. 2015. *Dubliner* [*D*: **German**]. Cologne: Anaconda Verlag. 254 pp. [JJC]

The fifth complete German rendering of *Dubliners*, by Jan Strümpel (born 1966), a German writer, editor, and translator from English (Orwell, Wells, Lewis Carroll).

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

Tokmakçioğlu, Merve, trans. 2015a. *Dublinliler* [*D*: **Turkish**]. Intro. **Fritz Senn** (7-10). Istanbul: Aylak Adam Kültür Sanat Yayıncılık. 285 pp. [JJC]

This is the second complete Turkish rendering of *Dubliners* (after **Belge** 1987), published in Istanbul. Merve Tokmakçioğlu is a Turkish translator from English (Burton's *Anatomy of Melancholy*) who has also translated "The Dead" (2015) and *Stephen Hero* (2017).

Tokmakçioğlu, Merve, trans. 2015b. *Ölüler* ["The Dead": **Turkish**]. Istanbul: Zeplin. 67 pp. [JJC]

This is the first separately published Turkish rendering of "The Dead."

2016

Bindervoet, Erik, and **Robbert-Jan Henkes**, trans. 2016a. *Dublinezen* [*D*: **Dutch**]. Amsterdam: Athenaeum—Polak & Van Genneep. 310 pp. [JJC]

This is the second complete Dutch rendering of *Dubliners* (after **Bloem** 1968), published in Amsterdam.

Commentary: Peeters, Paulis, and Sanz Gallego 2022.

Bindervoet, Erik, and **Robbert-Jan Henkes**, trans. 2016b. *De doden* [*D*: "The Dead": **Dutch**]. Amsterdam: Athenaeum—Polak & Van Genneep. 78 pp. [JJC]

This is the first separately published Dutch rendering of "The Dead."

İlkaya, Nilüfer, trans. 2016. *Dublinliler* [*D*: **Turkish**]. Istanbul: Alakarga. 288 pp.

Nilüfer İlkaya is a freelance writer and literary translator from English to Turkish. Her *Dublinliler* [*Dubliners*] is the third complete Turkish rendering of *Dubliners*, published in Istanbul in 2016. İlkaya went on to translate *Portrait* in 2019.

Mena Guardabrazo, Marina, trans. 2016. *Dublineses* [*D*: **Spanish**]. Intro. René Avilés Fabila. Illus. Luis Argudín. Mexico City: Mirlo Editorial.

Marina Mena Guardabrazo is a Spanish editor and a translator from English (Woolf). This rendering of *Dubliners*, published in Mexico City in a bibliophile edition, is the ninth Spanish version of Joyce's text.

* My thanks to Vitor Alevato do Amaral for bringing this rendering to my attention.

Tadeu, Tomaz, trans. 2016. *Os mortos* ["The Dead": **Portuguese**]. Belo Horizonte: Autêntica. 138 pp. Bilingual. [JJC]

This is the third separately published Portuguese rendering of "The Dead," after **Barbosa** and **Mendonça** 1945 and **Galindo** 2013. Tomaz Tadeu is a Brazilian translator who would later also translate both *Portrait* and *Epiphanies*, both in 2018.

2017

Previr, Boris, and **Maxim Larchenko**, trans. 2017. *Dublinci* [D: **Ukrainian**]. Kyiv: Vidavnistvo Kombuk. 240 pp.

This is the first (and so far only) complete Ukrainian rendering of *Dubliners*, published in Kyiv.

Karagiannopoulos, Thanos, trans. 2017. *Oi Dowlinezoi* [D: **Greek**]. Athens: Oxy-Brainfood. 240 pp.

Thanos Karagiannopoulos's translations from English to Greek include many titles of popular fiction as well as works by Poe, Chesterton, and Henry James, and also works by Macchiavelli, Schopenhauer, and Nietzsche. His 2017 translation of *Dubliners* is the fifth complete Greek rendering of *Dubliners*.

Sheikhzadegan, Nader, trans. 2017. *Yek madar ve shesh dastan kotah digar* [D, selections: **Persian**]. Tehran: Nashrenazari. 312 pp. [JJC]

A collection of seven stories from *Dubliners* in Persian translation. The Persian title translates as "A Mother' and six other short stories."

Warburton, Thomas, trans. 2017. *De döda* ["The Dead": **Swedish**]. Stockholm: Modernista.

This is the only separately published Swedish rendering of "The Dead" — though Warburton's complete Swedish *Dubliners* had appeared as early as 1956, almost forty years earlier.

2018

Andersson, Erik, trans. 2018. *Dublinbor* [D: **Swedish**]. Intro. Jenny Tunedal. Stockholm: Albert Bonnier. 263 pp. [JJC]

Published in Stockholm in 2018, this is the third complete Swedish rendering of *Dubliners* (after **Kullman** 1931 and **Warburton** 1956), the work of Erik Andersson (born 1962), a Swedish author and translator, notably of Tolkien's *Lord of the Rings*. Andersson had previously also translated *Ulysses* (2012).

Bal, Mustafa, trans. 2018. *Dublinliler* [D: **Turkish**]. Istanbul: Everest Yayınları. 254 pp.

Mustafa Bal is a Turkish academic, writer, and translator from English (Whitman, Orwell, Heaney). His rendering of *Dubliners*, published in Istanbul, is the fourth complete Turkish translation of that text, after **Belge** 1987, **Tokmakçioğlu** 2015, and **İlkaya** 2016.

- Bartocci, Maurizio**, trans. 2018. *I Dublinesi* [D: **Italian**]. I Classici Bompiani. Milan: Bompiani. 288 pp.
 Published in Milan, this is the fourteenth complete Italian rendering of *Dubliners*, the work of Maurizio Bartocci (born 1962), an Italian academic, writer, and translator from English (Scott Fitzgerald, Henry James, Dos Passos, Lawrence Durrell, Colm Tóibín).
- Bortolussi, Stefano**, trans. 2018. *Gente di Dublino* [D: **Italian**]. Intro. Luca Doninelli. Milan: Demetra.
 Stefano Bortolussi, born 1959, is an Italian writer, poet, and translator. His 2018 rendering of *Dubliners* is the fifteenth Italian version.
- Flores Correa, Mónica**, and **Cristóbal Williams**, trans. 2018. *Los muertos / The Dead* [**Spanish**]. New York: Artepoética Press. Bilingual. 117 pp. [JJC]
 This co-translation is the fourth separately published Spanish rendering of “The Dead,” after **Anon.** 1941, **Gandolfo** 1991, and **Butler de Foley** 1994.
- Galindo, Caetano W.**, trans., 2018. *Dublinenses* [D: **Portuguese**]. São Paulo: Penguin Classics / Companhia das Letras. 277 pp. [JJC]
 Caetano Waldrigues Galindo (born 1973) is a Brazilian academic and a prolific translator of Joyce’s works, including *Ulysses* (2012), *Giacomo Joyce* (2014), *Portrait* (2016), *Exiles* (2022), and various minor works. Published in São Paulo, his 2018 rendering of *Dubliners* is the eighth complete Portuguese translation of the text.
- Liang, Thien**, trans. 2018. *Dân Dublin* [D: **Vietnamese**]. Hanoi: Nhà Xuất Bản Văn Học [Literature Publishing House].
 This is the second complete Vietnamese translation of *Dubliners*, after **Mai Trang Vũ**’s *Người Dublin* (2009), both of these renderings issued by the same Hanoi publisher.
- Mirković, Vladan**, trans. 2018. *Dablinci* [D: **Serbian**]. Podgorica: Nova knjiga; Belgrade: Kosmos izdavaštvo. 212 pp. [JJC]
 Vladan Mirković is a Serbian translator from English (Bukowski). His 2018 rendering of *Dubliners*, published simultaneously in Podgorica and Belgrade, is the fourth complete Serbian rendering, after **Prielmajer** 1957, **Krivokapić** 1996, and **Rigonat** 2005.
- Sevimay, Fuat**, trans. 2018. *Dublinliler* [D: **Turkish**]. Istanbul: Chiviyazıları Yayınevi. 234 pp.
 Fuat Sevimay, born 1972, is a Turkish translator whose first Joyce translation was a complete Turkish *Finnegans Wake* in 2016. He followed this two years later, in 2018, with the fifth complete Turkish rendering of *Dubliners*, published in Istanbul.

2019

Rathjen, Friedhelm, trans. 2019. *Dubliner* [D: **German**]. Afterword, Ijoma Mangold. Munich: Manesse. 444 pp. [JJC]

Friedhelm Rathjen, born 1958, is a German writer, publisher, and prolific translator of Joyce, including German renderings of *Portrait* (2012), *Finnegans Wake* (2012), *Critical Writings* (2013), *Finn's Hotel* (2014), and finally the sixth complete German rendering of *Dubliners* (2019).

THE 2020S

The 2020s have so far seen fourteen new complete translations, in nine different languages.

Breton:	Beg , 2022. <i>Dulenniz e oant</i>
Kurdish:	Kulek , 2021, <i>Dublinî</i>
Italian:	Balducci , 2022. <i>Gente di Dublino</i> Marzagalli , 2024. <i>Gente di Dublino</i> Pedone and Terrinoni , 2024. <i>Gente di Dublino</i>
Portuguese:	Gouveia , 2022. <i>Dublinenses</i> Médici Nóbrega , 2023. <i>Dublinenses</i> Amarante , 2026. <i>Dublinenses</i>
Spanish:	Garrido , 2022. <i>Dublineses</i> Manzano , 2023. <i>Dublineses</i>
Taiwanese:	Liu Yincheng , 2022. <i>Dubolin ren</i>
Danish:	Iversen , 2023. <i>Dublinere</i>
Indonesian:	Yamani and Tarman , 2023. <i>Orang-Orang Dublin</i>
Taiwanese:	Lâu , 2024. <i>Too-peh-lîm lâng</i>

2021

Kulek, Ciwanmerd, trans. 2021. *Dublinî* [D: **Kurdish**]. Istanbul: Avesta Yayınları. 240 pp.

Ciwanmerd Kulek, born in 1984 and resident in Istanbul, is a Kurdish novelist, poet, and translator from English (Coetzee, Faulkner), Spanish (García Márquez), and Turkish into Kurdish. His 2021 rendering of *Dubliners* is so far his only translation of a Joyce text.

2022

Balducci, Antonio. *Gente di Dublino* [D: **Italian**]. Grandi classici. Vedano Olona: Crescere Edizioni. 224 pp. [JJC]

In 2022, Antonio Balducci provided the sixteenth complete Italian translation of *Dubliners*, and two more would follow.

- Beg, Herve**, trans. 2022. *Dulenniz e oant* [D: **Breton**]. Lannion: An Alarc'h. 288 pp.
| Herve Beg (Hervé Le Beg in French), born 1951, is a Breton translator whose *Dulenniz e oant*, published in the Breton town of Lannion in northwestern France, is the first complete translation of *Dubliners* into any of the Celtic languages. Other than **Seán Ó Maolbhríde**'s Irish rendering of "Eveline" (1982), and **James Henry**'s Irish translation of "The Dead" (1997), no rendering even of any individual story exists in Irish, Scottish Gaelic, or Welsh. The Breton title *Dulenniz e oant* literally means "they were Dubliners."
- Garrido, Diego**, trans. 2022. *Dublineses* [D: **Spanish**]. In *Cuentos y prosas breves*. Ed. and trans. Diego Garrido. Illus. Arturo Garrido. Colección Voces/Literatura, 322. Madrid: Editorial Páginas de Espuma.
| Diego Garrido, born 1998, is a Spanish translator whose 2022 *Dublineses*, published in Madrid, is the ninth complete Spanish rendering of *Dubliners*.
- Gouveia, Jurandir**, trans. 2022. *Dublinenses* [D: **Portuguese**]. São Paulo: Editora Authore. 255 pp.
| Jurandir Gouveia, born 1986, is a Brazilian writer, novelist, and translator whose 2022 *Dublinenses*, published in São Paulo, is the ninth complete Portuguese rendering of *Dubliners*.
- Liu, Yincheng**, trans. 2022. *Dubolin ren* [D: **Taiwanese**]. Taipei: Self-published.
| Andre Louw of National Taiwan Normal University reports in personal correspondence that Yincheng Liu's complete rendering of *Dubliners* is its first Taiwanese version — which is to say, "written in traditional Chinese characters, but to be read exclusively in the Taiwanese dialect." Louw confirms that Liu's 2022 version was initially self-published and distributed by the translator on Facebook — and that a new edition, corrected and annotated, appeared under the title *Too-peh-lim lâng* [Dublin people] in 2024 in Taipei. See **Îng-sîng Lâu** (2024).
- Marzagalli, Marco**, trans. 2022. *The Dead / I morti* [**Italian**]. *Traduzioni da Joyce*, vol. 2 of 6. Self-published Amazon Edition. 128 pp.
| See also **Marzagalli** 2024.

2023

- Iversen, Karsten Sand**, trans. 2023. *Dublinere* [D: **Danish**]. Copenhagen: People's Press.
| Karsten Sand Iversen, born in 1944, produced a Danish *Ulysses* in 2014 and went on to translate *Dubliners* into Danish in 2023. This is the third complete Danish version, after **Brusendorff** 1942 and **Bjerg** 1988.
- Manzano, Carlos**, trans. 2023. *Dublineses*. [D: **Spanish**]. Barcelona: Editorial Navona. 275 pp. [JJC]
| This is the eleventh complete Spanish version of *Dubliners*.
- Médici Nóbrega, Thelma**, trans. 2023. *Dublinenses* [D: **Portuguese**]. São Paulo: Martin Claret.
| This is the tenth complete Portuguese version of *Dubliners*.

Yamani, Zaky, and Ariyantri Eddy Tarman, trans. 2023. *Orang-Orang Dublin* [D: **Indonesian**]. Jakarta: Gramedia Pustaka Utama. 258 pp.

Published in Jakarta, this 2023 co-translation is the second complete Indonesian rendering of *Dubliners* (after Yulianto 2004). The title literally means “Dublin people,” Malay *orang* meaning “man” and *orang-orang*, literally “man-man,” meaning “people.”

2024

Lâu, Ìng-sîng, trans. 2024. *Tòo-peh-lîm lâng / Dubliners* [D: **Taiwanese**]. Taipei: Avanguard Publishing. 348 pp.

This is a revised and annotated edition of Yincheng Liu’s *Dubolin ren* (2022), Yincheng Liu and Ìng-sîng Lâu being the same person. Taiwanese Chinese uses a different romanization system from Mandarin: Yincheng Liu thus becomes Ìng-sîng Lâu, while *Dubolin ren* becomes *Tòo-peh-lîm lâng* — and James Joyce, incidentally, figures on the cover as Tsiam-su Jiok-i-su...*

Marzagalli, Marco, trans. 2024. *Gente di Dublino* [D: **Italian**]. *Traduzioni da Joyce*, vol. 6. Self-published Amazon Edition. Nuovissima traduzione interamente annotata.

This is the seventeenth complete Italian rendering of *Dubliners*. It is also the final volume of the Italian translator Marco Marzagalli’s self-published six-volume Amazon series of *Traduzioni da Joyce* [Joyce translations], eventually including *Ulysses* (2021), “The Dead” (2022), *Anna Livia Plurabelle* (2022), a *Finnegans Wake* excerpt (2022), and *Dubliners* (2024), as well as a projected final volume of annotations for *Ulisse*.

Pedone, Fabio, and Enrico Terrinoni, ed. and trans. 2024. *Gente di Dublino* [D: **Italian**]. Milan: Il Saggiatore. 328 pp.

This is the eighteenth complete Italian rendering of *Dubliners*.

Sheikhzadegan, Nader, trans. 2024. *The Dead* [**Persian**]. Tehran: Andishehehsan. [JJC].

2026

Amarante, Dirce Waltrick do, ed. 2026. *Dublinenses* [D: **Portuguese**]. São Paulo: Iluminuras.

Coordinated by Dirce Waltrick do Amarante, this is a new ten-person complete Portuguese team translation of *Dubliners*. The stories are rendered by the following translators: “The Sisters” (Luci Collin, “As irmãs”); “An Encounter” (Tarso do Amaral, “Um encontro”); “Araby” (Tarso do Amaral, “Arábias”); “Eveline” (Elisa Lima Abrantes, “Eveline”); “After the Race” (Jaqueline Bohn Donada, “Depois da corrida”); “Two Gallants” (Luis Henrique Garcia Ferreira, “Duetos de Xavequeiros”); “The Boarding House” (Luci Collin, “A pensão”); “A Little Cloud” (Luísa de Freitas, “Uma nuvo-

* My thanks to Andre Louw for this information — and for very kindly sending me a copy of *Tòo-peh-lîm lâng*.

leta”); “Counterparts” (Luis Henrique Garcia Ferreira, “Contrapontos”); “Clay” (Dirce Waltrick do Amarante, “Barro”); “A Painful Case” (Pedro Luís Sala Vieira, “Um caso trágico”); “Ivy Day in the Committee Room” (Pedro Luís Sala Vieira, “Dia de hera na sala do comitê”); “A Mother” (Andrea Bohrer, “Uma mãe”); “Grace” (Luísa de Freitas, “De graça”); “The Dead” (Vitor Alevato do Amaral, “Os mortos”). This team translation is the eleventh complete Portuguese version of *Dubliners*.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *DUBLINERS*

As of this writing, and if I have counted correctly, *Dubliners* has been translated as a complete (or nearly complete) collection at least 138 times in at least 51 different languages:

Albanian:	Azizi, 1998. <i>Dublinasit</i>
Arabic:	Abdel Aziz, 1960. <i>Nās min Dublin</i> Manzalgy, 2000. <i>Ahali Dublin</i>
Armenian:	Arsenyan, 1978. <i>Dublints’iner</i> Arutiunian, 1978. <i>Dublints’iner</i>
Azerbaijani:	Nicat and Abbash, 2011. <i>Dublinlilər</i>
Basque:	Aldasoro, 1999. <i>Dublindarrak</i>
Breton:	Beg, 2022. <i>Dulenniz e oant</i>
Bulgarian:	Hristoforov and Popov, 1981. <i>Dăblinčani</i>
Burmese:	Than, 2010. <i>Dublin Myo Ka Lu Myar</i>
Catalan:	Mallafrè, 1988. <i>Dublinesos</i>
Chinese:	Anon., 1969. <i>Dubolin ren</i> Zhen et al., 1970. <i>Dubolin ren</i> Du Ruo-zhou, 1986. <i>Dubolin ren</i> Ma, 1999. <i>Dubolin ren</i> Sun and Bo, 2002. <i>Dubolin ren</i> Zhuang, 2009. <i>Dubolin ren</i>
Croatian:	Buljan, 1965. <i>Dablinci</i> > 2012. <i>Dublinci</i>
Czech:	Hrůša, 1933. <i>Dubliňané</i> Urbánek, 1959. <i>Dubliňané</i> Skoumal, 1988. <i>Dubliňané</i> Hilská, 2012. <i>Dubliňané</i>
Danish:	Brusendorff, 1942. <i>Dublinfortællinger</i> Bjerg, 1988. <i>Dublinfolk</i> Iversen, 2023. <i>Dublinere</i>
Dutch:	Bloem, 1968. <i>Dubliners:Verhalen</i> Bindervoet and Henkes, 2016. <i>Dublinezen</i>
Estonian:	Rähesoo, 2003. <i>Dublinlased</i>

- Finnish:** Saarikoski, 1965. *Dublinilaisia*
Salojärvi, 2012. *Dublinilaisia*
- French:** Fernandez, 1926. *Gens de Dublin*
Aubert, 1974. *Gens de Dublin* > 1993. *Dublois*
Nordon, 1994. *Dubliners: Nouvelles dubloises*
Tadié, Benoît, 1994. *Gens de Dublin*
- Galician:** Ramonde et al., 1990. *Dublineses*
- Georgian:** Imerlishvili, 1970. *Dublincy*
Akriani, 2014. *Dublincy*
- German:** Goyert, 1928. *Dublin: Novellen* > 1967. *Dubliner*
Zimmer, 1969. *Dubliner*
Beck, 1994. *Dubliner*
Raykowski, 2012. *Dubliner*
Strümpel, 2015. *Dubliner*
Rathjen, 2019. *Dubliner*
- Greek:** Aravantinou, 1971. *Dowlinezoi*
Bernitsas et al., 1971. *Dowlinezoi*
Politis, 1972. *Oi Dowlinezoi*
Doukas, 2008. *Oi Dowlinezoi*
Karagiannopoulos, 2017. *Oi Dowlinezoi*
- Hebrew:** Yavin, 1971. *Dublina'im*
- Hungarian:** Papp and Gergely, 1959. *Dublini emberek: Novellák*
- Icelandic:** Magnússon, 1982. *Í Dyflinni*
- Indonesian:** Yulianto, 2004. *Dubliners*
Yamani and Tarman, 2023. *Orang-Orang Dublin*
- Italian:** Lami and Lami, 1933. *Gente di Dublino*
Cancogni, 1949. *Gente di Dublino*
Minoja, 1961. *Dublinesi* > 1980. *Gente di Dublino*
Balboni, 1970. *Gente di Dublino* > 1988. *I Dublinesi*
Capodilista, 1974. *Gente di Dublino*
Papi and Tadini, 1976. *Gente di Dublino*
Brilli, 1987. *Gente di Dublino*
Franconeri, 1993. *Gente di Dublino*
Benati, 1994. *Gente di Dublino*
Guerneri, 1995. *Gente di Dublino*
Marani, 1995. *Gente di Dublino*
Anon., 2004. *Gente di Dublino*
Primati, 2011. *Gente di Dublino*
Bartocci, 2018. *I Dublinesi*
Bortolussi, 2018. *Gente di Dublino*
Balducci, 2022. *Gente di Dublino*
Marzagalli, 2024. *Gente di Dublino*
Pedone and Terrinoni, 2024. *Gente di Dublino*
- Japanese:** Nagamatsu, 1933. *Daburin no hitobito*
Ando, 1940. *Daburin shiseiji* > 1952. *Dublin shimin*

- Iijima, 1955. *Dublin-jin*
Hideo, 2004. *Daburin no shimin*
Yanase, 2009. *Daburinazu*
- Korean:** Kim, Byeong-cheol, 1977. *Dublin saramdeul*
Kim, Chong-keon, 1988. *Dublin saramdeul*
Kim, Hyon-gyok, 1988. *Dublin saramdeul*
Jin, 1992. *Dublin saramdeul*
Kim and Song, 1994. *Dublin saramdeul*
- Kurdish:** Kulek, 2021. *Dublinî*
- Latvian:** Sodums, 2012. *Dublinieši*
- Lithuanian:** Gasiulis, 1985. *Dubliniečiai*
- Macedonian:** Momirovski, 1963. *Dablinci*
- Malay:** Ahmad, 1991. *Dublin oh Dublin*
- Mongolian:** Anon., 2012. *Dublinchuud*
- Norwegian:** Angell, 1974. *Dublinere*
- Persian:** Daryush, 1967. *Dublīni-hā*
- Polish:** Wojciechowska, 1958. *Dublińczycy*
Batko, 2005. *Dublińczycy*
- Portuguese:** Motta, 1963. *Gente de Dublin*
Trevisan, 1964. *Dublinenses*
O'Shea, 1993. *Dublinenses*
Veríssimo, 1994. *Gente de Dublin*
Braga, 2012. *Dublinenses*
Periquito, 2012. *Dublinenses*
Amaral, 2013. *Dublinenses*
Galindo, 2018. *Dublinenses*
Gouveia, 2022. *Dublinenses*
Médici Nóbrega, 2023. *Dublinenses*
Amarante, 2026. *Dublinenses*
- Romanian:** Papadache, 1966. *Oameni din Dublin*
Paraschivescu, 2012. *Oameni din Dublin*
- Russian:** Fedotova, 1927. *Dublīntsy: Rasskazy*
Kashkin, ed., 1937. *Dublīntsy*
- Serbian:** Prielmajer, 1957. *Dablinci*
Krivokapić, 1996. *Dablinci*
Rigonat et al., 2005. *Dablinci*
Mirković, 2018. *Dablinci*
- Slovak:** Vilikovská, 1980. *Dublinčania*
- Slovenian:** Grün and Menart, 1955. *Ljudje iz Dublina*
Mahkota, 2012. *Dublinčani*
- Spanish:** Abelló, 1942. *Gente de Dublin*
Sánchez, 1945. *Dublīneses > 1988. Gente de Dublín*
Muslera, 1961. *Gente de Dublín*
Cabrera Infante, 1972. *Dublīneses*
Alonso, 1983. *Gente de Dublín*

	Chamorro, 1993. <i>Dublinese</i>
	Mayer, 2005. <i>Dublinese</i>
	Botton-Burlá et al., 2014. <i>Dublinese</i>
	Mena Guardabrazo, 2016. <i>Dublinese</i>
	Garrido, 2022. <i>Dublinese</i>
	Manzano, 2023. <i>Dublinese</i>
Swedish:	Kullman, 1931. <i>Dublin-noveller</i>
	Warburton, 1956. <i>Dublinbor</i>
	Andersson, 2018. <i>Dublinbor</i>
Taiwanese:	Liu Yincheng, 2022. <i>Dubolin ren</i>
	Lâu Íng-sîng, 2024. <i>Too-peh-lîm làng</i>
Thai:	Kunracha, 1996. <i>Khon Sam-roeng Khuen Sam-ran</i>
Turkish:	Belge, 1987. <i>Dublinliler</i>
	Tokmakçioğlu, 2015. <i>Dublinliler</i>
	İlkaya, 2016. <i>Dublinliler</i>
	Bal, 2018. <i>Dublinliler</i>
	Sevimay, 2018. <i>Dublinliler</i>
Ukrainian:	Previr and Larchenko, 2017. <i>Dublinski</i>
Vietnamese:	Trang Vũ, 2009. <i>Người Dublin</i>
	Liang, 2018. <i>Dân Dublin</i>

In addition to these complete or almost complete translations, a number of variously substantial translated selections from *Dubliners* have appeared, including the following:

Chinese:	Ch'u, 1969
	Lin, 1988 (5 stories)
French:	Vuarnet, 1974 (3 stories)
	Nordon, 1994 (7 stories)
German:	Raykowski and Wahl, 1992 (7 stories)
Greek:	Politis, 1997 (4 stories)
Indonesian:	Kurnia, 2004 (4 stories)
Italian:	Risolo, 1935 (5 stories)
Japanese:	Nagamatsu, 1932 (4 stories)
Malayalam:	Ravindran Nampyar, 2011 (10 stories)
Persian:	Sheikhzadegan, 2017 (7 stories)
Spanish:	Gandolfo, 1991 (4 stories)
	Cabrera Infante, 1999 (3 stories)
Turkish:	Yücel, 1965
	Celâl, 1983

In addition to their inclusion in complete (or almost complete) translations of *Dubliners*, individual stories (listed here alphabetically for convenience of consultation) have also been separately translated, as follows:

“AFTER THE RACE”

German: Rademacher, 2012. “Nach dem Rennen”

Polish: Pióro, 1997. “Wyścig samochodowy”

“ARABY”

Arabic: Muhaidaly, 1995. [“Araby”]

Armenian: Arutiunian, 1969. [“Araby”]

French: du Pasquier, 1922. “L’Arabie”

Icelandic: Þóra, 1982. “Arabía”

Italian: Linati, 1924. “Arabia”

Orefici, 1928. “Arabia”

Risolo, 1935. *Araby*

Latvian: Melbardze, 1972. “Araby”

Lithuanian: Nastopkiene, 1973. “Arabija”

Portuguese: Siragusa, 1942. “O bazar”

Mesquita, 1944. “Arábia”

Cabral do Nascimento, 1945. “Arábia”

Anon., 1962. “Arábia”

Schmitt-Prym, 2005. “Arábia”

Anon., 2013. “Arábia”

Galindo, 2013. “Arábias”

“THE BOARDING HOUSE”

Arabic: al-Husni and Rushdi, 1956. “al-Nuzul”

Miftah and Badran, 1959. “al-Nuzul”

al-Razaz, 1980. “al-Nuzul”

Croatian: Cviić, 1954. “Pension”

Italian: Orefici, 1928. “La pensione”

Portuguese: Anon., 1959. “Casa de hóspedes”

Collin, 2007. “A pensão”

Slovenian: Anon., 1932. “Družinski penzion”

Spanish: Anon., 1937. “La casa de pensión”

Sundanese: Setiawan, 2004. “Imah Nu Diindekosan”

Ukrainian: Kostetskii and Stel’makh, 1973 [“The Boarding House”]

Urdu: Anon., 1933. “Ta c-ame khane”

“CLAY”

French: Fernandez, 1926. “Cendres”

Greek: Kastanaki, 1940. “Stachti”

Icelandic: Þórisdóttir, 1979. “Leir”

Italian: Ceserani, 1975. *Argilla*

Portuguese: Pereira de Queiroz, 1996. “Barro”

“COUNTERPARTS”

- Catalan:** Mallafre, 1984. “Contrapartides”
Icelandic: Kristjánsson, 1961. “Afrit”
Portuguese: Anon., 1944. “Contrapartes”
 Ferreira/Rónai, 1988. “Compensações”
 Muggiati, 2002. “Contrapartes”
 Portocarrero, 2010. “Contrapartidas”
Vietnamese: Anon., 2005. “Phân bổ sung”

“THE DEAD”

The final story from *Dubliners* has been separately translated at least 34 times in at least 21 languages:

- Arabic:** Rufa'il and al-Hassab, 1962. “al-Mawtā”
Armenian: Arutiunian, 1978. [“The Dead”]
Chinese: Ch'u, 1969. *Ssü ch'ü ti ch'ing jên*
Dutch: Bindervoet and Henkes, 2016. *De doden*
Finnish: Etto, 1957. *Kuollut*
French: Vuarnet, 1974. *Les morts*
 Aubert, 1995. *Les morts*
Georgian: Mëdlišvili, 1969. *Mertvye*
German: Goyert, 1948. *Die Toten*
 Zimmer, 1975. *Die Toten*
Greek: Macroëidi-Papadaki, 1945. “O nekros”
 Berlis, 1984. *Oi nekroi* (“The Dead”)
 Siatras, 1988. *O nekros* (“The Dead”)
Irish: Henry, 1997. *Na mairbh*
Italian: Risolo, 1931. “I morti”
 Brilli, 1993. *I morti*
 Cancogni, 1993. *I morti*
 Corti, 2012. *I morti*
 Marzagalli, 2022. *I morti*
 Papi, 2024. *I morti* (from his 1976 rendering of *D*)
Kurdish Ramazani (n.d.)
Latvian: Sodums, 1993. “Mirusie”
Lithuanian: Zilinskiene, 1967. “Mirusieji”
Norwegian: Angell, 1996. *De døde*
Persian: Ahmar, 1970. *Tab'idihâ*
 Sheikhzadegan, 2024. *The Dead*
Portuguese: Barbosa and Mendonça, 1945. “O Morto”
 Galindo, 2013. *Os mortos*
 Tadeu, 2016. *Os Mortos*
Spanish: Anon., 1941. *Los muertos*
 Gandolfo, 1991. *Los muertos*

- Butler de Foley, 1994. *Los muertos*
Flores Correa and Williams, 2018. *Los muertos*
Swedish: Warburton, 2017. *De döda*
Turkish: Tokmakçioğlu, 2015. *Ölüler*
Vietnamese: Anon., 2005. “Cõi Chết”

“AN ENCOUNTER”

- Catalan:** Sol, 1937. “Un encontre”
Italian Minoja, 1985. [“An Encounter”]

“EVELINE”

- Arabic:** Musallam, 1978. “Eveline”
Khaddur, 1979. “Eveline”
Croatian: Anon., 1952. “Ivlin”
Anon., 1954. “Evelina”
Czech: Zika, 1922. “Evelina”
Skoumal, 1929. “Evelina”
Dutch: de Vries, 1941. “Eveline”
Finnish: Rydberg, 1933. “Eveline”
French: du Pasquier, 1921. “Eveline”
German: Zimmer, 1984. “Eveline”
Greek: Kastanakis, 1929. “I Evelina”
Terzakis, 1935. “Evelin”
Karatopoulos, 1946. “Eveline”
Koumandareas, 1961. “Evelin”
Icelandic: Magnússon, 1962. “Eveline”
Irish: Ó Maolbhríde, 1982. “Eibhlín”
Italian: Orefici, 1930. “Evelina”
Risolo, 1931. “Evelina”
Latvian: Melbardze, 1970. [“Eveline”]
Portuguese: Trevisan, 1982. “Eveline”
Slovak: Felber and Felber, 1935. “Evelina”
Slovenian: Grün, 1953. “Evelina”
Spanish: Anon., 1928. “Evelina”
Anon., 1935. “Eveline”
Araujo, 2014. “Eveline”
Ukrainian: Kostetskii and Stel'makh, 1973. [“Eveline”]
Vietnamese: Anon., 2005. “Eveline”

“GRACE”

- German:** Zimmer, 1979. *Gnade*
Italian: Minoja, 1976. *La grazia*
Lithuanian: Voldemaras, 1939. “Malonė”

“IVY DAY IN THE COMMITTEE ROOM”

Arabic: Taha, 1975. [“Ivy Day”]

Portuguese: Rodovalho, 2012. “Dia de hera na sala do comitê”

“A LITTLE CLOUD”

French: Fernandez, 1922. “Un petit nuage”

Italian: Risolo, 1929. “Una nuvoletta”

Icelandic: Pálmason, 1946. “Skýaborg”

Spanish: Cabrera Infante, 1999. *Una nubecilla*

Turkish: Celâl, 1983. *Bir küçük bulut*

“A MOTHER”

Lithuanian: Miltinis, 1937. “Motina”

Russian: Daruzes, 1936. “Mat”

“A PAINFUL CASE”

French: Fernandez, 1922. “Un incident regrettable”

Aubert, 1995. “Un cas douloureux”

Italian: Prampolini, 1928. “Un caso penoso”

Ruffini, 1929. “Un caso pietoso”

Japanese: Abe, 1926. [“A Painful Case”]

Russian: Daruzes, 1936. “Priskorbnii sluchai”

Spanish: Anon., 1930. “El penoso accidente”

Anon., 1932. “Un caso lastimoso”

“THE SISTERS”

French: Reynaud, 1922. “Les soeurs”

German: Goyert, 1928. “Die Schwestern”

Italian: Orefici, 1930. “Le sorelle”

Lithuanian: Miltinis, 1937. “Seserys”

Greek: Papaionnou, 1953. “Oi adelfes”

Portuguese: O’Shea, 2008. “As irmãs”

Turkish: Yücel, 1965. *Kardeşler*

“TWO GALLANTS”

German: Goyert, 1927. “Zwei Galane”

Spanish: Anon., 1935. “Dos entretenidos”

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

New York: B.W. Huebsch, 1916; London: Egoist Press, 1917

THE 1920S

Translations of *Portrait*, published in 1916, first appeared in the 1920s, and that decade saw the appearance already of four complete renderings in four different languages, as well as one brief early excerpt in Hungarian.

Swedish: Atterbom, 1921. *Ett porträtt av författaren som ung*
French: Savitzky, 1924. *Dedalus: Portrait de l'artiste jeune par lui-même*
German: Goyert, 1926. *Jugendbildnis*
Spanish: Alonso, 1926. *El artista adolescente (Retrato)*

Hungarian: Szentgyörgyi, 1928. “Két ifjú beszélget” (excerpt)

1921

Atterbom, Ebba, trans. 1921. *Ett porträtt av författaren som ung* [*P. Swedish*]. Bemyndigt översättning av Ebba Atterbom. Stockholm: Hugo Gebers Förlag. 270 pp. SC D122. [JJC] Under title *Ett porträtt av konstnären som ung*. Stockholm: AWE/Geber, 1979.

Ebba Atterbom (1868-1961) was a Swedish academic and translator, especially both from and into Italian but also from Norwegian, Danish, and English (H.G. Wells, Wharton). Her Swedish rendering of *Portrait* in 1921 was the first translation of that text in any language, and Joyce’s evident pleasure at this international breakthrough is acknowledged even eighteen years later by having Atterbom’s name make a cameo appearance in *Finnegans Wake*: “At Island Bridge she met her tide. / Attabom, attabom, attabombombboom! / The Fin had a flux and his Ebba a ride. / Attabom, attabom, attabombombboom!” (*FW* 103.02). Her rendering of *Portrait* was her only translation of a Joyce text, and it remained the only Swedish translation of that text for almost seventy years, followed by Olofsson 1988. Her translation was originally entitled *Ett porträtt av författaren som ung*, literally “a portrait (*porträtt*) of the author (*författar*) as a young man (*som ung*)”; the 1979 reprint, almost sixty years later, carried the more accurate title *Ett porträtt av konstnären som ung*, “a portrait of the artist (*konstnär*) as a young man.”

Commentary: Olofsson 1986.

1924

Savitzky, Ludmila, trans. 1924. *Dedalus: Portrait de l'artiste jeune par lui-même* [P: [French](#)]. Paris: Editions de la Sirène. 280 pp. SC D15. [JJC] Rpt. Paris: Gallimard, 1943.

Savitzky, Ludmila, trans., revised by Jacques Aubert, 1982. *Portrait de l'artiste en jeune homme*. James Joyce. [P: [French](#)] *Oeuvres*. Paris: Gallimard. Vol.1: 535-781, 1648-1757. Rpt. Paris: Gallimard, 1992, including preface, notes, and trans. of Joyce's 1904 essay "A Portrait of the Artist" ("Portrait de l'artiste (1904)"), by Jacques Aubert. [JJC] Publisher's note: "Cette édition du *Portrait de l'artiste en jeune homme* remplace l'ancienne édition de *Dedalus*."

Ludmila Savitzky or Savitsky (1881-1957), born in Russia, grew up in Georgia, and lived for most of her life in Paris. Reportedly a speaker of Russian, French, English, German, and Italian, she was a translator to French from both Russian and English (Woolf, Christopher Isherwood, Joyce). Her rendering of *Portrait*, the first French translation, initially appeared under the title *Dedalus: Portrait de l'artiste jeune par lui-même*, the subtitle suggesting "a self-portrait of the young artist." It was significantly revised by Jacques Aubert in 1982, almost sixty years later, under the new and more accurate title *Portrait de l'artiste en jeune homme*. Savitzky later also translated *Stephen Hero* (*Stephen le héros*, 1948).

Commentary: Brunazzi 1995.

1926

Alonso, Dámaso [as Alfonso Donado], trans. 1926. *El artista adolescente (Retrato)* [P: [Spanish](#)]. Intro. Antonio Marichalar. Madrid: Biblioteca Nueva. 338 pp. SC D110. [JJC] Under title *El artista adolescente*. Intro. Hugo Galassi Vicari. Santiago de Chile: Editorial Osiris, 1935. Under title *Retrato del artista adolescente*. Buenos Aires: Santiago Rueda, 1957.

Dámaso Alonso (1898-1990), born in Madrid, was a Spanish poet, literary critic, and professor of Spanish literature at the Complutense University of Madrid who also taught Spanish literature at the University of Oxford as a young man. His rendering of *Portrait*, which initially appeared in Madrid under the pseudonym Alfonso Donado, was multiply reprinted throughout the Spanish-speaking world, in Madrid, Santiago de Chile, Buenos Aires, Mexico City, and Barcelona. The translation, Alonso's only rendering of a Joyce text, appeared sometimes under his own name as translator, sometimes (especially in Mexico) still under the pseudonym Alfonso Donado. The translation originally appeared under the title *El artista adolescente (Retrato)* ("the artist as a young man: a portrait"), later as *El artista adolescente* ("the artist as a young man"), and finally as *Retrato del artista adolescente* ("a portrait of the artist as a young man"). It remained the only Spanish rendering of the novel for almost ninety years, eventually followed by Ingberg 2012.

Commentary: Cohn 1963.

Goyert, Georg, trans. 1926. *Jugendbildnis* [P: **German**]. Basel, Zurich: Rhein-Verlag. 374 pp. SC D43. [JJC] Under title *Jugendbildnis des Dichters*. Afterword, Helmut Viebrock. Frankfurt am Main: Fischer, 1960, 1967.

Georg Goyert (1884-1966) began his career as Joyce's acknowledged German translator with his rendering of *Portrait* in 1926. His later translations of Joyce's work included *Ulysses* (1927), *Dubliners* (1928), *Anna Livia Plurabelle* (1946), and *Stephen Hero* (1958). The title *Jugendbildnis* translates literally as "portrait (*Bildnis*) in youth (*Jugend*).” The revised title *Jugendbildnis des Dichters* translates as "portrait of the poet (*Dichter*) in youth.”

Commentary: Franke 1972.

1928

Szentgyörgyi, Anna, trans. 1928. “Két ifjú beszélget” [P, brief excerpt from chapter 5: **Hungarian**]. *Korunk* [Our Age] 3 (December 1928): 11, 12. [JJC]

The Hungarian title literally means “two young people in conversation.”

THE 1930S

The 1930s saw the appearance of five new translations, two of which were in Japanese.

Czech:	Jílovská, 1930. <i>Portret mladého umělce</i>
Polish:	Allan, 1931. <i>Portret artysty z czasów młodości</i>
Japanese:	Ono and Yokobori, 1932. <i>Wakaki hi no geijutsuka no jigazo</i>
Italian:	Pavese, 1933. <i>Dedalus: Ritratto dell'artista da giovane</i>
Japanese:	Nabara, 1937. <i>Wakaki hi no geijutsuka jigazo</i>

1930

Jílovská, Staša, trans. 1930. *Portret mladého umělce* [P: **Czech**]. Prague: Václav Petr. 260 pp. SC D4. [JJC]

Staša Jílovská (1898-1955), born in Vienna, was a Czech journalist, editor, and translator from both French (Anatole France, Flaubert, Colette) and English (Lawrence, Wells, Huxley, Hemingway). Her rendering of *Portrait*, published in Prague in 1930, was her only translation of a Joyce text. The Czech title *Portret mladého umělce* translates literally as “a portrait (*portret*) of the young (*mladý*) artist (*umělec*).” The first of two Czech translations of *Portrait*, Jílovská's rendering was followed more than fifty years later by the second version (Skoumal 1983).

1931

Allan, Zygmunt, trans. 1931. *Portret artysty z czasów młodości* [P: **Polish**]. Dzieła XX wieku. Warsaw: Towarzystwo Wydawnicze Rój. 326 pp. SC D95. [JJC; LVM]

Zygmunt Allan's translation of *Portrait*, published in Warsaw in 1931, was the first of two Polish renderings, the second (by Jerzy Jarniewicz) only appearing seventy-four years later, in 2005. Allan's title *Portret artysty z czasów młodości* translates literally as "a portrait (*portret*) of the artist (*artysta*) from the times (*z czasów*) of his youth (*młodość*)."

Commentary: Podsiadło 2017.

1932

Ono, Matsui, and Tomio Yokobori, trans. 1932. *Wakaki hi no geijutsuka no jigazo* [P: **Japanese**]. Tokyo: Sogensha. 454 pp. SC D87. [JJC]

The first of eight Japanese translations of *Portrait*. The title *Wakaki hi no geijutsuka no jigazo* translates as "self-portrait (*jigazo*) of a young (*wakai*) artist (*geijutsuka*)."

Nabara 1937 also uses this title.

1933

Pavese, Cesare, trans. 1933. *Dedalus: Ritratto dell'artista da giovane* [P: **Italian**]. Intro. Alberto Rossi. Turin: Frassinelli Editore. xxvi, 378 pp. SC D63. [JJC].

Cesare Pavese (1908-1950) was an Italian poet, novelist, journalist, and translator (Melville, Stein, Steinbeck, Dos Passos, Faulkner, Hemingway) in the troubled years of Italian state fascism. His rendering of *Portrait*, published in Turin in 1933 and the first of six Italian versions of the novel, was his only translation of a Joyce text.

Commentary: King 1972; Stella 1977; Douglas 2014.

1937

Nabara, Kozaburo, trans. 1937. *Wakaki hi no geijutsuka jigazo* [P: **Japanese**]. Tokyo: Iwanami shoten. 440 pp. SC D88. [JJC]

Kozaburo Nabara's Japanese rendering of *Portrait*, published in Tokyo in 1937, was the second Japanese version of Joyce's novel (after Ono, and Yokobori 1932). His rendering of *Portrait* appears to be his only translation of a Joyce text. Like Ono and Yokobori 1932, his title uses the term *jigazo* ("self-portrait"). All later Japanese translators prefer the more general term *shozo* ("portrait").

THE 1940S

The 1940s saw the appearance of a further four new translations, in four new languages, Danish, Portuguese, Finnish, and Norwegian respectively.

Danish: Brusendorff, 1941. *Portræt af kunstneren som ungt menneske*

Portuguese: Vieira, 1945. *Retrato do artista quando jovem*

Finnish: Matson, 1946. *Taiteilijan omakuva nuoruuden vuosilta*

Norwegian: Brøgger, 1948. *Portrett af kunstneren som ung mann*

1941

Brusendorff, Ove, trans. 1941. *Portræt af kunstneren som ungt menneske* [P: **Danish**]. Copenhagen: Athenaeum Dansk Forlag. 296 pp. SC D8. [JJC; LVM]

Ove Brusendorff (1909-1986) was a Danish poet and translator from English (Scott Fitzgerald). His rendering of *Portrait* in 1941 was the first Danish translation, followed almost seventy years later by the second (Bjerg 2009). In 1942 he went on to produce the first complete Danish rendering of *Dubliners*. Rather than as a translator, however, he appears to have been more widely known in Denmark as a film historian — and as a historian of erotic and pornographic writing.

1945

Vieira, José Geraldo, trans. 1945. *Retrato do artista quando jovem* [P: **Portuguese**]. Coleção Nobel, 61. Pôrto Alegre (Brazil): Edição da Livraria do Globo. 249 pp. SC D99. [JJC]

José Geraldo Vieira (1897-1977) was a Brazilian writer, literary critic, and translator from both French (Stendhal, Daudet, Mauriac) and English (Hemingway, Mark Twain). His Portuguese rendering of *Portrait* was his only translation of a Joyce text. Published in Pôrto Alegre in Brazil in 1945, it was the first of seven Portuguese renderings of that text. The title *Retrato do artista quando jovem* translates literally as “a portrait (*retrato*) of the artist (*artista*) as a young person (*quando jovem*).”

Commentary: Quirino 2012.

1946

Matson, Alex, trans. 1946. *Taiteilijan omakuva nuoruuden vuosilta* [P: **Finnish**]. Helsinki: Tammi. 323 pp. SC D11. [JJC; LVM]

Alex Matson (1888-1972) was a Finnish novelist, essayist, artist, and translator both from Finnish into English and from English (Steinbeck, Faulkner) into Finnish. Born in Russia, he grew up in England but spent most of his adult life in Finland. His rendering of *Portrait*, published in Helsinki in 1946, the first Finnish translation of the novel, was his only translation of a Joyce text. A second (and so far the only other) Finnish *Portrait* appeared more than sixty years later (Salojärvi 2013). The Finnish title translates literally as “a self-portrait (*omakuva*) of the artist (*taiteilija*) in the years (*vuosilta*)

of his youth (*nuoruuden*).” In the 1930s Matson had reportedly been asked to translate *Ulysses*, but declined, saying that it was an impossible task. The Finnish poet **Pentti Saarikoski** was to take up the challenge of producing a Finnish *Ulysses* thirty years later, in the 1960s.

1948

Brøgger, Niels Christian, trans. 1948. *Portrett af kunstneren som ung mann* [*P. Norwegian*]. Moderne mestere, 2. Oslo: Ernst G. Mortensens Forlag. 310 pp. SC D94. [JJC; LVM]

Niels Christian Brøgger (1914-1966) was a Norwegian novelist, essayist, journalist, and literary critic. He reportedly also wrote crime novels under the pseudonym Johnny W. Lambeth. His Norwegian rendering of *Dubliners* had appeared in 1942, followed six years later by his translation of *Portrait*, published in Oslo in 1948. A second (and so far the only other) Norwegian rendering of *Portrait* only appeared almost fifty years later (**Svenkerud** 1993). The title *Portrett af kunstneren som ung mann* translates as “a portrait (*portrett*) of the artist (*kunstner*) as a young man (*som ung mann*).”

THE 1950S

The 1950s saw the appearance of six new translations, two of which were in Japanese, and one each in Croatian, Hebrew, Hungarian, and Korean.

Croatian:	Šimić, 1952. <i>Mladost umjetnika</i>
Hebrew:	Doron and Yavin, 1955. <i>Deyokno shel ha-aman ke-ish zair</i>
Japanese:	Iijima, 1955. <i>Wakaki hi no geijutsuka no shozo</i>
Japanese:	Nakahashi, 1956. <i>Wakaki hi no geijutsuka no shozo</i>
Hungarian:	Szobotka, 1958. <i>Ifjúkori önarckép</i>
Korean:	Yeo, 1959. <i>Jeolmeun yesulga ui chosang</i>

1952

Šimić, Stanislav, trans. 1952. *Mladost umjetnika* [*P. Croatian*]. Zagreb: Zora.

Stanislav Šimić (1904-1960), born in Bosnia, was a Croatian poet, literary critic, editor of the collected works of his brother, the poet Antun Branko Šimić (1898-1925), and a translator from German, French, and English. Silenced for a decade first by the Nazis and then by the Communists, his rendering of *Portrait*, the first complete Croatian translation of that novel, appeared in Zagreb in 1952. It was his only translation of a Joyce text. The abbreviated Croatian title *Mladost umjetnika* literally means “the youth (*mladost*) of the artist (*umjetnik*).” This first Croatian version of *Portrait* was followed almost thirty years later by the second and so far the latest, **Držić** 1981.

1955

Doron, Daniel, and Avraham Yavin, trans. 1955. *Deyokno shel ha-aman ke-ish zair* [P: [Hebrew](#)] Tel Aviv: Am oved.

Yavin, Avraham, and Daniel Doron, trans. 1973. *Deyoqan ha-oman ke-ish za'ir* [P: [Hebrew](#)]. Tel Aviv: Am oved. 264 pp. [JJC]

Daniel Doron (1929-2022) was an Israeli political activist, economist, and translator from English (Salinger). Avraham Yavin (1928-2019), born in Ukraine, was also an Israeli translator from English (Conrad). The pair co-translated *Portrait* into Hebrew, the first rendering in that language, published in Tel Aviv, in 1955. The translation was reissued in 1973 with the order of the translators' names reversed. This was Doron's only translation of a Joyce text. Yavin, however, went on to produce Hebrew renderings of *Dubliners* in 1971 and *The Cat and the Devil* in 1981. The title *Deyokno shel ha-aman ke-ish zair* translates as "a portrait (*deyokno*) of the artist (*ha-aman*) as a young man (*zair*)."

Iijima, Yoshihide, trans. 1955. *Wakaki hi no geijutsuka no shozo* [P: [Japanese](#)] Tokyo: Kadokawa shoten.

Yoshihide Iijima (1913-1996) was a Japanese translator from English (R.L. Stevenson, O. Henry) who translated both *Portrait* and *Dubliners* in 1955. Iijima's rendering of *Portrait*, published in Tokyo, was the third of eight Japanese versions of Joyce's novel. The title *Wakaki hi no geijutsuka no shozo* translates as "a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*)."

1956

Nakahashi, Kazuo, trans. 1956. *Wakaki hi no geijutsuka no shozo* [P: [Japanese](#)]. Tokyo: Kawade shobo.

Kazuo Nakahashi (1911-1957) was a Japanese writer and translator (John Middleton Murry, Charles Langbridge Morgan, T.S. Eliot) whose rendering of *Portrait*, the fourth Japanese version, appeared in Tokyo just months before his early death due to illness. The Japanese title translates as "a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*)."

Commentary: Ito 2022.

1958

Szobotka, Tibor, trans. 1958. *Ifjúkori önarckép* [P: [Hungarian](#)]. Budapest: Magvető Könyvkiadó. 326 pp. [JJC]

Tibor Szobotka (1913-1982) was a Hungarian writer, literary historian, and translator from English (Galsworthy, Stein, Lewis Carroll, Tolkien). His rendering of *Portrait*, published in Budapest in 1958 and to date still the only Hungarian version of the novel, was multiply reprinted over the next fifty years. It was his only rendering of a Joyce text. The Hungarian title, omitting any specific reference to an artist, suggests "self-portrait (*önarckép*) at a young (*ifjú*) age (*kor*)."

1959

Yeo, Seong-gi, trans. 1959. *Jeolmeun yesulga ui chosang* [P: **Korean**]. Seoul: Don-a Chul Pan-Sa.

Seong-gi Yeo's 1959 rendering of *Portrait* was the first of four Korean versions of the novel. The Korean title *Jeolmeun yesulga ui chosang* translates literally as "portrait (*chosang*) of the artist (*yesulga*) as a young man (*jeolmeun*)."

THE 1960S

The 1960s, the most active decade to that date, saw the appearance of no fewer than twelve new renderings, two of which were in Japanese.

Korean:	Pak , 1960. <i>Sonyeon yesulga ui chosang</i>
Portuguese:	Margarido , 1960. <i>Retrato do artista quando jovem</i>
Serbian:	Ćurčija , 1960. <i>Portret umetnika u mladosti</i>
Dutch:	Schuchart , 1962. <i>Het portret van de jonge kunstenaar</i>
Greek:	Sarasiotou , 1965. <i>To portraito tou kallitechni</i>
Slovenian:	Udovič , 1966. <i>Umetnikov mladostni portret</i>
Turkish:	Belge , 1966. <i>Sanatçının bir genç adam olarak portresi</i>
Catalan:	Vernet , 1967. <i>Retrat de l'artista adolescent</i>
Japanese:	Toshiharu , 1967. <i>Wakaki ni no geijutsuka no shozo</i>
Russian:	Frank , 1968. <i>Portret khudozhnika v iunosti</i>
Japanese:	Maruya , 1969. <i>Wakaki geijutsuka no shozo</i>
Romanian:	Papadache , 1969. <i>Portret al artistului în tinerețe</i>

1960

Ćurčija, Petar, trans. 1960. *Portret umetnika u mladosti* [P: **Serbian**]. Belgrade: Nolit.

Petar Ćurčija's Serbian rendering of *Portrait* was published in Belgrade in 1960. More than sixty years later it is still the only Serbian translation. It was Ćurčija's only rendering of a Joyce text. The title translates as "portrait (*portret*) of the artist (*umetnik*) in youth (*u mladosti*)."

Margarido, Alfredo, trans. 1960. *Retrato do artista quando jovem* [P: **Portuguese**]. Coleção dois mundos. Lisbon: Edição Livros do Brasil.

Alfredo Margarido (1928-2010) was a Portuguese writer, poet, painter, academic, and translator (Melville, Faulkner, Steinbeck, Nietzsche, Dylan Thomas). His translation of *Portrait*, first published in Lisbon in 1960, was the second Portuguese rendering (after **Vieira** 1945) — and his only rendering of a Joyce text.

Pak, Shi-in, trans. 1960. *Sonyeon yesulga ui chosang* [P: **Korean**]. Seoul: Eulyu-munhwasa.

Shi-in Pak's Korean rendering of *Portrait*, published in Seoul in 1960, was the second Korean version of the novel, after **Seong-gi Yeo** 1959. The Korean title *Sonyeon yesulga ui chosang* translates literally as "a portrait (*chosang*) of the artist (*yesulga*) as a young man (*sonyeon*)."

1962

Schuchart, Max, trans. 1962. *Het portret van de jonge kunstenaar* [P: **Dutch**]. Rotterdam: Donker.

Max Schuchart (1920-2005) was a Dutch journalist, literary critic, and translator (Greene, Wilde, Defoe, Rushdie, Tolkien). His rendering of *Portrait*, published in Rotterdam in 1962 and the first of three Dutch translations of that novel (followed by **Franken** and **Knuth** 1972 and **Bindervoet** and **Henkes** 2014), was his only rendering of a Joyce text. The Dutch title translates literally as "the (*het*) portrait (*portret*) of the (*de*) young (*jonge*) artist (*kunstenaar*)."

1965

Sarasiotou, Mairi, trans. 1965. *To portraito tou kallitechni* [P: **Greek**]. Athens: Galaxias.

Mairi Sarasiotou's Greek rendering of *Portrait*, published in Athens in 1965, was the first Greek version of the novel, to be followed more than forty years later by the second and so far final rendering (**Berlis** 2001). The title translates as "the (*to*) portrait (*portraito*) of the artist (*kallitechni*)," without reference to the youth of the artist. Sarasiotou's rendering appeared again in 2022 (Athens: Zacharopoulos) under the new title *To portraito tis niotis tou kallitechni*, literally "the portrait of the youth (*tis niotis*) of the artist."

1966

Belge, Murat, trans. 1966. *Sanatçinin bir genç adam olarak portresi* [P: **Turkish**]. Istanbul: De Yayınevi.

Murat Belge (born 1943) is a Turkish academic, literary critic, and translator (Dickens, Lawrence, Faulkner). His rendering of *Portrait*, published in Istanbul in 1966, was the first of two Turkish translations (followed half a century later by **İlkaya** 2019). Almost twenty years later, Belge also produced the first complete Turkish rendering of *Dubliners*, published in Istanbul in 1987. The Turkish title *Sanatçinin bir genç adam olarak portresi* translates as "a portrait (*portresi*) of the artist (*sanatçi*) as (*olarak*) a (*bir*) young (*genç*) man (*adam*)."

Udovič, Jože, trans. 1966. *Umetnikov mladostni portret* [P: **Slovenian**]. Ljubljana: Cankarjeva Založba. [LVM]

Jože Udovič (1912-1986) was a Slovenian writer, poet, and freelance translator from German (Kafka, Broch, Hesse), Spanish (Lorca, Neruda, Borges), French (Sartre), and English (Poe, Huxley, Mansfield, Woolf). His rendering

of *Portrait*, published in Ljubljana in 1966, is still the only Slovenian version of the novel — and was his only translation of a Joyce text. The Slovenian title translates literally as a “youthful (*mladostni*) portrait (*portret*) of the artist (*umetnik*).”

1967

Toshiharu, Ebiike, trans. 1967. *Wakaki ni no geijutsuka no shozo* [*P*: **Japanese**]. Tokyo: Chikuma shobo.

Published in Tokyo in 1967, this was the fifth Japanese version of *Portrait*, after **Ono** and **Yokobori** 1932, **Nabara** 1937, **Iijima** 1955, and **Nakahashi** 1956. The Japanese title translates as “a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*).”

Vernet, María Teresa, trans. 1967. *Retrat de l'artista adolescent* [*P*: **Catalan**]. Barcelona: Editorial Vergara. Revised edn. Barcelona: Edicions 62 / labutxaca, 2010.

María Teresa Vernet (1907-1974) was a Catalan novelist, poet, and translator (Huxley, Joyce). Her rendering of *Portrait*, published in Barcelona in 1967, is still the only Catalan translation and was her only rendering of a Joyce text. The title translates literally as “a portrait (*retrat*) of the artist (*de l'artista*) as a youth (*adolescent*).”

1968

Frank, Viktor, trans. 1968. *Portret khudozhnika v iunosti* [*P*: **Russian**]. Naples: Edizioni Scientifiche Italiane. xii, 367 pp. [JJC]

Viktor Frank's 1968 rendering of *Portrait*, published for political reasons in Naples rather than in Moscow, was the first Russian translation of the novel to appear in print. The title *Portret khudozhnika v iunosti* translates as “a portrait (*portret*) of the artist (*khudozhnik*) as a young man (*v iunosti*).”

1969

Maruya, Saiichi, and **Ichiro Ando**, trans. 1969. *Wakaki geijutsuka no shozo. Dublin shimin* [*P*, *D*: **Japanese**]. Trans. Saiichi Maruya [*P*] and Ichiro Ando [*D*]. Tokyo: Kodansha.

Maruya, Saiichi, trans. 1974. *Wakaki geijutsuka no shozo* [*P*: **Japanese**]. Shincho bunko. Tokyo: Shinchosha. 414 pp. [JJC]

Saiichi Maruya (1925-2012) was a Japanese novelist, literary critic, academic, and translator, whose renderings included versions of *Ulysses* (1964), *Portrait* (1969), *The Cat and the Devil* (1976), and *Giacomo Joyce* (1978). His translation of *Portrait* first appeared in 1969, published together with **Ichiro Ando**'s 1940 translation of *Dubliners*, and was separately published five years later, in 1974, in Tokyo in both cases. Maruya's rendering was the sixth of eight Japanese versions of the novel. The Japanese title translates as “a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*).”

Papadache, Frida, trans. 1969. *Portret al artistului în tinerețe* [*P. Romanian*]. Bucharest: EPL, Editura pentru literatură universală. [LVM]

Frida Papadache (1905-1989) was a Romanian translator (Mark Twain, Lewis Carroll, Steinbeck, Woolf) who had already produced a complete rendering of *Dubliners*, published in Bucharest in 1966. Her translation of *Portrait* appeared in 1969, also in Bucharest, and was the first of two Romanian versions of the novel (followed by *Ralian* 2012). The title *Portret al artistului în tinerețe* translates literally as “a portrait of (*al*) the artist (*artistul*) in (*în*) youth (*tineret*).”

Commentary: Ionescu 2013.

THE 1970S

The 1970s saw the appearance of nine new renderings.

Slovak:	Kot, 1971. <i>Portrét mladého umelca</i>
Dutch:	Franken and Knuth, 1972. <i>Een portret van de kunstenaar als jongeman</i>
German:	Reichert, 1972. <i>Ein Porträt des Künstlers als junger Mann</i>
Japanese:	Nagakawa, 1972. <i>Wakai geijutsuka no shozo</i>
Arabic:	Battuti, 1973. <i>Surat al-fannan fi shababih</i>
Italian:	Capodilista, 1973. <i>Ritratto dell'artista da giovane</i>
Chinese:	Li and Li, 1975. <i>I wei nian qing i shu jia de hua xiang</i>
Albanian:	Rrahmani, 1976. <i>Portreti i artistit në rini</i>
Russian:	Bogoslovskaja-Bobrova, 1976. <i>Portret khudozhnika v iunosti</i>

1970

Franken, Gerardine, trans. 1970. “Een portret van de kunstenaar als jongeman” [*P*, excerpts: *Dutch*]. *Levende Talen*, no. 269 (June/July 1970): 443-47. [JJC]

Franken, Gerardine, and Leo Knuth, trans. 1972. *Een portret van de kunstenaar als jongeman* [*P. Dutch*]. Amsterdam: De Bezige Bij. 367 pp. [JJC]

Gerardine Franken (1920-2004) was a professional Dutch translator (Djuna Barnes, Woolf); Leo Knuth (1920-2002) was a Dutch academic and Joyce scholar. Franken had already produced a Dutch version of *Giacomo Joyce* in 1969 and a Dutch rendering of the opening and closing pages of *Portrait* in the journal *Levende Talen* in 1970. Franken and Knuth jointly translated the complete *Portrait*, published in Amsterdam in 1972, and later also *Exiles* (1974). Their translation of *Portrait* was one of three Dutch renderings of the novel (preceded by *Schuchart* 1962 and followed by *Bindervoet* and *Henkes* 2014). The Dutch title *Een portret van de kunstenaar als jongeman* is a word-for-word translation of the English: “a portrait (*een portret*) of the artist (*van de kunstenaar*) as a young man (*als jongeman*).”

1971

Kot, Jozef, trans. 1971. *Portrét mladého umelca* [P: **Slovak**]. Bratislava: Tatran.

Jozef Kot (1936-2022) was a Slovak translator known especially for his renderings of Shakespeare. His translation of *Portrait* was originally published serially under the same title in six sequential numbers of the Bratislava journal *Revú svetovej literatúry* [Review of World Literature] in 1968, before appearing in book form in 1971, also in Bratislava. Two decades later, in 1993, Kot also produced a Slovak translation of *Ulysses*. His version of *Portrait* is still the only Slovak rendering of Joyce's text. The title *Portrét mladého umelca* translates literally as "a portrait (*portrét*) of a young (*mladý*) artist (*umelec*)."

1972

Nagakawa, Reiji, trans. 1972. *Wakai geijutsuka no shozo* [P: **Japanese**]. Tokyo: Chuo koronsha.

Reiji Nagakawa (1928-2000) was a Japanese academic and translator (Shakespeare, Dos Passos, Naipaul) and previously one of the members of **Saichi Maruya's** three-man team translation of *Ulysses* in 1964. His rendering of *Portrait*, published in Tokyo in 1972, was the seventh of eight Japanese versions of the novel. The Japanese title translates as "a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*)."

Reichert, Klaus, trans. 1972. *Stephen der Held. Ein Porträt des Künstlers als junger Mann* [SH, P: **German**]. *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with **Fritz Senn**, vol. 2. Frankfurt am Main: Suhrkamp.

Reichert, Klaus, trans. 1973. *Ein Porträt des Künstlers als junger Mann* [P: **German**]. Frankfurt am Main: Suhrkamp.

Klaus Reichert (born 1938) is a German academic and editor (Woolf) and a noted Joyce scholar, editor, and translator. His renderings of *Exiles* and *Giacomo Joyce* had both appeared in 1968, while his translations of *Portrait* and *Stephen Hero* both appeared in 1972 in the Frankfurt Edition of Joyce's works in German translation, co-edited by Reichert and **Fritz Senn**. The rendering of *Portrait* was separately published in Frankfurt am Main by the same publisher (Suhrkamp) in 1973. The title *Ein Porträt des Künstlers als junger Mann* is a word-for-word translation of the English: "a portrait (*ein Porträt*) of the artist (*des Künstlers*) as a young man (*als junger Mann*)."

1973

Battuti, Maher, trans. 1973. *Surat al-fannan fi shababih* [P: **Arabic**]. Beirut: Dar al-Adab.

Maher Battuti, born in Egypt in 1940, is an Arabic translator from both Spanish (Lorca, Neruda) and English (Whitman, Hemingway, David Lodge). His translation of *Portrait*, still the only Arabic rendering of the novel, appeared in Beirut in 1973. The Arabic title translates as "a portrait (*surat*) of the artist (*al-fannan*) in his youth (*fi shababih*)."

Capodilista, Marina Emo, ed. and trans. 1973. *Ritratto dell'artista da giovane* [*P. Italian*]. Intro. Mario Praz. Rome: Newton Compton Italiana.

Marina Emo Capodilista produced an Italian translation of *Portrait* in 1973. Published in Rome forty years after Pavese 1933, her translation is the second of six Italian renderings of the novel. She later also produced translations of both *Dubliners* (1974) and *Chamber Music* (1978). The title *Ritratto dell'artista da giovane* is a word-for-word translation of the English: “a portrait (*ritratto*) of the artist (*dell'artista*) as a young man (*da giovane*).”

1975

Li, Deng-xin, and Wen-bin Li, trans. 1975. *I wei nian qing i shu jia de hua xiang* [*P. Chinese*]. Taipei: Hua-hsin.

Deng-xin Li and Wen-bin Li's co-translated Chinese rendering of *Portrait*, published in Taipei in 1975, was the first of three Chinese versions of the novel, followed by Du 1986 and Wang 1999. The Chinese title, shared by all three versions, translates as “a portrait (*hua xiang*) of the artist (*i shu jia*) when young (*nian qing*).”

Stel'makh, Ia., trans. 1975. *Portret khuolozhnika v iunosti* [*P. Ukrainian*]. Afterword, Ekaterina Genieva. *Vsesvit* [Universe] (Kyiv) 6 (1975): 69-131. [LVM]

Stel'makh's Ukrainian title of his partial translation of *Portrait* translates as “portrait (*portret*) of the artist (*khuolozhnik*) as a young man (*v iunosti*).” A complete Ukrainian rendering of *Portrait* appeared only in 2023, translated by Mariana Prokopovych.

1976

Bogoslovskaja-Bobrova, Mariya Pavlovna, trans. 1976. “Portret khudozhnika v iunosti” [*P. Russian*]. Ed. Ekaterina Genieva. *Inostrannaia literatura* 10 (1976): 171-98; 11 (1976): 119-74; 12 (1976): 139-82.

M.P. Bogoslovskaja-Bobrova, who had been a member of Ivan Kashkin's Russian team translation of *Dubliners* in 1937, reportedly also completed her translation of *Portrait* in the 1930s, but given political circumstances it was first published only in 1976, in three numbers of the journal *Inostrannaia literatura* [Foreign Literature].

Commentary: Cornwell 1981, 1992, 1994

Rrahmani, Ali, trans. 1976. *Portreti i artistit në rini* [*P. Albanian*]. Prishtinë (Yugoslavia): Rilindja.

Ali Rrahmani is an Albanian translator whose rendering of *Portrait* appeared in Prishtinë (then in Yugoslavia, now in Kosovo) in 1976. It was the first of three Albanian translations of the novel, followed by Muço 2000 and Qose 2013. The Albanian title, used in all three renderings, translates as “a portrait (*portreti*) of the artist (*i artistit*) in his youth (*në rini*).”

THE 1980S

The 1980s saw the appearance of eight new renderings of *Portrait*.

Italian:	Oddera, 1980. <i>Dedalus: Ritratto dell'artista in gioventù</i>
Bulgarian:	Hristoforov and Popov, 1981. <i>Portret na hudožnika kato mlad</i>
Croatian:	Držić, 1981. <i>Portret umjetnika u mladosti</i>
Korean:	Na, 1982. <i>Cholmun yesulga ui chosang</i>
Czech:	Skoumal, 1983. <i>Portrét umělce v jinošských letech</i>
Chinese:	Du Ruo-zhou, 1986. <i>Qīngnián yìshùjiā de huàxiàng</i>
Swedish:	Olofsson, 1988. <i>Porträtt av konstnären som ung</i>
Lithuanian:	Gasiulis, 1989. <i>Menininko jaunų dienų portretas</i>

1980

Oddera, Bruno, trans. 1980. *Dedalus: Ritratto dell'artista in gioventù* [P: **Italian**]. Intro. Aldo Tagliaferri. Milan: Mondadori. Reissued under the title *Dedalus: Ritratto dell'artista da giovane*. Oscar classici moderni, 137. Milan: Mondadori, 1997. xiii, 248 pp. [JJC]

Bruno Oddera (1917-1988), a highly prolific Italian translator, is reported to have translated more than 800 works from English, including works of Graham Greene, Scott Fitzgerald, Nabokov, Conrad, Henry Miller, Steinbeck, Dickens, Mark Twain, and Emily Brontë among many others. His rendering of *Portrait*, published in Milan in 1980, was his only translation of a Joyce text. It was the third of six Italian renderings of that novel. Following the lead of Savitzky 1924 and Pavese 1933, Oddera chose to use the title *Dedalus*, adding as a subtitle *Ritratto dell'artista in gioventù* (“a portrait of the artist in his youth”) — which in a 1997 reprint was changed to *Ritratto dell'artista da giovane* (“a portrait of the artist as a young man”).

1981

Držić, Leo, and Antun Šoljan, trans. 1981. *Portret umjetnika u mladosti* [P: **Croatian**], trans. Držić; and *Giacomo Joyce* [GJ: **Croatian**], trans. Šoljan. Zagreb: Liber. [LVM]

Leo Držić (1910-1986) was a Croatian translator from German (Thomas Mann, Siegfried Lenz), English (Poe), and Bulgarian. His rendering of *Portrait*, his only translation of a Joyce text, was the second version of that text to appear in Croatian, almost thirty years after Šimić 1952. The title translates as “a portrait (*portret*) of the artist (*umjetnik*) as a youth (*mladost*).” Držić’s rendering of *Portrait* was published together with a Croatian translation of *Giacomo Joyce* by Antun Šoljan.

Hristoforov, Asen, and Nikolai Popov, trans. 1981. *Dăblinčani. Portret na hudožnika kato mlad* [D, P: **Bulgarian**]. Sofia: Narodna Kultura.

Asen Hristoforov (1910-1970) was a Bulgarian economist, writer, and translator from English (Fielding, Charlotte Brontë, Jack London) who together with Nikolai Popov (born 1952) produced both the first Bulgarian *Dubliners*

and the first (and so far the only) Bulgarian *Portrait*, published in a single volume in Sofia in 1981. The title *Portret na hudožnika kato mlad* translates as “a portrait (*portret*) of the artist (*hudožnik*) as (*kato*) a young man (*mlad*).”

Commentary: Filipova 1998, 2004.

1982

Na, Yong-gyun, trans. 1982. *Cholmun yesulga ui chosang* [P: Korean]. Seoul: Soul Taehakkyo chulpanbu.

Yong-gyun Na's 1982 rendering of *Portrait* was the third Korean version of the novel, after Seong-gi Yeo 1959 and Shi-in Pak 1960. The Korean title *Cholmun yesulga ui chosang* translates literally as “a portrait (*chosang*) of the artist (*yesulga*) as a young man (*cholmun*).”

1983

Skoumal, Aloys, trans. 1983. *Portrét umělce v jinošských letech* [P: Czech]. Prague: Odeon. Reissued under the title *Portrét umělce jako mladého muže*. Prague: Odeon, 1984.

Aloys Skoumal (1904-1988) was a Czech diplomat, literary critic, and translator who translated widely from both German (Hofmannsthal, Karl Kraus, Musil) and English (Dickens, Henry James, Shaw, Sterne, Swift, and Thackeray among many others). He very largely shaped the face of Joyce in Czech: his rendering of *Ulysses* had already appeared in 1976, his translation of *Portrait* was published in Prague in 1983 (fifty years after Jílovská 1930), and his Czech version of *Dubliners* appeared in 1988. His rendering of *Portrait* first appeared under the title *Portrét umělce v jinošských letech*, literally “a portrait (*portrét*) of the artist (*umělec*) in other (*jinoš*) years (*let*),” implying “in younger years.” The translation was reissued in 1984 under the revised title *Portrét umělce jako mladého muže*, “a portrait of the artist as a young (*mladý*) man (*muž*).”

1986

Du, Ruo-zhou, trans. 1986. *Dubolin ren. Qing nian yi shu jia de hua xiang*. [D, P: Chinese]. Taipei: Chih Wen Publishing.

Du, Ruo-zhou, trans. 2000. *Qing nian yi shu jia de hua xiang* [P: Chinese]. Xin chao wen ku, 425. Taipei: Zhi wen chu ban she. 404 pp. [JJC]

A Chinese rendering by the translator Ruo-zhou Du of both *Dubliners* and *Portrait* appeared in a single volume in Taipei in 1986. The translation of *Portrait* was published separately by the same publisher in 2000. This was the second of three Chinese renderings of *Portrait*, preceded by Li and Li 1975 and followed by Wang 1999. The Chinese title, used by all three versions, translates as “a portrait (*hua xiang*) of the artist (*i shu jia*) when young (*nian qing*).”

1988

Kim, Chong-keon, trans. 1988. [Collected Works of James Joyce: **Korean**]. 6 vols. Seoul: Boum-u-sa, 1988. Includes: [1] *D*, *E*; [2] *P*, *ALP*, collected poems; [3-5] *U*; [6] annotations for *U*.

Chong-keon Kim's collected works of Joyce in Korean translation appeared in Seoul in six volumes in 1988. Volume 2 included his rendering of *Portrait*, the fourth complete Korean version. A revised version of the collection appeared in 2013.

Olofsson, Tommy, trans. 1988. *Porträtt av konstnären som ung* [*P*: **Swedish**]. Atlantis väljer ur världslitteraturen. Stockholm: Atlantis. 277 pp. [JJC]

Tommy Olofsson, born 1950, is a Swedish poet, academic, and translator (Heaney). His rendering of *Portrait*, published in Stockholm in 1988, was the second (and to date the latest) Swedish version of the novel to appear, sixty-seven years after **Atterbom** 1921. The title *Porträtt av konstnären som ung* is a word-for-word translation of the English: "a portrait (*porträtt*) of the artist (*konstnär*) as (*som*) a young man (*ung*)."

1989

Gasiulis, Povilas, trans. 1989. *Menininko jaunų dienų portretas* [*P*: **Lithuanian**]. Vilnius: Vaga. Rpt. Vilnius: Baltų lankų leidyba, 2022.

Povilas Gasiulis (born 1944) is a Lithuanian educator and translator (Saulinger, Hemingway, Vonnegut, Dos Passos). His rendering of *Dubliners* in 1985 was the first and is still the only complete Lithuanian translation of that text. His translation of *Portrait*, published in Vilnius in 1989, was also the first Lithuanian rendering and is still likewise the only translation of Joyce's novel in that language. The title *Menininko jaunų dienų portretas* translates as "a portrait (*portretas*) of the artist (*menininkas*) in his young days (*jaunų dienų*)."

THE 1990S

The 1990s saw the appearance of eight new renderings. New languages to put in an appearance included Basque, Galician, and Irish.

Basque:	Aldasoro, 1992. <i>Artistaren gaztetako portreta</i>
Portuguese:	Pinheiro, 1992. <i>Um retrato do artista quando jovem</i>
Norwegian:	Svenkerud, 1993. <i>Portrett av kunstneren som ung mann</i>
Galician:	Araguas, 1994. <i>Retrato do artista cando novo</i>
Italian:	Marani, 1995. <i>Ritratto dell'artista da giovane</i>
Russian:	Tolmachev and Bogoslovskaja-Bobrova, 1995. "Portret khudozhnika v iunosti"
Irish:	Henry, 1996. <i>Cinmhiol an chuillb mar ógánach</i>
Chinese:	Wang, 1999. <i>I wei nian qing i shu jia de hua xiang</i>

1992

Aldasoro, Irene, trans. 1992. *Artistaren gaztetako portreta* [P. **Basque**]. Literatura Unibertsala, 14. Euba (Biscay Province): Editorial Ibaizabal. 254 pp. [JJC]

Irene Aldasoro, born 1955, is a Basque translator from English (Lawrence, Henry James, Emily Brontë). Her translation of *Portrait*, published in Spain by the Basque-language publisher Editorial Ibaizabal, appeared in 1992 under the title *Artistaren gaztetako portreta*. Seven years later, in 1999, her translation of *Dubliners* also appeared. In each case, her rendering was the first, and is so far the only complete Basque version of the relevant text. The title *Artistaren gaztetako portreta* translates literally as “a portrait (*portreta*) of the artist (*artista*) in his youth (*gazteta*).”

Pinheiro, Bernardina da Silveira, trans. 1992. *Um retrato do artista quando jovem* [P. **Portuguese**]. São Paulo: Editora Siciliano. 255 pp. [JJC]

Bernardina da Silveira Pinheiro (1922-2021) was a Brazilian academic and translator (Sterne, Joyce). Her rendering of *Portrait*, the third of seven Portuguese translations altogether, appeared in São Paulo in 1992. Thirteen years later she also produced a Portuguese rendering of *Ulysses*.

Commentary: Quirino 2012; Amaral 2016.

1993

Bogoslovskaja-Bobrova, Mariya Pavlovna, trans. 1993. *Portret khudozhnika v iunosti* [P. **Russian**]. In *James Joyce: Sobranie sochinenii v trekh tomakh* [Collected works in three volumes], vol. 1. Moscow: Znamenitaia kniga.

Mariya Pavlovna Bogoslovskaja-Bobrova's Russian rendering of *Portrait* was reportedly completed in the 1930s, but remained unpublished until 1976, when it appeared serially in the journal *Inostrannaia literatura* [Foreign Literature]. It was first published in book form in Moscow in 1993, together with Bogoslovskaja-Bobrova's 1966 team-rendering of *Dubliners*, in the first volume of Joyce's *Sobranie sochinenii* [Collected Works].

Commentary: Cornwell 1992; Tall 1990b, 2004.

Svenkerud, Herbert, trans. 1993. *Portrett av kunstneren som ung mann* [P. **Norwegian**]. Oslo: J.W. Cappelens Forlag. 276 pp. [LVM]

Herbert Svenkerud (1927-2009) was a Norwegian writer, lexicographer, and translator from English (Philip Roth, Joseph Heller, Henry Miller, William Trevor) and also from French (Beckett, Genet), German (Jeremias Gotthelf), and Danish. His rendering of *Portrait*, his only translation of a Joyce text, appeared in Oslo in 1993. It is the second of two Norwegian versions of *Portrait*, after **Brøgger** 1948. The Norwegian title is a word-for-word translation of the English: “a portrait (*portrett*) of the artist (*kunstner*) as a young man (*som ung mann*).”

1994

Araguas, Vicente, trans. 1994. *Retrato do artista cando novo* [*P*: **Galician**]. Santiago de Compostela: Edicións Laiovento.

Vicente Araguas (born 1950), is a Spanish writer, poet, and translator into Galician from both Portuguese and English (R.L. Stevenson). His Galician rendering of *Portrait*, the first and so far the only translation in that language, appeared in Santiago de Compostela, in Galicia, in 1994. It remains his only rendering of a Joyce text. The title translates as “a portrait (*retrato*) of the artist (*do artista*) when (*cando*) a young man (*novo*).”

1995

Marani, Massimo, and **Giuseppe Selo**, trans. 1995. *Romanzi e poesie: Ritratto dell'artista da giovane, Gente di Dublino, Poesie* [*P, D*, poems: **Italian**]. Trans. Massimo Marani (*P, D*) and Giuseppe Selo (poems). Intro. Massimo Marani. Trento: Luigi Riverdito Editore.

Marani, Massimo, trans. 2016. *Ritratto dell'artista da giovane* [*P*: **Italian**]. Milan: Rusconi. xiv, 225 pp. [JJC]

Massimo Marani, an Italian translator, produced renderings of both *Portrait* and *Dubliners* in 1995, published together in a single volume that also included **Giuseppe Selo**'s renderings of selected Joyce poems. Marani's rendering of *Portrait* subsequently appeared separately in 2016, published in Milan by a different publisher.

Tolmachev, Vasilii and **Mariya Pavlovna Bogoslovskaja-Bobrova**, trans. 1995. “Portret khudozhnika v iunosti.” [*P*: **Russian**]. In: *Naoborot: tri simvolistskikh romana*. [On the contrary. Three Symbolist Novels.] Moscow: Izd-vo “Respublika”. 253-431.

Bogoslovskaja-Bobrova's Russian translation in a volume containing translations of J.-C. Huysmans and R.M. Rilke, as well as Joyce's *P*.

1996

Henry, James [as **Séamas Ó hInnéirghe**], trans. 1996. *Cinnhiol an chuillb mar ógánach* [*P*: **Irish**]. Belfast: Foillseacháin Inis Gleoire.

James Henry (1918-1997), an Irish physician, began a translation of *Ulysses* into Irish as a retirement project in 1983, eventually with the help of two colleagues. Their translation appeared in Belfast in 1992. Continuing to write under the Irish Gaelic form of his name, Séamas Ó hInnéirghe, Henry then translated *Portrait* into Irish in 1996, followed by “The Dead” in 1997. His rendering of *Portrait* appeared over a four-year period in four separately published fascicles, containing chapters 1 (1993), 2 (1993), 3 (1994), and 4-5 (1996), and amounting to 405 photocopied typewritten pages altogether. The title *Cinnhiol an chuillb mar ógánach* translates literally as “a portrait (*cinnhiol*) of the artist (*colb*) as (*mar*) a young man (*ógánach*).” The terms *cinnhiol* and *colb* (in the genitive case *an chuillb*) are archaic forms, avoiding the modern Irish *portráid* (“portrait”) and *ealaíontóir* (“artist”).

1999

Wang, Feng-chen, trans. 1999. *I wei nian qing i shu jia de hua xiang* [P: Chinese]. Taipei: Owl Publishing House.

Feng-chen Wang's 1999 translation of *Portrait* is the third Chinese rendering of that novel, after Li and Li 1975 and Ruo-zhou Du 1986. All three translations were published in Taipei, and the title translates literally in all three cases as “a portrait (*hua xiang*) of the artist (*i shu jia*) when young (*nian qing*).”

THE 2000S

The 2000s saw the appearance of eight complete new renderings and one previously unpublished excerpt in Vietnamese. New languages to appear in the 2000s included Icelandic, Malayalam, Persian, and Vietnamese.

Albanian: Muço, 2000. *Portret i artistit në rini*
Icelandic: Magnússon, 2000. *Æskumynd listamannsins*
Persian: Badii, 2000. *Chihrai mard-i hunarmand dar javani*
Greek: Berlis, 2001. *Portraitou tou kallitechni se neara ilikia*
Malayalam: Cakkalaykkal, 2005. *Yuvavenna nilaykka oru kalakarante chayacitram*
Polish: Jarniewicz, 2005. *Portret artysty w wieku młodzienczym*
Japanese: Osawa, 2007. *Wakai geijutsuka no shozo*
Danish: Bjerg, 2009. *Portræt af kunstneren som ung mand*

Vietnamese: Anon., 2005. “Chân dung một chàng trai trẻ” (excerpts)

2000

Badii, Manuchehr, trans. 2000. *Chihrai mard-i hunarmand dar javani* [P: Persian]. Tehran: Niloufar. 466 pp. [JJC]

Manuchehr Badii's Persian rendering of *Portrait* appeared in Tehran in 2000 and is still the only Persian translation of the novel. The title translates as “a portrait (*chihrai*) of the artist (*hunarmand*) as a young man (*dar javani*).” In 2003, Badii went on to produce a book-length Persian version of “Ithaca,” also published by Niloufar. See Badii 2003.

Commentary: Kolahi and Salehi 2019.

Magnússon, Sigurður A., trans. 2000. *Æskumynd listamannsins* [P: Icelandic]. Reykjavík: Mál og Menning. 240 pp. [JJC]

Sigurður A. Magnússon (1928-2017) was an Icelandic poet, writer, journalist, and prolific translator from English (Hemingway, Ishiguro, Fowles, Beckett's *Molloy*), Greek (Seferis), and German (Brecht). His translations of Joyce's work had already included renderings of *Dubliners* in 1982 and *Ulysses* in 1993. His Icelandic *Portrait*, which appeared in Reykjavík in 2000, is still the

only rendering of the novel in that language. The Icelandic title translates literally as “a portrait (*mynd*) of the artist (*listamaður*) in youth (*æsku*-).”

Muço, Betim, trans. 2000. *Portreti i artistit në rini* [*P. Albanian*]. Ed. Gjergj Peçi. Intro. Ismail Kadare. Foreword, Stephen James Joyce. Biblioteka rec i misao. Tirana: Apollonia. 226 pp. [JJC]

Betim Muço (1947–2015) was an Albanian scientist whose primary area of specialization was seismology — and who was also a writer, poet, and translator (Greene, Bellow, Nabokov, Mishima). His rendering of *Portrait*, published in Tirana in 2000, was the second Albanian translation of the novel (after **Rrahmani** 1976) and his only translation of a Joyce text. The Albanian title translates as “a portrait (*portreti*) of the artist (*i artistit*) in his youth (*në rini*).”

2001

Berlis, Aris, trans. 2001. *Portraito tou kallitechni se neara ilikia* [*P. Greek*]. Athens: Ekdoseis Pataki. [LVM]

Aris Berlis (1944–2018) was a Greek literary critic, essayist, and translator (Woolf). His 2001 version of *Portrait* was the second complete Greek rendering of the novel, almost forty years after **Sarasiotou** 1965. His title translates as “a portrait (*portraito*) of the artist (*kallitechni*) at a young (*neara*) age (*ilikia*).”

2005

Anon. [**Chi, Linh?**], trans. 2005. “Chân dung một chàng trai trẻ” [*P*, partial trans.: *Vietnamese*]. *Văn học nước ngoài* 2005: 5–157. [JJC]

The Vietnamese title of this partial rendering of *Portrait* translates literally as “a portrait (*chân dung*) of a young (*tre*) man (*chồng trai*),” apparently without reference to any artistic leanings. The anonymous translator is most likely **Linh Chi**, whose complete Vietnamese rendering of *Portrait* would appear in Hanoi five years later, in 2010. The literary journal *Văn học nước ngoài* [Foreign Literature] is also published in Hanoi.

Cakkalaykkal, Jon Markka, trans. 2005. *Yuvavenna nilaykka oru kalakarante chayacitram* [*P. Malayalam*]. Kottayam, Kerala State, India: DC Books. 260 pp. [JJC]

The only Malayalam rendering of *Portrait*, the work of Jon Markka Cakkalaykkal, appeared in Kottayam in Kerala State, India, in 2005, the only recorded translation of a Joyce text by this translator. The Malayalam title translates as “a portrait (*chayacitram*) of the artist (*kalakaran*) as a young man (*yuvavenna*).”

Jarniewicz, Jerzy, trans. 2005. *Portret artysty w wieku młodzieńczym* [*P. Polish*]. Krakow: Znak. 361 pp. [JJC]

Jerzy Jarniewicz, born 1958, is a Polish poet, literary critic, essayist, and translator (Roth, Banville, Le Guin). His translation of *Portrait*, published in Krakow in 2005, was the second Polish version (more than seventy years after **Allan** 1931) and is to date still the latest. Ten years later, in 2015, he also

translated *Finn's Hotel*. The Polish title *Portret artysty w wieku młodzieńczym* translates literally as “a portrait (*portret*) of the artist (*artysta*) at a youthful (*młodzieńczy*) age (*wiek*).”

Commentary: Podsiadło 2017.

2007

Osawa, Masayoshi, trans. 2007. *Wakai geijutsuka no shozo* [P: **Japanese**]. Iwanami Bunko, 32. Tokyo: Iwanami shoten. 499 pp. [JJC]

Masayoshi Osawa (1928-2020) was a Japanese academic and translator with a lifelong interest in Joyce translation. His renderings of Joyce's work included *Anna Livia Plurabelle* in 1968 and *The Cat and the Devil* ten years later, in 1978, before finally translating *Portrait* after almost another thirty years. His rendering of *Portrait*, published in Tokyo in 2007, was the eighth (and is so far the latest) Japanese version — testifying to the lasting Japanese interest in this text, of which there are more renderings in Japanese than in any other language. The Japanese title translates as “a portrait (*shozo*) of the young (*wakai*) artist (*geijutsuka*).”

Bjerg, Anne Marie, trans. 2009. *Portræt af kunstneren som ung mand* [P: **Danish**]. Copenhagen: Gyldendal. 288 pp.

Anne Marie Bjerg (born 1937) is a well-known Danish translator, who had already translated *Dubliners* in 1988. Her translation of *Portrait* is the second Danish rendering, almost seventy years after **Brusendorff** 1941. The Danish title translates as “a portrait (*portræt*) of the artist (*kunstner*) as a young man (*som ung mand*).”

THE 2010S

The 2010s, by far the most active decade to this point, saw the appearance of sixteen complete new renderings. New languages to appear included Georgian, Latvian, and Vietnamese.

- | | |
|--------------------|---|
| Vietnamese: | Chi, 2010. <i>Chân dung một nghệ sĩ trẻ</i> |
| Georgian: | Beradze, 2012. <i>Khelovanis portreti akhalgazrdobisas</i> |
| German: | Rathjen, 2012. <i>Ein Porträt des Künstlers als junger Mann</i> |
| Italian: | Bianciardi, 2012. <i>Ritratto dell'artista da giovane</i> |
| Latvian: | Jaks, 2012. <i>Mākslinieka portrets jaunībā</i> |
| Romanian: | Ralian, 2012. <i>Portret al artistului la tinerețe</i> |
| Spanish: | Ingberg, 2012. <i>Retrato del artista adolescente</i> |
| Albanian: | Qose, 2013. <i>Portreti i artistit në rinë</i> |
| Finnish: | Salojärvi, 2013. <i>Taiteilijan omakuva nuoruuden vuosilta</i> |
| Portuguese: | Mesquita, 2013. <i>Um retrato do artista quando jovem</i> |
| Dutch: | Bindervoet and Henkes, 2014. <i>Zelfportret van de kunstenaar als jonge man</i> |

- Portuguese:** Braga, 2014. *Retrato do artista quando jovem*
Italian: Cavagnoli, 2016. *Un ritratto dell'artista da giovane*
Portuguese: Galindo, 2016. *Um retrato do artista quando jovem*
Portuguese: Tadeu, 2018. *Um retrato do artista quando jovem*
Turkish: İlkaya, 2019. *Sanatçının bir genç adam olarak portresi*

2010

- Chi, Linh**, trans. 2010. *Chân dung một nghệ sĩ trẻ* [P: **Vietnamese**]. Hanoi: Nhà Xuất Bản Hội Nhà Văn [Writers Association Publishing House]. 431 pp. [JJC]
 Linh Chi's Vietnamese rendering of *Portrait*, published in Hanoi in 2010, was the first and is still the only complete Vietnamese version of the novel. The Vietnamese title translates literally as "portrait (*chân dung*) of a (*một*) young (*trẻ*) artist (*nghệ sĩ*)." A substantial partial Vietnamese translation, presumably also the work of Linh Chi, had appeared anonymously in a Hanoi literary journal in 2005.

2012

- Beradze, Ghia**, trans. 2012. *Khelovanis portreti akhalgazrdobisas* [P, E: **Georgian**]. Tbilisi: Artanuji. 444 pp. [JJC]
 The translator Ghia Beradze produced a Georgian rendering of both *Portrait* and *Exiles* in 2012, published in a single volume in the Georgian capital Tbilisi. This was the first and is still the only Georgian version of *Portrait*.
- Bianciardi, Luciana**, trans. 2012. *Ritratto dell'artista da giovane* [P: **Italian**]. Intro. Tim Parks. Milan: BUR Grandi romanzi. 292 pp. [JJC]
 Luciana Bianciardi, born 1955, is an Italian publisher and translator (Woolf, Wharton, Ludlum). Her rendering of *Portrait*, published in Milan in 2012, is the fifth of six Italian versions, and her only translation of a Joyce text.
- Cotté, Jean-Yves**, trans. 2012. *Portrait de l'artiste en jeune homme* [P: **French**]. Toulouse: Les Editions du 38.
 Jean-Yves Cotté is a literary translator from English to French whose translations include works of Virginia Woolf, Jane Austen, Joseph Conrad, and various contemporary authors. His rendering of *Portrait* is his only version of a Joyce text.
- Ingberg, Pablo**, trans. 2012. *Retrato del artista adolescente* [P: **Spanish**]. Grandes Clásicos. Buenos Aires: Editorial Losada. 301 pp. [JJC]
 Pablo Ingberg, born 1960, is an Argentinian writer, poet, and prolific translator from Greek (Sappho, Sophocles, Aristophanes), Latin (Virgil, Catullus), and Italian (Pirandello), as well as from English (Shakespeare, Jane Austen, Poe, Melville, Whitman, Conrad, Wharton, Woolf, Eliot, Shaw, Orwell). His rendering of *Portrait*, published in Buenos Aires in 2012, was the second Spanish translation, more than eighty years after **Alonso** 1926. The title translates as "a portrait (*retrato*) of the artist (*artista*) as a young man (*adolescente*)." Among Joyce's other works, Ingberg went on to translate *Exiles* (2013), *Giacomo Joyce* (2013), and the *Complete Poems* (2018), as well as a number of the more minor works.

Jaks, Raimonds, trans. 2012. *Mākslinieka portrets jaunībā* [P: **Latvian**]. Riga: Jumava. 279 pp. [JJC]

Raimonds Jaks, born 1976, is a Latvian translator from both English (Joyce) and, unusually, Chinese (Mo Yen). His rendering of *Portrait*, the first and so far the only Latvian translation of the novel, appeared in Riga in 2012. The Latvian title translates literally as “a portrait (*portrets*) of the artist (*mākslinieks*) in his youth (*jaunībā*).”

Ralian, Antoaneta, trans. 2012. *Portret al artistului la tinerețe* [P: **Romanian**]. Preface, Dana Crăciun. Bucharest: Humanitas Fiction. 288 pp. [JJC]

Antoaneta Ralian (1924-2015) was a celebrated and prolific Romanian translator of more than 120 literary and popular works (Dickens, Lewis Carroll, Wilde, James, Lawrence, Woolf, Bellow, Rushdie, Jennifer Johnston). Published in Bucharest in 2012 at the age of eighty-eight, her rendering of *Portrait* was the second of two Romanian translations of that novel, after **Papadache** 1969. The title *Portret al artistului la tinerețe* translates literally as “a portrait (*portret*) of the artist (*artistul*) in (*la*) youth (*tinerețe*).”

Commentary: Ionescu 2013.

Rathjen, Friedhelm, trans. 2012. *Ein Porträt des Künstlers als junger Mann* [P: **German**]. Afterword, Marcel Beyer (329-43). Zurich: Manesse. 346 pp. [JJC]

Friedhelm Rathjen, born 1958, is a German writer, literary critic, editor, publisher, and translator (Melville, Mark Twain, Stevenson, Henry James — and especially Joyce). His rendering of *Portrait*, published in Zurich in 2012 and the third of three German versions, was followed by a rendering of substantial selections from *Finnegans Wake* (also in 2012) as well as versions of *Finn's Hotel* (2014) and *Dubliners* (2019).

2013

Mesquita, Elton, trans., 2013. *Um retrato do artista quando jovem* [P: **Portuguese**]. São Paulo: Hedra.

Elton Mesquita is a Brazilian translator from English (Chesterton, Alice Munro, Agatha Christie) to Portuguese. His rendering of *Portrait*, published in São Paulo in 2013, and his only translation of a Joyce text, was the fourth of seven Portuguese versions.

Qose, Albana, trans. 2013. *Portreti i artistit në rini: Roman* [P: **Albanian**]. Tirana: Kuçuku. 278 pp. [JJC]

Albana Qose is an Albanian translator whose rendering of *Portrait* appeared in Tirana in 2013 as the third of three Albanian versions — and her only rendering of a Joyce text. The Albanian title translates as “a portrait (*portreti*) of the artist (*i artistit*) in his youth (*në rini*).”

Salojärvi, Heikki, trans. 2013. *Taiteilijan omakuva nuoruuden vuosisalta* [P: **Finnish**]. Foreword, Jyrki Vainonen. Helsinki: Basam Books. 294 pp.

Heikki Salojärvi is a Finnish translator (Achebe, Conrad, Waugh, Eudora Welty, Seamus Deane). He had already translated *Dubliners* the previous year (*Dublinilaisia*, 2012). The title of his Finnish *Portrait*, published in Helsinki in 2013 and the second of two Finnish versions (more than sixty

years after **Matson** 1946), translates literally as “self-portrait (*omakuva*) of the artist (*taiteilija*) from the years (*vuosilta*) of his youth (*nuoruuden*).”

2014

Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2014. *Zelfportret van de kunstenaar als jonge man* [*P: Dutch*]. Amsterdam: Athanaeum—Polak & Van Genneep. 335 pp. [JJC].

Erik Bindervoet (born 1962) and Robbert-Jan Henkes (born 1962) are a highly prolific pair of Dutch translators whose multiple renderings of Joyce (among several other major projects) include *Finnegans Wake* (2002), *Ulysses* (2012), *Portrait* (2014), *Dubliners* (2016), and *Exiles* (2018), as well as several of the minor texts. Their rendering of *Portrait*, published in Amsterdam in 2014, was the third and is to date the latest of three Dutch versions. The title *Zelfportret van de kunstenaar als jonge man* translates as “self-portrait (*zelfportret*) of the artist (*kunstenaar*) as a young man (*als jonge man*).”

Braga, Guilherme da Silva, trans. 2014. *Retrato do artista quando jovem* [*P: Portuguese*]. Pôrto Alegre: L&PM Editores.

Guilherme da Silva Braga, born 1982, is a Brazilian translator into Portuguese from English (Poe, Conrad, Conan Doyle, James, Lodge), and also from German (Kafka, Schnitzler), Norwegian (Knausgård), Swedish (Strindberg), Danish, and Hungarian. He had already produced a Portuguese translation of *Dubliners* in 2012. His rendering of *Portrait*, published in Pôrto Alegre, Brazil, in 2014, was the fifth of seven Portuguese versions.

2016

Cavagnoli, Franca, trans. 2016. *Un ritratto dell'artista da giovane* [*P: Italian*]. Universale Economica Feltrinelli / Classici. Milan: Feltrinelli Editore. 280 pp. [JJC]

Franca Cavagnoli, born 1955, is an Italian academic, writer, novelist, and translator (Mansfield, Orwell, Stevenson, Mark Twain, Scott Fitzgerald). Her rendering of *Giacomo Joyce* had already appeared in 2015. Her translation of *Portrait*, published in Milan in 2016, was the sixth (and is so far the latest) Italian version.

Galindo, Caetano Waldrigues, trans. 2016. *Um retrato do artista quando jovem* [*P: Portuguese*]. São Paulo: Penguin Classics / Companhia das Letras.

Caetano Waldrigues Galindo, born 1973, is a Brazilian academic, writer, and translator into Portuguese of Pynchon, Salinger, David Foster Wallace — and especially of Joyce. His translations of Joyce’s works include renderings of *Ulysses* (2012), *Finnegans Wake* (excerpts, 2013, 2019), *Finn’s Hotel* and *Giacomo Joyce* (2014), *Portrait* (2016), *Dubliners* (2018), and both *Exiles* and the poems (2022). His rendering of *Portrait*, published in São Paulo, was the sixth of seven versions in Portuguese. The title translates as “a portrait (*retrato*) of the artist (*artista*) as a young man (*quando jovem*).”

Commentary: Galindo 2016a.

2018

Tadeu, Tomaz, trans. 2018. *Um retrato do artista quando jovem* [P: Portuguese]. Coleção Mimo. Belo Horizonte: Autêntica Editora. 297 pp. [JJC]

Tomaz Tadeu is a Brazilian academic and translator into Portuguese from both English (Woolf, Melville) and French (Baudelaire, Valéry, Mallarmé). His translation of “The Dead” had already appeared in 2016. His rendering of *Portrait* appeared in the city of Belo Horizonte, Brazil, in 2018 and is the seventh of seven versions in Portuguese. The title translates as “a portrait (*retrato*) of the artist (*artista*) as a young man (*quando jovem*).”

2019

İlkaya, Nilüfer, trans. 2019. *Sanatçının bir genç adam olarak portresi* [P: Turkish]. Istanbul: Alakarga. 334 pp. [JJC]

Nilüfer İlkaya is a freelance writer and literary translator from English to Turkish. Her 2019 rendering of *Portrait*, published in Istanbul, was the second of two Turkish versions, more than fifty years after Belge 1966. It repeats Belge’s title, *Sanatçının bir genç adam olarak portresi*, literally “a portrait (*portresi*) of the artist (*sanatçı*) as (*olarak*) a (*bir*) young (*genç*) man (*adam*).” Her rendering of *Dubliners* had already appeared in Istanbul in 2016 and her translation of a collection of Joyce’s letters to Nora in 2018.

THE 2020S

The past few years, a single additional translation appeared, adding a new language to the multilingual universe of Joyce’s *Portrait*, namely Ukrainian.

2023

Prokopovych, Mariana, trans. 2023. *Portret myttsya zamolodu* [P: Ukrainian]. Kyiv: Komubook. 288 pp.

Mariana Prokopovych, born 1960 in Lviv, is a translator from Italian (Eco, Pirandello, Svevo, Pavese) and English (Joyce) to Ukrainian. The title of this first complete Ukrainian rendering of *Portrait* translates as “a portrait (*portret*) of the artist (*myttsya*) as a youth (*zamolod*).”

TRANSLATIONS REPORTEDLY IN PROGRESS

Suvddulam Batsaikhan is a Mongolian editor and translator (Milan Kundera, Orhan Pamuk, Elif Shafak) who is reportedly working on a **Mongolian** rendering of *Portrait*.

Kun-liang Chuang of Asia University in Taiwan is reportedly working on a **Chinese** translation of *Portrait*.

Rodrigo Olavarría from Chile is a novelist, poet, and translator (Ginsberg, Melville, Burroughs) who is reportedly working on a new translation of *Portrait* specifically employing **Latin-American Spanish**.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *PORTRAIT*

As of this writing, complete translations of *Portrait* have appeared at least 81 times in at least 40 different languages. Occasional translations of miscellaneous excerpts have also appeared in a number of these languages.

Albanian:	Rrahmani , 1976. <i>Portreti i artistit në rini</i> Muço , 2000. <i>Portreti i artistit në rini</i> Qose , 2013. <i>Portreti i artistit në rini</i>
Arabic:	Battuti , 1973. <i>Surat al-fannan fi shababih</i>
Basque:	Aldasoro , 1992. <i>Artistaren gaztetako portreta</i>
Bulgarian:	Hristoforov and Popov , 1981. <i>Portret na hudožnika kato mlad</i>
Catalan:	Vernet , 1967. <i>Retrat de l'artista adolescent</i>
Chinese:	Li and Li , 1975. <i>I wei nian qing i shu jia de hua xiang</i> Du , 1986. <i>Qing nian yi shu jia de hua xiang</i> Wang , 1999. <i>I wei nian qing i shu jia de hua xiang</i>
Croatian:	Šimić , 1952. <i>Mladost umjetnika</i> Držić , 1981. <i>Portret umjetnika u mladosti</i>
Czech:	Jílovská , 1930. <i>Portret mladého umělce</i> Skoumal , 1983. <i>Portrét umělce v jinošských letech</i>
Danish:	Brusendorff , 1941. <i>Portræt af kunstneren som ungt menneske</i> Bjerg , 2009. <i>Portræt af kunstneren som ung mand</i>
Dutch:	Schuchart , 1962. <i>Het portret van de jonge kunstenaar</i> Franken and Knuth , 1972. <i>Een portret van de kunstenaar als jongeman</i> Bindervoet and Henkes . 2014. <i>Zelfportret van de kunstenaar als jonge man</i>

Finnish:	Matson, 1946. <i>Taiteilijan omakuva nuoruuden vuosilta</i> Salojärvi, 2013. <i>Taiteilijan omakuva nuoruuden vuosilta</i>
French:	Savitzky, 1924. <i>Dedalus: Portrait de l'artiste jeune par lui-même</i> Cotté, 2012. <i>Portrait de l'artiste en jeune homme</i>
Galician:	Araguas, 1994. <i>Retrato do artista cando novo</i>
Georgian:	Beradze, 2012. <i>Khelovanis portreti akhalgazrdobisas</i>
German:	Goyert, 1926. <i>Jugendbildnis</i> Reichert, 1972. <i>Ein Porträt des Künstlers als junger Mann</i> Rathjen, 2012. <i>Ein Porträt des Künstlers als junger Mann</i>
Greek:	Sarasiotou, 1965. <i>To portraito tou kallitechni</i> Berlis, 2001. <i>Portraito tou kallitechni se neara ilikia</i>
Hebrew:	Doron and Yavin, 1955. <i>Deyokno shel ha-aman ke-ish zair</i>
Hungarian:	Szobotka, 1958. <i>Ifjúkori önarckép</i>
Icelandic:	Magnússon, 2000. <i>Æskumynd listamannsins</i>
Irish:	Henry, 1996. <i>Cinnhiol an chuilb mar ógánach</i>
Italian:	Pavese, 1933. <i>Dedalus: Ritratto dell'artista da giovane</i> Capodilista, 1973. <i>Ritratto dell'artista da giovane</i> Oddera, 1980. <i>Dedalus: Ritratto dell'artista in gioventù</i> Marani, 1995. <i>Ritratto dell'artista da giovane</i> Bianciardi, 2012. <i>Ritratto dell'artista da giovane</i> Cavagnoli, 2016. <i>Un ritratto dell'artista da giovane</i>
Japanese:	Ono and Yokobori, 1932. <i>Wakaki hi no geijutsuka no jigazo</i> Nabara, 1937. <i>Wakaki hi no geijutsuka jigazo</i> Iijima, 1955. <i>Wakaki hi no geijutsuka no shozo</i> Nakahashi, 1956. <i>Wakaki hi no geijutsuka no shozo</i> Toshiharu, 1967. <i>Wakaki ni no geijutsuka no shozo</i> Maruya, 1969. <i>Wakaki geijutsuka no shozo</i> Nagakawa, 1972. <i>Wakai geijutsuka no shozo</i> Osawa, 2007. <i>Wakai geijutsuka no shozo</i>
Korean:	Yeo, 1959. <i>Jeolmeun yesulga ui chosang</i> Pak, 1960. <i>Sonyeon yesulga ui chosang</i> Na, 1982. <i>Cholmun yesulga ui chosang</i> Kim, Chong-keon, 1988. [<i>Portrait</i>]
Latvian:	Jaks, 2012. <i>Mākslinieka portrets jaunībā</i>
Lithuanian:	Gasiulis, 1989. <i>Menininko jaunų dienų portretas</i>
Malayalam:	Cakkalaykkal, 2005. <i>Yuvavenna nilaykka oru kalakarante chayacitram</i>
Norwegian:	Brøgger, 1948. <i>Portrett af kunstneren som ung mann</i> Svenkerud, 1993. <i>Portrett av kunstneren som ung mann</i>
Persian:	Badii, 2000. <i>Chihrai mard-i hunarmand dar javani</i>
Polish:	Allan, 1931. <i>Portret artysty z czasów młodości</i> Jarniewicz, 2005. <i>Portret artysty w wieku młodzieńczym</i>
Portuguese:	Vieira, 1945. <i>Retrato do artista quando jovem</i> Margarido, 1960. <i>Retrato do artista quando jovem</i> Pinheiro, 1992. <i>Um retrato do artista quando jovem</i>

- Mesquita, 2013. *Um retrato do artista quando jovem*
 Braga, 2014. *Retrato do artista quando jovem*
 Galindo, 2016. *Um retrato do artista quando jovem*
 Tadeu, 2018. *Um retrato do artista quando jovem*
Romanian: Papadache, 1969. *Portret al artistului în tinerețe*
Russian: Ralian, 2012. *Portret al artistului la tinerețe*
 Frank, 1968. *Portret khudozhnika v iunosti*
 Bogoslovskaja-Bobrova, 1976. *Portret khudozhnika v iunosti*
 Tolmachev and Bogoslovskaja-Bobrova, 1995. “Portret khudozhnika v iunosti”
Serbian: Ćurčija, 1960. *Portret umetnika u mladosti*
Slovak: Kot, 1971. *Portrét mladého umelca*
Slovenian: Udovič, 1966. *Umetnikov mladostni portret*
Spanish: Alonso, 1926. *El artista adolescente (Retrato)*
 Ingberg, 2012. *Retrato del artista adolescente*
Swedish: Atterbom, 1921. *Ett porträtt av författaren som ung*
 Olofsson, 1988. *Porträtt av konstnären som ung*
Turkish: Belge, 1966. *Sanatçının bir genç adam olarak portresi*
 İlkaya, 2019. *Sanatçının bir genç adam olarak portresi*
Ukrainian: Prokopovych, 2023. *Portret myttsya zamolodu*
Vietnamese: Chi, 2010. *Chân dung một nghệ sĩ trẻ*

3 *EXILES* (1918)

EXILES

New York: B.W. Huebsch; London: Grant Richards, 1918;

London: Cape, 1952

Exiles, Joyce's only play, first published in 1918, was his first text to be translated, into German, in 1919. The translated play was staged, that same year, in Zurich, six years before being performed in the original.

1919

Mettal, Hannah von, trans. 1919. *Verbannte: Schauspiel in drei Akten* [E: German]. Zurich: Rascher. 153 pp. SC D44. [JJC]

This was not only the first translation of *Exiles* but the first translation of any of Joyce's works, in any language. It was the work of Hannah von Mettal (1884-1966), born in Bohemia (then part of the Austrian Empire, now the Czech Republic). Having moved to Zurich in 1916, and by then already an established translator from English to Czech, she evidently made it her business without delay to become acquainted with Joyce. Having begun the task of translating *Exiles* into German, she writes to him in a letter of March 1918 that she is unable at that point, due to pressure of other commitments, to send him more than her version of the first act (Anon. 2023a). Her complete translation of *Exiles* was published in Zurich in March 1919 by the Rascher Verlag, founded in 1908, under the title *Verbannte: Schauspiel in drei Akten* [Exiles: A play in three acts]. Joyce's play had its world premiere in Mettal's German translation in Munich in August of the same year. Its first performance in English was in New York only six years later, in February 1925.

Mettal later considered the possibility of translating *Ulysses*. In a letter of April 1925 now held at the University of Buffalo, she wrote to Sylvia Beach enquiring as to what might be the copyright situation for undertaking a translation of *Ulysses* into either German or Czech (Anon. 2023). Joyce does not appear to have responded to the proposal. **Georg Goyert's** German translation of *Ulysses* appeared in 1927; **Vymětal** and **Fastrová's** Czech rendering of the novel appeared in 1930. Mettal, meanwhile, continued to work as a literary translator from both English and French into Czech. *Exiles* was subsequently translated twice more into German, by **Friedrich Kremer** in 1956 and by **Klaus Reichert** in 1968, in both cases retaining Mettal's title, *Verbannte* — which implies banishment, imposed rather than voluntary exile.

In a letter of 13 March 1920 to James B. Pinker, Joyce states that Mettal's translation was “made *and* published at my expense (1900 frcs Swiss

for the latter item)” (*L* 2: 462). Ellmann adds a footnote to the letter: “The firm asserts that Joyce never paid completely for the printing” (*L* 2: 462n).
 Commentary: MacNicholas 1981; Weninger 2004; Anon. 2023a.

1920

Linati, Carlo, trans. 1920. “Esuli” [*E*: **Italian**]. *Il Convegno* [The Meeting Place] (Milan) 1.3 (April 1920): 28-52; 1.4 (May 1920): 27-46; 1.5 (June 1920): 22-37. SC D67, D68, D69. [JJC]

Carlo Linati (1878-1949), born in northern Italy and Joyce’s first Italian translator, developed an early interest in Irish drama, visiting Ireland in 1913 and translating both Synge’s *Playboy of the Western World* and Yeats’s *Countess Cathleen* into Italian. Having become aware of these translations, Joyce introduced himself in a letter of 31 October 1918, suggesting that Linati should also translate *Portrait*. Linati agreed to undertake a Joyce translation, but clearly feeling more at home in drama, decided to translate *Exiles* instead. In the letter of 13 March 1920 to James B. Pinker, Joyce wrote: “An Italian translation of *Exiles* (arranged for by me) will appear in April in an Italian review, act by act; the translator being Mr Carlo Linati translator of Synge” (*L* 2: 462). Linati’s translation appeared serially in three monthly issues of the Milan review *Il Convegno* in April, May, and June 1920 (Ellmann *L* 2: 437n; Pasquero 2012). Joyce and Linati continued to keep in touch throughout the 1930s, though they actually met only once, in Paris in 1930 (Pasquero 2012).

Linati originally suggested the title *Esiliati*, but Joyce indicated in correspondence that he preferred *Esuli*, this presumably on the grounds that *Esiliati* would imply involuntary exile, banishment, while *Esuli* more appropriately implied — or at least allowed for — self-chosen exile. The rendering appeared in book form in Milan in 1944, more than twenty years after its first appearance in *Il Convegno*. Linati, who became a well-known Italian translator from English, also translated “Araby” in 1924 (“Arabia”); excerpts from *Ulysses* in 1926; and *Stephen Hero*, which appeared in 1950 (*Stefano eroe*), one year after his death.

Commentary: Keller 1973; Potts 1981; Zanotti 2007; Pasquero 2012.

1937

Jiménez Fraud, Alberto, trans. 1937. *Desterrados: Comedia en tres actos* [*E*: **Spanish**]. Buenos Aires: Sur. 238 pp. SC D114. [JJC]

Alberto Jiménez Fraud (1883-1964), born in Malaga, and a lawyer by education, had a long and distinguished career in Spain as an academic administrator and historian of the Spanish university system. One of his very few translations was his 1937 rendering of *Exiles* — published, however, in Buenos Aires rather than in Spain. Jiménez Fraud’s rendering was the first of five Spanish-language translations of Joyce’s play, followed by López-Noguero’s *Exilados* (1961); Fernández de Castro’s *Exilados* (1970); Toda Iglesia’s *Exiliados* (1987); and Ingberg’s *Exiliados* (2013). The title *Exilados*, like

Jiménez Fraud's *Desterrados*, may be read as implying involuntary exile, banishment, *Exiliados* as implying (or at least allowing for) voluntary exile.

1944

Linati, Carlo, trans. 1944. *Esuli* [*E: Italian*]. Milan: Rosa e Ballo Editore. xii, 150 pp. SC B25, D64. [JJC]

This is the publication in book form of Linati 1920, published together with a letter of 10 December 1919 from Joyce to Linati.

1950

Bradley, Jenny]. S[eruy]., trans. 1950. *Les exilés* [*E: French*]. Du monde entier, 92. Paris: Gallimard. 234 pp. SC D16, D38. [JJC]

Jenny Serruys (1886-1983) was born in Belgium, studied in London, married the American novelist and literary agent William Bradley, and lived for many years in Paris, where their home was a literary salon frequented by Joyce and many other writers (McDowell 1983). Eventually an internationally known literary agent in Paris, she generously assisted Joyce with money and even a table to write on (Ellmann 1982: 487). Ezra Pound had originally urged her to translate *Portrait* into French, but pressure of other commitments caused her to decline. Her 1950 translation of *Exiles*, for which she also arranged a French-language production in Paris, was published by the prestigious house of Gallimard. It was the first of only two French renderings of Joyce's play, the second, by **Jean-Michel Déprats**, not appearing until 2012. Bradley's title, *Les exilés* [The exiled] implies undergoing banishment; Déprats's *Exils* [Exiles] leaves open the possibility of voluntary exile.

Commentary: McDowell 1983.

1951

Larsen, Gunnar, trans. 1951. "Landsflyktige: Hørespill" [*E: Norwegian*]. TV production, Oslo. [LVM]

Gunnar Larsen (1900-1958) was a Norwegian newspaper editor, novelist, and translator (Hemingway). His Norwegian rendering of *Exiles* was reportedly produced as a radio play in 1951.

1954

Uchimura, Naoya, trans. 1954. *Bomeisha* [*E: Japanese*]. In *Gendai sekai gikyoku senshu* [Translations of modern English literature]. Ed. Naoya Uchimura. Tokyo: Hakusui-sha.

Naoya Uchimura (1909-1989) was a Japanese playwright, screenwriter, and translator. His rendering of *Exiles*, as *Bomeisha* (*bōmei-sha* "exile"), is the only Japanese version of the play.

1956

Kremer, Friedrich, trans. 1956. *Verbannte: Ein Stück in drei Akten* [E: German]. Zurich: Europa.

The second rendering of *Exiles* in German (thirty-seven years after Mettal's 1919 version), published once again in Zurich, Kremer's rendering is reportedly a relatively loose theatrical script, deviating from the original where considered appropriate and eliminating occasional passages considered unnecessary in the theatrical context.

1961

López-Noguerol, Osvaldo, trans. 1961. *Exilados* [E: Spanish]. Buenos Aires: Fabril Editora.

The second rendering of *Exiles* in Spanish, twenty-four years after Jiménez Fraud's version of 1937, was published once again in Buenos Aires. López-Noguerol's Spanish, unlike Jiménez Fraud's, is reportedly that of Argentina rather than Spain. The title, like Bradley's 1950 French title, means "the exiled".

Commentary: Merino Álvarez 1996.

Porembscy, Lucjan, and Ewa, trans. 1961. *Wygnancy* [E: Polish]. Polish television production, 4 December 1961. [LVM]

1965

Stamać, Ante, trans. 1965. *Izgnanici* [E: Croatian]. James Joyce, *Odabrana djela u četiri knjige* [Collected Works in Four Volumes: Croatian]. Ed. Novak Simić. Vol. 1. Zagreb: Zora.

Ante Stamać (1939-2016) was a Croatian academic, poet, critic, and translator mainly from German (Goethe, Schiller, Rilke, Hofmannsthal, Brecht) and also from English (Joyce, Beckett) and Macedonian. Stamać's rendering, published in a four-volume edition of Joyce's collected works in Croatian, is still the only version of *Exiles* in that language. The translation subsequently appeared in 2001 together with Mirjana Buljan's Croatian *Dublinci* under the title *Prognanici*: the two titles appear to be synonymous in Croatian, both meaning "exiles." Stamać also translated *Chamber Music* (*Komorna glazba*, 1990) and the *Collected Poems* (*Pjesme*, 1998).

1968

Reichert, Klaus, trans. 1968. *Verbannte: Ein Stück in drei Akten, mit den Bemerkungen des Autors* [E: German]. Frankfurt am Main: Suhrkamp. 135 pp. [JJC]

Klaus Reichert, born in 1938, is a German academic, poet, Joyce scholar, editor (Woolf), and translator (Shakespeare). His rendering of *Exiles* was the third German translation, after Mettal 1919 and Kremer 1956. He went on to provide German versions also of *Portrait* and *Stephen Hero*, both in 1972.

1969

Khashabah, Sami, trans. 1969. “al-Manfiyyun” [*E*, excerpts: **Arabic**]. *al-Masrah* 59 (February 1969): 65-89. [JJC]

Khashabah, Sami, trans. 1980. *Al-manfiyyun* [*E*: **Arabic**]. Cairo: Al-Hay’ah al-Misriyyah al-‘Ammah lil-Kitab.

Khashabah, Sami, trans. 1998. *al-Manfiyyun* [*E*: **Arabic**]. Min al-masrah al-‘alami, 9. Baghdad: Dar al-Shu’un al-Thaqafiyah al-‘Ammah, Wizarat al-Thaqafah wa-al-A’lam. 211 pp. [JJC]

A substantial excerpt from *Exiles* in Arabic translation appeared in the Egyptian theatre journal *al-Masrah*, published in Cairo, in 1969. Khashabah’s complete translation of the play appeared in book form in both 1980 and 1998, published first in Cairo under the title *Al-manfiyyun* and then in Baghdad, once again under the same title.

1970

Fernández de Castro, Javier, trans. 1970. *Exilados* [*E*: **Spanish**]. Barcelona: Barral Editores.

Javier Fernández de Castro (1942-2020) was a Spanish academic, journalist, novelist, and translator. His *Exilados*, published in Barcelona, was the third Spanish-language *Exiles*. It was reportedly modelled very closely on López-Noguerol’s 1961 rendering, employing Argentinian turns of phrase and repeating translational errors of the earlier translation. Originally entitled *Exilados*, the translation was reissued by the same Barcelona publisher (Barral Editores) only a year later, under the same title.

Commentary: Merino Álvarez 1996.

1973

al-Ayuti, Amin, and **Muhammad Ismail**, trans. 1973. *Manfiyyun* [*E*: **Arabic**]. *Stifin D wa-Manfiyyun*. Kuwait: Ministry of Education. 135-355.

The first Arabic version of *Exiles* in book form appeared in Kuwait in 1973. The publication also includes a translation of Hugh Leonard’s *Stephen D*. It is unclear if the two translators, Amin al-Ayuti and Muhammad Ismail, collaborated on the rendering of both works or were separately responsible for one translation each.

1974

Christensen, Inger, trans. 1974. *De Landflyktige* [*E*: **Danish**]. TV-theatre, Danmarks Radio [LVM]

Inger Christensen (1935-2009) was a Danish poet, novelist, essayist, and editor. Her 1974 rendering of *Exiles* as *De Landflyktige* was the first Danish version of the play.

Franken, Gerardine, and **Leo Knuth**, trans. 1974. *Ballingen: Toneelspel in 3 bedrijven* [*E*: **Dutch**]. Afterword, Bernard Benstock. Amsterdam: De Bezige Bij. [LVM]

Gerardine Franken (1920-2004) was a professional Dutch translator who produced renderings of Djuna Barnes and Virginia Woolf as well as of

Joyce's *Giacomo Joyce* (1969), *Portrait* (1972), and *Exiles* (1974); Leo Knuth (1920-2002) was a Dutch Joyce scholar. Their 1974 translation was the first of four Dutch renderings of *Exiles*, followed by those of **Thijs** in 1984, **Lernout** in 1994, and **Bindervoet** and **Henkes** in 2018. All four versions employed the title *Ballingen* — the term is a synonym of *bannelingen* (“exiles”) and implies involuntary exile, banishment.

Vostantzi, Mairi, trans. 1974. *Oi exoristoi* [E: **Greek**]. Athens: Boukoumanis. [LVM]
Mairi Vostantzi's Greek rendering of *Exiles* as *Oi exoristoi* (“the exiles”) was the first and is still the only Greek version of the play.

Papadache, Frida, trans. 1974. “Exilații” [E: **Romanian**]. *Secolul 20* (Bucharest) 11-12 (1974): 95-118. [LVM]
Frida Papadache (1905-1989) was a Romanian translator whose renderings of *Dubliners* and *Portrait* appeared in 1966 and 1969 respectively, followed by her version of *Exiles* (as *Exilații*) in the Bucharest literary journal *Secolul 20*. It was the first appearance of the play in Romanian and remains the only translation.

1975

Jin, Seon-ju, trans. 1975. *Chubangdoen saramdeul* [E: **Korean**]. Seoul: Jeongeumsa.
This was the first and appears to be the only Korean rendering of *Exiles*. The title includes *chubang* (“exile”), *chubang doen* (“expelled”), and *saramdeul* (“people”), thus suggesting “people driven into exile.” Seon-Ju Jin later translated *Dubliners* (1992).

Thams, Elisabeth, trans. 1975. “De landflyktige” [E: **Norwegian**]. Oslo: Norwegian Broadcasting Corporation. [LVM]
Elisabeth Thams (1923-2013) was a Norwegian actor, author, and translator of theatrical works (Ionesco, Strindberg, Pirandello, Beckett). Her radio play rendering of *Exiles* as *De landflyktige* was the second Norwegian version of the play, after **Larsen** 1951.

1982

Magál, Slavomír, trans. 1982. *Vyhnanci: Hra v troch dejstvách* [E: **Slovak**]. Bratislava: LITA. [LVM]
The first and so far only Slovak rendering of the play appeared in Bratislava in 1982, translated by Slavomir Magál (born 1949). The title *Vyhnanci: Hra v troch dejstvách* translates as “Exiles: a play in three acts.”

Trevisan, Ornella, trans. 1982. *Esuli* [E: **Italian**]. Intro. Masolino d'Amico. Pordenone: Edizioni Studio Tesi.
Ornella Trevisan is an Italian translator. Her *Esuli* was the second Italian rendering of *Exiles*, after **Linati**'s journal version of 1920 and in book form in 1944.

1984

Thijs, Ger, trans. 1984. *Ballingen: Een stuk in drie bedrijven* [*E: Dutch*]. Amsterdam: International Theatre Bookshop. [LVM]

Ger Thijs (1948-2023) was a Dutch actor, theatre director, writer, and translator. His *Ballingen* was the second of four Dutch renderings of *Exiles*, all of them employing the title *Ballingen*.

1987

Palma-Ferreira, João, trans. 1987. *Exilados* [*E: Portuguese*]. Lisbon: Edição livros do Brasil.

João Palma-Ferreira (1931-1989) was a Portuguese academic, literary critic, and translator from both English (Hemingway, Henry Miller) and Spanish (Borges). His *Exilados* was the first of three Portuguese renderings of the play — and his translation of *Ulysses* appeared just two years later, in 1989.

Toda Iglesia, Fernando, trans. 1987. *Exiliados* [*E: Spanish*]. Intro. Manuel Almagro Jiménez. Madrid: Cátedra.

Fernando Toda Iglesia, born in Brazil in 1952, is a Spanish academic and translator (Scott, Burgess, Wordsworth). His rendering of *Exiles*, the fourth Spanish version, was published in Madrid in 1987 under the title *Exiliados*.

Commentary: Merino Álvarez 1996.

1988

Kim, Chong-keon, trans. 1988. [Collected Works of James Joyce: *Korean*]. 6 vols. Seoul: Boum-u-sa, 1988. Includes: [1] *D, E*; [2] *P, ALP*, collected poems; [3-5] *U*; [6] annotations for *U*.

Chong-keon Kim (1935-2023) was a Korean translator, whose collected works of Joyce in Korean translation appeared in Seoul in six volumes in 1988. Volume 1 included his rendering of *Exiles*. A revised version of the collection appeared in 2013.

1989

Soler i Amigó, Joan, trans. 1989. *Exiliats* [*E: Catalan*]. Intro. Joaquim Mallafrè. Barcelona: Edicions 62. 192 pp.

Joan Soler i Amigó (1941-2022) was a Catalan educator, writer, and translator. His 1989 *Exiliats* was the first and is still the only Catalan rendering of *Exiles*.

1992

de Petris, Carla, trans. 1992. *Esuli* [*E: Italian*]. In: *James Joyce, Poesie e prose*, ed. Franca Ruggieri. Milan: Mondadori, 1992. 311-477.

Carla de Petris is an Italian academic and translator (Brian Friel, Heaney). Her translation of *Exiles* is the third Italian rendering, after **Linati** in 1944 and **Trevisan** in 1982.

1993

Doroshevich, A., trans. 1993. “Izgnanniki” [*E*: **Russian**]. *Diapazon* 2 (1993): 94-117; 3-4 (1993): 117-44.

The translator A. Doroshevich’s Russian rendering of *Exiles* appeared in two numbers of the literary journal *Diapazon* [“tuning fork”] in 1993. It was and remains the only Russian version of the play. The Russian title, *Izgnanniki* (“exiles”), is a derivative of the verb *izgnat* (“to banish”).

1994

Lernout, Geert, trans. 1994. *Ballingen* [*E*: **Dutch**]. Leuven: Acco. 127 pp. [JJC]

Geert Lernout, born 1954, is a Belgian academic, Joyce scholar, and translator. His rendering of *Exiles* was the third Dutch translation of Joyce’s play, twenty years after the first, **Franken** and **Knuth** 1974.

Vařecha, Vladimír, trans. 1994. *Výhnanci: hra o třech dějstvích* [*E*: **Czech**]. Prague: Národní divadlo. [LVM]

Vladimír Vařecha (1917-1999) was a Czech academic, writer, and translator (Dickens, Maria Edgeworth, T.S. Eliot). His Czech rendering of *Exiles* is the only Czech version of the play. The title translates as “Exiles: a play in three acts.”

1995

Jonason, Olov, trans. 1995. *Landsflykt: Ett drama om kärlekens frihet* [*E*: **Swedish**]. Intro. Pádraic Colum. Afterword, Jonas Ellerström. Lund: Ellerström. 206 pp. [LVM]

Olov Jonason (1919-2007) was a professional Swedish translator (Shaw, Yeats, Behan, and many others). His translation of *Exiles* was originally prepared for a performance on Swedish radio in 1951. Its publication in book form took place only several decades later, in 1995. The expanded title, *Landsflykt: Ett drama om kärlekens frihet*, refers not to individual exiles (Swedish *landsflykting*) but to the state of exile itself (*landsflykt*); his subtitle, altering and embellishing Joyce’s original “a play in three acts,” offers the promise of “a drama of the freedom (*frihet*) of love (*kärlek*).”

1996

Słomczyński, Maciej, trans. 1996. *Tułacze* [*E*: **Polish**]. Krakow: Zielona Sowa. [LVM]

Maciej Słomczyński (1922-1998) had by 1996 long been a celebrated and prolific Polish translator, whose renderings had also included *Ulysses* (1969) and *Anna Livia Plurabelle* (1985). His rendering of *Exiles* was published under the title *Tułacze* in Krakow in 1996, shortly before his death. Interestingly, the Polish noun *tułacz* can refer to either an “exile” or a “wanderer.”

2001

Kappanyos, András, trans. 2001. *Száműzöttek* [E: **Hungarian**]. Budapest: Ark-tisz-Oszmi. 114 pp. [JJC]

András Kappanyos, born 1962, is a Hungarian academic, writer, and translator. His several translations of Joyce's works include *Exiles* (2001), *Minor Works* (2002), *Unpublished Writings* (2006), *Stephen Hero* (2007, 2022), and *Ulysses* (2012), this last together with **Marianna Gula**, **Gábor Zoltán Kiss**, and **Dávid Szolláth**. His translation of *Exiles*, published in Budapest under the title *Száműzöttek*, is the only Hungarian rendering of Joyce's play. Hungarian *száműzött*, plural *száműzöttek*, means an "exile."

Wu, Xiao-fen, trans. 2001. *Liuwang* [E: **Chinese**]. Dang dai jing dian ju zuo yi cong, 16. Taipei: Tang shan. 225 pp. [JJC]

This was the first of two Chinese versions of *Exiles*, followed by **Fu and Ke** 2013.

2003

Franca Neto, Alípio Correia de, trans. 2003. *Exilados* [E: **Portuguese**]. São Paulo: Iluminuras.

Alípio Correia de Franca Neto, born 1966, is a Brazilian poet, writer, and translator. This was the second of three Portuguese renderings of *Exiles*. Franca Neto's Joyce translations also include Portuguese renderings of *Música de câmara* (CM, 1998) and *Poemas, um tostão cada* (PP, 2002).

2012

The year 2012 was the first year in which three separate renderings of *Exiles* appeared: **Ghia Beradze**'s in Georgian, **Jean-Michel Déprats**'s in French, and **Davjola Ndoja**'s in Albanian.

Beradze, Ghia, trans. 2012. *Khelovanis portreti akhalgazrdobisas* [P, E: **Georgian**]. Tbilisi: Artanuji. 444 pp. [JJC]

Published in Tbilisi together with Beradze's Georgian version of *Portrait*, this appears to be the first and so far the only Georgian rendering of *Exiles*.

Déprats, Jean-Michel, trans. 2012. *Exils* [E: **French**]. Ed. Jean-Michel Rabaté. Collection Folio Théâtre, 140. Paris: Gallimard. 296 pp. [JJC]

Jean-Michel Déprats, born 1949, is a French academic, theatre director, and translator (Shakespeare, Marlowe, Wilde, Tennessee Williams). His rendering of *Exiles* is the second French version, more than sixty years after **Bradley** 1950.

Ndoja, Davjola, trans. 2012. *Të Mërguarit* [E: **Albanian**]. Ed. Azem Qazimi. Tirana: Pika pa sipërfaqe. 187 pp. [JJC]

Davjola Ndoja is an Albanian independent researcher, writer, and translator. Her rendering of *Exiles* in 2012, published in Tirana, remains the only Albanian version of the play. The title translates as "the exiles." Ndoja's translation of Joyce's *Critical Writings* followed in 2015, also published in Tirana.

2013

Fu, Hao, and Yanbin Ke, trans. 2013. *Qiao yi si shi ge. ju zuo. sui bi ji* [*Poems, Play, Essays*: Chinese]. Shanghai: Shanghai yiwén chubanshe. 359 pp. [JJC]
 The Chinese title promises “Joyce (*Qiao yi si*) poems (*shi ge*), play (*ju zuo*), essays (*sui bi ji*).” The expression *ju zuo* (“play”) presumably refers to a second Chinese version of *Exiles*, after Xiao-fen Wu 2001. The specific Chinese term for “exile” is *liuwang*, as in Wu 2001 above.

Ingberg, Pablo, trans. 2013. *Exiliados* [*E*: Spanish]. Colección Aniversario. Buenos Aires: Editorial Losada. 212 pp. [JJC]

Pablo Ingberg, born 1960, is a prolific Spanish translator of Joyce’s works, including *Portrait* (2012), *Giacomo Joyce* (2013), and *Collected Poems* (2018), among other renderings. His translation of *Exiles* is the fifth Spanish version.

2018

Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2018. *Ballingen* [*E*: Dutch]. In *Varia: Lezingen, Essays, Artikelen, Gedichten, Toneel*, ed. and trans. Erik Bindervoet and Robbert-Jan Henkes (Amsterdam: Athenaeum—Polak & Van Genneep). [JJC]

Erik Bindervoet (born 1962) and Robbert-Jan Henkes (born 1962) indefatigably added the fourth Dutch rendering of *Exiles* in 2018 to their already impressively lengthy list of Joyce translations.

2022

Galindo, Caetano W., trans. 2022. *Exílios e poemas* [*E* and poems: Portuguese]. São Paulo: Penguin / Companhia das Letras.

The Brazilian translator Caetano Galindo, born 1973, added *Exiles*, together with the poems, in 2022 to his likewise already impressive list of Joyce translations, including *Ulysses* (2012), *Portrait* (2016), and *Dubliners* (2018) among other renderings. “Besides the play (*Exílios*), the translation contains *Chamber Music* (*Récita Privada*), *Pomes Penyeach* (*Trocados porversos*), and “Ecce puer.” The Portuguese-language title chosen for the play breaks with the tradition in different languages of emphasizing the exiled people (*exilados*) and instead turns the focus to the different kinds of exiles (*exílios*) in which Joyce’s characters find themselves” (Amaral 2024b).

Commentary: Amaral 2024b.

TRANSLATION REPORTEDLY IN PROGRESS

Farid Ghadami, a Persian writer and translator (Ginsberg, Kerouac, Lawrence, Mandelstam, Whitman, Yeats), is reportedly working on a Persian rendering of *Exiles*.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *EXILES*

As of this writing, *Exiles* has been translated in full at least 42 times in at least 24 languages. Spanish leads the field with 5 separate renderings, while Dutch has 4, and German, Italian, and Portuguese each have 3 versions. Strikingly, Arabic, Chinese, and Korean have in each case 2 separate versions of the play.

Albanian:	Ndoja, 2012. <i>Të Mërguarit</i>
Arabic:	al-Ayuti and Ismail, 1973. <i>Manfiyyun</i> Khashabah, 1980. <i>al-Manfiyyun</i>
Catalan:	Soler i Amigó, 1989. <i>Exiliats</i>
Chinese:	Wu Xiao-fen, 2001. <i>Liuwang</i> Fu and Ke, 2013. <i>ju zuo</i> (“play”)
Croatian:	Stamać, 1965. <i>Izgnanici</i> > 2001. <i>Prognanici</i>
Czech:	Vařecha, 1994. <i>Výhnanci</i>
Danish:	Christensen, 1974. <i>De Landflyktige</i>
Dutch:	Franken and Knuth, 1974. <i>Ballingen</i> Thijs, 1984. <i>Ballingen</i> Lernout, 1994. <i>Ballingen</i> Bindervoet and Henkes, 2018. <i>Ballingen</i>
French:	Bradley, 1950. <i>Les exilés</i> Déprats, 2012. <i>Exils</i>
Georgian:	Beradze, 2012. <i>Khelovanis portreti akhalgazrdobisas</i> [<i>P, E</i>]
German:	Mettal, 1919. <i>Verbannte</i> Kremer, 1956. <i>Verbannte</i> Reichert, 1968. <i>Verbannte</i>
Greek:	Vostantzi, 1974. <i>Oi exoristoi</i>
Hungarian:	Kappanyos, 2001. <i>Száműzöttek</i>
Italian:	Linati, 1944. <i>Esuli</i> Trevisan, 1982. <i>Esuli</i> de Petris, 1992. <i>Esuli</i>
Japanese:	Uchimura, 1954. <i>Bomeisha</i>
Korean:	Jin, Seon-ju, 1975. <i>Chubangdoen saramdeul</i> Kim, Chong-keon, 1988. [Collected Works]
Norwegian:	Larsen, 1951. “Landsflyktige” Thams, 1975. “De landflyktige”
Polish:	Ślomiczyński, 1996. <i>Tułacze</i>
Portuguese:	Palma-Ferreira, 1987. <i>Exilados</i> Franca Neto, 2003. <i>Exilados</i> Galindo, 2022. <i>Exílios</i>
Romanian:	Papadache, 1974. “Exilații”
Russian:	Doroshevich, 1993. “Izgnanniki”
Slovak:	Magál, 1982. <i>Výhnanci</i>
Spanish:	Jiménez Fraud, 1937. <i>Desterrados</i>

López-Noguerol, 1961. *Exilados*
Fernández de Castro, 1970. *Exilados*
Toda Iglesia, 1987. *Exiliados*
Ingberg, 2013. *Exiliados*
Jonason, 1995. *Landsflykt*

Swedish:

ULYSSES (1922)

ULYSSES

Paris: Shakespeare & Co., 1922;

New York: Random House, 1934;

London: Bodley Head, 1936;

New York: Random House / Vintage Books, 1986,

ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior

THE 1920S

The 1920s were the heroic age of *Ulysses* translations, with two complete renderings already, Goyert's German and Morel's French — as well as an influential pair of short excerpts in a language, Galician, that one might not have expected to figure at this very early point.

German: Goyert, 1927. *Ulysses*

French: Morel, 1929. *Ulysse*

Galician: Otero Pedrayo, 1926 ("Ithaca," "Cyclops," excerpts)

1924

Larbaud, Valery, and Auguste Morel, trans. 1924. "*Ulysse: Fragments*" [from "Telemachus," "Ithaca," "Penelope": **French**]. *Commerce* (Paris) 1.1 (Summer 1924): 121-58. SC D24. [JJC]

This was the first excerpt, almost forty pages, to appear from what would five years later emerge as the first complete French rendering of *Ulysses*, Auguste Morel's *Ulysse* of 1929.

Marichalar, Antonio. 1924. "James Joyce en su laberinto." [fragments from "Ithaca," and "Penelope": **Spanish**] *Revista de Occidente* 17 (1924): 177-202.

Includes three fragments from *Ulysses* in Spanish translation, one from "Penelope" and two from "Ithaca."

1925

Arns, Karl, trans. 1925. "*Ulysses: Stilprobe*" [*U*, excerpt: **German**]. *Jüngstes England: Anthologie und Einführung*. Leipzig: Kunder. 45-47.

Borges, Jorge Luis. 1925. "La última hoja del *Ulises*" [*U* 18.1553-1609: **Spanish**]. *Proa* (Buenos Aires) 2.6 (January 1925): 8-9. SC D116. [JJC] Rpt. in Borges, *Textos recobrados, 1919-1929*. Biblioteca Jorge Luis Borges. Buenos Aires: Editorial Sudamericana; Barcelona: Random House Mondadori, 2011. 206-07. [JJC]

This is a Spanish translation by Borges of the final 56 lines of “Penelope.”
 Commentary: Battistón 2001; Waisman 2006; Harman 2019; Anderson 2024.

Zhitomirskii, V., trans. 1925. “Uliss” [*U*, excerpts: **Russian**]. *Novinki zapada. Almanakh* [Latest from the West] (Moscow; Leningrad) 1 (1925): 61-94. SC D102. [LVM]

The aggressive modernism of Joyce’s novel made Russian state authorities of the 1920s very uneasy, and translating Joyce soon became an increasingly dangerous occupation in that country. A first attempt was made as early as 1925, when more than thirty pages of fragments of several episodes (“Telemachus,” “Aeolus,” “Cyclops,” “Ithaca,” “Penelope”), translated by V. Zhitomirskii, appeared in an anonymously edited collection of excerpts from recently published western European literary works.

1926

Linati, Carlo, trans. 1926. “Da l’*Ulysses* di James Joyce” [*U*, excerpts: **Italian**]. *Il Convegno* (Milan): 7.11-12 (November-December 1926): 813-28. SC D71.

Fifteen pages of short excerpts from “Hades,” “Proteus,” “Cyclops,” “Nausicaa,” and “Circe.” Linati (1878-1949) had already translated *Exiles* in the same Milan journal in 1920.

Morel, Auguste, trans. 1926. “*Ulysse* (Fragment)” [excerpt from “Calypso”: **French**]. *900: Cahiers d’Italie et d’Europe* 1.1 (Autumn 1926): 107-31. SC D25. [JJC]

A second significant excerpt from Morel’s forthcoming complete *Ulysses* of 1929.

Otero Pedrayo, Ramón, trans 1926. “Anacos de soadísema novela de James Joyce, postos en galego do texto inglés.” [*U*, fragments: **Galician**] *Revista Nós*, no. 32 (15 August 1926): 3-11. Rpt. in McKevitt 2003.

Ramón Otero Pedrayo (1888-1976), a native of Galicia in northwestern Spain, was an academic, geographer, historian, and anthropologist. He was also a novelist, playwright, and author of short stories in both Galician and Spanish. His experimental 1926 Galician rendering of very brief excerpts from *Ulysses*, just eight pages altogether, had a disproportionately major impact on subsequent Galician writers and scholars. The title of the piece, which was reprinted in 2003 by Kerry Ann McKevitt, promises “Excerpts from the ‘novel’ of James Joyce, translated into Galician from the English text.” A 2014 Galician team translation of *Ulysses*, the first complete rendering in that language, led by **Eva Almazán**, was conceived of as a homage to the pioneering translatorial initiative of Otero Pedrayo.

Commentary: Cardwell 1990; Gonzalez Millán 1990; Toro Santos 1993, 2014; Millán Varela 1996, 1997; Caneda Cabrera 1998; Noia 1999; McKevitt 2003; Domínguez 2014; Ventura Ruiz 2016.

1927

Giménez Caballero, Ernesto [as G.C.E.], trans. 1927. [*U*, fragments: [Spanish](#)]. *La Gaceta Literaria* 3 (Madrid).

Ernesto Giménez Caballero (1899-1988) was a Spanish writer, diplomat, and outspoken admirer of both Mussolini and Franco. He was also the founder in 1927 of the Madrid journal *La Gaceta Literaria*.

Goyert, Georg, trans. 1927. *Ulysses* [[German](#)]. Privatdruck. Basel, Zurich: Rhein-Verlag. 3 vols. SC D45. [JJC] “Vom Verfasser geprüfte deutsche Ausgabe von Georg Goyert.” See also Goyert 1930, 1956.

The major event of 1927, and the most significant event so far in the development of the expanding Joyce universe, was the appearance of a complete German rendering of *Ulysses*, translated by Georg Goyert (1884-1966). This was the first complete translation of *Ulysses* to appear in any language, and it did so in a three-volume deluxe private edition which, with extreme caution on the publisher’s part, was sold only by subscription. “Admitted for subscription” were “people over twenty-five years of age, who can prove that they have a serious literary interest.” The only exception was “Medical doctors of any age.”

Goyert had been selected by Rhein-Verlag, on the basis of a public competition, to be the translator of *Ulysses*, and his eagerly awaited version was pounced upon when it eventually appeared, on 15 October 1927, just a year after his German *Portrait*, in an edition of 1,000 copies, an imposing 1,585 pages bound in three stout volumes. The publication of the German *Ulysses* was a major coup for the small Rhein-Verlag, which celebrated the event by issuing a number of copies in a three-volume boxed set printed on luxurious paper, with leather spines and gilded top edges. A flood of reviews ensued, some predictably damning the novel as pornographic trash, others hugely enthusiastic. Rhein-Verlag, through the poet **Ivan Goll** (1891-1950), had carried on a vigorous promotion campaign during the months preceding the novel’s appearance, and **Goll** had proclaimed Joyce, in a front-page spread in the journal *Die literarische Welt*, to be “The Homer of Our Time.”

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

was a seriously flawed effort, at least in part as a result of the publisher's haste to get it into print and out to the bookstores.

Goyert, a full-time secondary-school teacher in the small German city of Witten, near Dortmund, was already an experienced translator who had German versions of works by Edgar Allan Poe in English, Charles de Coster in Dutch, and **Valéry Larbaud** in French to his credit. *Ulysses* proved to exceed his powers, however. The resulting translation (with the hindsight afforded by almost a century of international scholarship) was inadequate in the extreme for a work like *Ulysses*, with its complexly and multiply interlinking textures. Subtleties of language, phrasing, repetition, and dialect were all largely ignored, and the *Ulysses* read by German-speaking readers was essentially reduced and flattened into a naturalistic narrative where the plot line retained its traditional pre-eminence and the pervasive discursive play of Joyce's presentation was almost completely submerged from view.

The publisher understandably made much of the fact that Goyert's translation was authorized by Joyce, but though the translation, as its title page proclaimed, was indeed officially "vom Verfasser geprüft" ("reviewed by the author"), there is much evidence that Joyce from the beginning was dissatisfied with it: he complained openly in correspondence that the translation was "full of the absurdest errors and large gaps" (*L* 3: 145). When Rhein-Verlag applied for renewal of the rights in 1929, Joyce pressed urgently for a revised edition, which he himself then undertook to guide to completion together with Goyert, **Stuart Gilbert**, Daniel Brody (the new director of Rhein-Verlag), and Claud Sykes (an actor friend). Joyce insisted on thoroughly reworking this edition of the novel personally with Goyert, who this time travelled to Paris to consult with him.

The revised edition appeared in two volumes in 1930, and presented a very different text from the first. Breon Mitchell, in a heroic exercise in painstaking comparative criticism, has demonstrated (1976: 56-58) that it contained no fewer than 6,306 alterations, more than 1,200 of them significantly altering the meaning of the text from that of the first edition — a fact that was tactfully played down in the publisher's advertising. A small number of further corrections were made in the third and fourth editions of 1930 and 1956 respectively. As Mitchell observes, however, the critical reception of *Ulysses* in the German-speaking countries was nonetheless based largely on the 1927 edition.

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

Buriot-Darsiles (1930), comparing passages in **Morel's** French and Goyert's German versions of *Ulysses*, found Goyert's translation in no way inferior to the French. **Fritz Senn** strikes an appropriately corrective note in reminding us (1979: 263) that for all its weaknesses, and they were many, Goyert's achievement as a translator was also a huge one for its time, and one that put generations of German-speaking readers who might otherwise have had no access at all to Joyce's work solidly in his debt (O'Neill 2005a: 50-53).

Commentary: Goll 1927a, 1927b; Panter 1927; Tucholsky 1927; Zarek 1927; Döblin 1928; Fechter 1928; Franzen 1928; Frisch 1928; Giedion-Welcker 1928; Muschg 1928; Zweig 1928; Buriot-Darsiles 1930; Schmidt 1957; Goyert 1957; Dalton 1967; Mitchell 1967, 1968, 1976; Melchior 1985; Stoll 1991; Harman 1992; O'Neill 2005a; Barlach 2017; Aparecida Barbosa 2017; Flemming 2024.

Larbaud, Valery, and Auguste Morel, trans. 1927. "Ulysse (Fragments)" [excerpts from "Scylla and Charybdis," "Cyclops": **French**]. *Les Feuilles Libres* 8.45-46 (June 1927): 173-76. SC C29. [JJC]

| Further brief excerpts from Morel's forthcoming French *Ulysse* of 1929.

1928

Morel, Auguste, Stuart Gilbert, and Valery Larbaud, trans. 1928. "Protée" ["Proteus": **French**]. *Nouvelle Revue Française* 15.179 (1 August 1928): 204-26. SC D30. [JJC]

| Further excerpts from Morel's forthcoming French *Ulysse* of 1929.

1929

Anon., trans. 1929. "Uliiss" [*U*, excerpts: **Russian**]. *Literaturnaia gazeta* 2 September 1929: 2.

Morel, Auguste, trans. 1929. *Ulysse* [*U*: **French**]. Paris: La Maison des Amis des Livres, Adrienne Monnier. viii, 870 pp. SC D17. [JJC]

The first complete French rendering of *Ulysses*, underway for several years, appeared in February 1929, the work of a Breton translator, Auguste Morel, recommended to Joyce by **Valery Larbaud** (1881-1957), who undertook to act in advisory role in the endeavour. An initial excerpt jointly translated by Larbaud and Morel appeared as early as 1924, but the translation was repeatedly hampered by a series of misunderstandings and squabbles involving what had eventually become as many as eight different translators. After a quarrel with Larbaud, Léon-Paul Fargue, who had initially agreed to be involved in the project, declined to play any further part. A new chapter began in 1926, when a translation of "Calypso" by Morel appeared in the first issue of a new review, 900: *Cahiers d'Italie et d'Europe*. Significant errors were detected at this point in Morel's translation by a new player, **Stuart Gilbert**, recently returned to Europe from a posting as a British colonial administrator in Burma, who wrote to Joyce in May 1927 offering his services as an unpaid adviser on the translation project.

It was agreed after consultation between all concerned, including Joyce, that Gilbert would in future review Morel's translations, while Larbaud would act as final arbiter in any dispute. Joyce himself was regularly approached on matters of detail and interpretation. Although a certain degree of tension and general irritation was generated by this arrangement, it was to prove a positive one, for each of the three primary collaborators had his own complementary virtues. Ellmann formulates it succinctly: "Morel was imaginative, Gilbert precise and clever, and Larbaud brilliantly sensitive to style" (1982: 601n). Their labours were crowned by the eventual appearance in February 1929 of the complete *Ulysse*, published in Paris in a first edition of 1,200 copies under the imprint of Adrienne Monnier's Maison des Amis des Livres as a handsome volume of 872 pages.

The title page reflects the genetic complexity of the translation, describing the result as a "traduction intégrale par Auguste Morel, assisté de Stuart Gilbert, entièrement revue par Valéry Larbaud avec la collaboration de l'auteur." Even this elaborately careful formula fails to tell the whole story, for the translation was in fact the result of five years' hard labour on the part of Morel with contributions at varying points and in varying degrees from at least seven other persons: **Jacques Benoist-Méchin**, **Léon-Paul Fargue**, **Sylvia Beach**, **Adrienne Monnier**, **Stuart Gilbert**, **Valéry Larbaud**, and **Joyce** himself. Joyce's strategically publicized involvement in the endeavour ensured, as has been variously suggested, that the French translation would become an authoritative reference on matters of interpretation well beyond the boundaries of France (O'Neill 2005a: 40-41).

Commentary: Brion 1929; Cassou 1929; Chadourne 1929; Llona 1929; Monnier 1950; Soupault 1974; Brown 1982; Link 1982; Lindgren 1991; Kusters 2009; Rodriguez 2013; Corbí Sáez 2002; O'Neill 2005a; Byrnes 2013; Rodriguez 2013; Epié 2020, 2025a, 2025b.

THE 1930S

The 1930s saw three further complete renderings of *Ulysses*, one in Czech and two in Japanese already.

Czech: Vymětal and Fastrová, 1930. *Odyseus*

Japanese: Ito et al., 1934. *Yurishiisu*

Japanese: Morita et al., 1935. *Yurishiisu*

Italian: Rossi, 1931. "*Ulisse*: 1° episodio" ("Telemachus")

1930

Goyert, Georg, trans. 1930. *Ulysses* [**German**]. Zurich: Rhein Verlag. 2 vols. Revised edn. of **Goyert** 1927. SC D45. [JJC]

“Vom Verfasser geprüfte definitive deutsche Ausgabe von Georg Goyert.” A publisher’s advertising leaflet offered an “Einladung zu einer neuen Subskription.” The revised 1930 edition was reprinted many times, from 1956 usually with an introduction by Joyce’s Zurich friend, Carola Giedion-Welcker. See **Goyert** 1956.

M.R., trans. 1930. “*Ulysses*” [*U*, excerpts: **Catalan**]. *Helix*, no. 9 (February 1930): 4-5. [JJC]

Vymětal, Ladislav, and **Jarmila Fastrová**, trans. 1930. *Odyseus* [*U*: **Czech**]. 3 vols. Prague: Václav Petr. SC D5. [JJC]

Among eastern European languages, Czech was the first to produce a complete translation of *Ulysses*. A four-volume set of Joyce in Czech, anonymously edited, appeared in Prague in 1930, published by Václav Petr. The first three volumes contained a translation of *Ulysses* by Ladislav Vymětal and Jarmila Fastrová, the fourth a translation of *Portrait* by **Staša Jílovská**. The Czech rendering of *Ulysses*, which appeared under the title *Odyseus*, was only the third translation in any language, after **Goyert** 1927 and **Morel** 1929, and the translators appear to have had no access either to Joyce himself or to criticism of his work. Ladislav Vymětal (1895-1940) was a Prague high school teacher of English, a compiler of several English textbooks, and a translator (Swift, Dickens, Conan Doyle), who died of a heart attack in his mid-forties. Jarmila Fastrová (1899-1968) was a Prague chemical engineer and a prolific translator from both English (Fielding, Scott, Hawthorne, the Brontës, Thackeray, Huxley, Woolf, Elizabeth Bowen) and French (Apollinaire, Mauriac, Soupault). Possibly in the interests of speed, possibly in light of health issues on Vymětal’s part, they divided the work between them, to the extent that Vymětal signed as the translator of volumes 1 and 3 and Fastrová of volume 2. The consequences of this unpromising arrangement, according to Marie Bednar’s study of Joyce translations in Czech, were predictably “disastrous” (1988: 111). The only Joyce text translated by either of the two, it was the first of two renderings of *Ulysses* in Czech, to be followed only after almost fifty years by **Skoumal** 1976.

Commentary: Bednar 1988; Grmela 2004; Mánek 2004.

1931

Ito, Sei, **Sadamu Nagamatsu**, and **Hisanori Tsuji**, trans. *Yurishiisu* [*U*, partial translation: **Japanese**]. Meicho kenkyu bunko. Tokyo: Kawade Shobo. 209 pp. SC D93. [JJC]

This is a substantial partial translation, roughly half of the entire text, “by three ambitious young men in their twenties” (Eishiro Ito 2022: 72). Eishiro Ito, evidently unaware of the 1930 Czech rendering by **Vymětal** and **Fastrová**, asserts that this was the third *Ulysses* translation in any language, after **Goyert**’s German (1927) and **Morel**’s French (1929). “Surprisingly, Japanese

people could enjoy reading *Ulysses* in Japanese, although with many deleted parts, before it was legally published in Great Britain and America” (Ito 2022: 72). A complete Japanese translation by the same three-person team appeared in 1934.

Commentary: Ito 2022; Yamada 2023.

Rossi, Alberto, trans. 1931. “*Ulisse*: 1° episodio” [“Telemachus”: **Italian**]. *Il Convegno* (Milan) 12.9-10 (October 1931): 476-502. SC D74.

The Italian writer Alberto Rossi produced a translation of “Telemachus” in the Milan journal *Il Convegno* in 1931. Eighteen years later he went on to translate “Proteus” and also *Pomes Penyeach*, both of them in 1949.

Commentary: Zanotti 2010, 2013.

1932

Morita, Sohei, Hirosaburo Nabara, Naotaro Tatsuguchi, Takehito Ono, Ichiro Ando, and Eitaro Murayama, trans. 1932-35. *Yurishiisu* [*U*: **Japanese**]. Iwanami bunko. Tokyo: Iwanami shoten, 1932-35, 5 vols.

This was a five-volume Japanese team translation by six academics, led by Sohei Morita. Eishiro Ito (2022: 73) considers this rendering more accurate than the competing three-person team translation led by **Sei Ito** (1931, 1934).

Commentary: Kondo 1986, 1991; Ito 2022; Yamada 2023.

1933

Vladimir Nabokov (1899-1977) reportedly wrote to Joyce in November 1933 offering to translate *Ulysses* into **Russian** — but received no response.

1934

Ito, Sei, Sadamu Nagamatsu, and Hisanori Tsuji, trans. 1931-34. *Yurishiisu* [*U*: **Japanese**]. Tokyo: Dai Ichi Shobo, 1931-34, 2 vols. SC D91. [JJC]

This was a three-person team translation, led by Sei Ito, who had previously led a team translation of a partial version in 1931. A revised edition by Ito, and Nagamatsu appeared in 1955. Nagamatsu (1904-1985) had already translated *Dubliners* (1933).

Commentary: Kondo 1986, 1991; Ito 2022; Yamada 2023.

Stenich, Valentin, trans. 1934. “Pokhorony Patrika Dignema” [“Patrick Dignam’s funeral”; [“Hades”: **Russian**]. *Zvezda* [Star] (Leningrad) 11 (November 1934): 116-37. [LVM]

| See also Stenich 1935.

1935

Anon., trans. 1935-40. [*U*, excerpts: **Russian**]. *Internatsionalnaia literatura* [International Literature] (Moscow) 1 (1935): 61-73; 2 (1935): 43-50; 3 (1935): 55-66; 4 (1935): 106; 9 (1935): 43-52; 10 (1935): 85-95; 11 (1935): 54-62; 12 (1935): 45-55; 1 (1936): 51-70; 2 (1936): 52-73; 3 (1936): 53-76; 4 (1936): 66-68, 69-91; 1 (1937): 196-202; 12 (1939): 203-09; 1 (1940): 185-88.

A determined attempt to produce a Russian *Ulysses* was made in the late 1930s by a group of Moscow translators led by **Ivan Aleksandrovich Kashkin** (1899-1963): some 170 pages of excerpts from the first ten episodes of *Ulysses* appeared anonymously in fifteen separate issues of the journal *Internatsionalnaia literatura* over a five-year period, between 1935 and 1940 (Tall 1980: 341). The translators involved were **Igor Romanovich**, **L.D. Kislova**, **A. Eleonskaia**, **V. Tofer**, **N. Volzhina**, **E. Kalashnikova**, **N.L. Daruzes**, and **O. Kholmskaia** and were collectively known as the First Translation Collective, Union of Soviet Writers (Tall 2004: 305). Joyce's work was very soon afterwards officially condemned as ideologically unsuitable, and the journal was ordered to publish no more of his work. Translating it became a very dangerous pursuit, and several of these early Russian translators fell seriously foul of the authorities and were incarcerated for activities against the state (Voitkovska 1990: 22). Prominent among them, **Igor Romanovich** (1904-1943) was arrested in Moscow in November 1937 and shortly after died in prison, a victim of Stalin's Gulag.

Commentary: Tall 1980, 1984, 1990b, 2004; Voitkovska 1990; Yuldashovna 2024.

Stenich, Valentin, trans. 1935. "Utro M-ra Bluma" ["Mr Bloom's Morning": "Calypso," "Lotus Eaters": **Russian**]. Foreword, D.S. Mirskii. *Literaturnii sovremennik* [Contemporary literature] (Leningrad) 5 (1935): 131-59. SC D103. [JJC]

Another attempt in the 1930s to produce a Russian *Ulysses* was undertaken by Valentin Stenich (1897-1938), a Leningrad poet, writer, and translator from English (Dos Passos), who was able, however, to publish only some fifty pages of his translation, in two different journals, in 1934 and 1935. The remainder of the translation was seized by state authorities, and Stenich was arrested in Leningrad in November 1937 for subversive activities and executed in 1938 (Plumlee 1995: 766). There were reportedly rumours that he had in fact managed to translate the entire novel, but since his archive was confiscated when he was arrested the rumours cannot be substantiated (Tall 2004: 247).

Commentary: Tall 2004; Yuldashovna 2024.

THE 1940S

The 1940s saw the appearance of four further complete renderings of *Ulysses*, in Spanish, Swedish, Hungarian, and Danish respectively.

Spanish:	Salas Subirat , 1945. <i>Ulises</i>
Swedish:	Warburton , 1946. <i>Odyssæus</i>
Hungarian:	Gáspár , 1947. <i>Ulysses</i>
Danish:	Boisen , 1949. <i>Ulysses</i>

Arabic: Goumah, 1947. *‘Ūlīs* [episodes 1-9]
Danish: Sonne, 1948 [“Penelope; Cyclops,” brief excerpts]

1940

Rodríguez Feliu, Oscar, trans. 1940. [*U*, brief excerpt from “Proteus”: **Spanish**]. *Espuela de Plata* [Silver Spur] (Havana, Cuba).
 | Reported by Petersen 2019.

1941

Rodríguez Feliu, Oscar, trans. 1941. [*U*, brief excerpt from “Proteus”: **Spanish**]. *Espuela de Plata* (Havana, Cuba).
 | Reported by Petersen 2019.

1945

Carelle, Zoe, et al., trans. 1945. “O Odysseas” [*U*, brief excerpt: **Greek**]. *Kochlias* (Thessaloniki) 1 (December 1945): 12-13. SC D56. [JJC]

A seven-person Greek team translation by Zoe Carelle, Giorgis Kitsopoulos, Carolos Tzizek, Gianhis Svoronos, Nikos Gabriel Pentzikis, Leuteris Koniorlos, and Takis Iatrou of a very brief excerpt from *Ulysses* appeared in 1945 in Thessaloniki in the Greek journal *Kochlias* [Helix]. [JJC]

Salas Subirat, José, trans. 1945. *Ulises* [*U*: **Spanish**]. Intro. Jacques Mercanton. Buenos Aires: Santiago Rueda. xv, 833. SC D115. [JJC]

The first Spanish translation of *Ulysses*, published in Buenos Aires in 1945, was by José Salas Subirat (1900-1975), who had reportedly spent five years in preparing it. Strongly influenced by Morel’s French translation (García Tortosa 1994: 23), it experienced a mixed critical reception: one of the negative reviewers was Jorge Luis Borges (1946). Salas Subirat, for his part, boldly asserts in an introduction that *Ulysses*, read with appropriate attention, presents no serious difficulties for its translator. A peculiarity of its general reception is that readers in Latin America had access to it seventeen years earlier than readers in Spain: the translation had serious difficulties with the Spanish censorship board and was in fact finally cleared for entry into Spain only in 1962.

Salas Subirat’s rendering, though generally regarded as flawed, has a major claim to interest. An insurance salesman with very little experience as a translator and relatively limited knowledge of English, he had become fascinated by *Ulysses* — and undertook to translate it for his own pleasure. He reportedly did a major part of the translation as he commuted by train between his home and his place of work in Buenos Aires. The result was to become one of the landmarks in Spanish-language translation history, characterized as a rendering that has many more mistakes than it should have but also one that has a significant number of felicitous choices in the opinion of his many admirers. In the late 1940s Salas Subirat undertook an uncompleted revision, interrupted by serious illness in the family before appearing in 1952. Dissatisfied also with this version, he undertook a second

revision in the mid-1950s — which was irrecoverably lost in a plane crash in 1957. His rendering was the first of five complete Spanish versions of *Ulysses*, followed initially by **Valverde** 1976 (Petersen 2016, 2019).

Commentary: Borges 1946; Molina 1984; García Tortosa 1986; Gargatagli 2013; Peeters and Sanz Gallego 2020; Petersen 2015, 2016, 2019, 2023.

1946

Anon. [i.e., Erasmo Pilotto], trans. 1946. [“Wandering Rocks,” excerpt: **Portuguese**]. *Joaquim* (Curitiba, Brazil) September 1946.

The translation is anonymous, but the translator has been identified as the Curitiba educator **Erasmo Pilotto** (1910-1992) by Galindo and Amaral 2019, who also note that Pilotto’s Portuguese translation is in fact based on **Salas Subirat**’s recently published Spanish *Ulyses* (1945) rather than directly on Joyce’s original.

Pentzikis, Nikos Gavriil, and Giorgis Kitsopoulos, trans. 1946. “O Steven para thin’ alós” [“Stephen on the beach,” a brief excerpt from “Proteus”: **Greek**]. *Kochlias* (Thessaloniki) 6 (May 1946): 100-02. SC D57. [JJC]

Warburton, Thomas, trans. 1946. *Odysseus* [*U*: **Swedish**]. Panache serien. Stockholm: Bonnier. 771 pp. SC D123. [JJC]

Thomas Warburton (1918-2016), though born in Finland and Finnish by nationality, was a Swedish translator whose multiply reprinted *Odysseus* was the first and only Swedish rendering of *Ulysses* until the appearance of **Andersson** 2012 more than sixty years later. His Swedish rendering of *Dubliners* appeared ten years later, in 1956. Just twenty-eight years old when he completed his translation of *Ulysses*, Warburton, of British descent, grew up in Helsinki. While his first language was Swedish, it remained important to him that it was Swedish as spoken in Finland: he notes in a postscript to a 1979 edition of his translation that he had never been to Sweden or ever even knowingly met a Swedish citizen when he began his translation of *Ulysses*. Specifically, Warburton saw the fact that he spoke Finnish Swedish as giving him an advantage in translating *Ulysses*, since Joyce too had spoken the English of Ireland rather than that of England. English, meanwhile, as he modestly reports, he had by then learned to read “tolerably,” thanks largely to the books of P.G. Wodehouse and H.G. Wells. While translating *Ulysses*, he systematically compared his translation with **Goyert**’s German rendering. Though the translation was in general well received and proved to be influential in Swedish literary circles, Warburton continued to work on revisions of his translation for almost half a century, including a major revision published in 1993, in an afterword to which he estimates that he made some 4,000 changes on taking Gabler’s revisions into consideration. A further revised version appeared in 2018.

Commentary: Warburton 1986; Riikonen 2004; Niskanen 2021; Niskanen and Autieri 2024.

1947

Gáspár, Endre, trans. 1947. *Ulysses* [**Hungarian**]. Budapest: Nova Irodalmi Intézet. 2 vols. SC D58. [JJC]

Endre Gáspár (1897-1955) was a Hungarian writer, journalist, and translator from German (Marx, Engels, Schiller, Heine, Thomas Mann), Spanish (Lope de Vega, Calderón), and English (Shakespeare, Whitman). His Hungarian rendering of *Ulysses* appeared in Budapest in two volumes in 1947 and was his only translation of a Joyce text. The first of three Hungarian versions of the novel, it was followed some twenty-five years later by **Miklós Szentkuthy**'s rendering of 1974 and a subsequent team-retranslation of the latter after almost a further forty years (**Szentkuthy et al.** 2012).

Commentary: Egri 1967; Mihálycsa 2009, 2020; Kappanyos 2010; Péterfy 2014.

Galvão, Patrícia, trans. 1947. "O enterro" ["The funeral," an excerpt from "Hades": **Portuguese**]. *Diário de São Paulo* February 1947.

Patrícia Galvão's brief Portuguese translation of an excerpt from "Hades" is based on **Morel**'s 1929 French rendering of *Ulysses* rather than directly on Joyce's original.

Goumah, Muhammad Loutfi, trans. 1947. *Ūlis* [*U*, episodes 1-9: **Arabic**]. Cairo: Alam Al Kutub.

Muhammad Loutfi Goumah's Arabic rendering of the first nine episodes of *Ulysses* reportedly first appeared in Cairo in 1947. For further information see the reissue of the translation in 2002, more than fifty years later.

1948

Sonne, Jørgen, trans. 1948a. "Mrs Bloom's Monolog" ["Penelope," brief excerpt: **Danish**]. *Cavalcade: Maanedsmagasin for litterær Underholdning* 3.2 (1948): 78-80.

Sonne, Jørgen, trans. 1948b. "Kyklopen" ["Cyclops," brief excerpt: **Danish**]. *Cavalcade: Maanedsmagasin for litterær Underholdning* 3.4 (1948): 37-39.

Jørgen Sonne (1925-2015), born in Copenhagen, was a Danish poet, novelist, essayist, and translator from English, French, and Italian. He is reported by Ida Klitgård to have translated two very brief extracts from *Ulysses* into Danish in 1948 in the monthly literary magazine *Cavalcade*. More than thirty years later, in 1982, he also translated *Giacomo Joyce*.

Commentary: Klitgård 2012b.

1949

Boisen, Mogens, trans. 1949. *Ulysses* [**Danish**]. Copenhagen: Martins Förlag. 765 pp. SC D9. [JJC]

To an even greater degree than **Warburton** in Swedish, Mogens Boisen (1910-1987) similarly turned his Danish translation of *Ulysses*, published in Copenhagen in 1949, into a lifetime project, continually revising it over much of the next forty years in the light of new insights provided by international Joyce scholarship. He prepared new revised editions no fewer than

six times, including a complete reworking in the first of them, in 1970, in which he was also at pains to take into consideration the many changes that the Danish language itself had undergone over the previous twenty years. Boisen, a Danish army officer in his thirties when he began work on his translation of *Ulysses*, was a highly prolific translator: he claims in an introductory note to the 1980 edition of his *Ulysses* to have read several thousand and translated some 150 books from English over the previous ten-year period (Melville and Chaucer from English; Thomas Mann and Günter Grass from German; Proust's *Jean Santeuil* from French). He continued to be fascinated, even obsessed, by *Ulysses*, with later editions still revealing hundreds of further minor adjustments, his last revision, in 1986, taking into account the many changes of the Gabler edition. Boisen's translation is still the only Danish version of *Ulysses*, though there appears to be a rather intriguing legend in Danish Joyce circles that an earlier translation by another hand once existed in manuscript — but was lost during the years of the Second World War (O'Neill 2005a: 80). See also Boisen 1970, 1980.

Commentary: Boisen 1967; Klitgård 2004, 2005, 2006, 2007, 2012.

Rossi, Alberto, trans. 1949. "*Dall'Ulisse*. Third Episode. Terzo Episodio." ["Proteus" and *PP*: **Italian**] In: *Poesie da un soldo e III Episodio dell'Ulisse*. Trans. Alberto Rossi. Bilingual. Milan: Enrico Cenerina. 57-111. [RF] See also Rossi 1931.

Alberto Rossi had produced an Italian translation of "Telemachus" in 1931. He went on to translate "Proteus" and *Pomes Penyeach* in a single volume in 1949.

Commentary: Zanotti 2010, 2013.

Salas Subirat, José, trans. 1949. *Ulises* [*U*: **Spanish**]. Mexico City: Editorial Diana. xv, 833 pp. SC D115. [JJC] See also Salas Subirat 1946, 1952.

THE 1950S

The 1950s saw the appearance of just one new complete rendering of *Ulysses*, though once again in a language one might not have expected to see at this early point, namely Croatian.

Croatian: Gorjan, 1957. *Uliks*

1952

Salas Subirat, José, trans. 1952. *Ulises* [*U*: **Spanish**]. 2nd edn. Buenos Aires: Santiago Rueda. 815 pp. [JJC]

This is a partially corrected edition of Salas Subirat 1949. Salas Subirat himself was not happy with the corrections, however, and set to work on a further corrected version — the manuscript of which was lost in a plane crash in 1957. Multiple future editions of the novel were based on the 1952 version (Petersen 2019).

Commentary: **García Tortosa** 1986; Gargatagli 2013; Petersen 2015, 2016, 2019.

1955

Ito, Sei, and Tei Nagamatsu, trans. 1955. *Yurishiisu* [*U*: **Japanese**]. Tokyo: Shincho-sha.

| This is a revised edition of Ito and Nagamatsu 1931-34. [RF]

1956

Goyert, Georg, trans. 1956. *Ulysses* [*U*: **German**]. Afterword, Carola Giedion-Welcker (813-36). Zurich: Rhein-Verlag. 836 pp. Sonderausgabe.

| “Vom Verfasser autorisierte Übersetzung von Georg Goyert.” See also Goyert 1927, 1930.

| In 1967, Suhrkamp Verlag, having taken over Rhein-Verlag, published the Goyert translation for the last time. **Hans Wollschläger**’s new German *Ulysses* was to appear in 1975.

1957

Gorjan, Zlatko, trans. 1957. *Uliks* [*U*: **Croatian**]. Rijeka: Otokar Keršovani. 961 pp. [JJC]

| Zlatko Gorjan (1901-1976), born in Yugoslavia, was a Croatian poet and essayist as well as a notable and prolific translator into Croatian, reportedly rendering some 150 works altogether from German (Musil, Böll), English (Melville, Dickens, George Eliot, Lawrence), and French. His 1957 rendering of *Ulysses* was his only translation of a Joyce text and was the first of two complete Croatian versions of *Ulysses*, followed more than thirty years later by **Paljetak** 1991.

| Commentary: Gorjan 1970; Grubica 2007; Đurić 2020; Mesić 2020.

1958

Słomczyński, Maciej, trans. 1958. “*Ulisses: Rozdział pierwszy*” [*Ulysses*: episode 1] [“*Telemachus*”: **Polish**]. *Twórczość* (Warsaw) 3 (1958): 40-56. [LVM]

THE 1960S

The 1960s proved to be the most active decade to that point, with no fewer than nine new complete renderings of *Ulysses*, including a third Japanese version. New languages to appear included Italian, Portuguese, and Dutch among western European languages, Slovenian among the Slavic languages, and also Latvian, Finnish, and Korean.

Italian: De Angelis, 1960. *Ulisse*

Latvian: Sodums, 1960. *Uliss*

Finnish: Saarikoski, 1964. *Odyssesus*
Japanese: Maruya et al., 1964. *Yurishiisu*
Portuguese: Houaiss, 1966. *Ulisses*
Slovenian: Gradišnik, 1967. *Ulikses*
Korean: Kim, 1968. *Yullisiisu*
Dutch: Vandenberg, 1969. *Ulysses*
Polish: Słomczyński, 1969. *Ulisses*

Lithuanian: Venclova, 1968. *Ulisas*, episodes 1, 3, 4.

Catalan: Vidal Jové, 1966. *Ulisses*. Unpublished typescript.

1960

De Angelis, Giulio, trans. 1960. *Ulisse: Romanzo* [*U: Italian*]. Milan, Verona: Arnoldo Mondadori Editore. 1,025 pp. [JJC]

Three excerpts from *Ulysses* had previously appeared, at long intervals, in Italian literary journals: Carlo Linati (1878-1949) translated an early selection of excerpts in 1926, and Alberto Rossi published a translation of “Telemachus” in 1931 and excerpts from “Proteus” in 1949. The complete Italian *Ulysses* did not appear, however, until 1960, more than three decades after both the German and the French versions (Goyert 1927, Morel 1929), and preceded also by translations in Czech, Japanese (twice), Spanish, Swedish, Hungarian, Danish, and Serbian. The translation had somewhat turbulent beginnings. The translator was a young Florentine, Giulio De Angelis (1925-2000), an English teacher in a commercial secondary school, who had begun the translation for his own amusement five years earlier, at the age of twenty-nine, and reportedly submitted it to the publisher Mondadori only at the urging of a friend. Mondadori in fact seems to have been distinctly nervous about publishing so major a translation by a young man for whom it was a first venture into print: the translation, which employed the Florentine version of Italian to reproduce Joyce’s Dublin version of English, was as a result initially vetted by the poet Eugenio Montale, who approved it, and was then submitted to a team of Italian Joyce experts, namely Glauco Cambon, Carlo Izzo, and Giorgio Melchiori, under the general direction of Giacomo Debenedetti, before seeing the light of day. Relations between translator and publisher seem to have become strained at an early point. The translation was published by Mondadori under the cautious title *Ulisse: Romanzo* (“Ulysses: A Novel”), the title page carrying the information that this was the only authorized complete Italian translation of Joyce’s work and noting for good measure that the translation had been reviewed by a trio of expert consultants, duly identified. A separately published guide to reading the novel, also by De Angelis, appeared in 1961. Any financial fears the publisher might have had by then proved to be groundless: the first printing sold out within three days, and some 100,000

copies were reportedly sold within the first six months. The translation was multiply reprinted in various formats over the next half-century.

Commentary: De Angelis 1961; Aiazzi 2009; Zanotti 2010, 2013; Marucci 2013; Autieri and Niskanen 2024; Niskanen and Autieri 2024; Paulis 2024; Autieri 2026.

Sodums, Dzintars, trans. 1960. *Uliss* [*U*: **Latvian**]. Västerås, Sweden: Ziemelblazma. Dzintars Sodums (1922-2008) was a Latvian novelist, playwright, and translator from German (Hesse) and English (Steinbeck), who produced the first and so far only Latvian rendering of *Ulysses* in 1960. The translation appeared not in Latvia but in Västerås, in Sweden. More than thirty years later, Sodums also translated “The Dead” into Latvian in 1993, followed by a complete Latvian *Dubliners* that appeared (posthumously) in 2012.

1961

Debenedetti, Giacomo, ed. 1961. *Tutte le opere di James Joyce* [Complete Works: **Italian**]. Vol. 3. Milan: Mondadori. 1,174 pp. [JJC]

Contains *Ulisse* [*U*], trans. **Giulio De Angelis** (1960), and “Frammenti scelti da *La veglia di Finnegan*” [*FW* excerpts], trans. **J. Rodolfo Wilcock** (1961).

1964

Maruya, Saiichi, Reiji Nagakawa, and Yuichi Takamatsu, trans. 1964. *Yurishiisu* [*U*: **Japanese**]. Tokyo: Kawade shobo shinsha. 2 vols.

Saiichi Maruya (1925-2012) was a Japanese novelist, literary critic, and translator, whose renderings included versions of *Ulysses* (1964), *Portrait* (1969), *The Cat and the Devil* (1976), and *Giacomo Joyce* (1978). Reiji Nagakawa (1928-2000) was a Japanese academic and translator (Shakespeare, Dos Passos, Naipaul).

Commentary: Kondo 1986, 1991; Kitamura 1994; Ito 2022.

Słomczyński, Maciej, trans. 1964. “*Uliisses*: Epizod piętnasty” [*U*, episode 15, “Circe”: **Polish**]. *Dialog* (Warsaw) 12 (1964): 20-90. [LVM]

Saarikoski, Pentti, trans. 1964. *Odyseus* [*U*: **Finnish**]. Helsinki: Tammi. 724 pp. [JJC]

Pentti Saarikoski (1937-1983) was a celebrated Finnish poet and a prolific translator, whose numerous renderings included Homer’s *Odyssey* and Aristotle’s *Poetics* as well as Joyce’s *Ulysses* — this last published in Helsinki in 1964. Saarikoski, who went on to produce a Finnish version of *Dubliners* in 1965, reportedly claimed to be the only person in the world who had ever translated both Homer’s *Odyssey* and Joyce’s *Ulysses* — which appeared under the title *Odyseus*.

Commentary: Dahl 1982; Filppula 1989; Warburton 1994; Riikonen 2004; Niskanen 2010, 2021; Autieri and Niskanen 2024; Niskanen and Autieri 2024.

Taha, Taha Mahmoud, trans. 1964. ["Calypso": **Arabic**]. *Al Kateb* (Cairo) 1964: 88-112.

Taha went on to translate "Wandering Rocks" in 1965. His complete Arabic translation of *Ulysses* was to appear in 1982.

1965

Naum, Gellu, and **Simona Drăghici**, trans. 1965. "*Ulysses*: Capitolul I" ["Telemachus": **Romanian**]. *Secolul 20* (Bucharest) 2 (1965): 78-99. [LVM]

Gellu Naum (1915-2011) was a Romanian poet, novelist, dramatist and children's writer loosely affiliated with French surrealism, who helped create the Romanian surrealist group in Bucharest. During the communist regime, the surrealist group was sidelined and Naum published several books for children and works in line with social realism that he later reneged. Besides "Telemachus," Gellu Naum translated Beckett, Kafka, and a host of French writers.

Taha, Taha Mahmoud, trans. 1965. ["Wandering Rocks": **Arabic**]. *al-Majallah* [The Magazine] (Cairo) 107 (1965): 66-87.

Following on Taha's rendering of "Calypso" in 1964, his complete Arabic translation of *Ulysses* was to appear almost two decades later, in 1982.

1966

Gradišnik, Janez, trans. 1966. "Hades: Poglavje iz Uliksesa" ["Hades: A chapter from *Ulysses*": **Slovenian**]. *Problemi* (Ljubljana) 45-48 (1966): 936-60.

See also Gradišnik 1967.

Houaiss, Antônio, trans. 1966. *Ulisses* [*U*: **Portuguese**]. Rio de Janeiro: Editora Civilização Brasileira. 846 pp.

The first complete Portuguese *Ulysses* appeared in Rio de Janeiro in 1966, translated by Antônio Houaiss (1915-1999), an already well-known scholar, philologist, essayist, and literary critic. His rendering received high praise in both Brazil and Portugal, acclaimed by critics as being of exceptional quality. "The book represented a real tour de force as its translator, a former diplomat who had been fired from the diplomatic corps in the beginning of the dictatorship in Brazil for his socialist ideas, translated the whole novel in less than a year" (Amaral 2024). A revised and corrected edition appeared in 1967 from the same publisher, followed as late as 2021 by a new edition of the 1967 rendering, once again from the same publisher, together with a "Guia de leitura," a reader's guide, by Ricardo Lísias. Houaiss also produced a Portuguese rendering of *The Cat and the Devil* in 1984.

Commentary: Guérios Neto 2010; Quirino 2012; Amarante 2015; Grilo 2017; Galindo and Amaral 2019; Amaral 2024; Vilela-Jones 2023, 2024.

Terekh, Oleksandr, trans. 1966. ["Calypso"; "Hades"; "Nausicaa"; "Penelope" (excerpts): **Ukrainian**]. *Vsesvit* [Universe] (Kyiv) 5 (1966): 104-41. [LVM]

Almost fifty years after this first translation into Ukrainian of any part of *Ulysses*, Oleksandr Terekh (1928-2013) would finally be able to translate

about two-thirds of the entire novel into Ukrainian (**Terekh and Mokro-volskyi** 2015) before his death (Bondarenko 2019: 198).

Commentary: Bondarenko 2019, 2020b, 2022; Voronina 2023.

Vidal Jové, Joan Francesc, trans. 1966. *Ulysses* [*U*: **Catalan**]. Unpublished typescript. Joan Francesc Vidal Jové (1899-1978) was a Catalan lawyer, politician, poet, playwright, and translator of both Catalan and French writers into Spanish. He reportedly completed a full Catalan translation of *Ulysses* from **Morel's** French in 1966 — which, however, remained unpublished. A typescript of more than 1,000 pages was deposited in the Spanish National Archives (Archivo General de la Administración) in Alcalá de Henares in 1966. The rendering is reportedly of high literary quality (Iribarren 2020; Anon. 2023b).

Commentary: Lázaro 2007, 2008; Iribarren 2020, 2021; Anon. 2023b.

1967

Gradišnik, Janez, trans. 1967. *Ulikses* [*U*: **Slovenian**]. Moderni roman. Ljubljana: Državna založba Slovenije. 2 vols. [JJC] Revised edition Ljubljana: Cankarjeva založba, 1993. 2 vols. Afterword by Aleš Pogačnik. [JJC]

Janez Gradišnik (1917-2009) was a Slovenian writer, editor, linguist, lexicographer, and prolific translator from German (Kafka, Hesse, Thomas Mann), English (Sterne, Hemingway, Galsworthy, Forster, Huxley), French (Malraux, Bergson, Camus), and Russian (Bulgakov), as well as from Serbian and Croatian. His 1967 rendering of *Ulysses*, his only translation of a Joyce text, is still, more than half a century later, the only Slovenian version of the novel.

Commentary: Petrič 1987; Đurić 2020.

1968

Kim, Chong-keon, trans. 1968. *Yullisiisu* [*U*: **Korean**]. Seoul: Jeong-eumsa. 2 vols. [JJC]

Chong-keon Kim (1935-2023), a professor at Korea University in Seoul, was for many years the central figure in the world of Korean Joyce studies. He founded the James Joyce Society of Korea in 1979. In 1984, the Society began publication of the *James Joyce Journal*, which has continued to serve as a platform for the work of Korean Joyceans. Over the years Kim eventually translated all of Joyce's works into Korean. In 1968, he produced the first Korean version of *Ulysses* after seven years of work; his translation of *ALP* appeared in 1985; and *Finnegans Wake* followed in 2002. His *Complete Works of James Joyce in Korean Translation* appeared in Seoul in 1988, followed by a revised edition in 2013. His version of *Ulysses* was the first of two Korean renderings, followed after almost fifty years by **Seong-suk Kim** 2016. See also Kim 1988.

Venclova, Tomas, trans. 1968. “Dzeimsas Dzaisas. *Ulisas*” [*U*, episodes 1-3: **Lithuanian**]. *Pergale* [Victory] (Vilnius) 11 (1968): 53-93.

Tomas Venclova (born 1937) is a Lithuanian poet, writer, philologist, and translator from English (T.S. Eliot, Auden, Frost) and Russian (Pasternak) who translated the first three episodes of *Ulysses* in 1968 but was unable to continue due to political pressure. In 1977, during a visit to the United States, he was deprived of his Soviet citizenship and was forced to emigrate, subsequently teaching Russian literature at Yale (Tall 2004: 250).

Commentary: Tall 1980, 2004.

1969

Słomczyński, Maciej, trans. 1969. *Ulysses* [*U*: **Polish**]. Warsaw: Państwowy Instytut Wydawniczy. 831 pp. [JJC; LVM]

The central figure in Polish Joyce circles for several decades was Maciej Słomczyński (1922-1998), who produced not only a Polish translation of *Ulysses* in 1969 but also renderings of *Giacomo Joyce* in 1972, *Anna Livia Plurabelle* in 1985, the complete poems and *Exiles* in 1995, and the critical writings in 1998. The rendering of *Ulysses* was critically acclaimed: Jadwiga Ćwiakała describes its appearance in December 1969 as a “literary sensation” (1971: 93). A first edition of 40,000 copies sold out immediately, sometimes at prices reportedly as high as fifteen times the already high cover price. Słomczyński reportedly took twelve years over his version of *Ulysses*, supporting himself while doing so by writing reportedly very popular detective stories under the pseudonym Joe Alex (Lewicki and Gerould 1971: 99). Despite the lengthy process of translation, he subsequently denied that the task had been a particularly arduous or even an unusual one: Fritz Senn records a comment from him in conversation that he “never found *Ulysses* to be a difficult book... Once you get used to *Ulysses* there is nothing mysterious or enigmatic about it” (Senn 1967a: 236).

Commentary: Ćwiakała 1971; Lewicki and Gerould 1971; Muskat-Tabakowska 1972; Giesemann 1987; Tall 1990c; Wawrzycka 2004a, 2004b.

Vandenbergh, John, trans. 1969. *Ulysses* [**Dutch**]. Amsterdam: De Bezige Bij; New York: Lambert Olieumeulen. 876 pp. [JJC]

By the time he translated *Ulysses*, John Vandenbergh (born 1907) was already a highly regarded translator, having introduced Dutch readers to Faulkner, Hemingway, Lowry, Huxley, and Henry Miller. The plan to translate *Ulysses* had reportedly been with him for many years, and he began work on his translation only after some twenty-five years’ systematic gathering of notes and materials. While not without its critics, Vandenbergh’s translation was in general greeted with enthusiasm, and Vandenbergh — who also produced an accompanying volume of notes and commentaries, *Aantekeningen bij James Joyce’s Ulysses* (1969) — was the recipient of a number of literary prizes. The translation, which reportedly took him almost five years under financially difficult circumstances, was greeted by Dutch critics not just as a major contribution to Joyce studies, but as the most important literary

translation in decades in the Netherlands and even as marking a coming of age of Dutch literature and culture. Vandenberg's rendering of *Ulysses* was the first of three Dutch translations of the novel, to be followed by **Claes** and **Nys** 1994 and **Bindervoet** and **Henkes** 2012.

Commentary: Anon 1969, 1970; Bronzwaer 1969; Wekker 1969; van Gestel 1970; Duytschaever 1971; Ulehake 1993; Kusters and Hoffman 2004; Kusters 2009; Peeters and Sanz Gallego 2020.

THE 1970S

The 1970s saw six new complete renderings of *Ulysses*, including a second German translation, a second Hungarian one, a second Czech one and a second Spanish one. New languages to appear were Hungarian and Macedonian.

Hungarian: Szentkuthy, 1974. *Ulysses*

German: Wollschläger, 1975. *Ulysses*

Czech: Skoumal, 1976. *Odyseus*

Greek: Nikolouzos and Thomopoulos, 1976. *Odyseas*

Spanish: Valverde, 1976. *Ulises*

Macedonian: Serafimov, 1977. *Ulis*

1970

Boisen, Mogens, trans. 1970. *Ulysses* [**Danish**]. Copenhagen: Martins Forlag. 717 pp. [JJC]

Revised edition of his 1949 translation, involving a complete retranslation of episodes 1-5 and 9. See also Boisen 1980, 1986.

Commentary: Klitgård 2007.

1971

Ivănescu, Mircea, trans. 1971. “*Ulysses*: Boii Soarelui” [“Oxen of the Sun”: **Romanian**]. *Secolul 20* (Bucharest) 10-12 (1971): 55-98. [LVM]

Ivănescu's complete Romanian *Ulysses* would appear thirteen years later, in 1984.

Commentary: Oțoiu 2004.

Kiasashvili, Nico, trans. *Ulysses* [*U*, episodes 1-3: **Georgian**]. *Khomli* (Tbilisi) 6 (1971): 124-77. [LVM]

Kiasashvili's complete Georgian *Ulysses* would appear twelve years later, in 1983. See also Kiasashvili 1976, 1977, 1980.

Commentary: Tall 2004.

1972

Słomczyński, Maciej, ed. and trans. 1972. *James Joyce: Utwory poetyckie / Poetical Works* [**Polish**]. Illus. Józef Wilkoń. Krakow: Wydawnictwo literackie. 68 pp. Bilingual.

Includes inter alia Polish renderings of excerpts from “Proteus,” “Sirens,” and “Penelope.” Słomczyński’s complete Polish *Ulysses* had already appeared three years earlier, in 1969.

1973

Ivănescu, Mircea, trans. 1973. “*Ulysses: Hades*” [**Romanian**]. *Secolul 20* (Bucharest) 11-12 (1973): 169-97. [LVM]

Ivănescu’s complete Romanian *Ulysses* would appear eleven years later, in 1984.

1974

Szentkuthy, Miklós, trans. 1974. *Ulysses* [**Hungarian**]. Afterword, Tamás Ungvári. Budapest: Európa Könyvkiadó. 937 pp. [JJC]

Miklós Szentkuthy (1908-1988) was the second Hungarian translator of Joyce’s novel, following on **Endre Gáspár**’s rendition of 1947, while an unauthorized revised version appeared in 1986 (Szentkuthy and Bartos 1986), and a team retranslation of Szentkuthy’s version appeared in 2012 (**Gula, Kappanyos, Kiss, Szolláth**, and **Szentkuthy** 2012). Szentkuthy’s *Ulysses* is generally regarded by readers of Hungarian as a masterly translation. Szentkuthy, a highly prolific writer, novelist, and essayist, is also regarded as one of the most significant and imaginative Hungarian writers, seen by some as the Hungarian Proust. His experimental novels, influenced by *Ulysses*, appeared in his native Hungarian in the 1930s, but he was silenced by the Stalinist regime in the 1940s (Egri 1967: 234). It was not until the 1980s that he very belatedly received official recognition from the Hungarian authorities. His books of half a century earlier were then republished, and he received various literary prizes. During the decades of enforced silence, he survived mainly by translating English classics (Swift, Sterne, Jane Austen, Dickens, Mark Twain).

Commentary: Kurdi 1989; Mihálycsa 2009, 2017, 2020; Gula 2010, 2015, 2017, 2020; Kappanyos 2010; Szolláth 2010; Péterfy 2014.

1975

Taha, Taha Mahmoud, trans. 1975. *Mawsū’at Jims Juyis: Hayātuh wa fannuh wa durāsāt li-a mālih* [A James Joyce encyclopedia: his life, art, and works: **Arabic**]. Kuwait: Wikālat al-Matbū’āt.

Taha Mahmoud Taha’s complete Arabic translation of *Ulysses* was to appear in 1982. His 1975 volume on Joyce entitled *Mawsū’at Jims Juyis* includes his translations of “The Sisters” and “Ivy Day in the Committee Room” as well as his previously published renderings of “Calypso” (1964) and “Wandering Rocks” (1965).

Wollschläger, Hans, trans. 1975. *Ulysses* [German]. In *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with Fritz Senn, vol. 3.1-2. Frankfurt am Main: Suhrkamp.

Almost fifty years after Georg Goyert's first German *Ulysses* in 1927, a second German translation appeared in 1975 in two handsome volumes (and was subsequently issued in a one-volume paperback edition in 1979). The forty-year-old polymath, linguist, and at that point still unpublished novelist Hans Wollschläger (1935-2007), who already had a solid reputation as a translator of Faulkner and Poe, and who had also translated *Anna Livia Plurabelle* in 1970, had reportedly devoted six years exclusively to the translation of *Ulysses*. The new *Ulysses* generated great excitement and was praised in the national newspaper *Die Zeit* as one of the major literary achievements of the German language.

Wollschläger's translation, indeed, was universally hailed as the literary event of the year, and *Ulysses* as one of the greatest works of world literature of this or any other age. The publisher Suhrkamp's financial investment likewise won widespread applause, as far surpassing in scope anything previously attempted on Joyce's behalf anywhere in the world. The disappearance of *Ulysses* from public view during the years of the Third Reich meant that Wollschläger's translation in many ways constituted a genuine new introduction to Joyce for the German reader. The new version was consistently presented by its publisher, in a high-powered advertising campaign, as a whole new opportunity for German-speaking readers to ascertain for themselves for the first time what Joyce had really written. Four years after this new German *Ulysses* appeared, Suhrkamp Verlag, in order to facilitate comparison, reissued Goyert's translation as last revised in the 1956 edition, still carrying the notation that it was the translation authorized by Joyce. Goyert's translation remained in print throughout the 1980s (O'Neill 2005a: 55).

Commentary: Prawer 1975; Wollschläger 1975; Astroh 1976; Blöcker 1976; Drews 1976; Schober 1976; Schöneich 1976; Zimmer 1976; Franke 1977; Link 1982; Melchior 1985; Stoll 1991; Harman 1992; Jochum 1995; Wollschläger 2020.

1976

Kiasashvili, Nico, trans. 1976. *Uliss* [*U*, episodes 4-5: Georgian]. *Saunje* (Tbilisi) 1 (1976): 200-16; 4 (1976): 104-24. [LVM]

Further episodes from Kiasashvili's Georgian *Ulysses* in progress. See also Kiasashvili 1971, 1977, 1980, 1983.

Nikolouzos, Leonidas, and Giannis Thomopoulos, trans. 1969-76. *Odysseas* [*U*: Greek]. Athens: Ekdosis Pairidis. 9 vols.

The first complete Greek translation of *Ulysses*, the work of Leonidas Nikolouzos and Giannis Thomopoulos, appeared in 1976 in no fewer than nine volumes, published in Athens by Ekdosis Pairidis between 1969 and 1976. It was the first of three complete Greek versions of *Ulysses*, to be followed

by Kapsaskis 1990 and Anevlavis 2014. All three renderings employed the title *Odysseas*.

Commentary: Bilia 2024.

Skoumal, Aloys, trans. 1976. *Odysseus* [U: Czech]. Intro. Miroslav Jindra. Prague: Odeon. 670 pp. [JJC]

Aloys Skoumal (1904-1988) was a Czech translator whose renderings of Joyce's works included *Ulysses* in 1976, *Portrait* in 1983, and *Dubliners* in 1988. His rendering of *Ulysses* was the second Czech version, after Vymětal and Fastrová 1930 almost half a century earlier. Skoumal's *Ulysses* is characterized by Marie Bednar (1988: 112) as an excellent and sophisticated translation, the high point of a long and distinguished career as a translator that also included translations of Swift and Sterne as well as of *Alice in Wonderland*. Bednar particularly applauds Skoumal's ability both to preserve an elaborate web of recurrent elements and to reproduce wordplays. The passage of *Ulysses* through Czech state censorship was aided by a politically adroit introduction by Miroslav Jindra, stating that while Joyce's novel was admittedly unacceptable in ideological terms it was completely unavoidable in artistic terms (Bednar 1988: 112). Many copies of Skoumal's translation were apparently nonetheless confiscated by the political authorities shortly after publication, while the Czech press preserved silence on the matter.

Commentary: Bednar 1988; Tall 1990c; Vichnar 2020; Pilný 2022.

Valverde, José María, trans. 1976. *Ulises* [U: Spanish]. Barcelona: Lumen. 2 vols. 577 + 463 pp. A revised one-volume edition appeared from the same publisher in 1989.

José María Valverde (1926-1996) was a Spanish translator (Shakespeare, Heidegger, T.S. Eliot) whose rendering of *Ulysses* was the second (after Salas Subirat 1945) of five Spanish-language renderings. The new translation, completed in a single year, was very favourably received and earned Valverde the Premio Nacional of the Spanish Ministerio de Cultura. His *Ulysses*, revised in 1989 in the light of Gabler's corrected text, is considered by most critics as superior to that of Salas Subirat. García Tortosa, however, judges Valverde's translation to be superior to Salas Subirat's in some aspects, but adduces a number of examples in which he sees the earlier translation as working better (1994: 23-28). Two years later Valverde went on to translate *Stephen Hero* (1978).

Commentary: Valverde 1978; Molina 1984; Hughes 1993; Peeters and Sanz Gallego 2020.

1977

Ivănescu, Mircea, trans. 1977. "Ulysses: Aeolus" ["Aeolus": Romanian]. *Secolul* 20 (Bucharest) 9 (1977): 59-92. [LVM]

Ivănescu's complete Romanian *Ulysses* was to appear in 1984.

Serafimov, Sveto, trans. 1977. *Ulis* [*U*: **Macedonian**]. Stranski i jugoslovenski avtor. Skopje: Mislal / Makedonska kniga. 2 vols.

Sveto Serafimov was a Macedonian translator whose two-volume Macedonian rendering of *Ulysses*, published in Skopje in 1977, was the first of two complete versions in that language, to be followed four decades later by **Girevska** 2013.

Commentary: Girevska 2020.

Kiasashvili, Nico, trans. 1977. *Uliss* ["Hades": **Georgian**]. *Saunje* (Tbilisi) 4 (1977): 88-122.

See also Kiasashvili 1971, 1976, 1980, 1983.

1978

Mallafre, Joaquim, trans. 1978. "Penelope" ["Penelope," excerpt: **Catalan**]. *Els Marges* 14 (1978): 51-56. [JJC]

Mallafre went on to produce a complete Catalan *Ulysses* in 1981.

Commentary: Mallafre 2012.

1979

Wollschläger, Hans, trans. 1979. *Ulysses* [**German**]. Frankfurt am Main: Suhrkamp. 1,015 pp. [JJC]

This was a one-volume reissue of the 1975 Frankfurter Ausgabe edition, with an essay by **Fritz Senn**.

THE 1980S

In the 1980s, besides first complete renderings in Catalan, Arabic and Romanian, languages in which only excerpts had appeared, and a second Portuguese translation, a new language added to the Joycean multilingual catalogue was Hebrew.

Catalan: Mallafre, 1981. *Ulisses*

Arabic: Taha, 1982. *ʿUlīs*

Romanian: Ivănescu, 1984. *Ulise*

Hebrew: Renan, 1985. *Oliss*

Portuguese: Palma-Ferreira, 1989. *Ulisses*

1980

Boisen, Mogens, trans. 1980. *Ulysses* [**Danish**]. Copenhagen: Gyldendal. 2 vols. [JJC]

This is Boisen's third separate Danish translation of *Ulysses*, following on his renderings of 1949 and 1970.

Commentary: Wiberg 2004; Klitgård 2005, 2006, 2007.

Deleanu, Andrei Ion, trans. 1980. “În marginea lui Joyce: Scylla și Carybda” [“Scylla and Charybdis”: **Romanian**]. *Secolul 20* (Bucharest) 7-9 (1980): 120-34. [LVM]

Kiasashvili, Nico, trans. 1980. *Uliss* [*U*, episodes 7-9: **Georgian**]. *Saunje* (Tbilisi) 2 (1980): 118-57; 3 (1980): 137-75; 4 (1980): 174-96; 5 (1980): 96-125. [LVM]

See also Kiasashvili 1971, 1976, 1977, 1983.

Commentary: Tall 2004.

1981

Mallafre, Joaquim, trans. 1981. *Ulisses* [*U*: **Catalan**]. Barcelona: Leteradura. 728 pp. [JJC]

Joaquim Mallafre, born in 1941, is a Catalan translator whose renderings of Joyce's writings include *The Cat and the Devil* (1976), *Ulysses* (1981), *Dubliners* (1988), and *Giacomo Joyce* (1992). A revised edition of his version of *Ulysses*, the first complete Catalan rendering, was to appear in 1996, published in Barcelona by Edicions Proa.

Commentary: Mallafre 1989, 2008, 2012; Iribarren 2021.

1982

Ivănescu, Mircea, trans. 1982. “*Ulysses*: Ciclopul” [“Cyclops”: **Romanian**]. *Secolul 20* (Bucharest) 4 (1982): 3-47. [LVM]

Ivănescu's complete Romanian *Ulysses* was to appear in 1984.

Taha, Taha Mahmoud, trans. 1982. *ʿUlīs* [*U*: **Arabic**]. Cairo: al-Markaz al-ʿArabī li-ʾl-Baḥṭ wa-ʾn-Naṣr [The Arabic Centre for Publishing]. 2 vols. 1,382 pp. [JJC]

Taha Mahmoud Taha (1929-2002) was an Arabic translator, best known for this complete rendering of *Ulysses* (1982). Excerpts from the translation had previously appeared in 1964, 1965, and 1975.

Commentary: Altaher, and Samarrai 2022.

1983

Gotzmann, Werner, trans. 1983. “Neuübersetzung: James Joyce *Ulysses*, 13. Kapitel, Gerty McDowell/Nausikaa” [“Nausicaa”: **German**]. *Sprache im technischen Zeitalter* 86 (1983): 138-68. [JJC]

Kiasashvili, Nico, trans. 1983. *Uliss* [*U*: **Georgian**]. Vol. 1. Tbilisi: Merani. xlvii, 462 pp. [JJC]

Nico Kiasashvili was a professor of English at Tbilisi State University and a notable Shakespeare scholar. Individual episodes from *Ulysses* in his Georgian translation began to appear as early as 1971 (Tall 2004: 251) and continued in 1976, 1977, and 1980. The first ten episodes appeared in Tbilisi in 1983 as the first volume of his complete Georgian rendering of *Ulysses*; the second volume was to appear only in 2012, twenty-nine years after the first. He had already published both Georgian and Russian translations of *Giacomo Joyce* in 1969.

Commentary: Tall 1980, 1990a, 2004; Rayfield 1984.

1984

Henry, James [as Séamas Ó hInnéirghe], and Basil Wilson [as Breasal Uilsean], trans. 1984. *Uiliséas: Cuid a h-aon* ["Telemachus," "Nestor," and "Proteus," excerpts: [Irish](#)].

This translation of excerpts from the first three chapters of *Ulysses* originally appeared in serial form over eight successive issues of the Irish-language monthly magazine *An tUltach* [The Ulsterman]. In October 1984 these excerpts were issued separately as a twenty-seven-page booklet, *Uiliséas: Cuid a h-aon* [*Ulysses*: Part One]. While the translation found very little resonance in this form among members of the Irish-speaking community, James Henry (1918-1997), a recently retired RAF medical officer, decided, in consultation with his brother-in-law Basil Wilson, to produce as a retirement project a complete Irish translation of *Ulysses*. The result, privately published and photographically reproduced from typescript, appeared in twelve individual fascicles between 1986 and 1992. See also Henry 1992.

Commentary: Addis 1984; Henry 1993; O'Neill 2000a, 2005a: 80-83; Hughes 2022; Thompson 2022.

Ivănescu, Mircea, trans. 1984. *Ulise* [*U*: [Romanian](#)]. Bucharest: Editura Univers. 2 vols. [JJC]

This first and so far only complete Romanian rendering of *Ulysses* was the work of Mircea Ivănescu (1931-2011), a Romanian poet, writer, and translator from German (Kafka, Musil) and English (Scott Fitzgerald). Individual episodes of his rendering of *Ulysses* had previously appeared in the Bucharest journal *Secolul 20* in 1971 ("Oxen of the Sun"), 1973 ("Hades"), 1977 ("Aeolus"), and 1982 ("Cyclops").

Commentary: Dumitriu 1997; Stefănescu 1997; Oțoiu 2004; Ieta 2007; Mihálycsa 2009, 2017; Ionescu 2010, 2014; Moldovan 2020; Ursa 2020b.

1985

Renan, Yael, trans. 1985. *Oliss* [*U*: [Hebrew](#)]. Vol. 1. Tel Aviv: Machbarot le-sifrut.

Yael Renan (1947-2020) was an Israeli academic, literary critic, and translator (Sartre, Woolf, Beckett's *Endgame*). Her complete Hebrew rendering of *Ulysses*, on which she spent twelve years altogether, appeared in Tel Aviv in two volumes, the first ("Telemachus" to "Nausicaa") in 1985, the second ("Oxen of the Sun" to "Penelope") in 1992. Her only translation of a Joyce text, it also remains the only Hebrew rendering of the novel.

1986

Henry, James [as Séamas Ó hInnéirghe], Basil Wilson [as Breasal Uilsean], and James Mangan [as Séamus Ó Mongáin], trans. 1986. *Uiliséas: caibidil a dó-dhéag* ["Cyclops": [Irish](#)]. Belfast: Foillseacháin Inis Gleoire. 69 pp. [JJC]

The three translators began their complete Irish version of *Ulysses* with "Cyclops." See also Henry 1992.

Jin, Di, trans. 1986. [*U*, excerpts: **Chinese**]. *Shijie wenxue* [World Literature] (Beijing: Chinese Academy of Social Sciences; bi-monthly) 1 (1986). 86-235. [RF]
| Includes Chinese translations of “Nestor,” “Hades,” “Wandering Rocks,” and excerpts from “Penelope.” Jin’s Chinese *Ulysses* would appear seven years later, in 1993. See also Jin 1987, 1993.

Szentkuthy, Miklós, and **Tibor Bartos**, trans. 1986. *Ulysses* [**Hungarian**]. Afterword, Tamás Ungvári. Budapest: Európa.

| In 1986, the Hungarian translator Tibor Bartos (1933-2010) re-edited Miklós Szentkuthy’s 1974 translation of *Ulysses*, without the latter’s authorization, allegedly taking the emendations of the Gabler edition into consideration. While revising some of the obvious mistakes in Szentkuthy’s translation, Bartos also “corrected” many of Szentkuthy’s portmanteaux. See also **Gula, Kappanyos, Kiss, Szolláth**, and **Szentkuthy** 2012.

| Commentary: Kappanyos 2010, 1987

Jin, Di, trans. 1987. [‘selected Episodes of *Ulysses* by James Joyce’: **Chinese**]. Beijing: People’s Literature, 1987; Tianjin: Hundred Flowers, 1988.

| Includes Chinese renderings of “Nestor,” “Hades,” “Wandering Rocks,” and selections from “Penelope” and “Circe.” [JJC] See also Jin 1986, 1993.

Henry, James [as **Séamas Ó hInnéirghe**], and **Basil Wilson** [as **Breasal Uilsean**], trans. 1987a. *Uiliséas: caibidil a naoi* [“Scylla and Charybdis”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 51 pp.

| See also Henry 1992.

Henry, James [as **Séamas Ó hInnéirghe**], **Basil Wilson** [as **Breasal Uilsean**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1987b. *Uiliséas: caibidli a ceathair a cúig agus a sé* [“Calypso,” “Lotus Eaters,” and “Hades”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 79 pp.

| See also Henry 1992.

Henry, James [as **Séamas Ó hInnéirghe**], **Basil Wilson** [as **Breasal Uilsean**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1987c. *Uiliséas: caibidli a deich agus a h-aon-déag* [“Wandering rocks,” and “Sirens”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 100 pp.

| See also Henry 1992.

1988

Henry, James [as **Séamas Ó hInnéirghe**], **Basil Wilson** [as **Breasal Uilsean**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1988a. *Uiliséas: caibidil a trí déag* [“Nausicaa”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 45 pp.

| See also Henry 1992.

Henry, James [as **Séamas Ó hInnéirghe**], **Basil Wilson** [as **Breasal Uilsean**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1988b. *Uiliséas: caibidli a seacht agus a h-ocht* [“Aeolus,” and “Lestrygonians”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 90 pp.

| See also Henry 1992.

Khinkis, Victor, and **Sergei Khoruzhii**, trans. 1988. “Uliiss” [*U*, excerpts: **Russian**]. *Literaturnaia ucheba* [Literary Studies] 1988, no. 1 (170-92), no. 6 (63-84). Commentary, Ekaterina Genieva.

Includes Russian translation of excerpts from “Nestor,” “Calypso,” and “Oxen” (no. 1); and from “Circe” (no. 6). See also **Khinkis** and **Khoruzhii** 1989, 1993.

Kiasashvili, Nico, trans. 1988. *Uliss* [*U*, excerpts: **Georgian**]. *Saunje* (Tbilisi) 2 (1988: 76-116; 3 (1988): 199-246. [LVM]

See also **Kiasashvili** 1983, and **Kiasashvili** 2012. The same translator had already published translations of *Giacomo Joyce* into Russian as well as Georgian. See **Kiasashvili** 1969.

Kim, Chong-keon, trans. 1988. *Yullisiisu* [*U*: **Korean**]. Seoul: Boum-u-sa. 3 vols. 455 + 456 + 416 pp.

Kim’s Korean *Ulysses* had originally appeared in 1968. A revised version appeared in 1988 in three volumes of his *Collected Works of James Joyce in Korean Translation* and again in a further revised version of the *Collected Works* in 2013.

1989

Khinkis, Victor A., and **Sergei S. Khoruzhii**, trans. 1989. “Uliiss” [*U*: **Russian**]. *Inostrannaia literatura* [Foreign Literature], published serially in nos. 1-12 (1989) as follows: “Telemachus,” “Nestor,” “Proteus,” no. 1: 140-86; “Calypso,” “Lotus Eaters,” “Hades,” no. 2: 127-77; “Aeolus,” “Lestrygonians,” no. 3: 114-66; “Scylla and Charybdis,” “Wandering Rocks,” no. 4: 103-63; “Sirens,” no. 5: 157-85; “Cyclops,” no. 6: 143-85; “Nausicaa,” no. 7: 154-86; “Oxen of the Sun,” no. 8: 142-81; “Circe,” no. 9: 101-85; “Eumaeus,” no. 10: 121-63; “Ithaca,” no. 11: 117-70; “Penelope,” no. 12: 157-93. With commentary by Ekaterina Genieva.

The translators of the first complete Russian *Ulysses* — initially Victor Khinkis (1929-1981), then Sergei Khoruzhii (1941-2020) — reportedly took fifteen years altogether to complete their work. Khinkis, a professional translator from English (Faulkner, Hamsun, Lowry, Updike, Golding), and “one of Russia’s best translators” (Tall 2004: 255), started work on *Ulysses* in 1970, at the invitation of a liberal Russian publisher who had read and been impressed by **Maciej Słomczyński**’s Polish translation of 1969 (Tall 1980: 351). Khinkis, who for financial reasons could work on the translation only on weekends and evenings (Voitkovska 1990: 22), established contact with both **Słomczyński** and **Aloys Skoumal**, the Czech translator of *Ulysses*, both of whom helped with practical suggestions and moral support (Tall 1990c). Khinkis, however, suffered a serious nervous illness in the mid-1970s that first interrupted and then terminated his work on *Ulysses*. He reportedly described his protracted labour on a Russian *Ulysses* as nothing short of “penal servitude” (Tall 1990b: 184). Seriously ill by 1978, he designated his friend Sergei Khoruzhii, a physicist and mathematician, who had already begun to work with him some five years previously, as his successor.

Khoruzhii continued working on the translation over the next eight years, completing it in 1986, five years after Khinkis's death of a heart attack. The complete Russian *Ulysses* was first published serially in the journal *Inostrannaia literatura* [Foreign Literature], spread over twelve issues, in 1989. In a brief commentary in 1990, Khoruzhii stated that the final version actually preserves very little of Khinkis's efforts, since he had found it necessary to revise both Khinkis's and his own earlier work repeatedly as he continued to work on the translation (1990: 111). See also **Khinkis** and **Khoruzhii** 1988, 1993.

Commentary: Khoruzhii 1990; Tall 1980, 1990b, 1990c, 2004.

Henry, James [as **Séamas Ó hInnéirghe**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1989. *Uiliséas: caibidil a ceathair déag* ["Oxen of the Sun": **Irish**]. Belfast: Foillseacháin Inis Gleoire. 50 pp.

| See also Henry 1992.

Palma-Ferreira, João, trans. 1989. *Ulisses* [*U: Portuguese*]. Lisbon: Edição Livros do Brasil. 703 pp. [RF]

Twenty-three years after **Antônio Houaiss's** pioneering 1966 rendering, *Ulysses* was translated into Portuguese again, in 1989, by João Palma-Ferreira (1931-1989), based now on Gabler's corrected text and published in Lisbon. Palma-Ferreira, a well-known writer, critic, and scholar, who had already translated *Exiles* two years earlier, in 1987, died within weeks of completing his translation, at the early age of fifty-eight. No doubt as a result of the pragmatics of the publishing industry, his translation makes no reference to **Houaiss's** previous and highly acclaimed Brazilian translation other than by negative implication: a promotional note welcomes the new translation on the grounds that there has never before been a "truly Portuguese" *Ulysses* (O'Neill 2005a: 76).

THE 1990S

The 1990s were by far the most productive decade to that point, with thirteen complete renderings of *Ulysses* in twelve different languages, including Icelandic, Irish, Norwegian, and Turkish as well as two versions in Chinese. Renderings of significant excerpts also appeared in six languages, including Malayalam and Byelorussian as well as Japanese, Italian, and Spanish.

Greek:	Kapsaskis , 1990. <i>Odyseas</i>
Croatian:	Paljetak , 1991. <i>Ulis</i>
Irish:	Henry , 1992. <i>Uiliséas</i>
Chinese:	Jin , 1993. <i>Yu-li-xi-si</i>
Icelandic:	Magnússon , 1993. <i>Ódysseifur</i>
Norwegian:	Angell , 1993. <i>Ulysses</i>
Russian:	Khinkis and Khoruzhii , 1993. <i>Uliss</i>

- Slovak:** Kot, 1993. *Ulysses*
Chinese: Xiao and Wen, 1994. *Yu-li-xi-si*
Dutch: Claes and Nys, 1994. *Ulysses*
Italian: Flecchia, 1995. *Ulisse*
Turkish: Erkmén, 1996. *Ulysses*
Spanish: García Tortosa and Venegas Lagüéns, 1999. *Ulises*
- Malayalam:** Panikkar, 1990. “Penelope”
Byelorussian: Maksymiuk, 1993. *Ulis* (vol. 1 only)
Japanese: Ogawa, 1993. *Dai jyu-yon souwa (shin'yaku)* (“Oxen of the Sun”)
Italian: di Piazza, 1994. *Yes: Il monologo di Molly Bloom*
Spanish: Conde Parilla, 1994. *Molly Bloom en español*
Malayalam: Panikkar, 1996. “Telemachus”
Malayalam: Panikkar, 1998. “Nestor”
Malayalam: Panikkar, 1999. “Proteus”

1990

- Czechowicz, Józef**, trans. 1990. “Ranek” [Morning] [“Nestor,” excerpt: **Polish**]. *Koń rydzy: utwory proza* [“The Red Horse: Poetic Works”]. Ed. Tadeusz Kłak. Lublin: Wydawnictwo Lubelskie. 435-43. [JJC]
Kapsaskis, Sokratis, trans. 1990. *Odyseas* [*U*: **Greek**]. Athens: Ekdoseis Kedros. 816 pp. [JJC; LVM]
 | Sokratis Kapsaskis (1928-2007) was a Greek poet, novelist, film director, literary critic, and translator. His prize-winning rendering of *Ulysses*, published in Athens in 1990, was the second of three complete Greek versions of the novel, following on **Nikolouzos and Thomopoulos** in 1976 and preceding **Anevlavis** in 2014. All three Greek renderings appeared under the title *Odyseas*.
 | Commentary: Bilia 2024.
Henry, James [as **Séamas Ó hInnéirghe**], and **James Mangan** [as **Séamus Ó Mongáin**], trans. 1990. *Uiliséas: caibidil a cuig déag* [“Circe”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 135 pp.
 | See also Henry 1992.
Panikkar, Chitra, trans. 1990. “Penelope” [excerpts: **Malayalam**]. In *Keralakavita*, ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

1991

- Henry, James** [as **Séamas Ó hInnéirghe**], trans. 1991. *Uiliséas: caibidil a seacht déag* [“Ithaca”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 73 pp.
 | See also Henry 1992.
Henry, James [as **Séamas Ó hInnéirghe**], and **Basil Henry** [as **Breasal Ó hInnéirghe**], trans. 1991. *Uiliséas: caibidil a h-ocht déag*. [“Penelope”: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 76 pp.
 | See also Henry 1992.

Mangan, James [as **Séamus Ó Mongáin**], trans. *Uiliséas: caibidlí a sé déag* ["Eumaeus": **Irish**]. Belfast: Foillseacháin Inis Gleoire. 58 pp.

| See also **Henry** 1992.

Paljetak, Luko, trans. 1991. *Ulis* [*U*: **Croatian**]. Rijeka: Otokar Kersevani Opatija. 764 pp. [JJC]

Luko Paljetak, born 1943 in Dubrovnik, is a Croatian academic, poet, playwright, and translator from English (Chaucer, Shakespeare, Blake, Byron, Wilde), and also from French (Saint-Exupéry) and Spanish (Lorca, Neruda), as well as from Macedonian and Slovenian. His 1991 rendering of *Ulysses*, published in the Croatian port city of Rijeka, is the second Croatian translation of the novel (after **Gorjan** 1957) and remains to date the latest. It is Paljetak's only rendering of a Joyce text.

Commentary: Grubica 2007; Đurić 2020; Girevska 2020; Mesić 2020.

1992

Henry, James, et al., trans. 1992. *Uiliséas* [*U*: **Irish**]. Béal Feirste [Belfast]: Foillseacháin Inis Gleoire. 896 pp.

James Henry (1918-1997), writing as **Séamas Ó hInnéirghe**, the Irish Gaelic form of his name, was the moving spirit in this frankly amateur Irish team-translation, undertaken as a retirement hobby project, self-published in twelve separate paperbound fascicles by James Henry in Belfast [Béal Feirste] under the name Foillseacháin Inis Gleoire [Inis Gloire Publications], and translated by James Henry [as **Séamas Ó hInnéirghe**], Basil Wilson [as **Breasal Uilsean**], James Mangan [as **Séamus Ó Mongáin**], and Basil Henry [as **Breasal Ó hInnéirghe**], none of whom had any previous experience as literary translators. James Henry was involved as translator in all chapters except chapter 16 (trans. James Mangan); Basil Wilson (who died in 1988) was involved in chapters 1-13; James Mangan in chapters 4-6 and 10-16; and Basil Henry in chapter 18 only.

The eighteen translated episodes were published in the following largely quite arbitrary order: 12 (1986), 4-6 (1987), 9 (1987), 10-11 (1987), 7-8 (1988), 13 (1988), 14 (1989), 15 (1990), 16 (1991), 17 (1991), 18 (1991), 1-3 (1992; revised and expanded from Henry and Wilson 1984). See Henry and Wilson; Henry, Wilson, and Mangan; Henry; and Mangan; 1984 to 1992.

Commentary: Addis 1984; Henry 1993; O'Neill 2000a, 2005a: 80-83; Hughes 2022; Thompson 2022. See also *Jim Henry: A Lifetime's Odyssey* (2021), a website devoted to the Irish translator of *Ulysses* and *Portrait*. <https://www.jimhenry.info/>

Henry, James [as **Séamas Ó hInnéirghe**], and **Basil Wilson** [as **Breasal Uilsean**], trans. 1992. *Uiliséas: cuid a h-aon (caibidlí a h-aon, a dó, agus a trí)* [*U*, Part One, chapters 1-3: **Irish**]. Belfast: Foillseacháin Inis Gleoire. 70 pp.

| Revised and expanded from Henry and Wilson 1984.

Magnússon, Sigurður A., trans. 1992. *Óðysseifur* [*U*: **Icelandic**]. Vol. 1. Reykjavík: Mál og Menning.

This was the first volume of Sigurður Magnússon's complete Icelandic rendering of *Ulysses*, the second volume of which appeared in 1993. Magnússon (1928-2017) had already produced an Icelandic rendering of *Dubliners* in 1982, and went on to translate *Portrait* in 2000. "Óðysseifur" is the Icelandic form of the Homeric name Odysseus.

Commentary: Eysteinsson 2010.

Renan, Yael, trans. 1992. *Oliss* [*U*: **Hebrew**]. Vol. 2. Tel Aviv: Machbarot le-sifrut.

Volume 1 of Yael Renan's two-volume Hebrew rendering had appeared from the same Tel Aviv publisher in 1985, seven years before volume 2.

Wollschläger, Hans, trans. 1992. *Hades: Ein Kapitel aus dem Ulysses: englisch-deutsch*. ["Hades": **German**] Ed. and notes **Fritz Senn**. Excerpta classica 9. Mainz: Dietrich. 304 pp. Bilingual. [JJC]

Commentary: Jahn 1995.

1993

Angell, Olav, trans. 1993. *Ulysses* [**Norwegian**]. Intro. David Norris, trans. Aase Gjerdrum. Oslo: Cappelen Forlag. 618 pp. [JJC]

Olav Angell (1932-2018) was a Norwegian poet, novelist, editor, jazz musician, and translator (Chandler, Kerouac). His prize-winning rendering of *Ulysses* appeared in 1993 in Oslo, almost twenty years after his 1974 translation of *Dubliners*, and is still the only Norwegian version of the novel. Part of the reason why no Norwegian translation of *Ulysses* was produced before 1993 was the success of **Mogens Boisen's** Danish translation also in Norway, where the written language is so close to Danish as to enable Norwegian readers to read Danish texts without difficulty. **Boisen's** translation was published in a Norwegian edition in Oslo in 1973, the publisher's advertising material noting that the occasion marked "the first appearance in Norway of a monument of modern world literature, in **Mogens Boisen's** masterly Danish translation." Angell's Norwegian *Ulysses* of 1993 appears to have been commissioned by the publisher Cappelen specifically as part of a systematic effort to promote native Norwegian translations of world literature. The Angell translation met with a somewhat mixed reception, criticized by some reviewers for a variety of inaccuracies and distortions, but also praised for its imaginativeness and linguistic creativity.

Commentary: Skei 1993; Stemland 1993.

Günenc, Yasar, trans. 1993. *Ulysses (Proteus ve Lestrygonian'lar Bölümleri)* ["Proteus," and "Lestrygonians": **Turkish**]. Ankara: Yaba Yayınları. 79 pp. [JJC]

Jin, Di, trans. 1993-1996. *Yu-li-xi-si* [*U*: **Chinese**]. Intro. Weldon Thornton. Taipei: Chiu Ko; Beijing: People's Literature Publishing House. 2 vols.

Di Jin (1921-2008), a professor of English at Tianjin Foreign Studies University, started his translation of *Ulysses*, which was to take sixteen years altogether to complete, in 1979. The complete translation appeared in two volumes, the first in Taipei in October 1993 and in Beijing in April 1994, the

second simultaneously in Taipei and Beijing in March 1996. The translation caused a sensation in China, and by August 1996 some 50,000 copies of the complete translation had been sold, establishing it as a Chinese bestseller (O'Neill 2005a: 91-93). See also Jin 1986, 1987, **Xiao and Wen** 1994.

Commentary: Reynolds 1986; Anon 1989; Jin 1990, 1992, 1996, 1998, 1999, 2001, 2004; Gunn 1994; Chuang 1995, 1996; Lin 1996, 1997, 2005; Cheu 1997; Li 1997, 1999; Liu 1997, 2008; Tseng 1997, 1999; Mutrán 1998; Fong 1999; Wang 1999; Zhang 1999; Shen and Sun 2004; Tong 2004; Zhang and Yang 2004; O'Neill 2005a; Ren 2005; Hsieh 2012; Wang and Li 2012; Yao and Liu 2023.

Khinkis, Victor A., and Sergei S. Khoruzhii, trans. 1993. *Uliss* [**Russian**]. *Sobranie sochinenii v trekh tomakh* [Collected Works in Three Volumes], vols. 2-3. Moscow: Izdatelstvo Respublika. 671 pp. [JJC]. Rpt. Moscow: Izdatelstvo Znack, 1994. 2 vols.

Book publication of Khinkis' and Khoruzhii's rendering of *Ulysses* that had originally appeared in the journal *Inostrannaia literatura* in 1989 was initially scheduled for 1991, but the translation eventually appeared in book form only in the summer of 1993, quickly reissued in 1994, as two volumes of a three-volume matching set of Joyce's *Sobranie sochinenii* [Collected Works]. The first volume of that set, published in an edition of 100,000 copies, contained reprints of **Ivan Kashkin's** 1937 team translation of *Dubliners* and **Maryia Bogoslovskaja-Bobrova's** 1976 translation of *Portrait*; the second and third volumes contained the complete *Ulysses*, in an edition of 50,000 copies, as well as more than 400 pages of notes and commentary by Khoruzhii on Joyce, *Ulysses*, and their importance for the new Russia. On this occasion, the translation proved a major popular and critical success (Plumlee 1995: 770). It has been noted that it appears to rely heavily on **Słomczyński's** Polish *Ulysses* (1969), a high proportion of the errors of the latter being reportedly reproduced.

Commentary: Tall 1980, 1990c; Plumlee 1995; Genieva 1997; Likhachev 1997.

Kot, Jozef, trans. 1993. *Ulysses* [**Slovak**]. Bratislava: Slovenský spisovateľ. 674 pp. [LVM]

Jozef Kot (1936-2022) was a Slovak translator known especially for his renderings of Shakespeare. His translation of *Portrait* was originally published serially in 1968, before appearing in book form in 1971. Two decades later, in 1993, he produced a Slovak translation of *Ulysses*.

Magnússon, Sigurður A., trans. 1993. *Ódysseifur* [**U: Icelandic**]. Vol. 2 of 2. Reykjavík: Mál og Menning. [LVM]

This was the second volume of Sigurður Magnússon's complete Icelandic rendering of *Ulysses*, the first volume of which had appeared the previous year.

Commentary: Eysteinnsson 2010.

Maksymiuk, Jan, trans. 1993. *Ulis* [*U*: **Byelorussian**]. Vol. 1. Bialystok: Orthdruk. 399 pp. [JJC].

This is a partial rendering, including “Telemachus” to “Nausicaa.” Only volume 1 seems to have appeared.

Commentary: Maksymiuk 1998.

Ogawa, Yoshihiko, trans. 1993. *James Joyce, Ulysses: Dai jyu-yon souwa (shin'yaku)* [“Oxen of the Sun”: **Japanese**]. Tokyo: Satsuki-shobo. 247 pp.

1994

Claes, Paul, and Mon Nys, trans. 1994. *Ulysses* [**Dutch**]. Amsterdam: De Bezige Bij. 859 pp. [JJC; LVM]

Twenty-five years after **John Vandenberg**’s first Dutch rendering in 1969, a second Dutch *Ulysses* was produced in 1994 by two Belgian translators, Paul Claes and Mon Nys, each of whom had previously also translated a number of other authors. In an afterword to their joint translation, on which they reportedly spent six years, Paul Claes writes respectfully of **Vandenberg**’s pioneering translation, but asserts that a quarter of a century later a new translation was necessary for at least three reasons: Gabler’s 1984 edition of *Ulysses*; the numerous advances that had been made in Joyce scholarship and criticism since 1969; and, finally, the major changes the Dutch language itself had undergone over the same quarter-century. Claes and Nys also deliberately opted for what they described as a more modern and idiomatic style. Claes observes that **Vandenberg**’s translation inevitably contains a significant number of mistakes and mistranslations that could now be rectified. He asserts also that it did not adequately reflect Joyce’s numerous stylistic levels and variations in register, which they had also attempted to rectify. In particular, they made every attempt to reproduce Joyce’s humour where possible. Interestingly, however, Claes also freely admits their inability as translators to translate “Oxen of the Sun” adequately: the linguistic evolution of Dutch, he observes, had simply been too different from that of English. The two translators specifically point out that while their translation is in standard Dutch, it systematically employs Flemish locutions (i.e., the Southern variant of Dutch used in Belgium as opposed to the Northern variant of Dutch spoken in the Netherlands) where Joyce uses Irish English turns of phrase. While their translation was in general well received, this last decision was one that generated some degree of critical controversy. Their rendering was the second of three Dutch translations of *Ulysses*, followed by **Bindervoet** and **Henkes** 2012, who criticized Claes’ and Nys’ translation rather vehemently.

Commentary: Denissen and Van der Poel 1993; Ulehake 1993; Lernout 1994; van Boheemen 1994; Van Caspel 1994; Geary 1996-97; Kusters and Hoffman 2004; Kusters 2009, 2025; Peeters and Sanz Gallego 2020; Peeters 2025.

Conde Parilla, Ma. Ángeles, trans. 1994. *Los pasajes obscenos de Molly Bloom en español*. [“Penelope”: **Spanish**] Albacete: Ediciones de la Diputación de Albacete.

| Includes a Spanish translation of “Penelope.”

Erkmen, Nevzat, trans. 1994. *Ulysses: Telemachus, Calypso* [**Turkish**]. Istanbul: Söz Yayın. 148 pp. [JJC]

| Erkmen’s complete Turkish rendering of *Ulysses* was to appear two years later, in 1996.

| Commentary: Çikrikci and Uras 2023.

di Piazza, Elio, trans. 1994. *Yes: Il monologo di Molly Bloom* [“Penelope”: **Italian**]. Palermo: Edizioni della Battaglia.

Xiao, Qian, and Jieruo Wen, trans. 1994. *Yu-li-xi-si* [*U: Chinese*]. Nanjing: Yi Lin chu ban she. 3 vols. [JJC] An illustrated version in 2 volumes, with illustrations by Eduardo Arroyo, appeared in 2023 (Beijing: Bei jing lian he chu ban gong si).

| Great excitement was generated in the Chinese Joyce world in the early 1990s, when two competing Chinese translations of *Ulysses* appeared within months of each other: the first volume of **Di Jin**’s version appeared in Taipei in 1993, while a three-volume paperback version by Qian Xiao and Jieruo Wen was published in Nanjing in 1994 and multiply reprinted. The second volume of **Di Jin**’s rendering, meanwhile, appeared in 1996. Qian Xiao (1910-1999), a former war correspondent, was a well-known journalist, essayist, and translator from English (Shakespeare, Ibsen); his wife Jieruo Wen (born 1927) is a writer, editor, and translator from both English and Japanese.

| Chinese Joyce scholars appear to have been in general agreement that **Di Jin**’s translation is much the more scholarly and more faithful to Joyce. While Xiao Qian’s three volumes contain 6,000 footnotes, **Jin**’s version making do with just 2,000, Xiao and Wen, reportedly aiming for a more popular market, took only four years to complete what took **Jin** sixteen years. While Xiao and Wen chose to work more or less in isolation, **Di Jin** proved to be very successful in attracting the support of the international Joyce community and consulted widely among Joyce scholars (O’Neill 2005a: 89-93).

| Commentary: Benjamin 1993; Poole 1994; Anon 1995; Danziger 1995; Mickleburgh 1995; Murphy 1995; Plafker 1995; Pringle 1995; Chuang 1996; Lin 1996, 1997; Melvin 1996; Turner 1996; Cheu 1997; Liu 1997; Fong 1999; Tseng 1999; Wang 1999; Zhang 1999; Shen and Sun 2004; Tong 2004; O’Neill 2005a; Ren 2005; Liu 2008; Wang 2011; Hsieh 2012; Wang and Li 2012; Yao and Liu 2023..

1995

Flecchia, Bona, trans. 1995. *Ulisse* [*U*: **Italian**]. Florence: Shakespeare and Company. xx, 683 pp. [JJC]

A cause célèbre of the mid-1990 was the unfortunately very brief appearance of a second complete Italian rendering of *Ulysses*. A new translation by Bona Flecchia, once again under the title *Ulisse*, was published in Florence in 1995 by Shakespeare and Company, taking advantage of what appeared to be a lapse of copyright. The translator's foreword expressed the hope that this new translation would be able to serve as a fresh wind in the Italian Joyce world, revealing Joyce not as a reverently embalmed classic but rather as a challenging contemporary, a writer speaking directly to readers of the Italian 1990s. The twenty-five-year-old translator, at that time a drama student in New York, almost immediately ran into legal difficulties, however, for the publisher Mondadori, as holder of the copyright for Italian translations of Joyce's work, successfully contested the apparent lapse of copyright and quickly obtained an injunction against sale of the new *Ulysses* in Italy. The translation, as a result, had to be withdrawn from circulation almost immediately after publication and appears to have been available for sale for only two weeks.

Commentary: Livorni 1997; Bosinelli 1998c; Zanolini 2010, 2013; Paulis 2024; Paulis and Peeters 2024.

Morel, Auguste, trans. 1995. *Ulysse* [**French**]. In *James Joyce, Œuvres*, vol. 2, ed. Jacques Aubert. Paris: Éditions Gallimard.

This was a reprint of Morel 1929, in the prestigious "Bibliothèque de la Pléiade" collection.

1996

Erkmen, Nevzat, trans. 1996. *Ulysses* [**Turkish**]. Kâzım Taşkent Klasik Yapıtlar Dizisi, 26. Istanbul: Yapi Kredi Yayınları. 841 pp. [JJC]

A first complete Turkish translation of *Ulysses*, by Nevzat Erkmen (1931–2020), appeared in 1996. Erkmen was reportedly introduced to *Ulysses* in the 1960s by his then wife, who was Irish. Years later, in 1991, he decided to translate a few pages from *Ulysses* in a competition inviting Turkish contestants to translate a portion of a major literary work. Erkmen won the competition, and its organizers, the bank and publishing house Yapi Kredi Yayınları, invited him to translate the complete novel at their expense. He reportedly spent five years on the task, and the translation was published in Istanbul in a first print run of 5,000 copies that immediately sold out. A former business executive, Erkmen was reported to be looking forward to moving on to his next Joycean challenge: "I will buy a little hut overlooking the Black Sea, and as I look at the waves of the Black Sea I will eat my fish, drink my raki, and start translating *Finnegans Wake*," he said" (Connolly 1996). The proposed translation of the *Wake* never happened, however, Erkmen dying as a victim of the Covid pandemic in 2020.

Commentary: Connolly 1996; Pamuk 1996a, 1996b; Menteşe 2006; Anon. 2020a, 2020b; Dinçel 2020; Ekici 2020; Çıkrıkçı and Uras 2023.

Panikkar, Chitra, trans. 1996. “Telemachus” [[Malayalam](#)]. In *Keralakavita*, ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

Yanase, Naoki, trans. 1996. *Yurishiisu*, 12. [“Cyclops”: [Japanese](#)]. Tokyo: Kawade shobo shinsha. 108 pp. [JJC; RF]

Naoki Yanase’s Japanese rendering of “Cyclops” appeared in Tokyo in 1996 with tasteful illustrations of dogs, no doubt in honour of that canine paragon Garryowen. He returned to *Ulysses* twenty years later, in 2016.

1997

Nakabayashi, Takao, trans. 1997. *Yurishiisu* [*U*, episodes 1-8: [Japanese](#)]. Tokyo: Kindai bungei-sha. 366 pp. [RF]

1998

Panikkar, Chitra, trans. 1998. “Nestor” [[Malayalam](#)]. In *Keralakavita*, ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

1999

García Tortosa, Francisco, and **María Luisa Venegas Lagüéns**, trans. 1999. *Ulises* [*U*: [Spanish](#)]. Intro. Francisco García Tortosa (7-189). Letras Universales, 300. Madrid: Ediciones Cátedra. clxxxix, 910 pp. [JJC]

The third complete Spanish translation of *Ulysses*, by Francisco García Tortosa and María Luisa Venegas Lagüéns, published in Madrid in 1999 with a lengthy introduction, took seven years to complete and was very well received by Spanish critics. The Catalan translator of *Ulysses*, **Joaquim Mallafrè**, characterized it as a new, comprehensive reading that was likely to be the definitive Spanish version for many years to come, and particularly praised its success in dealing with the stylistic complexities of the later episodes (2001: 540). García Tortosa (1937-2024) was a key figure in Spanish Joyce circles, already well known for his translation of *Anna Livia Plurabelle* (1992). The founder of the Spanish James Joyce Society in 1992, he also founded the journal *Papers on Joyce* the following year. Teaching at the University of Seville for more than thirty years, he was a mentor figure for several generations of Spanish Joyceans. María Luisa Venegas Lagüéns is a senior faculty member at the University of Seville.

Commentary: M.J.D.T. 1999; Mallafrè 2001; García Tortosa 2003, 2008; Venegas Lagüéns 2006; Sanz Gallego 2019; Peeters and Sanz Gallego 2020.

Kiasashvili, Nico, trans. 1999. “Uliss” [*U*, episodes 16-18: [Georgian](#)]. *Mnatobi* (Tbilisi).

These episodes from Kiasashvili’s Georgian rendering in progress of *Ulysses* reportedly appeared in Tbilisi in twelve issues of the journal *Mnatobi*. See also Kiasashvili 2012.

Panikkar, Chitra, trans. 1999. “Proteus” [[Malayalam](#)]. In *Keralakavita*, ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

Lutzky, Yuri, trans. 1999. [“Sirens”: **Russian**]. In “Fragmento do 11º Episódio de *Ulysses* — ‘As Sereias’.” *Joyce Revém*. Marcelo Tápia, ed. Preface: Munira H. Mutran. São Paulo: Editora Olavobrás; Associação Brasileira de Estudos Irlandeses. 7-29. [JJC]

The opening section of “Sirens” in English, with comparative translations in eight different languages: Portuguese (**Antônio Houaiss**); Spanish (**J. Salas Subirat**); Italian (**Aurora Bernardini**); French (**Auguste Morel**); German (**Hans Wollschläger**); Hungarian (**Endre Gáspár**); Russian (**Yuri Lutzky** 1999); and Hebrew (**Yael Renan**). Yuri Lutzky (1919-2001), a Ukrainian scholar of Slavonic Studies, translated many writers from Ukrainian to English, but this appears to be his only translation of a Joyce text.

THE 2000S

The 2000s saw six complete renderings of *Ulysses*, in Serbian, Albanian, Lithuanian, and Bulgarian as well as retranslations in French and Portuguese. Renderings of significant excerpts also appeared, in Arabic, Malayalam, Persian, and Lithuanian, as well as in German.

Serbian: Paunović, 2001. *Uliks*
Albanian: Azizi, 2003. *Uliksi*
Lithuanian: Brazaitis and Repečka, 2005. *Ulisas*
Bulgarian: Vassileva, 2004. *Odysey*
French: Aubert et al., 2004. *Ulysse*
Portuguese: Pinheiro, 2005. *Ulisses*

Arabic: Goumah, 2002. ‘*Ūlīs* (episodes 1-9)
German: Beck, 2001. *Penelope*
Malayalam: Panikkar, 2002. (“Calypso”)
Persian: Badii, 2003. (“Ithaca”)
Lithuanian: Lesmantaitė, 2005 (“Nestor,” “Lotus Eaters,” “Lestrygonians”)

2001

Beck, Harald, trans. 2001. With Ruth Frehner and Ursula Zeller. *Ulysses: Penelope* [**German**]. Zurich: Zürcher James Joyce Stiftung [Zurich James Joyce Foundation]. 56 pp. [JJC]

Beck’s new German translation of “Penelope” was originally intended for inclusion in *A Collideorscope of Joyce: Festschrift for Fritz Senn* (Frehner and Zeller 1998), but was refused publication permission at that time by the Joyce Estate. The Zurich Joyce Foundation was subsequently able to arrange for its publication in 2001.

Commentary: Rathjen 1998b.

Niazi, Salah, trans. 2001. *‘Ūlis* [*U*, episodes 1-6: [Arabic](#)]. Damascus (Syria): Al Mada. 248 pages. [RF]

This is the first instalment, “Telemachus” to “Hades,” of Salah Niazi’s complete Arabic rendering, which eventually appeared in four separate volumes, volumes 1 and 2 published in Damascus in 2013, volumes 3 and 4 in Baghdad in 2015. The publisher in all three cases (2001, 2013, 2015) was Al Mada.

Panikkar, Chitra, trans. 2001. “Lotus Eaters” [[Malayalam](#)]. In *Keralakavita*, ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

Paunović, Zoran, trans. 2001. *Uliks* [*U*: [Serbian](#)]. Belgrade: Geopoetika. Revised and corrected edition. Belgrade: Geopoetika, 2003. 785 pp.

Zoran Paunović, born in 1962, is a Serbian academic, literary critic, and translator (Whitman, Conrad, Paul Auster, William Trevor, Nabokov, Vonnegut, Julian Barnes). His 2001 rendering of *Ulysses* is so far the only Serbian translation of the novel. The publisher Geopoetika announced in early 2024 that Paunović was working on a translation of *Finnegans Wake*. (This would be the second Serbian *FW*, after [Stojaković](#) 2020.)

Commentary: Paunović 2012; Đurić 2020; Girevska 2020.

2002

Goumah, Muhammad Loutfi, trans. 2002. *‘Ūlis* [*U*, episodes 1-9: [Arabic](#)]. Ed. Rabeh Loutfi Goumah. Cairo: Alam Al Kutub [Book World].

A first Arabic rendering of the first nine episodes of *Ulysses* reportedly appeared originally in Cairo in 1947. The translator was the polymath Muhammad Loutfi Goumah (1886-1953), born in Alexandria, an Egyptian novelist, essayist, playwright, translator, political activist, historian of Islam, and reportedly also one of the leading lawyers and public speakers of his time (Anon. 2024). His name also appears variously transliterated as **Mohamed Lutfi Juma** and **Mohamad Lotfi Gomaa**. Ruth Frehner (2008), whose Arabic informant preferred the form Mohamed Lutfi Juma and the unusually transliterated title *Āulas* rather than the standard *‘Ūlis*, reports an introductory essay in Arabic by Ibrahim Awad (13-68) and a translator’s introduction (69-79), also in Arabic, dated 1942.

Commentary: Frehner 2008; Altaher and Samarrai 2022; Anon 2024.

Panikkar, Chitra, trans. 2002. “Calypso” [[Malayalam](#)]. In *Keralakavita* [Kerala Poetry], ed. K. Ayyappa Paniker (Calicut, Kerala: M.M. Basheer) [RF]

2003

Azizi, Idlir, trans. 2003. *Uliksi* [*U*: [Albanian](#)]. Foreword, Fritz Senn. Tirana: Zenit. 692 pp. [JJC]

Idlir Azizi, born in 1970, is an Albanian novelist and translator (Burroughs, Yeats, Beckett’s trilogy). His translation of *Ulysses*, published in Tirana in 2003, is the only Albanian version of the novel. Ruth Frehner reports (2008) that the Joyce Estate refused permission for publication of his rendering — but that the Albanian publisher Zenit nonetheless took the risk of doing

so. Azizi's Albanian rendering of *Dubliners* had appeared five years earlier, in 1998, and he went on to translate *Giacomo Joyce* in 2005.

Commentary: Azizi 2008; Frehner 2008; Bela 2013.

Badii, Manuchehr, trans. 2003. *Ulysses, Chapter 17* ["Ithaca": **Persian**]. Ed. and intro. John Innes Macintosh Stewart. Nekhdari (Iran): Niloufar. 248 pp. [RF]

Badii had already, in 2000, produced a complete Persian version of *Portrait*, published in Tehran by Niloufar.

Brazaitis, Jeronimas, and **Saulius Repečka**, trans. 2003. *Ulisas* [*U*, volume 1: **Lithuanian**]. Vilnius: Lietuvos rašytojų sąjungos leidykla [Lithuanian Writers' Union Publishing House]. 415 pp.

Volume 1 (episodes 1-12) of this Lithuanian translation of *Ulysses* appeared in 2003; the second volume (episodes 13-18) followed in 2005. Volume 1 appeared thirty-five years after the first Lithuanian rendering of the opening three episodes by **Tomas Venclova** in 1968.

Otero Pedrayo, Ramón, trans. 2003. *Fragmentos de Ulises, 1926. James Joyce. Ramón Otero Pedrayo*. ["Ithaca" and "Cyclops", excerpts: **Galician**] Ed. Kerry Ann McKevitt. Intro. Carlos Acevedo. Ille nova. Vigo: Editorial Galaxia. 85 pp. [JJC]

A reprint, more than seventy years later, of Otero Pedrayo's iconic 1926 Galician rendering of brief excerpts from "Ithaca" and "Cyclops," reprinted from the journal *Nós*.

Commentary: McKevitt 2003, 2004.

2004

Aubert, Jacques, et al., trans. 2004. *Ulysse* [*U*: **French**]. Trans. **Jacques Aubert, Pascal Bataillard, Michel Cusin, Sylvie Doizelet, Patrick Drevet, Stuart Gilbert, Bernard Hoepffner, Valery Larbaud, Auguste Morel, Tiphaine Samoyault**, and **Marie-Danièle Vors**. Ed. Jacques Aubert. Du monde entier. Paris: Gallimard. 981 pp. [JJC] A 1,659-page revised edition appeared in 2013 in Gallimard's Folio classique collection. [JJC]

More than seventy years after Morel's first French *Ulysses* (1929), a second French rendering appeared in 2004, in the form of a nine-person team translation coordinated by the noted French Joyce scholar Jacques Aubert (1932-2020), who had already translated *Dubliners* in 1974 and *Portrait* in 1982. The individual episodes rendered by the eleven translators involved were as follows: Jacques Aubert ("Telemachus," "Wandering Rocks"); Pascal Bataillard ("Proteus," "Lotus Eaters," "Eumaeus"); Michel Cusin ("Nestor"); Sylvie Doizelet ("Scylla and Charybdis"); Patrick Drevet ("Hades," "Nausicaa"); Bernard Hoepffner ("Aeolus," "Circe," "Ithaca"); **Auguste Morel**, with **Stuart Gilbert** and **Valery Larbaud** ("Oxen of the Sun"); Tiphaine Samoyault ("Lestrygonians," "Sirens," "Cyclops," "Penelope"); Marie-Danièle Vors ("Calypso"). "Oxen of the Sun" was not retranslated but reprinted in Auguste Morel's version, in an act of homage to his canonical 1929 rendering, but also because no-one in the team was particularly keen on the "Oxen" episode, as reported by Hoepffner 2011.

Commentary: Aubert 2006, 2008; Cusin 2006; Rigeade 2007; Samoyault 2007; Byrnes 2013; Hoepffner 2011, 2017; Epié 2020, 2025b.

Vassileva, Iglia, trans. 2004. *Odysey* [*U: Bulgarian*]. Sofia: Fama. 839 pp. [JJC]
Iglia Vassileva, born 1947, is a Bulgarian translator (especially of Woolf, but also of Whitman, Nabokov, Banville, Murdoch, Auster, and Lawrence Durrell), whose rendering of *Ulysses* in that language appeared in Sofia in 2004. It is the only Bulgarian version of the novel and is Vassileva's only translation of a Joyce text.

Commentary: Vassileva 2008.

Wollschläger, Hans, trans. 2004. *Ulysses: Roman* [*German*]. Frankfurt am Main: Suhrkamp. xii, 1,122 pp.

A large-format reissue of Wollschläger's 1975 *Ulysses* with commentary by Dirk Vanderbeke, Dirk Schultze, Friedrich Reinmuth, and Sigrid Altdorf, in association with Bert Scharpenberg. A German translation of Gifford and Seidman's *Ulysses Annotated* (1988) is also incorporated.

Commentary: Rathjen 2004; Steinfeld 2004; Lernout 2006.

2005

Brazaitis, Jeronimas, and Saulius Repečka, trans. 2005. *Ulisas* [*U*, volume 2: *Lithuanian*]. Vilnius: Lietuvos rašytojų sąjungos leidykla [Lithuanian Writers' Union Publishing House]. 430 pp.

The second volume of the complete Lithuanian rendering by Jeronimas Brazaitis and Saulius Repečka appeared in Vilnius in 2005, the first volume having appeared in 2003. It is the only complete Lithuanian translation of *Ulysses*. Jeronimas Brazaitis, a Lithuanian translator (Chandler, Daphne du Maurier), had already translated *Giacomo Joyce* (2002). Saulius Repečka, born 1973, is a Lithuanian writer, literary critic, essayist, and translator (Shakespeare, de Quincey, Kipling, Kerouac, Beckett's theatre).

Lesmantaitė, Agnė, trans. 2005. *Ulisas* [*U*, excerpts: *Lithuanian*]. Vilnius: Žaltvykslė. 103 pp.

Appearing in the same year as **Brazaitis** and **Repečka**'s complete Lithuanian rendering of *Ulysses*, Agnė Lesmantaitė's *Ulisas*, a short volume likewise published in Vilnius, consisted of Lithuanian versions of "Nestor," "Lotus Eaters," and "Lestrygonians."

Pinheiro, Bernardina da Silveira, trans. 2005. *Ulisses* [*U: Portuguese*]. Clássicos Modernos. Rio de Janeiro: Objetiva. 888 pp. [JJC] Revised edition 2007.

Bernardina da Silveira Pinheiro (1922–2021) was a Brazilian academic and literary translator (Sterne) who had already translated *Portrait* into Portuguese in 1992.

This was the second complete Portuguese *Ulysses* (after **Houaiss** 1966). Pinheiro, who reportedly spent eight years on the translation, also contributed an introduction and a set of detailed notes.

Commentary: Bitencourt Duarte 2010; Quirino 2012; Amarante 2015; Grilo 2017; Amaral 2019a, 2024; Galindo and Amaral 2019; Vilela-Jones 2023, 2024.

THE 2010S

The 2010s saw no fewer than twenty-six complete translations of *Ulysses*, in twenty-two different languages, no doubt as a result of copyright expiring, seventy years after Joyce's death (in 2012), on the original works published in his lifetime. New languages to appear included Armenian, Basque, Georgian, Galician, Malayalam, Mongolian, and Ukrainian.

Armenian:	Mkrtchyan, 2012. <i>Ulises</i>
Dutch:	Bindervoet and Henkes, 2012. <i>Ulixes</i>
Finnish:	Lehto, 2012. <i>Ulysses</i>
Georgian:	Kiasashvili, 2012. <i>Uliss</i>
Hungarian:	Gula, Kappanoy, Kis, Szolláth, and Szentkuthy, 2012. <i>Ulysses</i>
Italian:	Terrinoni and Bigazzi, 2012. <i>Ulisse</i>
Malayalam:	Moosakkutty, 2012. <i>Ulysses</i>
Portuguese:	Galindo, 2012. <i>Ulysses</i>
Swedish:	Andersson, 2012. <i>Ulysses</i>
Turkish:	Ekici, 2012. <i>Ulysses</i>
Italian:	Celati, 2013. <i>Ulisse</i>
Macedonian:	Girevska, 2013. <i>Ulys</i>
Portuguese:	Vaz de Carvalho, 2013. <i>Ulixes</i>
Danish:	Iversen, 2014. <i>Ulysses</i>
Galician:	Almazán et al., 2014. <i>Ulises</i>
Greek:	Anevlavis, 2014. <i>Odyseas</i>
Arabic:	Niazi, 2015. <i>ʿUlīs</i>
Basque:	Olarra, 2015. <i>Ulises</i>
Spanish:	Zabaloy, 2015. <i>Ulises</i>
Ukrainian:	Terekh and Mokrovolskyi, 2015. <i>Uliss</i>
Korean:	Kim, 2016. <i>Yullisiisu</i>
Spanish:	Costa Picazo, 2017. <i>Ulises</i>
Catalan:	Llorach-Freixes, 2018. <i>Ulixes</i>
Danish:	Wiberg and Feilberg, 2019. <i>Ulysses</i>
Mongolian:	Chinbayar, 2019. <i>Uliss</i>
Turkish:	Sevimay, 2019. <i>Ulysses</i>

2012

Andersson, Erik, trans. 2012. *Ulysses* [Swedish]. Stockholm: Albert Bonnier. 821 pp. [JJC]

Erik Andersson (born 1962) is a Swedish writer and translator, widely known in Sweden for his rendering of Tolkien's *Lord of the Rings*. His translation of *Ulysses* reverts to Joyce's original title, *Ulysses*, rather than repeating Warburton's title, *Odyseus*. Elisabeth Bladh reports that the translation was almost unanimously praised in the Swedish press, though there was some debate as to whether it should be seen as replacing or as just complementing Warburton's rendering, a revised version of which had

appeared in 1993. Andersson went on to provide a Swedish translation of *Dubliners* in 2018.

Commentary: Bladh 2019; Niskanen 2021, 2022; Niskanen and Autieri 2024.

Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2012. *Ulixes* [*U: Dutch*]. Amsterdam: Athenaeum / Polak & Van Genneep. 914 pp. [JJC]

Erik Bindervoet and Robbert-Jan Henkes, both born in 1962, began their Joycean labours in their early thirties, spending the next seven years on the task of translating *Finnegans Wake*, their Dutch rendering of which appeared in 2002. Having thus made a start, the energetic duo subsequently, among many and multifarious other endeavours, went on to translate *Ulysses* (2012), followed by *Portrait* (2014), *Dubliners* (2016), *Exiles* (2018), the poems (2018), and various minor texts. The Dutch translators, reportedly, originally intended the title of the Dutch *Ulysses* to be *Odyseus* (Kosters 2009: 76n22), eventually deciding instead on the Latin variant *Ulixes*.

Commentary: Hakkert 2012; Hisgen and van der Weel 2012; Schouten 2012; Peeters 2013; Peeters and Sanz Gallego 2020; Kosters 2025; Peeters 2025.

Gula, Marianna, András Kappanyos, Gábor Zoltán Kiss, Dávid Szolláth, and Miklós Szentkuthy, trans. 2012. *Ulysses* [*Hungarian*]. Budapest: Európa. 687 pp. [JJC]

This team translation of *Ulysses* in Hungarian was carried out by a mixed team of Joyce scholars and literary scholars in modernism studies and critics. While working on the Gabler edition, the team provided a new Hungarian *Ulysses*, which is part a retranslation, and part a thorough revision of Miklós Szentkuthy's Hungarian *Ulysses* of 1974, while also taking inspiration from Gáspár's 1947 translation.

Commentary: Mihálycsa 2009, 2017, 2020; Gula 2010, 2015, 2017, 2020; Kappanyos 2010; Szolláth 2010; Péterfy 2014.

Ekici, Armağan, trans. 2012. *Ulysses* [*Turkish*]. Ed. Gülten Hatipoğlu. Intro. Enis Batur. Postscript, Mehmet Nemutlu. Istanbul: Norgunk. 750 pp. [JJC]

Armağan Ekici, born 1971, is a Turkish writer and translator from French (Queneau) and English (Melville, Poe, Lewis Carroll). His translation of *Ulysses* was the second of three Turkish renderings, preceded by Erkmen 1996 and followed by Sevimay 2019.

Commentary: Dinçel 2020; Ekici 2020; Çıkrıkçı and Uras 2023.

Galindo, Caetano Waldrigues, trans. 2012. *Ulysses* [*Portuguese*]. Intro. Declan Kiberd. São Paulo: Penguin Classics / Companhia das Letras. 1,106 pp. [JJC] A revised version appeared as a special centenary edition in 2022.

Caetano Waldrigues Galindo, born 1973, is a Brazilian academic and prolific Joyce translator, including of *Portrait* (2016), *Dubliners* (2018), *Exiles* and the poems (2022). His rendering of *Ulysses* is the fourth complete version in Portuguese (after Houaiss 1966, Palma-Ferreira 1989, and Pinheiro 2005) and the third complete Brazilian translation (after Houaiss and Pinheiro). In 2013, his translation was awarded the Jabuti prize, the most prestigious Brazilian literary prize.

Commentary: Amarante 2015; Galindo 2016, 2020; Grilo 2017; Amaral 2024; Vilela-Jones 2023, 2024.

Kiasashvili, Nico, trans. 2012. *Uliss* [U: **Georgian**]. Intro. Maya Kiasashvili. Tbilisi: Merani. 864 pp. [RF; LVM]

Volume 1 of Nico Kiasashvili's Georgian rendering of *Ulysses* had appeared in Tbilisi in 1983. The complete translation, from the same Tbilisi publisher, prepared for publication by his daughter and fellow translator **Maya Kiasashvili**, only followed that first volume after twenty-five years — though with several of the intervening episodes published in the Tbilisi journal *Mnatobi* in the 1990s. Nico Kiasashvili reportedly worked for twenty years altogether on the translation.

Commentary: Tall 1980, 1990a, 2004; Rayfield 1984; Gelashvili 2019; Maya Kiasashvili 2019, 2020.

Lehto, Leevi, trans. 2012. *Ulysses* [**Finnish**]. Afterword, Stephen Farran-Lee. Helsinki: Gaudeamus / Helsinki University Press. 857 pp. [JJC]

Leevi Lehto (1951-2019) was a Finnish poet, editor, computer programmer, and translator (Orwell, Stephen King, Ian McEwan, and Keats among numerous others). His rendering of *Ulysses*, published in Helsinki in 2012 and his only rendering of a Joyce text, was the second complete Finnish translation of the novel, appearing almost half a century after **Saarikoski** 1964. Lehto's title, *Ulysses*, reverted to Joyce's original title rather than repeating **Saarikoski's** *Odyseus*.

Commentary: Autieri and Niskanen 2024; Niskanen and Autieri 2024.

Mkrtchyan, Samvel, trans. 2012. *Ulises* [U: **Armenian**]. Yerevan: Heghinakayin hratarakh't'yun [Author Publishing House]. 734 pp. [JJC]

Samvel Mkrtchyan (1959-2014) was an Armenian writer, editor, and translator from Armenian to English and from English to Armenian (Shakespeare, Lewis Carroll, Faulkner, T.S. Eliot). His rendering of *Ulysses*, published in Yerevan in 2012, is still the only Armenian version and was his only translation of a Joyce text. Quoted in an online interview: "I have compared the most difficult parts with other translations, and none has the opportunities that the Armenian language is offering."

Commentary: Hambardzumyan 2012, 2023.

Moosakkutty, N., trans. 2012. *Ulysses* [**Malayalam**]. Thrissur: Kerala Sahitya Akademi. 1,244 pp. [JJC]

This is the first and so far the only complete Malayalam rendering of *Ulysses*.

Terrinoni, Enrico, with **Carlo Bigazzi**, trans. 2012. *Ulisse* [U: **Italian**]. Ed., intro. and notes, Enrico Terrinoni. Rome: Newton Compton. 853 pp. [JJC]

Enrico Terrinoni, born 1976, is an Italian academic and translator from English. This prize-winning translation, with Carlo Bigazzi, has a detailed introduction, a biographical note and a bibliography, as well as a detailed critical apparatus of notes to single episodes. Terrinoni used this rendering as the basis for his 2021 revised translation and critical edition.

Commentary: Bosinelli and Torresi 2012, 2020; Terrinoni 2012, 2013, 2014; Binelli 2013; Zanolli 2013; Paulis 2024; Paulis and Peeters 2024.

2013

Celati, Gianni, trans. 2013. *Ulisse* [U: **Italian**]. Turin: Giulio Einaudi Editore. x, 988 pp. [JJC]

Gianni Celati (1937-2022), who graduated from the University of Bologna with a degree on Joyce, was an Italian novelist, academic, literary critic, and translator from both English (Swift, Melville, Mark Twain) and French (Stendhal, Céline, Perec). His rendering of *Ulysses*, the fourth Italian version of that work, was his only translation of a Joyce text.

Commentary: Zanotti 2013; Barron 2022; Paulis 2024; Paulis and Peeters 2024.

Girevska, Marija, trans. 2013. *Ulys* [U: **Macedonian**]. Skopje: Polica. 880 pp.

Marija Girevska, born 1980, is a Macedonian academic, Joyce scholar, and translator. Her rendering of *Ulysses*, published in Skopje in 2013 and reprinted in 2017 and 2019, was the second version to appear in that language, almost four decades after **Serafimov** 1977. Girevska was reportedly preparing a new Macedonian edition of the novel as of 2022 — and also considering undertaking a Macedonian translation of *Finnegans Wake*.

Commentary: Girevska 2020, 2022; Mastronardi 2020.

Niazi, Salah, trans. 2013. *‘Ūlīs* [U: **Arabic**]. Vols. 1 and 2. Damascus (Syria): Al Mada. [RF]

The final two volumes of Niazi’s four-volume complete Arabic translation would appear in 2015.

Vaz de Carvalho, Jorge, trans. 2013. *Ulisses* [U: **Portuguese**]. Lisbon: Relógio D’Água. 752 pp. [JJC]

Jorge Vaz de Carvalho, born 1955, is a Portuguese writer, poet, and translator from English (Blake, Jane Austen, Woolf) and Italian (Castiglione, Eco — and Dante’s complete *Divina Commedia*). He is also an internationally known opera singer (Mozart, Verdi). His Portuguese rendering of *Ulysses*, the fifth version in that language, and the second (after **Palma-Ferreira** 1989) to be published in Portugal rather than in Brazil, is his only translation of a Joyce text.

2014

Almazán, Eva, María Alonso Seisdedos, Xavier Queipo, and Antón Vialle, trans. 2014. *Ulises* [U: **Galician**]. Vigo: Editorial Galaxia. 1,006 pp.

The publisher Galaxia’s website reports that the four-person team led by Eva Almazán worked for almost twelve years on their complete Galician rendering of *Ulysses*, which they conceived of as a continuation of and a homage to the pioneering work of **Ramón Otero Pedrayo**, whose Galician rendering of brief excerpts from *Ulysses* had first appeared in 1926, almost ninety years before. All four translators are Galician. Eva Almazán, born 1976, is a professional translator from English to Galician (Poe, Conrad, J.K. Rowling, Agatha Christie, Paul Auster, Kazuo Ishiguro, Doris Lessing, Zadie Smith). María Alonso Seisdedos, born 1961, has translated Orhan Pamuk and Kazuo Ishiguro among many others. Xavier Queipo, poet and

novelist, born 1957, has translated Conrad and Lewis Carroll among others. Antón Vialle, born 1968, has translated a number of popular works together with Maria Alonso Seisdedos.

Commentary: Caneda Cabrera 2006b; Alonso Giráldez 2014; Domínguez 2014; Vialle et al. 2014; Vera 2015.

Anevlavis, Eleftherios, trans. 2014. *Odyssseas* [*U*: **Greek**]. Athens: Kaktos. xxx + 1096 pp. [JJC]

Eleftherios Anevlavis, born 1943, is a retired Greek physician and medical administrator who began his post-retirement career as a Joyce translator with a complete Greek rendering of *Finnegans Wake* in 2013, following this with a complete rendering of *Ulysses* the following year. His translation of *Ulysses*, published in Athens, is the third complete Greek rendering, following on **Nikolouzos** and **Thomopoulos** 1976 and **Kapsaskis** 1990. All three renderings employ the title *Odyssseas*.

Commentary: Bilia 2024.

Iversen, Karsten Sand, trans. 2014. *Ulysses* [*U*: **Danish**]. Copenhagen: Rosinante. 796 pp. [JJC]

Karsten Sand Iversen, born 1944, is a Danish poet and translator. He has translated numerous works from German (Canetti, Musil, Kafka, Rilke, Bachmann), English (Faulkner, Woolf), and also, unusually, Welsh (having lived for some years in Wales) into Danish. His rendering of *Ulysses* is the second of three complete Danish translations, following on **Boisen** in 1949 (and its revised editions in 1970 and 1980) and preceding **Wiberg** and **Feilberg** in 2019. Iversen went on to produce a Danish *Dubliners* in 2023.

2015

Niazi, Salah, trans. 2015. *Ūlīs* [*U*: **Arabic**]. Vols. 3 and 4. Baghdad (Iraq): Al Mada. [RF; JJC]

Salah Niazi, born 1935, is an Iraqi poet and translator (Shakespeare, Kawabata, Rattigan), living in London since being exiled from Iraq in 1964. He began his translation of *Ulysses* in 1984, and the first six episodes appeared in Damascus in 2001. His complete Arabic rendering eventually appeared in four separate volumes, volumes 1 and 2 published in Damascus in 2013, volumes 3 and 4 in Baghdad in 2015. The publisher in all three cases (2001, 2013, 2015), whether in Syria or in Iraq, was Al Mada. His translation is the second complete Arabic version of *Ulysses*, following more than thirty years after **Taha** 1982. See also **Płonka** 2024.

Commentary: Darweesh 2001; Altaher and Samarraï 2022.

Olarra Lizaso, Xabier, trans. 2015. *Ulises* [*U*: **Basque**]. Iruñea (Pamplona): Igela argitaletxea. 1,017 pp. [JJC]

Xabier Olarra, born 1953 in the Spanish Basque country, is a Basque writer and translator from English (Faulkner, Hemingway, Tolkien, Agatha Christie) and also from French (Sartre, Queneau). His rendering of *Ulysses*, published in Pamplona in 2015, is the only Basque version of the novel and

Olarra's only translation of a Joyce text. The translation, begun in June 2012, took just three years to complete, despite the linguistic and historical difficulties of translating Joyce's highly complex text not only into a non-Indo-European language but into a language that had remained until comparatively recently relatively unsophisticated. Olarra reported having found **García Tortosa's** Spanish *Ulysses* (1999) and **Aubert's** 2004 team-translated *Ulysses* particularly helpful in determining appropriate linguistic strategies (Fernández Vicente 2017: 373-78). Some of the Basque translator's reported difficulties are strikingly similar to those encountered by **James Henry** in the Irish *Ulysses* of 1992 (see O'Neill 2000a, Thompson 2022).

Commentary: Fernández Vicente 2017; Olarra 2023.

Terekh, Oleksandr, and Oleksandr Mokrovolskyi, trans. 2015. *Uliss* [U: **Ukrainian**]. Majstri Svitovoy Prozi. Kyiv: Vydavnytstvo Zhupanskoho. 731 pp. A second edition appeared in 2018, reissued in 2023.

Oleksandr Terekh (1928-2013), Ukrainian translator of Ray Bradbury, John Galsworthy, James Fennimore Cooper, and others, had produced Ukrainian renderings of excerpts from *Ulysses* as early as 1966, but was eventually, for health reasons, able to translate only some two thirds of the entire text before his death in 2013; his work was completed by Oleksandr Mokrovolskyi (1946-2023), a polyglot Ukrainian writer and translator from English (Heaney, Yeats, Shelley, Faulkner, Tolkien).

Commentary: Bondarenko 2019, 2020b, 2022; Voronina 2023.

Zabaloy, Marcelo, with Edgardo Russo, trans. 2015. *Ulises* [U: **Spanish**]. Extra-territorial. Buenos Aires: El Cuenco de Plata. 829 pp. A second, revised edition appeared in 2018. [JJC]

Marcelo Zabaloy, born 1957, is an Argentinian translator whose Spanish rendering of *Ulysses*, the fourth of five complete versions in that language, appeared in Buenos Aires in 2015, followed by a revised edition in 2018. He went on to produce a complete Spanish rendering also of *Finnegans Wake*, which appeared from the same publisher just one year later, in 2016.

Commentary: Ferreira 2019; Comperatore 2022.

2016

Kim, Seong-suk, trans. 2016. *Yullisiisu* [U: **Korean**]. Seoul: Dongseo Munhwasa. 2 vols. 712 + 640 pp. [JJC]

This was the second Korean rendering of *Ulysses*, after **Chong-keon Kim** in 1968.

Yanase, Naoki, trans. 2016. *Yurishiisu 1-12* [U, episodes 1-12: **Japanese**]. Tokyo: Kawade shobo shinsha. 572 pp. [JJC]

Naoki Yanase (1943-2016) was a Japanese academic and translator (Lewis Carroll, Roald Dahl, Douglas Hofstadter), best known for his celebrated Japanese rendering of *Finnegans Wake* in 1993, which he followed with a Japanese version of "Cyclops" in 1996 (see above), *Dubliners* in 2009, and the first twelve chapters of *Ulysses* in 2016, immediately before his early death

in the same year. Though unfinished, Yanase's version is regarded as "much more conscientious" than any previous Japanese rendering (Ito 2022: 74).
 Commentary: Yomota 1991; Ito 2022.

2017

Costa Picazo, Rolando, trans. 2017. *Ulises. Edición crítica*. [U: **Spanish**]. Buenos Aires: Edhasa. 2 vols. 1,784 pp. [JJC]

Rolando Costa Picazo (1931-2022) was an Argentinian academic, writer, and prolific translator from English into Spanish (Hemingway, Mailer, Faulkner, Bellow). His 2017 rendering of *Ulysses*, published in Buenos Aires, was the fifth of seven complete Spanish versions of the novel. A critical edition with extensive commentary and more than 6,000 notes by the translator, it was greeted with high praise by critics.

De Angelis, Giulio, trans. 2017. *Ulisse* [U: **Italian**]. Oscar Moderni. Milan: Mondadori. xlviii, 913 pp.

A revised and annotated edition of De Angelis's 1960 translation, based on Gabler's text, and with two essays by **Giorgio Melchiori**.

2018

Llorach-Freixes, Carles, trans. 2018. *Ulisses* [U: **Catalan**]. Madrid: Editorial Fumambulista. 1,064 pp.

Carles Llorach-Freixes, born 1957, is a Catalan translator from both English (Goldsmith, Woolf, James, Greene, Tolkien) and French (Zola, Proust) into both Catalan and Spanish. His 2018 rendering of *Ulysses* was the second Catalan version of the novel to appear, almost forty years after **Mallafre** 1981.

Commentary: Iribarren 2021.

Świerkocki, Maciej, trans. 2018. "Ulisses" [U, excerpts: **Polish**]. *Literatura na świecie* 568-569.11-12 (2018): 5-118. [JJC]

Świerkocki's complete Polish rendering of *Ulysses* was to appear three years later, in 2021.

Warburton, Thomas, trans. 2018. *Odyseus* [U: **Swedish**]. Stockholm: Modernista.

This is yet another revised version of Warburton's translation, originally published in 1946, more than seventy years earlier, and based on this occasion on a previous major revision in 1993.

Wollschläger, Hans, trans. 2018. *Ulysses: Roman* [U: **German**]. Intro. **Harald Beck** (7-27). Berlin: Suhrkamp. 879 pp. [JJC] "Revision der Übersetzung von Harald Beck, mit Ruth Frehner und Ursula Zeller. Beratende Mitwirkung Fritz Senn."

This team-translated revision of Wollschläger's 1975 *Ulysses*, led by **Harald Beck**, was commissioned by Suhrkamp Verlag, the original publisher of that translation, but an unanticipated copyright challenge after a decade of work by the team of retranslators eventually, and much to the frustration of the German Joyce community, caused the edition to be limited to just 200 copies, available only for consultation in libraries.

Commentary: Anon. 2018a, 2018b, 2018c; Gabler 2018; Mayer 2018; Schader 2018; Frehner and Zeller 2020; Senn 2020; Christine O'Neill 2022.

2019

Chinbayar, O., trans. 2019. *Uliiss* [U: **Mongolian**]. Ulaanbaatar: Shildeg Nom Publishing. [JJC]

Published in the Mongolian capital Ulaanbaatar in 2019, this is the first and so far the only Mongolian rendering of *Ulysses*.

Pedramnia, Akram, trans. 2019. *Yulīsīs (Ulīs)* [U: **Persian**]. Vol. 1. London: Nogaam. 517 pp. [JJC]

The first volume of Pedramnia's two-volume Persian rendering of *Ulysses*, the second volume of which appeared in 2020.

Sevimay, Fuat, trans. 2019. *Ulysses* [**Turkish**]. Istanbul: Kafka. 653 pp. [JJC]

Fuat Sevimay, born 1972, is a Turkish translator whose complete rendering of *Finnegans Wake* had already appeared in 2016. His rendering of *Ulysses* is the third complete Turkish version, after **Erkmen** 1996 and **Ekici** 2012.

Commentary: Dinçel 2020; Ekici 2020; Çıkırcı and Uras 2023.

Wiberg, Bent, and **Jens Feilberg**, trans. 2019. *Ulysses* [**Danish**]. Illus. Helle Frøsig. Copenhagen: Forlaget Vandkunsten. 1,062 pp. [JJC].

A Danish translation of the 1939 Odyssey Press edition of *Ulysses*, this was the third Danish rendering, after **Boisen** 1949 (with its various revisions) and **Sand** 2014. Wiberg translated the first fifteen episodes, Feilberg the remaining three.

Commentary: Wiberg 2004.

THE 2020S

The early years of the 2020s saw eight new complete renderings of *Ulysses*, including in Persian, Kurdish, and Romanian, as well as at least two machine-generated translations, in German and in French. The year 2021 was particularly remarkable in that no fewer than four complete new renderings of *Ulysses* (and also the first critical edition of the novel) appeared in Italian, as well as a second complete Polish translation. Renderings of significant excerpts also appeared in Triestine and French.

Italian:	Biondi , 2020. <i>Ulisse</i>
Persian:	Pedramnia , 2020. <i>Yulīsīs (Ulīs)</i>
Italian:	Ceni , 2021. <i>Ulisse</i>
Italian:	Crescenzi et al. , 2021. <i>Ulisse</i>
German:	Fröhlich , 2021. <i>Ulysses. Ein Tag im Leben des Leopold Bloom</i>
Italian:	Marzagalli , 2021. <i>Ulisse</i>
Polish:	Świerkocki , 2021. <i>Ulysses</i>
Kurdish:	Nemir , 2023. <i>Ulysses</i>
Romanian:	Moldovan , 2023. <i>Ulise</i>
French:	Colón, Priscilla , 2025. <i>Ulysses</i>

Triestine: Rogantin, 2020. *El monalogo de Molly*, traduzione in triestino
French: Auxéméry, 2022. *Les boeufs du soleil* (“Oxen of the Sun”)

2020

Biondi, Mario, trans. 2020. *Ulisse* [*U*: **Italian**]. Oceani, 90. Milan: La nave di Teseo. 1,067 pp. [JJC]

Mario Biondi, born 1939, is an Italian poet, novelist, travel writer, and translator (Singer, Wharton, Orhan Pamuk). With an introduction and extensive notes by the translator, this was the fifth complete Italian translation of *Ulysses*.

Commentary: Morandotti 2020; Autieri and Niskanen 2024; Niskanen and Autieri 2024; Paulis 2024; Paulis and Peeters 2024.

Pedramnia, Akram, trans. 2020. *Yulisīs (Ulis)* [*U*: **Persian**]. Vol. 1. London: Nogaam, 2019. 517 pp. [JJC] Vol. 2. London: Nogaam, 2020. 415 pp. [JJC]

Akram Pedramnia, born 1969 in Iran, is an Iranian-Canadian physician, novelist, writer, and translator into Persian (Nabokov, Scott Fitzgerald, Colm Tóibín). Her Persian rendering of *Ulysses*, the first and so far the only translation in that language, appeared in two volumes, the first in 2019, the second in 2020, both published in London by the independent Persian-language publisher Nogaam. The translation reportedly circulates illegally in Iran, where it is officially banned, as was her earlier translation of Nabokov’s *Lolita*. Pedramnia actively campaigns against Iranian state censorship.

Commentary: Pedramnia 2017.

Rogantin, Fulvio, trans. 2020. *El monalogo de Molly*, traduzione in triestino [“Penelope”: **Triestine**]. Preface, Edoardo Camurri. Trieste: Libreria Ubik / Libreria antiquaria Drogheria 28 / Libreria Minerva. 62 pp. [JJC]

Joyce was an enthusiastic speaker of Triestine during his years in Trieste. Fulvio Rogantin is a native of Trieste, and his rendering of Molly’s monologue (Italian *monologo*, Triestine *monalogo*) explores how “Penelope” might have sounded if Joyce had written it in Triestine rather than in English.

2021

Ceni, Alessandro, trans. 2021. *Ulisse* [*U*: **Italian**]. With intro. and annotations. Milan: Feltrinelli. 1,021 pp. [JJC]

Alessandro Ceni, born 1957, is an Italian poet, editor, and prolific translator from English (Coleridge, Poe, Melville, Whitman, Milton, Wilde, Conrad, Lawrence, Dickens, Lewis Carroll). His annotated translation of *Ulysses*, published in Milan in 2021, is the sixth complete Italian rendering.

Commentary: Paulis 2024; Paulis and Peeters 2024; Autieri 2026.

Crescenzi, Livio, Tonina Giuliani, and Marta Viazzoli, trans. 2021. *Ulisse* [*U*: **Italian**]. Fidenza (Parma): Mattioli. 978 pp. [JJC]

Livio Crescenzi, born 1948, is an Italian translator from English (Twain, Whitman, Stevenson, Dickens, Wilde), German (Goethe, Schiller, Hölderlin, Thomas Mann), and French (Gide). The three-person team translation led

by Crescenzi, the seventh complete Italian rendering of *Ulysses*, appeared in 2021 from the publisher Mattioli in the small medieval town of Fidenza, near Parma.

“Fröhlich, Aurelia Elenora”, trans. 2021. *Ulysses. Ein Tag im Leben des Leopold Bloom* [U: [German](#)]. Aus dem Englischen übertragen von Aurelia Elenora Fröhlich. Self-published Amazon edition (Books on Demand).

This self-published Amazon ‘translation’, the third German one after Goyert and Wollschläger, presents itself as the work of a certain “Aurelia Elenora Fröhlich”, who is nowhere to be found. The copyright page in the volume mentions “Aus dem Englischen *übertragen*” (our emphasis), that is, not translated in the strict sense of the word (“übersetzt”) but something like transferred, transposed (“übertragen”). This, as well as the generally poor quality of the translation, lead us to believe that this book was made with Google Translate, or a similar tool of the same vein.

Marzagalli, Marco, trans. 2021. *Ulisse* [U: [Italian](#)]. *Traduzioni da Joyce*. Self-published Amazon edition. 757 pp. [JJC]. Revised edn. 2024. Prefazione, Nicola Lagioia. Introduzione, Paolo Bugliani. Milan: BUR Grandi Classici da Mondadori Libri. 1101 pp. [JJC]

Marco Marzagalli, born 1951, became fascinated by *Ulysses* at the age of fourteen and decided to undertake an Italian translation as a retirement project. His self-published *Ulisse* of 2021 is the third Italian rendering of *Ulysses* published in a single year — and the eighth complete Italian translation of Joyce’s novel. It is also the first volume of an independently published series of renderings of Joyce’s works by Marzagalli, *Traduzioni da Joyce* [Joyce Translations], vols. 1 through 6. Vol. 3 of the series is an annotated version of vol. 1, namely of *Ulisse*. In 2022 Marzagalli went on to self-publish three further translated volumes in the same series: *I morti* (“The Dead,” vol. 2), *Anna Livia Plurabelle* (vol. 4), and *Roderick O’Conor*, an excerpt from *Finnegans Wake* (vol. 5). His Italian *Gente di Dublino* (vol. 6) appeared in 2024, as did a revised edition of *Ulisse*.

Świerkocki, Maciej, trans. 2021a. *Ulysses* [U: [Polish](#)]. Afterword: Piotr Paziński. Lodz: Wydawnictwo Officyna. 782 pp. [JJC]

Maciej Świerkocki, born 1961, is a Polish academic, literary critic, scriptwriter, and translator (Yeats, Conrad, Henry Miller, Updike, and Beckett’s *Murphy* among many others). His prize-winning 2021 translation of *Ulysses* is the second Polish rendering of the novel, following on Słomczyński’s 1969 version of half a century earlier. Also published in 2021, Świerkocki’s likewise prize-winning *Łódź Ulissesa* (2021b) is an episode-by-episode commentary (in Polish) to accompany his rendering of *Ulysses*. The punning title *Łódź Ulissesa* literally means “the boat (*łódź*) of Ulysses,” playing on the fact that the place of publication is the city of Lodz (Łódź in Polish) — of which Świerkocki himself is a native.

Commentary: Świerkocki 2021b.

Terrinoni, Enrico, ed. and trans. 2021. *Ulisse* [*U*: **Italian**]. Milan: Bompiani; Florence: Giunti-Bompiani. Bilingual. 2,080 pp. [JJC]

Enrico Terrinoni's more than 2,000-page *Ulisse*, published by Bompiani in Milan, revises **Terrinoni** and **Bigazzi**'s rendering of 2012, in the form of a bilingual critical edition, with a lengthy introduction and essays by Enrico Terrinoni, Declan Kiberd, Carlo Bigazzi, and Fabio Pedone, as well as extensive annotations, schemes, Homeric correspondences, notes on characters, and maps.

Commentary: Paulis 2024; Paulis and Peeters 2024; Autieri 2026.

2022

Arroyo de Mena, Antonio, trans. 2022. *Ulises* [*U*: **Spanish**]. Madrid: Edimat Libros. 575 pp. [JJC]

The sixth complete Spanish rendering of *Ulysses*.

Auxéméry [Jean-Paul], trans. 2022. *Les boeufs du soleil* ["Oxen of the Sun": **French**]. Preface, Mathieu Jung. Collection S!NG. Saint-Pierre, Réunion: Le Corridor Bleu. 169 pp. [JJC]

Almost a century after **Auguste Morel**'s 1929 rendering, which had been reprinted in the 2004 French team retranslation coordinated by **Jacques Aubert**, the French poet and translator (Pound, Whitman) Jean-Paul Auxéméry (b. 1947) published a retranslation of *Ulysses*' fourteenth episode.

Manzano, Carlos, trans. 2022. *Ulises* [*U*: **Spanish**]. Barcelona: Navona Editorial.

The seventh complete Spanish rendering of *Ulysses*.

Zabaloy, Marcelo, trans. 2022. *Odiseo* [*U*: **Spanish**]. Ed. Eugenio Conchez. Buenos Aires: HCEditores. 867 pp. [JJC].

The eighth complete Spanish rendering of *Ulysses* — but with a significant twist. Zabaloy follows his Spanish renderings of *Ulysses* (2015) and *Finnegans Wake* (2016) with a playful second Spanish rendering of *Ulysses*, this time a lipogrammatic version completely avoiding the use of the letter *a*. [JJC]

2023

Moldovan, Rareș, trans. 2023. *Ulise* [*U*: **Romanian**]. Ed., Notes and Introduction, Erika Mihálycsa and Rareș Moldovan. Bucharest: Polirom. 810 pp. [JJC]

Rareș Moldovan is a Romanian academic and translator from English (Shakespeare, Browning, Pynchon). His rendering of *Ulysses* is the second complete Romanian version to appear, almost forty years after **Ivănescu** 1984.

Commentary: Moldovan 2020.

Nemir, Kawa, trans. 2023. *Ulysses* [**Kurdish**]. Istanbul: Avesta Yayınları. 1,184 pp. [JJC]

Kawa Nemir, born 1974, is a Kurdish writer, editor, and translator from English (*Hamlet*) to Kurdish. Among Joyce's works he has translated the *Collected Poems* (2022) and *Ulysses* (2023), both published in Istanbul. Having been obliged to flee Turkey for political reasons in 2018, he took refuge in Amsterdam, where the translation of *Ulysses* was completed.

2024

Vieira, Diego Aguiar, trans. 2024. “A cegueira dos ciclopes. Trecho de uma tradução em andamento de *Ulisses*.” [“Cyclops” excerpts: [Portuguese](#)] *Qorpus* 14.3 (2024): 183-92.

Includes a partial Portuguese rendering of “Cyclops.” Diego Aguiar Vieira is a Brazilian writer and translator who is reportedly working on a complete Portuguese translation (the sixth) of *Ulysses*.

2025

“Colón, Priscilla”, trans. 2025. *Ulysse* [[French](#)]. Independently published (Speculum Patientiae Publishing, available on Amazon). 594 pp.

This third French rendering of *Ulysses*, after **Auguste Morel**’s 1929 translation and the 2004 team translation led by **Jacques Aubert**, is the work of a “Priscilla Colón”, the self-declared translator of some 520 titles representing, according to her Amazon author page, a “careful selection of classics in the public domain translated in Spanish, Portuguese and French”, comprising “literary, historical, philosophical, religious, biographical and educational works, prepared for today’s readers [...] in accessible and carefully revised editions”. Despite these claims, this is yet another poor-quality machine-translation-generated version of *Ulysses*, much like the 2021 German version published by **Fröhlich**. This “Priscilla Colón” is not to be confused with the writer and illustrator of children’s books of the same name (whose work is also available on Amazon), who founded the organisation “Casa Areyto” ([casaareyto.com](#)) with the aim to revive the indigenous Caribbean Taino language.

TRANSLATIONS REPORTEDLY IN PROGRESS

Halila Bayramova, an independent scholar and translator, is reportedly working on a translation of *Ulysses* into [Azerbaijani](#).

George Hsieh of Wenzai University in Taiwan is reportedly working on a [Chinese](#) translation of *Ulysses*.

Mohammad Ramazani, born 1960 in Iran, is a Kurdish writer and translator into both Persian and Kurdish, including *The Sound and the Fury* into both languages. He has reportedly been working for more than a decade on a [Kurdish](#) rendering of *Ulysses*, having so far translated six of the eighteen episodes. He has reportedly also translated *The Dead* into Kurdish (details unavailable).

Jolanta Wawrzyczka is an American academic, Joyce scholar, and translator who is reportedly working on a [Polish](#) retranslation of *Ulysses*.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *ULYSSES*

As of this writing *Ulysses* has been translated in full at least 87 times in at least 43 languages. Of these, Italian leads the field numerically with no fewer than 8 separate renderings; followed by Spanish with 7, and Portuguese with 5; while Danish, Dutch, Greek, Hungarian, Japanese, and Turkish can each boast 3 separate renderings. A dozen languages each have 2 separate versions, including Arabic, Chinese, Croatian, Czech, Finnish, French, German, Korean, Macedonian, Polish, Romanian, and Swedish.

Albanian:	Azizi, 2003. <i>Uliksi</i>
Arabic:	Taha, 1982. <i>‘Ulīs</i> Niazi, 2015. <i>‘Ulīs</i>
Armenian:	Mkrtchyan, 2012. <i>Ulises</i>
Basque:	Olarra, 2015. <i>Ulises</i>
Bulgarian:	Vassileva, 2004. <i>Odysey</i>
Catalan:	Mallafre, 1981. <i>Ulisses</i> Llorach-Freixes, 2018. <i>Ulisses</i>
Chinese:	Jin, 1993. <i>Yu-li-xi-si</i> Xiao and Wen, 1994. <i>Yu-li-xi-si</i>
Croatian:	Gorjan, 1957. <i>Uliks</i> Paljetak, 1991. <i>Ulis</i>
Czech:	Vymětal and Fastrová, 1930. <i>Odyseus</i> Skoumal, 1976. <i>Odyseus</i>
Danish:	Boisen, 1949. <i>Ulysses</i> Iversen, 2014. <i>Ulysses</i> Wiberg and Feilberg, 2019. <i>Ulysses</i>
Dutch:	Vandenbergh, 1969. <i>Ulysses</i> Claes and Nys, 1994. <i>Ulysses</i> Bindervoet and Henkes, 2012. <i>Ulixes</i> Colón, 2025. <i>Ulysse</i>
Finnish:	Saarikoski, 1964. <i>Odyseus</i> Lehto, 2012. <i>Ulysses</i>
French:	Morel, 1929. <i>Ulysse</i> Aubert et al., 2004. <i>Ulysse</i> “Colón”, 2025. <i>Ulysse</i>
Galician:	Almazán et al., 2014. <i>Ulises</i> Colón, 2025. <i>Ulysse</i>
Georgian:	Kiasashvili, 2012. <i>Uliis</i>
German:	Goyert, 1927. <i>Ulysses</i> Wollschläger, 1975. <i>Ulysses</i> “Fröhlich”, 2021. <i>Ulysses. Ein Tag im Leben des Leopold Bloom</i>
Greek:	Nikolouzos and Thomopoulos, 1976. <i>Odysses</i> Kapsaskis, 1990. <i>Odysses</i> Anevlavis, 2014. <i>Odysses</i>

Hebrew:	Renan, 1992. <i>Oliss</i>
Hungarian:	Gáspár, 1947. <i>Ulysses</i> Szentkuthy, 1974. <i>Ulysses</i> Szentkuthy et al., 2012. <i>Ulysses</i>
Icelandic:	Magnússon, 1993. <i>Ódysseifur</i>
Irish:	Henry, 1992. <i>Uiliséas</i>
Italian:	De Angelis, 1960. <i>Ulisse</i> Flecchia, 1995. <i>Ulisse</i> Terrinoni and Bigazzi, 2012. <i>Ulisse</i> Celati, 2013. <i>Ulisse</i> Biondi, 2020. <i>Ulisse</i> Ceni, 2021. <i>Ulisse</i> Crescenzi et al., 2021. <i>Ulisse</i> Marzagalli, 2021. <i>Ulisse</i> Terrinoni, 2021. <i>Ulisse</i>
Japanese:	Ito et al., 1934. <i>Yurishiisu</i> Morita et al., 1935. <i>Yurishiisu</i> Maruya et al., 1964. <i>Yurishiisu</i>
Korean:	Kim, Chong-keon, 1968. <i>Yullisiisu</i> Kim, Seong-suk, 2016. <i>Yullisiisu</i>
Kurdish:	Nemir, 2023. <i>Ulysses</i>
Latvian:	Sodums, 1960. <i>Uliss</i>
Lithuanian:	Brazaitis and Repečka, 2005. <i>Ulisas</i>
Macedonian:	Serafimov, 1977. <i>Ulis</i> Girevska, 2013. <i>Ulys</i>
Malayalam:	Moosakkutty, 2012. <i>Ulysses</i>
Mongolian:	Chinbayar, 2019. <i>Uliss</i>
Norwegian:	Angell, 1993. <i>Ulysses</i>
Persian:	Pedramnia, 2020. <i>Yulisīs (Ulis)</i>
Polish:	Ślomiczyński, 1969. <i>Uliszes</i> Świerkocki, 2021. <i>Uliszes</i>
Portuguese:	Houaiss, 1966. <i>Uliszes</i> Palma-Ferreira, 1989. <i>Uliszes</i> Pinheiro, 2005. <i>Uliszes</i> Galindo, 2012. <i>Ulysses</i> Vaz de Carvalho, 2013. <i>Uliszes</i>
Romanian:	Ivănescu, 1984. <i>Ulise</i> Moldovan, 2023. <i>Ulise</i>
Russian:	Khinkis and Khoruzhii, 1993. <i>Uliss</i>
Serbian:	Paunović, 2001. <i>Uliks</i>
Slovak:	Kot, 1993. <i>Ulysses</i>
Slovenian:	Gradišnik, 1967. <i>Ulikses</i>
Spanish:	Salas Subirat, 1945. <i>Ulisés</i> Valverde, 1976. <i>Ulisés</i> García Tortosa and Venegas Lagüéns, 1999. <i>Ulisés</i>

- Zabaloy, 2015.** *Ulises*
Costa Picazo, 2017. *Ulises*
Arroyo de Mena, 2022. *Ulises*
Manzano, 2022. *Ulises*
Zabaloy, 2022. *Odiseo* (lipogrammatic)
Swedish: Warburton, 1946. *Odyssseus*
Andersson, 2012. *Ulysses*
Turkish: Erkmen, 1996. *Ulysses*
Ekici, 2012. *Ulysses*
Sevimay, 2019. *Ulysses*
Ukrainian: Terekh and Mokrovolskyi, 2015. *Uliss*

In addition to these complete translations, a number of variously substantial translated selections from *Ulysses* have appeared, including the following:

- Arabic:** Goumah, 2002. ‘*Ūlīs* (episodes 1-9)
Byelorussian: Maksymiuk, 1993. *Ulis* (vol. 1 only)
Catalan: Vidal Jové, 1966. *Ulisses*. Unpublished typescript
Japanese: Yanase, 2016. *Yūrishīsu 1-12* (episodes 1-12)
Lithuanian: Venclova, 1968. *Ulisas* (episodes 1, 3, 4)

Among the individual episodes separately published, and in addition to the complete translations listed and various subsequent excerpts from them:

“TELEMACHUS”

- Italian:** Rossi, 1931. “*Ulisse: 1° episodio*”
Malayalam: Panikkar, “Telemachus” (1996)

“NESTOR”

- Lithuanian:** Lesmantaitė, 2005
Malayalam: Panikkar, “Nestor” (1998)

“PROTEUS”

- French:** Morel, Gilbert, and Larbaud, 1928. “Protée”
Italian: Rossi, 1949 [“Proteus”]
Malayalam: Panikkar, “Proteus” (1999)

“CALYPSO”

- Malayalam:** Panikkar, “Calypso” (2002)

“LOTUS EATERS”

- Lithuanian:** Lesmantaitė, 2005

“HADES”

- Slovenian:** Gradišnik, 1966

“LESTRYGONIANS”

Lithuanian: Lesmantaitė, 2005

“SIRENS”

Russian: Lutzky, 1999

“CYCLOPS”

Galician: Otero Pedrayo, 1926. [excerpts]

“OXEN OF THE SUN”

French: Auxéméry, 2022. *Les boeufs du soleil*

Japanese: Ogawa, 1993. *Dai jyu-yon souwa (shin'yaku)*

“ITHACA”

Galician: Otero Pedrayo, 1926. [excerpts]

Persian: Badii, 2003. [*Ulysses*, Chapter 17]

“PENELOPE”

German: Beck, 2001. *Penelope*

Italian: di Piazza, 1994. *Yes: Il monologo di Molly Bloom*

Malayalam: Panikkar, 1990. “Penelope”

Spanish: Conde Parilla, 1994. *Molly Bloom en español*

Triestine: Rogantin, 2020. *El monologo de Molly, traduzione in triestino*

5 POEMS (1907, 1927, 1936)

CHAMBER MUSIC (1907)

POMES PENYEACH (1927)

COLLECTED POEMS (1936)

Collected Poems (1936) consists of *CM* and *PP*, together with the poem “Ecce Puer,” first published in the January 1933 issue of *Criterion*, the London-based literary review edited by T.S. Eliot

1923

Arns, Karl, trans. 1923. “Strings in the earth and air: Erdenmusik” [*CM* i: [German](#)]. In *Britanniens neue Dichtung*. By Karl Arns. Intro. Paul Selver. Münster: August Greve. [SC D46; JJC]

1926

Morel, Auguste, trans. 1926a. *Poèmes* [*CM* ii, xi, xxiv, xv: [French](#)]. Ed. anon. Paris: Les Chroniques du Jour. Poems by various authors. SC D12. [JJC]

Morel, Auguste, trans. 1926b. “Poèmes” [[French](#)]. *Les Chroniques du Jour* 7.6 (5 November 1926). [SC D26; JJC]
| French translation of two poems from *CM*. See also Morel 1929.

1927

Anon. 1927. “Schauspieler im Spiegel um Mitternacht.” [[German](#)] *Europäische Lyrik der Gegenwart, 1900-1925*. Ed. Josef Kalmer. Vienna: Zahn und Diamant. 267 pp. [SC D47; JJC]

| German translation of “A Memory of the Players in a Mirror at Midnight.”

Duplaix, Georges, trans. 1927. [*CM* v, xxxvi: [French](#)]. *La Revue Nouvelle* 3.27 (15 February 1927): 1-2. SC D28. [JJC]

1929

Morel, Auguste, trans. 1929. “Poèmes d’api” [[French](#)]. *Bifur* (Paris) 3 (September 1929): 27-32. [SC D31; JJC]

Seven poems from *PP* (i, iii, iv, v, vi, vii, x). Includes “Terroir,” “Une fleur donnée à ma fille,” “Elle pleure sur Ragoon,” “Tutto è sciolto,” “Sur la plage de Fontana,” “Simples,” “Seul.” The translated title plays on the French *pommes d’Api* (Api apples, a variety of small, green or yellow apples with a red blush), while “poèmes” for *poèmes* suggests Joyce’s original “pomes.”

Morel’s complete French rendering of *Ulysses* also appeared in 1929.

Thieme, Karl, trans. 1929. [*CM* xxxii: [German](#)] *Die christliche Welt* 43.6 (1929): 290. [JJC]

1930

Alastair, trans. 1930. "Chamber Music" [**German**]. *Neue Schweizer Rundschau* 23.11 (November 1930): 851-54. [JJC]
 | Includes *CM* i, iii, iv, ix, xv, xxv, xxx, xxxiii, xxxv.

1931

Joucan, Jean, trans. 1931. "Un Rappel des acteurs dans un miroir à minuit." [**French**] *Feuillets inutiles*, no. 8 (10 December 1931): n.p. [JJC]
 | French translation of "A Memory of the Players in a Mirror at Midnight."

1932

Beran, Felix, trans. 1932a. "Mitternächtliche Erinnerung an die Komödianten vor einem Spiegel." [**German**] *Die literarische Welt* 8.36-37 (2 September 1932): 5. [SC D52; JJC]
 | German translation of "A Memory of the Players in a Mirror at Midnight."

Beran, Felix, trans. 1932b "Allein"; "Bahnhofstrasse." [**German**] *Tages-Anzeiger* (1932). [SC D53; JJC]
 | German translation of "Alone" and "Bahnhofstrasse" from *PP*, which would

| be translated again by Max Geilinger 11 years later; see **Geilinger** 1943.

Natoli, Glauco, trans. 1932. "Tre poesie di James Joyce." [**Italian**] *Circoli* 2.1 (January-February 1932): 35-41. [SC D75; JJC]
 | Italian translation of *CM* xxxv, xxxvi, and "On the Beach at Fontana" from *PP*.

| Commentary: Natali 2020.

1933

Goll, Yvan, trans. 1933. "Ecce Puer" [**French**]. *Le Phare de Neuilly* (Neuilly-sur-Seine) 2 (March 1933), an insert between pages 24 and 25. SC D33.

| Includes a photo of James Joyce and Stephen James Joyce together with a facsimile of the manuscript of "Ecce Puer" [JJC].

Kitamura, Chiaki, trans. 1933. *Ippen shishu* [*PP*; **Japanese**]. Tokyo: Shinoki sha. 29 pp. [SC D89; JJC]
 | This was the earliest complete translation of *Pomes Penyeach* to appear in any language. The earliest complete translation of *Chamber Music* in any language also appeared in 1933, translated by **Chika Sagawa** (see below). Both renderings were in Japanese and published by the same Tokyo publisher, Shinoki.

Nishiwaki, Junzaburo, trans. 1933. *Joisu shishu* ['Joyce's Poems': **Japanese**]. Tokyo: Dai Ichi Shobo. 141 pp. [SC D90; JJC]. Selections from *CM*, *PP*, and *ALP*.

| Junzaburo Nishiwaki (1894-1982) was the first Japanese translator to render any part of *Anna Livia Plurabelle* (1933).

Philipson, Aldo, trans. 1933. "Odo un esercito." [*CM* xxxvi; **Italian**] *Occidente* 2.5 (October-December 1933): 80. [SC D77; JJC]
 | Italian translation of "I Hear an Army".

| Commentary: Natali 2020.

Sagawa, Chika, trans. 1933. *Shitsu gaku* [CM: **Japanese**]. Tokyo: Shinoki sha. 36 pp. [SC D81; JJC]

Chika Sagawa (1911-1936) was a Japanese avant-garde poet and translator from English (Woolf, Huxley). She died of stomach cancer at the early age of twenty-four (Ito 2022: 76).

1943

Lombardi, Marco, trans. 1943. *Musica da camera* [CM: **Italian**]. Venice: Edizioni del Cavallino. 80 pp. [SC D59; JJC]

The first complete Italian rendering of *Chamber Music*.

Commentary: Natali 2020.

Geilinger, Max, trans. 1943. “Zwei Zürcher Gedichte.” [**German**] *Neue Schweizer Rundschau* 10.10 (February 1943): 445. [JJC]

German translation of two poems from *PP* (“Alone” and “Bahnhofstrasse”) previously translated by **Felix Beran** 1932.

1946

Anon., trans. 1946. “Hudba pokoje” [‘Music rooms’; CM xxxv: **Czech**]. *Akord* 12 (1945-1946): 215-16. [JJC]

The first Czech rendering of any of the poems.

Broch, Hermann, trans. 1946. “Alone / Allein” [**German**] *Die Fähre* 1.1 (1946): 9. Also in the affiliated journal *das silberboot* 2.1 (March 1946): 11. [SC D54; JJC]

1949

Rossi, Alberto, trans. 1949. *Poesie da un soldo. Dall’Ulisse* [*PP* and an excerpt from “Proteus”: **Italian**]. Milano: Enrico Cerneda. 115 pp. Bilingual. [SC D65; JJC]

The first complete Italian rendering of *Pomes Penyeach*. The title *Poesie da un soldo* translates as “poems for a penny.”

Commentary: Natali 2020.

1950

Hervieu, Annie, and **Auguste Morel**, trans. 1950. “Poèmes” [CM ii, ix, xv, xxiv, xxxi; *PP* i, iii, iv, v, vi, vii, x, xii: **French**]. *Mercure de France* 309 (1 May 1950): 5-11. [SC D40; JJC]

1952

Pahor, Božidar, trans. 1952. “Komorna glasba” [CM, excerpt: **Slovenian**]. *Beseda* (Ljubljana) 1.5 (1951-52): 361. [LVM]

The first Slovenian rendering of any of the poems. The title “Komorna glasba” means “Chamber music”.

1953

Zavaleta, Carlos Eduardo, trans. 1953. *Música de cámara* [CM: **Spanish**]. Lima: Universidad de San Marcos. Bilingual.

| Published in Lima, Peru, the first complete Spanish rendering of *Chamber Music*.

1957

Claes, Astrid, and **Edgar Lohner**, trans. 1957. *Am Strand von Fontana. Gedichte* [PP: **German**]. Wiesbaden: Limes Verlag. Bilingual.

| The first complete German rendering of *Pomes Penyeach*. The German title is translated from that of the poem “On the Beach at Fontana.”

Trausil, Hans, trans. 1957. “Ich höre eine Heerschar” [“I Hear an Army”: **German**]. In *Irische Harfe: Gedichte vom achten Jahrhundert bis zur Gegenwart*. Trans. Hans Trausil. Ebenhausen: Langewiesche-Brandt. 68 pp. [JJC]

1958

Gergely, Ágnes, and **István Tóth**, trans. 1958. *Kamarazene* [CM: **Hungarian**]. Budapest: Európa Könyvkiadó. Bilingual.

| The first complete Hungarian rendering of *Chamber Music*.

Saxer, Johann Ulrich, trans. 1958. *Chamber Music* [**German**]. Intro. William York Tindall. Zurich, Stuttgart, Vienna: Europa Verlag. Bilingual.

| The first complete German rendering of *Chamber Music*.

1959

Hana’ami, Moshe, trans. 1959. *Muzikah kamerit* [CM: **Hebrew**]. Tel Aviv: Machbarot le-sifrut. Bilingual.

| The first complete Hebrew rendering of *Chamber Music*.

1960

Mühlberger, Josef, trans. 1960. “Das Rauschen der Wasser” [CM xxxv: **German**]. *Hochland* 53.2 (December 1960): 154. [JJC]

1961

Camerino, Aldo, trans. 1961. *Musica da camera* [CM: **Italian**]. Milan: All’insegna del pesce d’oro / Scheiwiller. Bilingual. 95 pp. [JJC]

| The second complete Italian rendering of *Chamber Music*, following on **Lombardi** 1943.

| Commentary: Natali 2020.

Giuliani, Alfredo, **J. Rodolfo Wilcock**, **Alberto Rossi**, and **Edoardo Sanguinetti**, trans. 1961. *Poesie di James Joyce* [CM, PP, and other Joyce poems: **Italian**]. Intro. Alberto Rossi. Milan: Mondadori. 159 pp. Bilingual. [JJC]

| The third complete Italian rendering of *Chamber Music* together with the second complete Italian rendering of *Pomes Penyeach*.

| Commentary: Natali 2020.

1963

Adam, George, trans. 1963. "Who is Sylvia..." ["To Sylvia Beach": **French**]. *Mercur de France* 349 (August 1963): 102-03. [JJC]

Neruda, Pablo, trans. 1963. "Dos poemas de James Joyce" [*CM* xxxv, xxxvi: **Spanish**]. *Revista de la Universidad de México* 17, no. 7 (March 1963): 7.

1965

Breslașu, Marcel, trans. 1965. "Ecce Puer" [**Romanian**]. *Secolul 20* (Bucharest) 2 (1965): 103. [LVM]

| The first Romanian rendering of any of the poems.

1966

Borel, Jacques, trans. 1966. "Poèmes" [Selections from *CM* and *PP*: **French**]. *La Nouvelle revue française*, no. 165 (1 September 1966): 571-76. [JJC]

| Includes "Tout le jour j'entends les eaux...", "Au coquillage de la nuit", "Dors, dors maintenant...", "D'un si doux emprisonnement...", "Cher coeur, comment me traitez-vous?", "À celle heure où tout dort encore..." from *Musique de Chambre*. Includes "Flux," "Nocturne," and "Souvenir des comédiens vus dans un miroir à minuit" from *Poèmes d'api*. [JJC]

| See also Borel 1967.

Hirsāl, Josef, and Jan Rychlik, trans. 1966. "Z komorní hudby" ['From *Chamber Music*': **Czech**]. *Světová literatura* 1966.1: 173-74. Czech translations of *CM* i, ii, v, xvii, xx, xxviii, xxxii, xxxv. [JJC]

1967

Borel, Jacques, trans. 1967. *Poèmes. Musique de chambre. Poèmes d'api* [*CM*, *PP*: **French**]. Paris: Gallimard. 149 pp. Bilingual. Also includes translations of "Ecce Puer," "The Holy Office," and "Gas from a Burner." [JJC].

| The first complete French bilingual rendering of both *Chamber Music* and *Pomes Penyeach*.

1970

Martín Triana, José María, trans. 1970. *Poemas manzanas* [*PP*: **Spanish**]. Visor de poesía, 7. Madrid: Alberto Corazón. 66 pp. Bilingual. [JJC]

| The first complete Spanish bilingual rendering of *Pomes Penyeach*. The translated title, with Spanish *manzanas* ("apples") playing on French *pomes* ("apples"), literally means "apple poems."

1972

Martín Triana, José María, trans. 1972. *Música de cámara* [*CM*: **Spanish**]. Madrid: Alberto Corazón. [JJC]

| The second complete Spanish rendering of *Chamber Music*, following on Zavaleta 1953.

Słomczyński, Maciej, trans. 1972. *Utwory poetyckie / Poetical Works* [Polish]. Illus. Józef Wilkoń. Krakow: Wydawnictwo literackie. Bilingual.

| Includes Polish versions of *Chamber Music*, *Pomes Penyeach*, and “Ecce Puer,” among other translated texts. [JJC]

Yasuo, Deguchi, trans. 1972. *Shitsunaigaku* [CP: Japanese]. Tokyo: Hakuhosha. [JJC]

| The first complete Japanese rendering of the *Collected Poems*.

1978

Capodilista, Marina Emo, trans. 1978. *Poesie* [CM and other Joyce poems: Italian]. Rome: Newton Compton.

| Includes the fourth complete Italian rendering of *Chamber Music*, following on Giuliani et al. 1961.

| Commentary: Natali 2020.

1980

Montale, Eugenio, trans. 1980a. “Guardando i canottieri di San Sabba” [“Watching the Needleboats at San Sabba”: Italian]. In Eugenio Montale, *L’opera in versi*. Ed. Rosanna Bettarini and Gianfranco Contini. Turin: Giulio Einaudi Editore.

Montale, Eugenio, trans. 1980b. “Per un fiore dato alla mia bambina” [“A Flower Given to My Daughter”: Italian]. In Eugenio Montale, *L’opera in versi*. Ed. Rosanna Bettarini and Gianfranco Contini. Turin: Giulio Einaudi Editore.

1981

Kim, Chong-keon, trans. 1981. [Collected Poems: Korean]. Seoul: Jeong-eumsa.

| The first complete Korean rendering of the *Collected Poems*.

Wollschläger, Hans, and **Wolfgang Hildesheimer**, trans. 1981. *Gesammelte Gedichte* [“Collected Poems”: German]. *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with Fritz Senn, vol. 4.2. Frankfurt am Main: Suhrkamp. 349 pp. Bilingual. [JJC]

| Includes German renderings of *Collected Poems*, trans. Hans Wollschläger; together with *Anna Livia Plurabelle*, trans. Wolfgang Hildesheimer (1969); and *Anna Livia Plurabelle*, trans. Hans Wollschläger (1970). Wollschläger also translated “The Dead” and other excerpts from *D* (with Dieter Zimmer and Klaus Reichert, 1975), and *U* (1975).

1982

Hedén, Birger, and **Gunnar Ekelöf**, trans. 1982. *Kammarmusik: Dikter* [CM: Swedish]. Bromma: Fripress.

| The first complete Swedish rendering of *Chamber Music*.

Hisgen, Ruud, and **Adriaan van der Weel**, trans. 1982. *Pomes Penyeach en andere gedichten* [PP and other Joyce poems: Dutch]. Amsterdam: Joost Nijssen. 82 pp. [LVM]

| The first complete Dutch rendering of *Pomes Penyeach*.

Zavaleta, Carlos Eduardo, trans. 1982. “Pomes Penyeach” [**Spanish**]. *La Manzana Mordida*, no. 14 (September 1982): 23-38. Bilingual. [JJC]

Selected poems from *Pomes Penyeach* in Spanish translation. Zavaleta’s complete Spanish rendering of *Pomes Penyeach* subsequently appeared in 1986, in his translation of the *Complete Poems*.

1983

Álvarez Amorós, José Antonio, trans. 1983. *Música de cámara. Pomas a penique y otros poemas* [*CM, PP*, and other Joyce poems: **Spanish**]. Alicante: Instituto de Estudios Alicantinos.

The third complete Spanish rendering of both *Chamber Music* and *Pomes Penyeach*, together with other poems. The translated title *Pomas a penique* plays on Spanish *poemas* (“poems”) *a penique* (“for a penny”).

1986

Tápia, Marcelo, trans. 1986. *Po’mas, pechincha* [*PP*: **Portuguese**]. São Paulo: Timbre.

The first complete Portuguese rendering of *Pomes Penyeach*. The translated title plays on Portuguese *poemas* (“poems”), the rare *pomo* (“apple”) and French *pomme* (“apple”), and *pechincha*, meaning both “bargain” and “godsend” — thus suggesting “pomes, a godsend of a bargain.”

Zavaleta, Carlos Eduardo, trans. 1986. *Poesía completa* [*CP*: **Spanish**]. Colección de ultramar. Lima: Instituto Nacional de Cultura. 75 pp. [JJC]

Includes Zavaleta’s *Música de cámara* (1962) and his 1982 translation of *PP*.

1988

Camerino, Aldo, trans. 1988. *Po(e)mi un soldo l’uno* [*PP*: **Italian**]. Ed. Rosella Mamoli Zorzi. Le occasioni, 2. Venice: Fondazione Scientifica Querini Stampalia. 53 pp. Bilingual. [JJC]

The third complete Italian rendering of *Pomes Penyeach*. The translated title *Po(e)mi un soldo l’uno* combines *poemi* (“poems”) and *pomi* (“apples”) “a penny (*soldo*) a piece.”

1990

Parra, Anton Ranieri, trans. 1990. *Joyceana: Musica da Camera — Poeise Penyluna — Ecce Puer* [*CM, PP*, “Ecce Puer”: **Italian**]. Letteratura anglo-americana, 11. Pisa: Coedizione ETS; Lucca: Menegazzo. 147 pp. Bilingual. [JJC]

Combines the fifth complete Italian version of *Chamber Music* and the fourth of *Pomes Penyeach*. The translated title *Poeise Penyluna* playfully distorts *poesie* (“poems”), while *penyluna* plays interlingually on the original “penyeach.”

Stamać, Ante, trans. 1990. *Komorna glazba* [*CM*: **Croatian**]. Zagreb: GZH [VLM]

The first complete Croatian rendering of *Chamber Music*. The Croatian title means “chamber (*komorna*) music (*glazba*).” See also Stamać 1998.

Tomaszewska, Ewa, trans. 1990. *Muzyka kameralna* [CM: **Polish**]. Krakow: Wydawnictwo Miniatura. 76 pp. Bilingual. [JJC]
 | The second complete Polish rendering of *Chamber Music*, following on
 | **Słomczyński** 1972.

1991

Anon., trans. 1991. “Słyszę wojsko” [“I Hear an Army”: **Polish**]. *Literatura na świecie* 1 (January 1991): 136. [JJC]

Claussen, Morten, trans. 1991. “Lyrikeren James Joyce.” [“The Poet James Joyce”: **Norwegian**] *Bokvennen* 3.1 (1991): 32-35.
 | Includes Norwegian translations of CM i, ii, iv, v, viii, xv, xvi, xix, xxviii, xxxii, with introduction by Claussen. [JJC]

Kopschitz, Maria Helena, trans. 1991. “Ecce Puer” [**Portuguese**]. *ABEI Newsletter: Associação Brasileira de Estudos Irlandeses*, no. 4 (December 1991): 1. Bilingual. [JJC]

Petersen, Arne Herløv, trans. 1991. *Digte og epifanier / Poems and Epiphanies* [**Danish**]. Copenhagen: Brøndum. 140 pp. Bilingual. [JJC]

Sanesi, Roberto, trans. 1991. *Poemetti da un soldo* [PP: **Italian**]. Verona: Ex Officina Chimaerea.
 | The fifth complete Italian rendering of *Pomes Penyeach*. The Italian title, playing on *pometo* (“apple orchard”) and the diminutive suffix *-etto*, suggests something like “little penny apple poems.”

Vizioli, Paulo, trans. 1991. “Ecce Puer” [**Portuguese**]. *ABEI Newsletter: Associação Brasileira de Estudos Irlandeses*, no. 4 (December 1991): 1. Bilingual. [JJC]

1992

Hedberg, Johannes, trans. 1992. “Tutto è sciolto / Allt är över” [**Swedish**]. *James Joyce i Trieste*. Ed. Johannes Hedberg. *Småskriftserien: James Joyce Society of Sweden and Finland*, 3. Lund: James Joyce Society of Sweden and Finland. 8-11. Bilingual. [JJC]

1993

Claussen, Morten, and **Bjørn Alex Herrman**, trans. 1993. *Kammermusikk* [CM: **Norwegian**]. Oslo: Bokvennen. [LVM]
 | The first complete Norwegian rendering of *Chamber Music*. See also **Claussen** 1991.

Wollschläger, Hans, trans. 1993. *Pomes Penyeach* [PP: **German**]. With etchings by Sean Scully. Munich: Bernd Klüser. 38 pp. and 13 plates. Bilingual. Boxed limited edition of 79. [JJC]
 | See also **Wollschläger** 1981.

1994

Çakmakçı, Osman, trans. 1994. *Bütün sürler* [CP: **Turkish**]. Istanbul: Altikirkbes Yayın. 95 pp. [JJC].

| The first and so far only Turkish rendering of the *Collected Poems*. The translated title playfully promises “all” (*bütün*) the “poems” (*şairler*), complete “swarms” (*sürler*) of poems with their attendant “deadlines” (*süreler*).

1995

Tápia, Marcelo, trans. 1995. “Ecce Puer” [**Portuguese**]. *ABEI Newsletter: Associação Brasileira de Estudos Irlandeses*, no. 9 (March 1995): 9. Bilingual. [JJC]

| Marcelo Tápia had earlier translated *Pomes Penyeach*, see Tápia 1985.

1996

Sobrino, Gabriella, trans. 1996. *Poesie da un soldo* [CM, PP: **Italian**]. Cittadella: Nuove Amadeus Edizioni. 111 pp. Bilingual. [JJC]

| The sixth Italian rendering of both *Chamber Music* and *Pomes Penyeach*.

| The title translates as “poems (*poesie*) for a penny (*da un soldo*).”

1997

Khrushkov, Grigori, trans. 1997. [CM i, ii, v, xviii, xxx, xxxv; **Russian**]. In *Irlandskaia literatura XX veka: vzgliad iz Rossii / Twentieth-Century Irish Literature: A View from Russia*. Special issue, ed. Ekaterina Genieva. Moscow: Rudomino.

| Russian renderings of “A Flower Given to My Daughter”; “Tutto è Sciolto”; “Simples”; and “Bahnhofstrasse”. See also Khrushkov 2000, 2003.

Livergant, Alexander, trans. 1997. “Ecce Puer” [**Russian**]. In *Irlandskaia literatura XX veka: vzgliad iz Rossii / Twentieth-Century Irish Literature: A View from Russia*. Special issue, ed. Ekaterina Genieva. Moscow: Rudomino.

1998

Brudaşcu, Dan, trans. 1998. *Versuri* [Poems: **Romanian**]. Cluj: Sedan. [LVM]

| The first Romanian collection of the poems.

Franca Neto, Alípio Correia de, trans. 1998. *Música de câmara* [CM: **Portuguese**].

São Paulo: Iluminuras.

| The first complete Portuguese rendering of *Chamber Music*. A second edition followed in 2002.

Stamać, Ante, trans. 1998. *Pjesme* [CP: **Croatian**]. Zagreb: Matica hrvatska. [VLM]

| The first Croatian rendering of the *Collected Poems*. Stamać had also translated *Exiles* (*Izgnanici*, 1965) and *Chamber Music* (*Komorna glazba*, 1990).

1999

Géher, László István, trans. 1999. *Költemények: Kamarazene, Krajcáros költemények, egyéb versek* [CM, PP, and other Joyce poems: [Hungarian](#)]. Budapest: Orpheus. 94 pp. [JJC]

The second complete Hungarian rendering of *Chamber Music* and the first of *Pomes Penyeach*. The playfully complex Hungarian title promises “Poetic compositions (*költemények*), including *Chamber Music* (*kamarazene*) and other poems (*egyéb versek*), as well as “bargain-priced (*krajcáros*) poem-pears” (*költemények*), the latter playing on *költemények* (“poetic compositions”) and *körte* (pear) while punning on *krajcár* (“penny,” from German *Kreuzer*), resulting in the translated title of *Pomes Penyeach* as no longer involving apples but rather “pears for a penny.”

Puente, José Enrique, trans. 1999. *Poemas de James Joyce* [CM, PP, “Ecce Puer,” and “The Sisters”: [Spanish](#)]. Miami, FL: Editorial Casa de la Cultura. 62 pp. [JJC]

The fourth Spanish renderings of both *Chamber Music* and *Pomes Penyeach*.

2000

Khrushkov, Grigori, trans. 2000. *Lirika* [‘Poems’; CM, PP, “Ecce Puer”: [Russian](#)]. Moscow: Rudomino. 115 pp. Bilingual. [JJC]

The first complete Russian renderings of both *Chamber Music* and *Pomes Penyeach*. See also Khrushkov 1997, 2003.

Mikeš, Petr, trans. 2000. *Komorní hudba* [CM: [Czech](#)]. Prague: Dauphin. 93 pp. [LVM]

The first complete Czech rendering of *Chamber Music*. The title literally means “chamber (*komorní*) music (*hudba*).”

Pogačnik, Aleš, ed. 2000. *James Joyce: Poezija in kratka proza* [‘Poems and short writings’: [Slovenian](#)]. Intro. John McCourt. Ljubljana: Založništvo Literature DZS. 352 pp. [JJC]

Includes Slovenian translations by **Andrej E. Skubic**, **Tina Mahkota**, **Apolonija Klančar Kobal**, **Jure Potokar**, **Marjan Strojan**, and **Aleš Pogačnik**.

Valsamidis, Evangellos, trans. 2000. *Ta poiimata* [CM, PP: [Greek](#)]. Athens: Odos Panos. [LVM]

The first and so far only complete Greek renderings of both *Chamber Music* and *Pomes Penyeach*.

2001

Franca Neto, Alípio Correia de, trans. 2001. *Pomas, um tostão cada: e outros poemas* [PP and other poems: [Portuguese](#)]. São Paulo: Iluminuras. 140 pp. [JJC]

The second complete Portuguese rendering of *Pomes Penyeach*. The translated title plays on Portuguese *pomos* (“apples”) and *poemas* (“poems”), *um tostão* (“a penny”) *cada* (“each one”).

2003

Khruzhkov, Grigori, ed. 2003. *James Joyce: Stikhotvoreniya* [Collected Poems: **Russian**]. Moscow: Raduga.

| See also **Khruzhkov** 1997, 2000.

Smirnov, Dmitry, trans. 2003. “Tri kvarka dlya mastera Marka” [*FW* 383.01-14: **Russian**]. In *James Joyce: Stikhotvoreniya* [Collected Poems]. Ed. Grigori Khruzhkov. Moscow: Raduga.

2006

Losenický, Jan, trans. “Ennáct bébásní” [*PP, excerpts: Czech*]. *Plav* 2.11 (2006): 16-19. [JJC]

| Czech translations of six poems from *Pomes Penyeach*. The Czech title “Ennáct bébásní” humorously suggests “eleven (*ennáct*) baby (*bébásní*) poems” as a play on the title *Pomes Penyeach*, which actually contains thirteen poems.

2008

Čapek, Josef, trans. 2008a. “Komorní hudba” [“Chamber Music”: **Czech**]. *Spisy Josefa Čapka* [Writings of Josef Čapek]. Vol. Beletrie 2. Delfín. Prague: Triáda. [JJC].

Čapek, Josef, trans. 2008b. “Přistálých vojsk” [“I Hear an Army”: **Czech**]. *Spisy Josefa Čapka* [Writings of Josef Čapek]. Vol. Beletrie 2. Delfín. Prague: Triáda. [JJC].

2011

Johansson, Lars, trans. 2011. *Blänk av ametist: Samlade dikter* [*CP: Swedish*]. Lund: Ellerström, 2011. 93 pp. [JJC]

| Johansson’s translation of the collected poems includes the second complete Swedish rendering of *Chamber Music* and the first of *Pomes Penyeach*. The Swedish title suggests “gleam (*blänk*) of amethyst,” playing on the final lines of *CM* ii: “The twilight turns to darker blue / With lights of amethyst.”

2012

Anon., trans. 2012. “A színészekre emlékezve, tükör előtt, éjfélkor” [“A Memory of the Players in a Mirror at Midnight”: **Hungarian**]. *Látó* 23 (2012): 8. [JJC]

Blanchon, Philippe, trans. 2012. *Musique de chambre et autres poèmes* [*CM* and other poems: **French**]. La Petite classique. Toulon: La Nerthe. 120 pp. Bilingual. [JJC]

| The second complete French rendering of *Chamber Music*, following on **Borel** 1967.

Guleuri, Vasil, trans. 2012. [*CM: Georgian*]. Tbilisi: Artanuji. 84 pp. [JJC]

| The first and so far only Georgian rendering of *Chamber Music*.

- Louis, Adrien**, trans. 2012. *Musique de chambre* [CM: **French**]. Intro. **Jacques Aubert** (7-13). Barre-des-Cévennes: Le bousquet-la barthe éditions. 93 pp. Bilingual. [JJC]
 | The third complete French rendering of *Chamber Music*, following on **Borel** 1967 and **Blanchon** 2012.
- Natali, Ilaria**, trans. 2012. *Ascolta, amore* [CM, PP: **Italian**]. Florence: Barbès. 111 pp. Bilingual. [JJC]
 | The seventh complete Italian renderings of both *Chamber Music* and *Pomes Penyeach*. The Italian title literally means “listen, love.”
- Nieminen, Pertti**, and **Tuulia Toivanen**, trans. 2012. “Minä tunnen sotajoukon” [“I Hear an Army”: **Finnish**]. *Parnasso* 62.3 (2012): 11. [JJC]
- Rademacher, Jörg W.**, trans. 2012. “Ecce Puer” [**German**]. *Anthologie de poèmes et de souvenirs: Almanach pour 2012 / Anthologie von Gedichten und Erinnerungen: Almanach auf das Jahr 2012 / Anthology of Poems and Memories: Almanac for the Year 2012*. Ed. Jörg Rademacher. Leer: Jörg W. Rademacher. 57 pp. Bilingual. [JJC]
- Słomianowski, Andrzej**, trans. 2012. “Tutto è Sciolto / Wszystko stracone, Na plaży w Fontana, Sam” [from PP: **Polish**]. *Topos* no. 122-23 (2012): 26-27. [JJC]
 | Includes Polish renderings of “Tutto è Sciolto,” “On the Beach at Fontana,” and “Alone.”
- Sutinen, Ville-Juhani**, trans. 2012a. *Kamarimusiikkia* [CM: **Finnish**]. Turku: Savukeidas. 58 pp. [JJC]
 | The first and so far only complete Finnish rendering of *Chamber Music*.
- Sutinen, Ville-Juhani**, trans. 2012b. *Runoja pennin kappale* [PP: **Finnish**]. Turku: Savukeidas. 51 pp. [JJC]
 | The first and so far only complete Finnish rendering of *Pomes Penyeach*. The Finnish title translates as “poems (*runoja*) a penny (*pennin*) apiece (*kappale*).”

2013

- Fu, Hao**, and **Yanbin Ke**, trans. 2013. *Qiao yi si shi ge. ju zuo. sui bi ji* [*Poems, Play, Essays*: **Chinese**]. Shanghai: Shanghai yiwen chubanshe. 359 pp. [JJC]
 | The Chinese title promises “Joyce (*Qiao yi si*) poems (*shi ge*), play (*ju zuo*), essays (*sui bi ji*).” The expression *ju zuo* (“play”) refers to a second Chinese version of *Exiles*.

2014

- Belić, Bojan**, trans. 2014. *Kamerna muzika i druge pesme* [CM and other poems: **Serbian**]. Belgrade: Arhipelag. 86 pp. [JJC]
 | The first and so far only Serbian rendering of *Chamber Music*.

2015

Almeida Filho, Eclair Antonio, and Josine Nunes Magalhães Roncisvalle, trans. 2015. *Pomas doiscontoscada* [PP: **Portuguese**]. São Paulo: Lumme Editor. Bilingual.

The third complete Portuguese rendering of *Pomes Penyeach*. The translated title suggests “pomes two *contos* a piece.” A *conto* is an indeterminately variable amount of money, here presumably equivalent to a halfpenny.

Blanchon, Philippe, trans. 2015. *Les poèmes du Wake et commentaires* [Poems from *FW*: **French**]. Toulon: Éditions La Nerthe.

Se also **Blanchon** 2012.

2016

Arenes i Sampera, Paulí, trans. 2016. *Música de cambra* [CM: **Catalan**]. Barcelona: La Desclosa.

Claes, Paul, trans. 2016. *Pomes Penyeach / Poëzie voor een prik*. [PP: **Dutch**] Amsterdam: Koppennik. Bilingual edition. Postface. Paul Claes. 44 pp.

This is a second Dutch translation of *Pomes Penyeach*, after **Ruud Hisgen** and **Adriaan van der Weel** 1982, in a bilingual edition. The Dutch title *Poëzie voor een prik* means ‘Poetry for next to nothing’, i.e., a mere penny. A third Dutch translation, by **Erik Bindervoet** and **Robbert-Jan Henkes**, would follow only two years later, in 2018. Paul Claes (born 1943), a prolific translator from French (Georges Bataille, Baudelaire, Mallarmé, Nerval, Proust, Rimbaud) and Latin (Catullus, Horace) as well as English (T.S. Eliot, Pound, Shakespeare, Wallace Stephens), also translated *Ulysses*, with **Mon Nys**, in 1994, and *Giacomo Joyce* in 1995.

Flemming, Günther, trans. 2016. *Pöeme – fürn Pfinniggehnsweg* [PP: **German**]. Berlin: epubli. 60 pp. Bilingual. [JJC]

The second complete German rendering of *Pomes Penyeach*, following on **Wollschläger** 1981. The German title conflates the invented term “Pöeme” for *Pöeme* (“poems”); the less than charitable instruction addressed to a hypothetical beggar “für einen Pfennig gehen Sie weg” (“here’s a penny, now go away”); and a play on the title *Finnegans Wake* (“finniggehnsweg”).

2017

Paci, Francesca Romana, trans. 2017. *Pomes Penyeach / Pomi un penny l’uno / Poesie una pena l’una* [Italian]. Turin: Nuova Trauben. 61 pp. Bilingual [JJC]

The eighth complete Italian rendering of *Pomes Penyeach*. The Italian title combines “apples (*pomi*) a penny apiece (*un penny l’uno*)” and “poems (*poesie*) a pain apiece (*una pena l’una*).”

Commentary: Federici 2018-2019.

2018

Alves, Vinicius, trans. 2018. *Pomas Penicada* [PP: **Portuguese**]. Afterword, Jayro Schmidt. Bragança Paulista, Brazil: Editora Urutau. 50 pp. Bilingual.

The fourth complete Portuguese rendering of *Pomes Penyeach*. The translated title plays on Portuguese *pomos* (“apples”) and *poemas* (“poems”), English *pen* and *penny*, and Portuguese *cada* (“each one”).

Bindervoet, Erik, and Robbert-Jan Henkes, trans., 2018. *Verze Piperstuk* [PP: **Dutch**]. In *Varia: Lezingen, Essays, Artikelen, Gedichten, Toneel*, ed. and trans. Erik Bindervoet and Robbert-Jan Henkes (Amsterdam: Athenaeum—Polak & Van Genneep). [JJC]

The third complete Dutch rendering of *Pomes Penyeach*, following on Hisgen and van der Weel 1982, and Claes 2016. The title *Verze Piperstuk* humorously suggests something like “poems a potato a piece,” playing on a colloquial version of Dutch *verzen* (“poems”) and then on a portmanteau word constructed from Dutch *pieper* (“potato”), and “*per stuk*” (“a piece”), while “*stuk*” also means “broken”. A potato a piece suggests for very little a piece, as for just a penny. “Piper” also may hint at the importance of the potato in Irish folk culture, or perhaps, interlingually, at a player of the Uilleann pipes equally important in Irish culture.

Ingberg, Pablo, trans. 2018. *Poesía* [CP: **Spanish**]. Buenos Aires: El cuenco de plata. 404 pp. Bilingual.

The fifth complete Spanish renderings of *Chamber Music* and *Pomes Penyeach*.

Schulze, Helmut, and Alban Nikolai Herbst, trans. 2018. *Chamber Music / Kammermusik* [CM: **German**]. Wuppertal: Arco. 87 pp. Bilingual. [JJC]

The third complete German rendering of *Chamber Music*, following on Saxer 1958 and Wollschläger 1981.

Wawrzycka, Jolanta, trans. 2018. *Muzyka intymna* [CM: **Polish**]. Krakow: Korporacja Ha!art. 125 pp. Bilingual. Afterwords, Jolanta Wawrzycka (81-109), Katarzyna Bazarnik (111-21). [JJC]

The third complete Polish rendering of *Chamber Music*, following on Słomczyński 1972 and Tomaszewska 1990. The title *Muzyka intymna* literally means “intimate music,” thus “chamber music.” Jolanta Warzycka, a prolific Polish translator and Joyce scholar living in the United States, is working on a Polish translation of *U*.

2021

Reumaux, Patrick, trans. 2021. *Jim-Jimmy versus Joyce: Poèmes et lettres d'amour coprophage* [Poems, LN: **French**]. Paris: NBE éditions. 138 pp. [JJC]

2022

Amaral, Vitor Alevato do, trans. 2022. *Outra poesia* [Other poems: **Portuguese**]. São Paulo: Syrinx Editora. Bilingual. Afterword, **Caetano W. Galindo** (345-59). [JJC]

Uncollected occasional poems and verse in Portuguese translation. Also includes some of Joyce's own translations of poems. Vitor Alevato do Amaral is a Brazilian Joyce scholar who also translated *Dubliners* (2013).

Carlioni, Andrea, trans. 2022. *Musica da camera* [CM: **Italian**]. Rome: Castelveccchi. The eighth complete Italian rendering of *Chamber Music*.

Galindo, Caetano W., trans. 2022. *Exílios e poemas* [E, poems: **Portuguese**]. São Paulo: Penguin / Companhia das Letras. Includes *Récita privada* [CM] and *Trocados porversos* [PP].

The second complete Portuguese rendering of *Chamber Music* and the fifth of *Pomes Penyeach*, together with a translation of *Exiles*. The title *Récita privada* for *Chamber Music* literally means "private performance," not necessarily limited to music. The title *Trocados porversos* for *Pomes Penyeach* combines *trocados* ("small change"), the preposition *por* ("for"), and *versos* ("verses") to suggest "pennies for verses" — while humorously hinting that there is something perverse (*perverso*) about the whole business of translation, especially the translation of poetry (Latin *perversus* "turned the wrong way"). Caetano Galindo also translated *Ulysses* (2012), *Giacomo Joyce* (2013), *Finn's Hotel* (2014), *Portrait* (2016), and *Dubliners* (2018).

Manuel Mendiola, Víctor, trans. 2022. "Un poema de James Joyce" [CM xxxvi: **Spanish**] *Milenio* 11 February 2022. [JJC]

Muzzioli, Francesco, trans. 2022. *Rime parodiche e giochese di James Joyce* [Parodic and jocular rhymes: **Italian**]. Rome: Lithos Editrice.

Nemir, Kawa, trans. 2022. *Collected Poems of James Joyce / Sercem Şi'rên James Joyce* [CP: **Kurdish**]. Istanbul: Avesta Yayınları. 232 pp. [JJC]

2023

Gentili, Alessandro, trans. 2023. *Poesie un soldo l'una / Pomes Penyeach* [PP: **Italian**]. Florence: Passigli Editori. 72 pp. Bilingual. [JJC]

2024

Amaral, Vitor Alevato do, trans. 2024. "Two poems by James Joyce" [from CM: **Portuguese**]. *Cadernos de Literatura em Tradução* 27 (2024): 115-19. [JJC]

Portuguese renderings of "Strings in the Earth and Air" and "Bahnhofstrasse." See also **Amaral** 2022.

García Orgaz, Pilar, trans. 2024. *Música de cámara* [CM: **Spanish**]. Madrid: Editorial Adeshoras. 99 pp. Bilingual [JJC]

Ruiz Mas, José, ed. and trans. 2024. *A penique el poma y otros versos* [PP: **Spanish**]. Velencia: Tirant Humanidades. 138 pp. [JJC]

The sixth complete Spanish rendering of *Pomes Penyeach*, together with other poems, including "Ecce Puer," "Gas from a Burner," and "The Holy Office." This annotated edition appears to be the first verse translation of

PP in any language. The translated title plays on a shortened version (*poma*) of Spanish *poema* (“poem”), each one for just a penny (*a penique*).

Commentary: Torres-Fernández 2025.

AN EXPANDING UNIVERSE: THE LANGUAGES OF THE POEMS

Chamber Music has been translated in full at least 46 times in at least 22 languages. Italian leads the field with 8 renderings, while Spanish has 6. French, German, Polish, and Russian each have 3. The earliest complete translation was Sagawa’s Japanese *Shitsu gaku* (1933).

Catalan:	Arenes i Sampera, 2016. <i>Música de cambra</i>
Croatian:	Stamać, 1990. <i>Komorna glazba</i>
Czech:	Mikeš, 2000. <i>Komorní hudba</i>
Finnish:	Sutinen, 2012a. <i>Kamarimusiikkia</i>
French:	Borel, 1967. <i>Musique de chambre</i> Blanchon, 2012. <i>Musique de chambre</i> Louis, 2012. <i>Musique de chambre</i>
Georgian:	Guleuri, 2012
German:	Saxer, 1958. <i>Chamber Music</i> Wollschläger, 1981 Schulze and Herbst, 2018. <i>Kammermusik</i>
Greek:	Valsamidis, 2000. <i>Ta poiimata</i>
Hebrew:	Hana’ami, 1959. <i>Muzikah kamerit</i>
Hungarian:	Gergely and Tóth, 1958. <i>Kamarazene</i> Géher, 1999. <i>Kamarazene</i>
Italian:	Lombardi, 1943. <i>Musica da camera</i> Camerino, 1961. <i>Musica da camera</i> Giuliani et al., 1961 Capodilista, 1978. <i>Poesie</i> Parra, 1990. <i>Musica da Camera</i> Sobrino, 1996 Natali, 2012 Carlioni, 2022. <i>Musica da camera</i>
Japanese:	Sagawa, 1933. <i>Shitsu gaku</i> Yasuo, 1972
Korean:	Kim, 1981. [<i>Collected Poems</i>]
Kurdish:	Nemir, 2022. [<i>Collected Poems</i>]
Norwegian:	Claussen and Herrman, 1993. <i>Kammermusik</i>
Polish:	Słomczyński, 1972 Tomaszewska, 1990. <i>Muzyka kameralna</i> Wawrzycka, 2018. <i>Muzyka intymna</i>

- Portuguese:** Franca Neto, 1998. *Música de câmara*
Galindo, 2022. *Récita privada*
- Russian:** Khruzhkov, 2000
Smirnov, 2003
Anon., 2013
- Serbian:** Belić, 2014. *Kamerna muzika*
- Spanish:** Zavaleta, 1953. *Música de câmara*
Martín Triana, 1972. *Música de cámara*
Álvarez Amorós, 1983. *Música de câmara*
Puente, 1999
Ingberg, 2018
García Orgaz, 2024. *Música de câmara*
- Swedish:** Hedén and Ekelöf, 1982. *Kammarmusik*
Johansson, 2011
- Turkish:** Çakmakçi, 1994

Pomes Penyeach has been translated in full at least 40 times in at least 17 languages. Italian once again leads the field with 9 different renderings, while Spanish has 6, Portuguese 5, and Russian 3. The earliest complete translation was once again in Japanese, Kitamura's *Ippen shishu* (1933).

- Czech:** Losenický, 2006. “Ennáct bebásní”
- Dutch:** Hisgen and van der Weel, 1982. *Pomes Penyeach*
Claes, 2016. *Pomes Penyeach / Poëzie voor een prik*
Bindervoet and Henkes, 2018. *Verze Piperstuk*
- Finnish:** Sutinen, 2012b. *Runoja pennin kappale*
- French:** Borel, 1967. *Poèmes d’api*
- German:** Wollschläger, 1981
Flemming, 2016. *Pöeme — fürn Pfinninggehnsweg*
- Greek:** Valsamidis, 2000. *Ta poiimata*
- Hungarian:** Géher, 1999. *Krajcáros körtemények*
- Italian:** Rossi, 1949. *Poesie da un soldo*
Giuliani et al., 1961
Camerino, 1988. *Po(e)mi un soldo l’uno*
Parra, 1990. *Poeise Penyluna*
Sanesi, 1991. *Poemetti da un soldo*
Sobrino, 1996. *Poesie da un soldo*
Natali, 2012
Paci, 2017. *Pomi un penny l’uno / Poesie una pena l’una*
Gentili, 2023. *Poesie un soldo l’una / Pomes Penyeach*
- Japanese:** Kitamura, 1933. *Ippen shishu*
Yasuo, 1972
- Korean:** Kim, 1981
- Kurdish:** Nemir, 2022. [*Collected Poems*]
- Polish:** Słomczyński, 1972

- Portuguese:** Tápia, 1986. *Po'mas, pechincha*
 Franca Neto, 2001. *Pomas, um tostão cada*
 Almeida Filho, 2015. *Pomas doiscontoscada*
 Alves, 2018. *Pomas penicada*
 Galindo, 2022. *Trocados porversos*
- Russian:** Khruzhkov, 2000
 Smirnov, 2003
 Anon., 2013
- Spanish:** Martín Triana, 1970. *Poemas manzanas*
 Zavaleta, 1982. "Pomes Penyeach"
 Álvarez Amorós, 1983. *Pomas a penique*
 Puente, 1999
 Ingberg, 2018
 Ruiz Mas, 2024. *A penique el poma*
- Swedish:** Johansson, 2011
- Turkish:** Çakmakçı, 1994

ANNA LIVIA

PLURABELLE (1928)

ANNA LIVIA PLURABELLE

New York: Crosby Gaige, 1928

Anna Livia Plurabelle (*ALP*) was first published in New York by Crosby Gaige in 1928. Eleven years later, in 1939, it was incorporated in *Finnegans Wake* as its eighth chapter (*FW* I.8). The present account refers to separately published renderings of *ALP*, not to translations that occur as part of complete renderings of *Finnegans Wake*; a parenthetical *FW* merely indicates the corresponding pages in *Finnegans Wake*. The present summary account is based on *Trilingual Joyce: The Anna Livia Variations* (O'Neill 2018) and *Anna Livia Plurilingual: Exploring a Joycean Macrotext* (O'Neill 2025), each of which includes detailed discussion of many of the actual translations involved. It should be noted that the translators were working on different versions of the text, which Joyce was changing and expanding until *ALP* was integrated into *Finnegans Wake* in 1939.

1931

Anon., trans. 1931. "Considerații despre Anna Livia Plurabelle." [excerpt: **Romanian**] *Cuvântul* (Bucharest), 7/2352 (6 November 1931): 2.

| Includes a brief excerpt from *ALP* in Romanian translation.

Beckett, Samuel, Alfred Perron [i.e., Alfred Péron], Ivan Goll, Eugène Jolas, Paul Léon, Adrienne Monnier, Philippe Soupault, and James Joyce, trans. 1931. "Anna Livie Plurabelle" [excerpts: **French**]. *Nouvelle Revue Française* 36 (1 May 1931): 633-46; SC D32; rpt. Bosinelli 1996: 3-29. Corresponds to *FW* 196.01-201.20, 215.11-216.05.

Coordinated by Joyce himself, this team rendering of the opening and closing pages of *ALP* is a key translation, usually designated as "Joyce's French *ALP*." Samuel Beckett (1906-1983) and Alfred Péron (1904-1945), at Joyce's invitation, had produced a first French version of the opening pages in 1930, which served as a basis for Joyce's team rendering but remained unpublished as a separate rendering until 1985, when it was finally edited by Jacques Aubert.

Commentary: Soupault 1931; Lobner 1986, 1997; Rombi 1987; Bosinelli 1996; Eco 1996; Melchiori 1997; Rognoni 1997; Ferrer and Aubert 1998; Allen 2000; McMurran 2002; O'Neill 2018, 2022c, 2025.

Hoffmeister, Adolf, and Vladimír Procházka, trans. 1931. “James Joyce: Anna Livia Plurabella.” [excerpts: **Czech**] *Literární noviny* 5.9 (1930-31): 4.

| A pre-publication excerpt from the forthcoming Czech *ALP* (Weatherall et al. 1932), corresponding to *FW* 197.16-199.10.

Ogden, C.K., trans. 1931. “Anna Livia Plurabelle in Basic.” *Psyche* 12.2 (October 1931): 92-95. [*FW* 213.11-216.05: **Basic English**]. Rpt. as “James Joyce’s Anna Livia Plurabelle in Basic English,” *transition* 21 (March 1932): 259-62. Rpt. Bosinelli 1996: 141-50.

| Charles Kay Ogden (1889-1957), philosopher and linguist, was the inventor of Basic English, intended as a vehicle of international understanding. Joyce himself collaborated to a still uncertain degree in Ogden’s Basic English version of the closing pages of *ALP*.

| Commentary: Lockhart 1932; Feiling 1992; Sailer 1999; Van Hulle 2004; Franke 2008; Blanchon 2013; Alexandrova 2020.

Otero Pedrayo, Ramón, trans. 1931. “Ana Sivia Plurabela” [sic, excerpt: **Galician**]. *El Pueblo Gallego* 12 May 1931. [JJC]

| *ALP*’s name is misspelled in the title but not in the text. [JJC]

1932

Weatherall, Maria, Vladimír Procházka, and Adolf Hoffmeister, trans. 1932. *Anna Livia Plurabella: Fragment: Díla v zrodu* [*ALP*: **Czech**] / *Anna Livia Plurabella: Fragment: Work in Progress*. Afterword, Adolf Hoffmeister. Prague: Odeon. 95 pp. [SC D6; JJC] Rpt. *Dialog* (Prague) 1 (1965): 48-68. Reissued Liberec: Dauphin, 1996. Bilingual. *FW* 196-216.

| The first complete translation of *ALP* was in Czech. Adolf Hoffmeister (1902-1973) was the moving spirit in this first complete translation of *ALP* in any language.

| Commentary: Grmela 2004; Paris 2017; O’Neill 2022a: 51-55, 2025.

1933

Nishiwaki, Junzaburo, trans. 1933. “Anna Livia Plurabelle.” *Joyce shishu* [Joyce’s Poems; selections from the poems and from *ALP*: **Japanese**]. Tokyo: Daiichi-shobo. *FW* 196.01-19, 213.11-216.05.

| Junzaburo Nishiwaki (1894-1982) provided the first Japanese rendering of the opening page and the closing pages of *ALP*.

1940

Joyce, James, and Ettore Settanni, trans. 1940a. “Anna Livia Plurabella” [*FW* 196.01-201.20: **Italian**]. *Prospettive* (Rome) 4.2 (15 February 1940): 13-15; Settanni, “Nota su *Finnegans Wake*,” 12. [SC D78; JJC]

Joyce, James, and Ettore Settanni, trans. 1940b. “I fiumi scorrono” [*FW* 215.11-216.05; **Italian**]. *Prospettive* (Rome) 4.11-12 (15 December 1940): 14-16. SC D79. [JJC]

This is another key translation, usually designated as “Joyce’s Italian *ALP*.” Joyce in fact collaborated with the Italian translator **Nino Frank** rather than with Ettore Settanni in producing this version of the same pages as those in the French team translation of 1931. Joyce and **Frank**’s original translation, purged of Settanni’s revisions, was first published only in 1979 by Jacqueline Risset.

Commentary: Risset 1973, 1979, 1984; Bosinelli 1998; Zanotti 2002, 2013; O’Sullivan 2006; O’Neill 2018, 2022a: 57-70, 2022c.

1946

Goyert, Georg, trans. 1946. “Anna Livia Plurabella” [*ALP* excerpts: **German**]. *das silberboot* (Salzburg) 2.8 (1946): 139-41. [SC D55; JJC] Also in the associated journal *Die Fähre* (Munich) 1.6 (1946): 337-40. [SC D55; JJC] Corresponds to *FW* 196.01-198.10, 213.11-215.11, 215.31-216.05.

Georg Goyert (1884-1966) produced a complete German rendering of *ALP* as early as 1933, but due to the chaos of the war years in Hitler’s Germany, only this version of the opening and closing pages appeared in 1946. Goyert’s complete version first appeared only in **Reichert** and **Senn** 1970.

Commentary: Jolas 1949; Laman 1997; Senn 1998.

1956

Anon., trans. 1956. “Anna Livia Plurabelle” [*ALP* excerpt: **Serbian**]. *Mlada kultura* (Belgrade) 5 (May 1956): 49-50.

1959

Strzetelski, Jerzy, trans. 1959. “Noc opłakiwania Finnegan (Urywki)” [*ALP* excerpts: **Polish**]. *Twórczość* 12 (1959): 62-64.

The Polish scholar Jerzy Strzetelski (1924-1994) produced this brief collection of excerpts in Polish. Includes *FW* 196.01-197.04, 198.9-14, 206.35-207.11, 215.31-216.05. This is the first Polish translation of any part of *FW*. The translation appeared in the Polish literary journal *Twórczość* [Creativity] as excerpts from “*Noc opłakiwania Finnegan*,” literally “the night (*noc*) of Finnegan’s mourning (*opłakiwanie*),” emphasizing the nocturnal and funereal character of the event.

1965

Biberi, Ion. 1965. “Monologul interior la James Joyce.” [Fragment translated from Joyce’s French *ALP*: **Romanian**] *Secolul 20* (Bucharest) 2 (1965): 117-32.

This discussion of Joyce’s use of interior monologue includes a Romanian translation of just three lines (*FW* 200.16-19) from Joyce’s own French *ALP*.

1969

Hildesheimer, Wolfgang, trans. 1969. “Übersetzung und Interpretation einer Passage aus *Finnegans Wake* von James Joyce.” [ALP excerpt: **German**] *Interpretationen: James Joyce, Georg Büchner. Zwei Frankfurter Vorlesungen*. Frankfurt am Main: Suhrkamp. 7-29. FW 196.01-197.33.

The German translator Wolfgang Hildesheimer (1916-1991) produced this version of the opening pages of *ALP* as an introduction for German readers to *Finnegans Wake*.

Rodríguez, Leopoldo R. L. 1969. “Impresións encol do *Finnegans Wake* de James Joyce.” [FW 216: **Galician**] *Grial* 26 (1969): 475.

This Galician discussion of *Finnegans Wake* includes a Galician translation of FW 216.

1970

Goyert, Georg, trans. 1970. “Anna Livia Plurabella” [ALP: **German**]. In *Anna Livia Plurabelle*, ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 141-66. FW 196-216. Rpt. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp, 1989. 159-77.

Goyert’s translation had been completed in 1933, but only the opening and closing pages had appeared in 1946. Goyert’s was one of three complete German versions of *ALP* to appear in **Reichert** and **Senn** 1970, alongside **Wolfgang Hildesheimer**’s and **Hans Wollschläger**’s renditions.

Commentary: Jolas 1949; Ahrens 2017; Barlach et al. 2017; O’Neill 2022a: 43-51.

Hildesheimer, Wolfgang, trans. 1970. “Anna Livia Plurabelle” [ALP: **German**]. In *Anna Livia Plurabelle*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 65-97. Rpt. in *James Joyce: Gesammelte Gedichte / Anna Livia Plurabelle*. Frankfurt am Main: Suhrkamp, 1981. 231-77. Rpt. in *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp, 1989. 178-97.

Wolfgang Hildesheimer’s complete German version also appeared in **Reichert** and **Senn** 1970, alongside **Georg Goyert**’s and **Hans Wollschläger**’s.

Commentary: Gerber 1971, 1972; Reichert 1972, 1979; Braese 2016; O’Neill 2022a: 107-111.

Osawa, Masayoshi, Kyoko Ono, Shigeru Koike, Junnosuke Sawasaki, and Kenzo Suzuki, trans. 1970-72. “Anna Livia Plurabelle” [ALP excerpts: **Japanese**]. *Kikan Paedeia* [Paedeia Quarterly], nos. 7-11, 13, 15. Tokyo: Takeuchi-shoten. FW 196.01-208.05.

This five-person Japanese team rendering of substantial excerpts from *ALP*, led by Masayoshi Osawa (1928-2020), was serialized in seven numbers of the Tokyo journal *Kikan Paedeia*.

Reichert, Klaus, and Fritz Senn, eds. 1970. *Anna Livia Plurabelle*. [ALP: German] Intro. Klaus Reichert. Frankfurt am Main: Suhrkamp.

This valuable collection includes three separate complete German translations of *ALP*: Wolfgang Hildesheimer, “Anna Livia Plurabelle” (65-97); Hans Wollschläger, “Anna Livia Plurabelle” (99-133); and Georg Goyert, “Anna Livia Plurabella” (141-66).

Wollschläger, Hans, trans. 1970. “Anna Livia Plurabelle, parryotphrosed myth brockendootsch” [ALP: German]. In *Anna Livia Plurabelle*, ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp. 99-133. Rpt. in *James Joyce: Gesammelte Gedichte / Anna Livia Plurabelle*. Frankfurt am Main: Suhrkamp, 1981. 279-329. Rpt. in *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp, 1989. 198-219.

This third complete German version of *ALP*, by Hans Wollschläger (1935-2007), first appeared in Reichert and Senn 1970.

Commentary: Gerber 1971, 1972; Reichert 1972, 1989; O’Neill 2022a: 111-115.

1973

Słomczyński, Maciej, trans. 1973. “*Finnegans Wake*. Fragmenty. Anna Livia Plurabelle” [*FW* 196-202, 215-16: Polish]. *Literatura na świecie* 5 (May 1973): 42-53.

A Polish rendering of the opening and closing pages of *ALP* by Maciej Słomczyński (1922-1998), whose complete Polish rendering of *ALP* would appear twelve years later, in 1985.

1975

Szentkuthy, Miklós, trans. 1975. [*FW* 215.31-216.05: Hungarian]. In: *Joyce*, by Egon Naganowski, Hungarian translation by Irén Fejér. Budapest: Gondolat, 158.

1979

Joyce, James, and Nino Frank, trans. 1979. “Anna Livia Plurabella. Passi di *Finnegans Wake* tradotti da James Joyce e Nino Frank, 1938” [*FW* 196.01-201.20, 215.11-216.05: Italian]. Ed. Jacqueline Risset. In *Scritti italiani*. By James Joyce. Ed. Gianfranco Corsini and Giorgio Melchiori. Milan: Mondadori. 216-33; rpt. Bosinelli 1996: 3-29.

This is the original collaborative Italian rendering of *ALP* by Joyce and Frank, purged of Settanni’s 1940 revisions, which appeared in print only after close to forty years, made available by the French Joyce scholar Jacqueline Risset.

Commentary: Risset 1973, 1984; O’Neill 1918, 2022a: 57-70.

1982

Osawa, Masayoshi, Kyoko Ono, Shigeru Koike, Junnosuke Sawasaki, Kenzo Suzuki, and Motoi Toda, trans. 1982. *Anna Livia Plurabelle*. [Japanese] *Bungei-zasshi Umi* [Umi Literary Magazine] December 1982: 288-305.

This was the first complete Japanese rendering of *ALP*, once again a team translation led by Masayoshi Osawa (1928-2020).

Silva-Santisteban, Ricardo, trans. 1982. "Anna Livia Plurabelle" [excerpts: Spanish]. *Cielo abierto* (Lima, Peru) 7 (April-June 1982): 25-28. *FW* 196.01-197.17, 213.11-216.05.

The first appearance of excerpts from a Spanish *ALP*, published in Lima, Peru. Silva-Santisteban's complete Spanish *ALP* would appear nine years later, in 1991.

1985

Beckett, Samuel, and Alfred Péron, trans. 1985. "Anna Lyvia Pluratsself." [French] Ed. and intro. (417-18) Jacques Aubert. In *James Joyce*, ed. Jacques Aubert and Fritz Senn. Paris: Editions de l'Herne, 418-22; rpt. Bosinelli 1996: 153-61. Corresponds to *FW* 196.01-201.20.

Beckett and Péron's original partial French rendering, completed by them at Joyce's request in 1930, more than fifty years earlier, and edited by Jacques Aubert.

Commentary: Allen 2000; Quigley 2004; Van Hulle 2004; Mooney 2011; O'Neill 2016, 2018; Milaneschi 2019; Alexandrova 2020.

Kim, Chong-keon, trans. 1985. "*P'inegan üi kyöngya*" [*ALP*: Korean]. Seoul T'ukpyolsi: Chongumsa. 220 pp.

While the Korean title means "*Finnegans Wake*," this item is actually the first complete Korean translation of *Anna Livia Plurabelle*, with annotations (in Korean). So far the only Korean rendering of *ALP*, it was the work of the prominent Korean Joyce scholar and translator Chong-keon Kim (1935-2023). Kim had already translated *U* (1968) and *CP* (1981). His [*Collected Works of Joyce*] in Korean appeared in 1988, in 6 vols. including: [1] *D, E*; [2] *P, ALP, CP*; [3-5] *U*; [6] annotations for *U*. A complete rendering of *FW* would appear in 2002.

Commentary: Chun 2004.

Słomczyński, Maciej, trans. 1985. *Anna Livia Plurabelle* [Polish]. Krakow: Wydawnictwo Literackie. 16 pp. [JJC]

This is the first Polish translation of *ALP*, the work of Maciej Słomczyński (1922-1998), who had already produced a Polish rendering of *Ulysses* in 1969.

Commentary: Szczerbowski 2000.

1991

- Silva-Santisteban, Ricardo**, trans. 1991. “Anna Livia Plurabelle” [**Spanish**]. *Biblioteca de México* (Mexico City) 3-4 (August 1991): 36-43. *FW* 196.01-216.05.
 | The first complete Spanish *ALP*, published in Mexico City, the work of the Peruvian translator Ricardo Silva-Santisteban (born 1941) who had previously published excerpts from a Spanish *ALP* (**Silva-Santisteban** 1982).
 | Commentary: O’Neill 2022a: 166-68.

1992

- Chitarroni, Luis**, and **C.E. Feiling**, trans. 1992. “Anna Livia Plurabelle” [*FW* 196.01-199.12, 215.31-216.05; **Spanish**]. *Conjetural: Revista Psicoanalítica* 24 (1992). Special journal issue: *James Joyce. Versiones de “Anna Livia Plurabelle.”* Buenos Aires: Ediciones Sitio. 31-34. www.conjetural.com.ar/revistas/24.pdf.
 | Commentary: Chitarroni 2020a.
- Feiling, C.E.**, trans. 1992. “Anna Livia Plurabelle: La noche simplificada.” *Conjetural: Revista Psicoanalítica* 24 (1992): 83-85. [*ALP* from Ogden’s version in Basic English: **Spanish**] Special journal issue: *James Joyce. Versiones de “Anna Livia Plurabelle.”* Buenos Aires: Ediciones Sitio. 31-34. www.conjetural.com.ar/revistas/24.pdf. See **Ogden** 1931.
- García Tortosa, Francisco**, trans., 1992, with **Ricardo Navarrete**, and **José Maria Tejedor Cabrera**. *Anna Livia Plurabelle* [**Spanish**]. Ed. and intro. (7-135) Francisco García Tortosa. Letras Universales, 178. Madrid: Ediciones Cátedra. 181 pp. Bilingual. *FW* 196.01-216.05. [JJC]
 | A second complete Spanish *ALP* (after **Silva-Santisteban** 1991), a three-person team translation led by Francisco García Tortosa (1937-2024), published in Madrid. Tortosa would move on to providing the third complete Spanish translation of *Ulysses* (**García Tortosa** and **Venegas Lagüéns** 1999).
 | Commentary: Carnero González 1992; Lobner 1994; García Tortosa 1988; O’Neill 2022a: 171-75.
- Lamborghini, Leónidas**, trans. 1992. “Anna Livia Plurabelle” [*FW* 196.01-198.16; **Spanish**]. *Conjetural: Revista Psicoanalítica* 24. Special journal issue: *James Joyce. Versiones de “Anna Livia Plurabelle.”* Buenos Aires: Ediciones Sitio. 35-37. www.conjetural.com.ar/revistas/24.pdf.

1996

- Antip, Felicia**, trans. 1996. “Veghea lui Finnegan: Anna Livia Plurabelle” [*ALP*; **Romanian**]. *Lettre Internationale* (Bucharest) 18 (1996): 83-88.
 | A first complete Romanian *ALP*, translated by Felicia Antip (1927-2013).
- Bosinelli, Rosa Maria Bollettieri**, ed. 1996. *James Joyce, Anna Livia Plurabelle: Traduzione francese di S. Beckett, I. Goll, E. Jolas, P. Léon, A. Monnier, A. Péron, P. Soupault, J. Joyce; versione italiana di James Joyce e Nino Frank*. [**French**; **Italian**] Intro. Umberto Eco. Scrittori tradotti da scrittori, 8. Turin: Einaudi.

A valuable collection by the Italian Joyce scholar Rosa Maria Bollettieri Bosinelli of translations of *ALP* in French and Italian, with extensive commentary (in Italian) — and an introduction (also in Italian) by Umberto Eco.

Lamborghini, Leónidas, trans. 1996. “Anna Livia Plurabelle” [excerpt: **Spanish**]. *Casa de las Américas* 36, no. 203 (April-June 1996): 61-63.

Schenoni, Luigi, trans. 1996. “Anna Livia Plurabelle” [**Italian**]. *James Joyce*, Anna Livia Plurabelle. Ed. Rosa Maria Bollettieri Bosinelli. Turin: Einaudi. 87-139. Bilingual. *FW* 196.01-216.05.

This rendering by Luigi Schenoni (1935-2008) was the first complete Italian *ALP*. Schenoni had regularly been publishing other excerpts from *FW* in Italian translation since 1974. See **Schenoni**’s *FW* 2004 and 2011.

1998

Milesi, Laurent. 1998. “ALP in Roumanian (with Some Notes on Roumanian in *Finnegans Wake* and in the Notebooks).” [*FW* 213.11-216.05: **Romanian**] *Transcultural Joyce*. Ed. Karen R. Lawrence. Cambridge: Cambridge University Press. 199-207.

| Includes a Romanian version of *FW* 213.11-216.05.

2000

Belyaev, Konstantin, trans. 2000. “Dzheims Dzhois, ‘Anna Liviya Plyurabell’” [*ALP* excerpts: **Russian**]. *Soyuz Pisateley* (Kharkov, Ukraine). <http://sp-issues.narod.ru/2/index.htm>. Posted 19 January 2000. *FW* 196.01-05, 209.18-212.19.

| A first appearance of a (partial) Russian *ALP*, translated by Konstantin Belyaev (born 1971).

| Commentary: Alexandrova 2020.

2001

Grut, Mario, trans. 2001. *Anna Livia Plurabella* [*ALP*: **Swedish**]. Lund: Ellerström. 54 pp. [JJC]

| A first complete Swedish rendering of *ALP*, translated by Mario Grut (1930-2007).

2003

Hamada, Tatsuo, trans. 2003. “Anna Livia Plurabelle” [*ALP*, part 1: **Japanese**]. *Abiko Annual*, no. 23 (2003): 344-89. See also Hamada 2004.

2004

Aixàs, Marissa [as Aixàs Obiols, Maria Lluïsa]. 2004. *Estudi del joc de paraules en Anne Livia Plurabelle: Anàlisi contrastiva de traduccions i proposta pròpia de versió*. [*ALP*: **Catalan**] Diss. Universitat Autònoma de Barcelona.

| Marissa Aixàs’s 2004 doctoral dissertation includes the first complete Catalan rendering of *ALP*.

| Commentary: Aixàs 2007; O’Neill 2022a: 235-37.

Hamada, Tatsuo, trans. 2004. “Anna Livia Plurabelle” [*ALP*, part 2: **Japanese**]. *Abiko Annual*, no. 24 (2004): 86-113.

The second complete Japanese rendering of *ALP* (see also Hamada 2003, part 1), after Osawa et al. 1928, was the work of the Japanese Joyce scholar and translator Tatsuo Hamada (born 1935).

2009

Amarante, Dirce Waltrick do. 2009. *Para ler Finnegans Wake de James Joyce*. [*ALP*: **Portuguese**] São Paulo: Editora Iluminuras.

Dirce Waltrick do Amarante’s 2009 study of *Finnegans Wake* includes a first complete Portuguese version of *ALP*. She subsequently provided a complete Portuguese rendering of *Finnegans Wake* (2022) and *Dubliners* (2026), in addition to Joyce’s *Critical Writings* (2012) and *Letters* (2012, 2014, 2018).

Commentary: O’Neill 2022a: 225-27.

Laugesen, Peter, trans. 2009. “Fra *Finnegans Wake*. Af James Joyce.” [*FW* 196.01-201.04: **Danish**]. *Vagant* (Bergen) 1 (2009): 66-70.

The first appearance of an excerpt from *ALP* in Danish, the work of the Danish poet and translator Peter Laugesen (born 1942).

2013

Bindervoet, Erik, and **Robbert-Jan Henkes**, trans. 2013. *Anna Livia Plurabelle* [**Dutch**]. Rainbow Essentials. Amsterdam: Rainbow. 148 pp. Bilingual. [JJC]

A first separately published Dutch *ALP*, reprinted from the two translators’ complete Dutch *Finnegans Wake* (2002).

Blanchon, Philippe, trans. 2013. James Joyce et C.K. Ogden, *Anna Livia Plurabelle* [*ALP* from Ogden’s version in Basic English: **French**]. Toulon: La Termitière.

A first French translation of Ogden’s Basic English *ALP*, the work of Philippe Blanchon (born 1967).

2016

Blanchon, Philippe, trans. 2016. *Anna Livia Plurabelle* [**French**]. Toulon: Éditions La Nerthe.

The first separately published complete French translation of *ALP*, the work of Philippe Blanchon (born 1967) who three years before had provided a French translation of C.K. Ogden’s *ALP* in basic English.

Bouton-Kelly, Ludivine, and **Tiphaine Samoyault**. 2016. “Translating James Joyce.” [*FW* 196.01-199.33: **French**] *Drunken Boat* 24 (2016). <https://drunkenboat.dtc-wsuv.org/db24/outtranspo/ludivine-bouton-kelly>.

Includes a French translation of the opening pages of *ALP* (*FW* 196.01-199.33). Tiphaine Samoyault was part of the French team translation of *Ulysses* led by Jacques Aubert in 2004. Ludivine Bouton-Kelly’s PhD (Sorbonne Nouvelle, 2015) includes an unpublished French retranslation of the first half of Flann O’Brien’s classic *At Swim-Two-Birds*. (which title was interestingly translated in French as *Snámh-Dá-Én*, i.e. the Irish toponym literally translated in English by O’Brien)

Lago, Eduardo, trans. 2016. *Anna Livia Plurabelle* [**Spanish**]. <http://www.enriquevilamatas.com/eduardolago/AnnaLiviaPlurabelle.html>

The Spanish translator Eduardo Lago (born 1954) produced this complete Spanish translation of *ALP*, published online in some twenty instalments from 2013 to 2016. It is the third separately published complete Spanish rendering, after **Silva-Santisteban** 1991 and **García Tortosa** 1992.

Commentary: O'Neill 2022a: 294-96.

2017

Mezzabotta, Orlando, trans. 2017. *Anna Livia Plurabelle* [*FW* 196.01-201.21; 215.11-216.05: **Italian**]. YouTube. 27:12 minutes. Posted 13 March 2017. <https://www.youtube.com/watch?v=RXtKZNbeHUY>.

An Italian rendering of the opening and closing pages of *ALP*. See also **Mezzabotta** 2018.

2018

Gelashvili, Tamar, trans. 2018. *Finnegans Wake, Book 1, Chapter VIII* [**Georgian**]. Tbilisi: Gamomcemloba universali. Bilingual.

The first and so far the only complete Georgian rendering of *ALP*, the work of the Georgian translator Tamar Gelashvili.

Commentary: O'Neill 2022a: 307-08; Ferreira 2024.

Mezzabotta, Orlando, trans. 2018. *Anna Livia Hieroglyphwake* [*FW* 196.01-09; 216.03-05: **Ancient Egyptian hieroglyphics**]. YouTube. 1:58 minutes. Posted 13 October 2018. <https://youtu.be/yQnsNtQFWnE>.

The Italian translator Orlando Mezzabotta (born 1944) produced this flamboyant rendering of the opening and closing lines of *ALP* — not in Italian (for which see **Mezzabotta** 2017) but — definitely a first — in Ancient Egyptian hieroglyphics.

Commentary: O'Neill 2022a: 309-10.

2020

Bernardini, Aurora, trans. 2020. “Brincando com Anna Livia.” [Joyce’s Italian *ALP*: **Portuguese**] *Qorpus* 10.3 (2020): 169-86.

An exploratory translation into Portuguese of Joyce’s Italian *ALP* of 1940.

2021

Guanipa, Freddy, trans. 2021. “Fragmentos de *Finnegans Wake*, de James Joyce, traducidos al español” [*FW* excerpts: **Spanish**]. *Letralia* (Cagua, Venezuela) 16 June 2021. <https://letralia.com/transletralia-traduccion/transnarrativa/2021/06/16/finnegans-wake-james-joyce-espanol/>.

Includes a partial Spanish rendering of the opening page of *ALP* (*FW* 196.1-15), published in Venezuela.

2022

Alves, Vinícius, trans. 2022. *Anna Livia Plurabelle* [ALP: **Portuguese**]. Intro. Dirce Waltrick do Amarante. Cover text, **Vitor Alevato do Amaral**. Curitiba, Brazil: Kotter Editorial. Bilingual. 96 pp.

This rendering of *ALP* by the Brazilian translator Vinícius Alves (born 1961) is the second separately published complete Portuguese rendering (after **Amarante** 2009) — but couched in the colloquial idiom of the washerwomen of Cacupé Beach, near the Brazilian city of Florianópolis, rather than in standard Brazilian Portuguese. Alves is a Brazilian writer, poet, and translator, including also of *Pomes Penyeach* (2018), and subsequently of *FW* I.1-7 (2024) and *FW* IV (2025).

Marzagalli, Marco, trans. 2022b. *Anna Livia Plurabelle: Finnegans Wake* [**Italian**]. *Traduzioni da Joyce*, vol. 4 of 6. n.p.: Self-published Amazon Edition. 136 pp.

A complete Italian rendering of *ALP*, the second separately published Italian rendering (after **Schenoni** 1996), self-published by Marco Marzagalli (born 1954) as the fourth volume of his six-volume *Traduzioni da Joyce* [Joyce translations] including *Ulysses* (2021), “The Dead” (2022), *Anna Livia Plurabelle* (2022), a *Finnegans Wake* excerpt (2022), and *Dubliners* (2024), as well as a projected final volume of annotations for *Ulysses*.

Victoria, Juan Díaz, trans. 2022. “Lecturas cruzadas de ‘Anna Livia Plurabelle’” [ALP excerpts: **Spanish**]. *Qorpus* 12.2 (2022): 159-64. <https://qorpuspget.paginas.ufsc.br/files/2022>.

Comparative discussion by the Mexican translator Juan Díaz Victoria of renderings of *ALP* in different languages, especially Spanish.

Vouillamoz, Pol, trans. 2022. *Anna Livia Plurabelle* [ALP: **Catalan**]. Barcelona: Escola Bloom.

A second separately published complete Catalan *ALP* (after **Aixàs** 2004), the work of the Catalan translator Pol Vouillamoz, published in Barcelona.

AN EXPANDING UNIVERSE: THE LANGUAGES OF ANNA LIVIA PLURABELLE

Anna Livia Plurabelle, as summarized in the above account, has been separately translated in full at least 22 times in at least 14 languages. It has also been translated in full as chapter I.8 of *Finnegans Wake* a further 20 times in 20 languages, which will be discussed and listed in the next chapter of the present work, on *Finnegans Wake*. Altogether, the text of *ALP* has thus been translated in full at least 42 times in at least 23 languages. It has also been partially rendered at least 24 times in at least 14 languages.

Complete translations separately published:

Catalan	Aixàs, 2004. <i>Anna Livia Plurabella</i> Vouillamoz, 2022. <i>Anna Livia Plurabelle</i>
Czech	Weatherall et al., 1932. <i>Anna Livia Plurabella</i>
Dutch	Bindervoet and Henkes, 2013. <i>Anna Livia Plurabelle</i>
French	Blanchon, 2016. <i>Anna Livia Plurabelle</i>
Georgian	Gelashvili, 2018. <i>Finnegans Wake</i> , Book 1, Chapter VIII
German	Goyert, 1970 Hildesheimer, 1970 Wollschläger, 1970
Italian	Schenoni, 1996. “Anna Livia Plurabelle” Marzagalli, 2022b. <i>Anna Livia Plurabelle</i>
Japanese	Osawa et al., 1982 Hamada, 2003-04
Korean	Kim, 1985.
Polish	Ślomiczyński, 1985. <i>Anna Livia Plurabelle</i>
Portuguese	Amarante, 2009. <i>Anna Livia Plurabelle</i> Alves, 2022. <i>Anna Livia Plurabelle</i>
Romanian	Antip, 1996. “Anna Livia Plurabelle”
Spanish	Silva-Santisteban, 1991. <i>Anna Livia Plurabelle</i> García Tortosa et al., 1992. <i>Anna Livia Plurabelle</i> Lago, 2016. <i>Anna Livia Plurabelle</i>
Swedish	Grut, 2001. <i>Anna Livia Plurabella</i>

Partial translations:

Danish	Laugesen , 2009
Egyptian, Ancient	Mezzabotta , 2018. <i>Anna Livia Hieroglyphwake</i>
English, Basic	Ogden , 1931. <i>Anna Livia Plurabelle</i>
French	Joyce et al. , 1931. <i>Anna Livia Plurabelle</i> Beckett and Péron , 1985. “Anna Lyvia Pluratsell” Blanchon , 2013. James Joyce et C.K. Ogden, <i>Anna Livia Plurabelle</i> Bouton-Kelly and Samoyault , 2016
Galician	Otero Pedrayo , 1931. “Ana Sivia Plurabela” Rodríguez , 1969
Hungarian	Szentkuthy , 1975
Italian	Joyce et al. , 1940. <i>Anna Livia Plurabella</i> Mezzabotta , 2017. <i>Anna Livia Plurabelle</i>
Japanese	Nishiwaki , 1933. “Anna Livia Plurabelle”
Polish	Strzetelski , 1959
Portuguese	Bernardini , 2020
Romanian	Anon , 1931 Biberi , 1965. Milesi , 1998.
Russian	Belyaev , 2000. “Anna Liviya Plyurabell”
Serbian	Anon , 1956. “Anna Livia Plurabelle”
Spanish	Chitarroni and Feiling , 1992. “Anna Livia Plurabelle” Lamborghini , 1992. “Anna Livia Plurabelle” Guanipa , 2021 Victoria , 2022. “Lecturas cruzadas de ‘Anna Livia Plurabelle’”

7 *FINNEGANS WAKE* (1939)

FINNEGANS WAKE

London: Faber and Faber; New York: Viking Press, 1939

The following account includes translations of *Finnegans Wake* published with reference to that title, or a translation thereof. For translations of its eighth chapter (*FW* I.8) published separately under the title *Anna Livia Plurabelle* or with reference to that title, please refer to the previous chapter in this book. The account below is based on *Finnegans Wakes: Tales of Translation* (O'Neill 2022a), which also includes discussions of many of the actual translations involved.

1948

Butor, Michel, trans. 1948. “Petite croisière préliminaire à une reconnaissance de l’archipel Joyce.” [*FW* excerpts: **French**] *La vie intellectuelle* 16.5 (1948): 104-35. Reprinted in Butor’s *Répertoire: Etudes et conférences 1948-1959*. Paris: Les Editions de Minuit, 1960. 195-218. See also Butor 1957.

Includes a French translation of *FW* 3.01-03, 196.01-07, 215.34-216.05, 419.05-08.

Seventeen years after the appearance of **Joyce’s** French *ALP* in the *Nouvelle Revue Française*, brief excerpts from *Finnegans Wake* (from *FW* 3, 196, 215-216 and 419) appeared in a French translation by Michel Butor (1926-2016) in 1948, in an influential article on Joyce’s overall oeuvre. The young Butor would go on to establish himself as a major French novelist over the course of the next decade. See also **Butor** 1957.

Commentary: Van Laere 1968; O'Neill 2022a: 73-75.

1950

du Bouchet, André, trans. 1950. “Dans le sillage de Finnegan.” [*FW* excerpts: **French**] *L’Âge nouveau* no. 45 (January 1950): 24-28. Bilingual. [SC D39]

Includes excerpts from *FW* 619, 624, 625-28. The 1950s saw continued French interest in *FW*, especially on the part of the young poet André du Bouchet (1924-2001). This rendering by him of excerpts from the final chapter (*FW* 619, 624, 625-28) appeared in Paris in 1950, very shortly after **Butor’s** rendering, in the journal *L’Âge Nouveau*, under the title “Dans le sillage de Finnegan,” literally “in Finnegan’s wake” (in the maritime sense). See also du Bouchet 1955, 1957, 1962.

Commentary: Van Laere 1968; O'Neill 2022a: 75-76.

1951

Chastaing, Maxime, Armand Jacob, and Arthur Watt, trans. 1951. “Tentatives pour une traduction de *Finnegans Wake*.” [*FW* excerpts: **French**] *Roman* (Saint-Paul, Alpes Maritimes) no. 3 (June 1951): 270-71. [SC D41; JJC]
 | Includes a French translation of *FW* 627.09-628.16.

1955

du Bouchet, André, trans. 1955. “Mutt et Jute” [*FW* 15.29-18.16: **French**]. *Les Lettres Nouvelles* 3, no. 29 (July-August 1955): 1-7. [JJC]

1957

Butor, Michel. 1957. “Esquisse d’un seuil pour Finnegan.” [*FW* 15.29-18.16: **French**] *La Nouvelle Revue Française* n.s. 5.60 (1957): 1033-53. Reprinted in Butor’s *Répertoire: Etudes et conférences 1948-1959*. Paris: Les Editions de Minuit, 1960. 219-33. Rpt. also in André du Bouchet’s *Finnegans Wake*. Paris: Galimard, 1962. 7-28.

Campos, Augusto de, and Haroldo de Campos, trans. 1957. [*FW* excerpts: **Portuguese**]. *Jornal do Brasil* (São Paulo) 15 September 1957; 29 December 1957.
 | Includes seven fragments from *FW* 3, 159, 196, 214-16, 556, 561, 627-28. Of fundamental importance for subsequent Brazilian interest in the translatability of *FW*, a first Portuguese translation of any part of it appeared in 1957, when seven excerpts rendered by the young Brazilian poets (and brothers) Augusto (born 1931) and Haroldo de Campos (1929-2003) appeared in the São Paulo daily newspaper *Jornal do Brasil*. These renderings would appear together with other excerpts and further materials in book form in 1962, under the title *Panaroma do Finnegans Wake*.

Commentary: O’Neill 2022a: 76.

du Bouchet, André, trans. 1957. “Les veilles des Finnegans” [*FW* excerpts: **French**]. *Nouvelle Revue Française* ns 5.60 (December 1957): 1054-64.
 | Includes an introduction, “Lire *Finnegans Wake*?” (1054-55), and fragments from *FW* 604-28. The title “Les veilles des Finnegans,” a pluralized “Finnegans’ wake,” with the plural *veilles* even suggesting plural obsequies for plural Finnegans.

Commentary: Anon. 1957.

1959

Strzetelski, Jerzy, trans. 1959. “Noc opłakiwania Finnegana (Urywki)” [*ALP* excerpts: **Polish**]. *Twórczość* 15 (December 1959): 62-64.

| This first Polish rendering of any part of *FW* actually includes fragments from *ALP*, namely *FW* 196.01-197.04, 198.9-14, 206.35-207.11, and 215.31-216.05. This is the first Polish translation of any part of *FW*. The title, “*Noc opłakiwania Finnegana*,” literally translates as “the night (*noc*) of Finnegans’ mourning (*opłakiwanie*)”; “(Urywki)” means “(excerpts).”

1960

Meister, Guido G., trans. 1960. *James Joyce in Selbstzeugnissen und Bilddokumenten*. [FW 627-28: **German**] By Jean Paris. Hamburg: Rowohlt.

Includes a German rendering of FW 627-28 by Guido Meister (born 1922), who also translated Albert Camus' *Les justes*, as well as his journal. These few first lines of FW in German seem to be Meister's only translation of Joyce.

1961

Diacono, Mario. 1961. "A James Joyce's mamafesta: By the stream of Zemzem under Zigzag Hill." [FW excerpts: **Italian**] *La Tartaruga* 1961. Rpt. Diacono 1970. Rpt. in *Joyce Studies in Italy* 2. Ed. Carla de Petris. Rome: Bulzoni, 1988. 195-96.

Includes an Italian translation of FW 107.08-108.36. Mario Diacono (1930-2025) was an art historian and gallerist as well as poet and literary translator, who played a role in the reception of postwar Italian art in the United States. These two pages seem to be his only Joyce translation.

Senn, Fritz, trans. 1961. [FW excerpts: **German**] In *James Joyce*, by Richard Ellmann (1959), German translation by Albert W. Hess, **Klaus Reichert**, and Karl H. Reichert. Zurich: Rhein-Verlag.

German translation of numerous excerpts from FW. See also **Coeuroy** 1962 and **Bernardini** 1964 for French and Italian translations of Ellmann's *James Joyce*.

Wilcock, J. Rodolfo, trans. 1961. "Frammenti scelti da *La veglia di Finnegan*" [FW excerpts: **Italian**]. *Tutte le opere di James Joyce*. Ed. Giacomo Debenedetti. Vol. 3. Milan: Mondadori, 1961. 1125-74. See also Wilcock 2016.

In 1961, twenty years after Joyce's pioneering Italian rendering of *ALP*, an Italian translation appeared of some forty pages altogether of Joyce's text, the largest selection to that date of translated excerpts from FW in any language, translated and annotated by Juan Rodolfo Wilcock (1919-1978) — who, as it happens, and like Joyce, was not a native Italian. Wilcock translates the following excerpts: FW 3.01-20, 33.14-34.04, 104.01-109.36, 112.09-27, 169.01-170.09, 179.09-32, 182.30-184.10, 185.14-26, 187.28-188.19, 189.28-191.04, 196.01-24, 206.29-207.14, 219.01-222.17, 249.05-33, 258.19-259.10, 306.07-308.27, 384.06-20, 543.13-545.22, 558.26-559.31, 572.07-575.07, 599.25-606.12, 626.33-628.16. An Argentinian poet, critic, and translator, Wilcock was already well known as a writer in Spanish by the mid-1950s, at which point the increasingly fraught political situation in Argentina impelled him to relocate to Italy, where he spent most of the rest of his life, writing primarily in Italian.

Wilcock's renderings of 1961, intended as a very brief introduction to FW for Italian readers, appeared as "Frammenti scelti da *La veglia di Finnegan*" (Selected excerpts from FW) in the final volume of a three-volume collection of Joyce's complete works, *Tutte le opere di James Joyce*, edited by Giacomo Debenedetti. Wilcock's rendering of the title, "La veglia di

Finnegan” (“Finnegan’s wake” in the funeral sense), has become the most generally accepted Italian title.

Commentary: O’Neill 2022a:79-81.

1962

Campos, Augusto de, and Haroldo de Campos, trans. 1962. *Panaroma do Finnegans Wake* [*FW* excerpts: **Portuguese**]. São Paulo: Comissão de Literatura do Conselho Estadual de Cultura. Bilingual. Second augmented ed. in 1971.

Includes eleven fragments from *FW* 3, 143, 159, 189, 196, 214-16, 226, 556, 559, 561, 627-28.

Commentary: Quirino 2012; O’Neill 2022a: 76, 88-91.

Coeuroy, André, trans. 1962. [*FW* excerpts: **French**] In *James Joyce*, by Richard Ellmann (1959), Paris: Gallimard.

French translation of numerous excerpts from *FW*. See also **Senn** 1961 and **Bernardini** 1964 for German and Italian translations of Ellmann’s *James Joyce*.

du Bouchet, André, trans. 1962. *Finnegans Wake* [excerpts: **French**]. Fragments adaptés par André du Bouchet. Introduction de Michel Butor. Suivis de “Anna Livia Plurabelle.” Paris: Gallimard.

Includes *FW* 3-29, 593-628 in du Bouchet’s translation, together with **Joyce’s** 1931 French team translation of *ALP*, here presented under the English title rather than the 1931 French title “Anna Livie Plurabelle.”

Continuing the task he had begun a dozen years earlier, in 1950, André du Bouchet produced a slightly abbreviated rendering of the first and last chapters of the *Wake* in his edited volume *Finnegans Wake*, which also reprinted for the first time, after three decades, Joyce’s 1931 French team translation of *ALP*. The volume, sharing its title with Joyce’s *Wake*, contains some sixty pages altogether of excerpts from *FW*. Du Bouchet’s rendering is considered to be consistently of exceptional quality.

Commentary: Aubert 1965; Senn 1965; du Bouchet 2003; O’Neill 2022a: 82-85.

Elizondo, Salvador, trans. 1962. “La primera página de *Finnegans Wake*” [*FW* 3.01-24: **Spanish**]. *S.Nob* 20 June 1962: 14-16. Rpt. in Elizondo’s *Teoría del infierno y otros ensayos*. Mexico City: El Colegio Nacional, Ediciones del Equilibrista, 1992. 155-62. Rpt. *Casa del tiempo* 89 (June 2006): 53-56.

Salvador Elizondo (1932-2006) was a Mexican poet and novelist, regarded as having been perhaps the most original Mexican writer of his generation. His Spanish rendering of the opening page of *FW* includes six pages of detailed notes for Joyce’s twenty-four lines.

Commentary: Price 2009; O’Neill 2022a: 86-88.

1964

Bernardini, Piero, trans. 1964. [*FW* excerpts: **Italian**] In *James Joyce*, by Richard Ellmann (1959). Milan: Feltrinelli. Rpt. 1982.

Includes Italian translations of Ellmann's numerous excerpts from *FW*. See also **Senn** 1961 and **Coeuroy** 1962 for German and French translations of Ellmann's *James Joyce*.

Bíró, Endre, trans. 1964. "Szemelvények a *Finnegans Wake*-ből" [*FW* excerpts: **Hungarian**]. *Híd* 28.11 (1964): 1241-56. Rpt. *Magyar Műhely* (Paris), September 1973: 9-59; June 1979: 22-29.

Includes renderings of *FW* 8.9-10.23, 169.01-195.06 (with omissions), 196.01-216.05 (with major omissions), and 627.09-628.16.

Endre Bíró (1919-1988) was a Hungarian biochemist whose fifteen pages or so of renderings from *FW* could not be published in the Hungary of the day, appearing instead first in Yugoslavia in the expatriate journal *Híd* [Bridge] and later in the journal *Magyar Műhely* [Hungarian workshop], published in Paris.

Commentary: Egri 1967; Péterfy 2014; O'Neill 2022a: 92-93.

Castelain, Daniel, trans. 1964. "Un itinéraire pour *Finnegans Wake*: Tentative de traduction fragmentaire" [*FW* excerpts: **French**]. *Two Cities* 9 (1964): 35-40.

Includes excerpts from *FW* 3, 44, 169-71, 384, 627-28.

1965

Kot, Jozef, trans. 1965. "Finnegannovo prebúdzanie" [*FW* excerpt: **Slovak**]. *Slovenské pohľady* 81.10 (1965): 86-87.

Slovak translation of *FW* 3.01-5.04. Jozef Kot's version of the opening two pages uses the title "Finnegannovo prebúdzanie," literally "Finnegan's awakening."

Commentary: Mánek 2004.

1966

Osawa, Masayoshi, Shigeru Koike, Junnosuke Sawasaki, and Motoi Toda, trans. 1966. "Shem the Penman." [*FW* 169.01-170.24: **Japanese**] *Kikan Sekai-Bungaku* [World Literature Quarterly] (Tokyo) 2 (1966): B1-12.

1967

Lavergne, Philippe, trans. 1967. "Shem" [*FW* I.7: **French**]. *Tel Quel* no. 30 (Summer 1967): 67-89.

French translation of *FW* 169.01-195.06 published in the influential French avant-garde literary magazine *Tel Quel* led by Philippe Sollers. See also **Lavergne** 1968, 1982.

Commentary: Van Laere 1968.

1968

Lavergne, Philippe, trans. 1968. “*Finnegans Wake*.” [*FW* I.1: **French**]. *Change* 1.1 (Spring 1968).

French translation of *FW* 3.01-29.36. See also **Lavergne** 1967, 1982.

Commentary: Van Laere 1968.

Lourenço, Manuel, trans. 1968. “*Finnegans Wake*, I, 3.” *O tempo e o modo* (Lisbon) 57/58 (1968): 243-44. [*FW* 3.01-24: **Portuguese**].

Osawa, Masayoshi, and **Junnosuke Sawasaki**, trans. 1968. [*FW* excerpts: **Japanese**] *Sekai Bungaku Zenshuu* 35 [Selected Works of World Literature, vol. 35]. Tokyo: Shueisha.

Includes *FW* 206.29-207.20, 418.10-419.08, 627.34-628.16.

1969

Rodríguez, Leopoldo, trans. 1969. [*FW* excerpts: **Galician**] “Impresións encol do *Finnegans Wake* de James Joyce.” *Grial* 26 (1969): 475.

Includes a Galician translation of *FW* 215.31-216.05.

Schmidt, Arno, trans. 1969. “Der Triton mit dem Sonnenschirm: Überlegungen zu einer Lesbarmachung von *Finnegans Wake*.” [*FW* excerpts: **German**] *Der Triton mit dem Sonnenschirm: Großbritannienische Gemütssetzungen*. Karlsruhe: Stahlberg, 1969. 194-253.

Includes German translations of *FW* 63-64, 175, 182-84, 244-45, 259, 403-06. The German novelist Arno Schmidt (1914-1979) was fascinated by *FW* and spent years coming to grips with it. His renderings in the 1969 essay are his most intensive (and idiosyncratic) encounter with the problems of translating Joyce’s work. See also **Schmidt** 1984.

Commentary: Senn 1978, 1983d; Rathjen 2005, 2010, 2015, 2019; Hildesheimer 2006; O’Neill 2022a: 96-100, 147-48.

1970

Diacono, Mario, 1970. “Da *Finnegans Wake* di James Joyce, traduzione 107-108” [*FW* 107-08: **Italian**]. Il Lilliput, 3. Naples: Colonnese Editore. 31 pp. Rpt. of Diacono 1961.

First published as “A James Joyce’s mamafesta: By the stream of Zemzem under Zigzag Hill.” in *La Tartaruga*, 1961.

Commentary: Lo Pinto 2013.

1971

Campos, Augusto de, and **Haroldo de Campos**, trans. 1971. *Panaroma do Finnegans Wake* [*FW* excerpts: **Portuguese**]. Second augmented edition of Campos’ and Campos’ 1962 translation. São Paulo: Perspectiva.

Besides the fragments included in **Campos** and **Campos** 1962 (*FW* 3, 143, 159, 189, 196, 214-16, 226, 556, 559, 561, 627-28), the 1971 second edition contains sixteen fragments in total, adding *FW* 13, 157-59, 182-84, 189-90, 202, 206-07 and 224.

Silva-Santisteban, Ricardo, trans. 1971. “La última página de *Finnegans Wake*.” [FW 626-28: **Spanish**] *Creación y crítica* 2 (February 1971): 1-4. Rpt. *camp de l’arpa*, no. 52 (June 1978): 43.

Suzuki, Yukio, Ryo Nonaka, Koichi Konno, Kayo Fujii, Tatsuko Nagasawa, and Naoki Yanase, trans. 1971. *Finnegan Tetsuya-sai sono-1*. [FW I.1-3: **Japanese**] Tokyo: Toshishuppansha. 245 pp. [JJC]

The title *Finnegan tetsuya-sai* suggests “Finnegan’s wake,” with the English noun *wake* rendered as “night watch, staying up all night (*tetsuya*).”

Commentary: Suzuki 1982, 1983.

1972

Celati, Gianni. 1972. “Da *Finnegans Wake*: Elaborazioni sul tema visita al museo Wellington: Traduzioni di linguaggi inventati.” [FW excerpt: **Italian**] *Il Caffè* 19.3-4 (1972): 26-29.

Includes an Italian translation of FW 8.09-10.24, by writer and literary critic Gianni Celati (1937-2022), who would translate *Ulysses* some forty years later (in 2013).

1973

Heath, Stephen, and Philippe Sollers. 1973. “Joyce in Progress.” [FW excerpts: **French**] *Tel Quel* 54 (1973): 4-24.

Includes a French translation (pp. 19-24) of excerpts from FW 593-628.

1974

Monteforte Toledo, Mario, trans. 1974. “*Finnegans Wake*: Presentación y algunas páginas.” [FW excerpts: **Spanish**] *La cultura en México: Suplemento de Siempre!* (Mexico City) No. 662, 16 October 1974

Schenoni, Luigi. 1974. “Specimen Translation of *Finnegans Wake* 4.18-5.4 into Italian.” [FW excerpt: **Italian**] *James Joyce Quarterly* 11 (1974): 405.

This brief “specimen translation” by Luigi Schenoni (1935-2008) was his first rendering from FW — and from what was intended to become a complete Italian rendering. Schenoni spent the next thirty-odd years working on the project, which eventually resulted in **Schenoni’s** *ALP* (1996), and several major parts of FW (1982, 2004, 2011).

1975

Burgess, Anthony. 1975. “Writing in Rome (pHorbiCEtta).” [FW 3.03-14: **Italian**] *Times Literary Supplement* 31 October 1975: 1296.

Includes Burgess’s Italian translation of FW 3.03-14.

Commentary: O’Neill 2022a: 118-122.

1976

Schenoni, Luigi, trans. 1976. “The Prankquean,” [FW 21.05-23.15: **Italian**]. *A Wake Newslitter* n.s. 13.2 (1976): 36-38.

1977

Schenoni, Luigi, trans. 1977a. “Mutt & Jute”; “O fœnix culprit” [*FW* 15.29-18.16, 23.16-29.36: **Italian**]. *Carte segrete* 11.35 (1977): 36-47.

Schenoni, Luigi, trans. 1977b. “Qui viene ognuno.” [*FW* 30.01-32.19: **Italian**] *La Serpe* 23.4 (December 1977): 17-18.

Sergeev, Andrey, trans. 1977. “Ballada o Khukho O’V’orttkke” [“The Ballad of Persse O’Reilly”] [*FW* 44.22-47.29: **Russian**]. In *Zapadnoevropeiskaia poeziia XX veka*. Moscow: Khudozhestvennaia literatura. Rpt. <http://www.vekperevoda.com/1930/sergeev.htm>.

The earliest recorded Russian rendering of any part of the *Wake* is this translation by the writer and translator Andrey Sergeev (1933-1998) of “The Ballad of Persse O’Reilly” (*FW* 44.22-47.29), which appeared under the punning title “Ballada o Khukho O’V’orttkke” in Moscow in 1977 in an anonymously compiled volume on twentieth-century western European poetry. The Russian title plays on *okh* (“oh”), *ukho* (“ear”), and *ukhovertka* (“earwig”) (O’Neill 2022a: 125).

Commentary: Alexandrova 2020; O’Neill 2022a.

1978

Osawa, Masayoshi, Kyoko Ono, Shigeru Koike, Junnosuke Sawasaki, Kenzo Suzuki, and Motoi Toda, trans. 1978. “Finegan zu ueiku yori 5-hen” [*FW* excerpts: **Japanese**]. *Sekai no Bungaku* [World Literature] (Tokyo: Shueisha) 1 (1978).

Includes *FW* 169.01-170.24, 206.29-207.20, 418.10-419.08, 593.01-18, 627.34-628.16.

Schenoni, Luigi, trans. 1978a. “Dal *Finnegans Wake* di James Joyce.” [*FW* 35.01-42.16: **Italian**] *Paragone* 338 (April 1978): 98-105.

Schenoni, Luigi, trans. 1978b. “Grande mascherattore.” [*FW* 35.01-36.34: **Italian**] *Tuttolibri* 6 May 1978: 12-13.

Schenoni, Luigi, trans. 1978c. [*FW* 3.01-10: **Italian**] *L’Espresso* 28 May 1978: 79.

Silva-Santisteban, Ricardo, trans. 1978. “La última página de *Finnegans Wake*.” [*FW* 626-628: **Spanish**] *camp de l’arpa*, no. 52 (June 1978): 43. Rpt. from *Creación y crítica* 2 (February 1971): 1-4.

Šoljan, Nada, trans. 1978. “Bdijenje Finnegana” [*FW* excerpts: **Croatian**]. *Zbornik Trećeg programa Radio Zagreba* (Proceedings of Radio Zagreb’s Third Program, Zagreb) 2: 314-22.

The Croatian title literally means “Finnegan’s wake.”

1979

Schenoni, Luigi, trans. 1979a. “Il musovoleo willingdone: James Joyce, *Finnegans Wake*, 8.09-10.23: A Translation in Progress.” [*FW* excerpts: **Italian**] *Stanford Italian Review* 1.1 (Spring 1979): 163-69. [JJC]

Schenoni, Luigi, trans. 1979b. “*Finnegans Wake* 55.03-62.25” [*FW* excerpts: **Italian**] *Carte segrete* 13.45-46 (1979): 21-36.

- Verdin, Simonne, trans. 1979. "Tradlire Joyce." [*FW* excerpts: **French**] *Courrier du Centre International d'Études Poétiques* (Brussels) 1979: 15-25.
 | Includes a French translation of excerpts from *FW* 627-28.

1982

- Bernardini, Piero, trans. 1982. [*FW* excerpts: **Italian**] In *James Joyce*, by Richard Ellmann (1982). Milan: Feltrinelli. Rpt. of Bernardini 1964.
 | Italian translation of numerous excerpts from *FW*. See also Castro and Blanco 1982, Krasińska and Lewicki 1984, and Luft 1989 for Spanish, Polish, and Portuguese translations of Ellmann's essay, respectively.
- Castro, Enrique, and Beatriz Blanco, trans. 1982. [*FW* excerpts: **Spanish**] Spanish translation of numerous excerpts from *FW*. In *James Joyce*, by Richard Ellmann (1982) Barcelona: Anagrama Editorial.
- Lavergne, Philippe, trans. 1982. *Finnegans Wake* [**French**]. Paris: Gallimard. 650 pp.
 | The first complete translation of *FW* in any language was the work of the French translator Philippe Lavergne (born 1935), whose rendering was received in literary circles with nothing short of general stupefaction, both in France and elsewhere. Opinions were immediately divided as to its merits — and even as to whether such an undertaking should ever have been contemplated in the first place.
 | Commentary: Aubert 1982; Dachy 1982; Ezine 1982; Jauffret 1982; Sollers 1982; Anon. 1983; Clémentin 1983; Cortanze 1983; Debons 1983; Rabaté 1983; Benstock and Benstock 1985; Vouvé 1985; Conley 2012; Alexandrova 2020; O'Neill 2022a: 133-40.
- Mirkowicz, Tomasz, trans. 1982. "*Finnegans Wake* (sześć pierwszych akapitów)" [*FW* excerpts: **Polish**]. *Literatura na Świecie*, 8 (August 1982): 352-53.
 | Contains a Polish translation of *FW* 3.01-5.12. The subtitle "sześć pierwszych akapitów" means "first six paragraphs."
- Sanesi, Roberto, trans. 1982. "Il risveglio di Finnegan." [*FW* excerpt: **Italian**] *Nuova Rivista Europea* 4.29-30 (1982): 21-24. See also Sanesi 1983.
 | Sanesi's 1982 rendering of a single page (*FW* 593.01-595.29) uses the title "Il risveglio di Finnegan," literally "Finnegan's awakening," though in Italian allowing also for "Finnegan's revival," as if from the dead.
 | Commentary: Bendelli 2014.
- Schenoni, Luigi, trans. 1982a. "*Finnegans Wake* Translated into Italian." [*FW* 85.20-86.31: **Italian**] *James Joyce Broadsheet* No. 7 (February 1982): 4.
- Schenoni, Luigi, trans. 1982b. *Finnegans Wake: H.C.E.* [*FW* I.1-4: **Italian**]. Intro. Giorgio Melchiori. Bibliography, Rosa Maria Bosinelli. Bibliotheca collana economica di classici. Milan: Mondadori. Bilingual. [JJC]
 | Appearing in the same year as Lavergne's complete French version, this was the culmination of Schenoni's multiple renderings so far (1974, 1977, 1978, 1979) and a major step in the generation of an Italian *FW*.
 | Commentary: See Almansi 1982; del Pozzo 1982; Federici 1982; Gramigna 1982; Grisi 1982; Anon. 1983; Lobner 1983; Silver and Torrealta 1983; Schenoni 1984; Parks 1992; O'Neill 2022a: 128-33.

- Sobré, Josep-Miquel** [Josep Miquel Sobrer], trans. 1982. [*FW* excerpt: **Catalan**]. In *James Joyce en el seus millors escrits*. Ed. Joan Ramón Masoliver. Barcelona: Miquel Arimany. 80-82; also in *El Eco de Sitges* 31 December 1982.
 | Contains a Catalan translation of *FW* 538.18-539.08.
 | Commentary: Anon. 1983.

1983

- Anon.** 1983. “New Translations of *Finnegans Wake* into Italian, French, German and Catalan.” [*FW* excerpts: **Italian**, **French**, **German**, and **Catalan**] *James Joyce Broadsheet*, no. 12 (October 1983): 3.
 | Excerpts from translations by **Luigi Schenoni**, **Philippe Lavergne**, **Wilhelm Fügner**, and **Josep-Miquel Sobré**.
Fügner, Wilhelm, trans. 1983. “*Finnegans Wake* (German)” [*FW* excerpt: **German**]. *James Joyce Broadsheet*, no. 12 (October 1983): 3.
 | German translation of *FW* 4.18-5.05.
 | Commentary: Anon. 1983.
Lavergne, Philippe, trans. 1983. “Le Renard et les Raisins” [*FW* excerpt: **French**]. *Journal de Genève* 1 January 1983: Samedi littéraire, 3.
 | Extract from Lavergne’s French *FW* (1982) containing his translation of “The Mookse and the Griper” (*FW* I, 6).
Sanesi, Roberto, trans. 1983. *Il risveglio di Finnegan*. [*FW* excerpt: **Italian**] Milan: Severgnini
 | Italian translation of *FW* 593.01-595.29.
 | Commentary: Bendelli 2014.

1984

- Anon.**, trans. 1984. “La Sainterelle et la Fourmi” [*FW* excerpt: **French**]. *Europe: Revue littéraire mensuelle* 62, no. 657/658 (January/February 1984): 110-11. [JJC]
 | Anonymous French translation of “The Ondt and the Gracehoper” (*FW* III, 1).
Campos, Augusto de, trans. 1984. “Um fragmento de *Finnegans Wake*” [*FW* excerpt: **Portuguese**]. *Ilha do Desterro* (Florianópolis, Brazil) 5, no. 12 (1984): 115. [JJC]
Kraśńska, Ewa, and **Zbigniew Lewicki**, trans. 1984. [*FW* excerpts: **Polish**] Polish translation of excerpts from *FW* in Richard Ellmann’s (1982) *James Joyce*. Krakow: Wydawnictwo Literackie.
 | See also **Bernardini** 1982 and **Castro** and **Blanco** 1982, for Italian and Spanish translations of Ellmann’s *James Joyce*, respectively.
Schmidt, Arno, trans. 1984. “Übersetzung ins Deutsche sowie Anmerkungen und Nachwort von Arno Schmidt.” [*FW* excerpts: **German**] *Arno Schmidts Arbeitsexemplar von Finnegans Wake by James Joyce: Faksimile des von Arno Schmidt mit verschiedenen Bunt- und Bleistift-Unterstreichungen, Randglossen und Kleinstübersetzungen versehenen Exemplars der Ausgabe von 1950*. Zurich: Haffmans Verlag, 1984. 628 pp. Rpt. in *Finnegans Wake Deutsch*:

Gesammelte Annäherungen. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp, 1989. 276-319.

Facsimile of Arno Schmidt's original typescript, published to accompany *Arno Schmidts Arbeitsexemplar von Finnegans Wake by James Joyce*. Cased book with facsimile of Schmidt's underlining and marginal notes, accompanied by 24 loose sheets reproducing annotated typescript of Schmidt's German translation of parts of *Finnegans Wake* [FW 63-64, 175, 182-84, 244-45, 259, 403-06].

Weninger, Robert. 1984. *The Mookse and the Gripes. Ein Kommentar zu James Joyces Finnegans Wake*. [FW excerpts: German] München: edition text + kritik.

Includes a German translation of FW 152.15-159.18, with extensive commentary (in German). The translation was reprinted in *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp, 1989. 116-23.

Commentary: Weninger 1985.

1985

Enzensberger, Christian, et al., trans. 1985. "Aus 'Glugg's Confession'" [FW excerpt: German]. *Protokolle* 1 (1985): 103-06.

German translation of FW 241.01-26.

Fried, Erich, trans. 1985. "Eine Übersetzung aus *Finnegans Wake*" [FW excerpt: German]. *Portokolle* 1 (1985): 107-20.

German translation of FW 403.01-404.03; with extensive commentary (in German).

Hermes, Uwe, trans. 1985. "It's Phoenix, dear!" [FW excerpt: German]. *Protokolle* 1 (1985): 121-35.

German translation of FW 17.22-25, 55.10-21, 68.28-34; with extensive commentary (in German).

Kim, Chong-keon, trans. 1985. "*P'inegan üi kyöngya*" [ALP: Korean]. Seoul T'uk-pyolsi: Chongumsa. 220 pp.

While the title means "*Finnegans Wake*," this item is actually a complete translation of "Anna Livia Plurabelle," with annotations (in Korean). See also Kim 2002.

Commentary: Chun 2004.

Weninger, Robert, 1985. "An den Grenzen der Sprache. Bemerkungen zur (Un-) Übersetzbarkeit von *Finnegans Wake* mit einer Kostprobe: 'Der Muhkus und Der Trauben'." [FW excerpt: German] *Protokolle* 1 (1985): 85-102.

This German translation of "The Mookse and the Gripes" (FW 96-102) is reprinted from Weninger 1984.

1986

Beck, Harald, trans. 1986. "Incipit opus progrediens." [FW excerpt: German] *Bargfelder Bote* 104-06 (July 1986): 44-45.

German translation of FW 3.01-5.29 by Harald Beck, who would also translate *Dubliners* (1994). See also Beck 1987 and 1989.

Brkic, Svetozar, trans. 1986. “Sandhyas! Sandhyas! Sandhyas!” [*FW* excerpt: **Serbian**] *Delo* (Belgrade) 32.11 (November 1986): 24-27. [JJC]
 | Brief excerpt from *FW* 593-94 in Serbian translation.

Schenoni, Luigi. 1986. “Is There One Who Understands Me?” [*FW* excerpt: **Italian**] *Myriadmindedman: Jottings on Joyce*. Ed. Rosa Maria Bosinelli, Paola Pugliatti, and Romana Zacchi. Bologna: Università di Bologna. 255-61.
 | Includes an Italian translation of *FW* 627.09-628.16.

1987

Beck, Harald, trans. 1987. “*Finnegans Wake* 5.29ff.” [*FW* excerpt: **German**]. *Bargfelder Bote* 110-12 (January 1987): 54.
 | Another translation in German by Harald Beck, from *FW* 5.29-7.06.

Friberg, Georg and Gösta. 1987. “James Joyce: Ur *Finnegans Wake*.” [*FW* excerpt: **Swedish**] *Lyrikvännen* (Stockholm) 34.2-3 (1987): 106-08.

Hedberg, Johannes. 1987. “En bit av *Finnegans Wake* på svenska.” [*FW* excerpt: **Swedish**] *Lyrikvännen* (Stockholm) 34.4 (1987): 227-30.

Schönmetzler, Klaus J., trans. 1987a. “... ein sitzam saeculi Phoenix”: *Sechs deutsche Annäherungen an Finnegans Wake von James Joyce* [*FW* excerpts: **German**]. Bad Aibling: privately published.
 | Contains German translations of *FW* 3.01-5.29, 152.16-159.18, 169.01-175.28, 383.01-384.32, 414.16-415.22, 605.04-606.12, 626.20-628.16.

Schönmetzler, Klaus J., trans. 1987b. “Here’s another version of ...” [*FW* excerpt: **German**]. *Bargfelder Bote* 113-114 (1987): 24-25.
 | German translation of *FW* 3.01-6.01.

1989

Beck, Harald, trans. 1989. [*FW* excerpt: **German**] *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt Suhrkamp. 27-35.
 | A further translation in German by Harald Beck, from *FW* 3.01-11.28.

Blumenbach, Ulrich, and Reinhard Markner, trans. 1989. “Anna Livias Monolog.” [*FW* excerpt: **German**] *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt Suhrkamp. 262-70.
 | German translation of *FW* 619.20-628.16.

Horn, Ingeborg, trans. 1989. “Shem, Shaun: Quisquiquock.” [*FW* excerpt: **German**] *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp. 73-115.
 | German translation of *FW* I.6 (*FW* 126-68).

Jauslin, Kurt, trans. 1989. “I.1 (Der Anfang)” [*FW* excerpt: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. Klaus Reichert and Fritz Senn. Frankfurt am Main: Suhrkamp. 36-38.
 | German translation of *FW* 3.01-5.29.

Luft, Lya, trans. 1989. [*FW* excerpts: **Portuguese**] Portuguese translation of numerous excerpts from *FW* contained in *James Joyce*, by Richard Ellmann (1982). São Paulo: Editora Globo.

See also **Bernardini** 1982, **Castro** and **Blanco** 1982, and **Krasińska** and **Lewicki** 1984, for Italian, Spanish, and Polish translations of Ellmann's *James Joyce*, respectively.

Rathjen, Friedhelm, trans. 1989. [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp, 44, 45-63, 124-31, 220-37, 256-61, 275.

Includes *FW* 3.1-14; 30.01-47.32; 152.15-159.18; 383.01-399.36; 414.16-419.10; 627.24-628.16. Friedhelm Rathjen, born 1958, would move on to translating substantial parts of *FW* in German, see **Rathjen** 2012, 2014, 2015, 2020, and 2022. Rathjen also provided translations of *P* (2012), *CW* (2013), *FH* (2014), and *D* (2019).

Commentary: O'Neill 2022a: 155-57.

Reichert, Klaus, trans. 1989. "Anna Livia's Monolog" [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 271-73.

German translation of *FW* 619.20-620.02; 626.35-628.16.

Reichert, Klaus. 1989. "Soft Morning, City." [*FW* excerpts: **German**]. In his *Viefacher Schriftsinn: Zu Finnegans Wake*. Frankfurt am Main: Suhrkamp. 52-69.

Includes German translation of *FW* 619.20-620.02, 626.35-628.16.

Reichert, Klaus, et al., trans. 1989. "Shem the Penman" [*FW* excerpts: German]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt Suhrkamp. 132-58.

German translation of *FW* 169.01-195.06.

Reichert, Klaus, and **Fritz Senn**, eds. 1989. *Finnegans Wake Deutsch: Gesammelte Annäherungen* [*FW* selections: **German**]. Trans. various. Frankfurt am Main: Suhrkamp. 321 pp.

This compendium of German translations of significant excerpts from *Finnegans Wake* includes Klaus Reichert, "Nacht-Sprache: Zur Einführung," 7-20; German translations of excerpts from I.1, I.2, I.6, I.7, I.8, II.4, III.1, and IV by Harald Beck, Kurt Jauslin, Wolfgang Schrödter, Friedhelm Rathjen, Helmut Stoltefuss, Ingeborg Horn, Robert Weininger, Georg Goyert, Wolfgang Hildesheimer, Hans Wollschläger, Dieter H. Stündel, Ulrich Blumenbach, Reinhard Markner, Klaus Reichert, Arno Schmidt, and a Gruppe des Englischen Seminars Frankfurt, 25-275; and "Arno Schmidts Übertragungen von *Finnegans Wake*," 276-319.

Commentary: Schneider 1991; O'Neill 2022a: 105-06, 151-53.

Schrödter, Wolfgang, trans. 1989. "I.1 (Der Anfang)" [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp, 39-43.

German translation of *FW* 3.01-4.17.

Stoltefuss, Helmut, trans. 1989. "Humphrey Chimpden Earwicker" [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 64-72.

| German translation of *FW* 30.01-38.08.

Stündel, Dieter H., trans. 1989a. "Mamalujo" [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 238-55.

| German translation of II.4; *FW* 383-99.

Stündel, Dieter H., trans. 1989b. "Anna Livias Monolog" [*FW* excerpts: **German**]. *Finnegans Wake Deutsch: Gesammelte Annäherungen*. Ed. **Klaus Reichert** and **Fritz Senn**. Frankfurt am Main: Suhrkamp. 274.

| German translation of *FW* 619.20-620.02, and 628.06-16.

1990

Campos, Haroldo de, trans. 1990. "Finnicius revém" [*FW* excerpts: **Portuguese**]. *ABEI Newsletter: Associação Brasileira de Estudos Irlandeses*, no. 2 (July 1990): 1-2.

| Portuguese translation of *FW* 449-50, 292, 120, 4.

Nestrovski, Arthur. 1990. "'Mercius (de seu mesmo)': Notes on a Brazilian Translation." [*FW* excerpts: **Portuguese**] *James Joyce Quarterly* 27.3 (1990): 473-77.

| Includes a Portuguese translation of *FW* 193.31-195.06.

Schenoni, Luigi, trans. 1990. "Traduzione di *Finnegans Wake* I.5, 104.01-112.27" [*FW* excerpts: **Italian**]. *Il Piccolo Hans* 64 (1989-90).

1991

Schenoni, Luigi, trans. 1991. "Conciliar suonsenso e senso suono: Una traduzione di *FW* 117.09-125.23" [*FW* excerpts: **Italian**]. *Names and Disguises*. Ed. Carla de Petris. *Joyce Studies in Italy*, 3. Rome: Bulzoni, 1991. 125-41.

Yanase, Naoki, trans. 1991. *Finneganzu ueiku I-II* [*FW* excerpts: **Japanese**]. Tokyo: Kawade shobo shinsha. 474 pp. [JJC]. See also Yanase 1993.

| Translation into Japanese of *FW* I-II.

| Commentary: Yanase 1992.

1992

Bíró, Endre, trans. 1992. *Finnegan ébredése (részletek)* [*FW* excerpts: **Hungarian**]. Budapest: Holnap Kiadó. 106 pp.

| Includes excerpts from *FW* 8-10, 35, 152-59, 169-95, 196-216, 226, 261-62, 414-21, 499-501, 627-28, by which Endre Bíró completed his *FW* renderings published in 1964.

| Commentary: Egri 1967; Péterfy 2014; O'Neill 2022a: 92-93.

Feiling, C.E., trans. 1992. "Anna Livia Plurabelle: La noche simplificada." [*ALP* from Ogden's version in Basic English: **Spanish**] *Conjetural: Una Revista Psicoanalítica* 24 (1992): 83-85. www.conjetural.com.ar/revistas/24.pdf.

Rathjen, Friedhelm, trans. 1992a. "Die Alimente der Gehomantie." [*FW* excerpts: **German**] *Schreibheft: Zeitschrift für Literatur* 39 (May 1992): 3-8.

| A further German rendering by Friedhelm Rathjen, from *FW* 282.01-287.17.

| See also Rathjen 1989, 1995, and 2012.

Stündel, Dieter H., trans. 1992. "Finnegans Wehg: Kainnäh ÜbelSätzZung des Wehrkess fun Schämes Scheuss" [*FW* excerpt: **German**]. *Schreibheft: Zeitschrift für Literatur* 39 (May 1992): 143-56.

| Dieter Stündel's German rendering of *FW* 309.01-321.36. See also Stündel 1989, 1993.

1993

Campos, Augusto de, trans. 1993. "Fragmentos do *Finnegans Wake*" [*FW* 3-29: **Portuguese**]. *ABEI Newsletter: Associação Brasileira de Estudos Irlandeses*, no. 7 (December 1993): 10-12.

Pagán, Alberte, trans. 1993. *Contos contados de Finnegan e HCE (Velório de Finnegans, I.1-2)* [*FW* I.1-2: **Galician**]. Juncalinho (Cape Verde): Morabeza. <http://albertepagan.eu/wp-content/uploads/2013/12/contos-contados-de-finnegan-e-hce.pdf>.

Pozanco, Víctor, trans. 1993. *Finnegans Wake* [**Spanish**]. Palabra en el Tiempo, 222. Barcelona: Editorial Lumen. 286 pp. [JJC]

| An abridged and simplified version of *FW* in Spanish, generally criticized by Spanish-language reviewers as over-simplified.

| Commentary: Antolin Rato 1994; Servei 1994; O'Neill 2022a: 175-78.

Stündel, Dieter H., trans. 1993. *Finnegans Wehg: Kainnäh ÜbelSätzZung des Wehrkess fun Schämes Scheuss* [*FW*: **German**]. Darmstadt: Verlag Jürgen Häusser; Frankfurt am Main: Zweitausendeins. 628 pp. Bilingual.

| Dieter Stündel (born 1947) produced the first and so far only complete German rendering of the *Wake* in 1993. The translation was a significant media event, but its translational techniques have made it a controversial one and have attracted much negative criticism.

| The title *Finnegans Wehg* conflates a rhyming echo of the English *wake* with German *Weh* ("woe," "pain", also "labour pains") and *Weg* ("way"), with perhaps a faint echo of German *wecken* ("to wake someone up"). Since German, unlike English, does not use an apostrophe to signal a genitive case, the lack of an apostrophe in the German title does not involve any element of textual play, but is merely reductive, producing an unambiguously singular "Finnegan's." The neologism *Wehg* might also be seen as jocularly referring to the translator's own "woe" as he struggles to find a "way" through the dense thickets of Joyce's text. The heavily ornamented subtitle suggests "not a translation of the work of James Joyce."

| Commentary: Anon. 1991; Rathjen 1992, 1993; Drews 1993, 1998; Fuld 1993; Rademacher 1993; Senn 1993, 1995b; Winkler 1993; Laederach 1995; Bockelmann 2002; Cersonsky 2011; Alexandrova 2020; O'Neill 2022a: 181-87.

Yanase, Naoki, trans. 1993. *Finneganzu ueiku III-IV* [*FW* III-IV: **Japanese**]. Tokyo: Kawade shobo shinsha. See also Yanase 1991, 2004.

The Japanese translator Naoki Yanase (1943-2016) produced a first complete Japanese version of *Finnegans Wake*, which appeared in two volumes, the first in 1991, the second in 1993.

Commentary: Yanase 1992; Muto 1997; Okuhara 2000; Anon. 2004; Ito 2004.

1995

Rathjen, Friedhelm, trans. 1995a. “Whas war dhaas?: Bettszene, erste Stellung (*Finnegans Wake* III.iv).” [*FW* excerpt: **German**] *Griffel: Magazin für Literatur und Kritik* 1 (June 1995): 69-76.

Yet another fragment, *FW* 555.01-563.36, in a German translation by Friedhelm Rathjen. See also Rathjen 1989, 1992, and 2012.

Rathjen, Friedhelm, trans. 1995b. *Der Mauchs und der Traufen: Eine Fabel aus Finnegans Wake*. [*FW* excerpt: **German**] Illus. Kurt Steinel. Unterreit: Antinous Presse. Limited edition (125 copies). Rpt. from **Reichert and Senn** (1989: 124-31).

Rathjen’s translation of “The Mookse and the Gripes” (*FW* I.6, 152.15-159.18) in a limited edition, reprinted from **Reichert and Senn** 1989: 124-31.

Sonnemann, Ulrich, trans. 1995. “Das Finneganwunder oder Die Ausgießung des Heiligen Geistes. Zwei Absätze aus *Finnegans Wake*. Kommentierter Übersetzungsversuch.” [*FW* excerpts: **German**] In *Müllberge des Vergessens. Elf Einsprüche*. By Ulrich Sonnemann. Ed. Paul Fiebig. Stuttgart: Metzler. 63-78.

Includes German translations of *FW* 429-30, and *FW* 431.

1996

Anon. 1996, trans. “Texte pour rien?” [*FW* excerpt: **French**]. In Duchesne, Jean (dir.) *Histoire chrétienne de la littérature: L’Esprit des lettres de l’Antiquité à nos jours*. Paris: Flammarion. [JJC]

Malicki, Jacek, trans. 1996. “Przebudzenie Finnegana.” [*FW* excerpts: **Polish**] *Gnosis* 9 (1996).

Contains *FW* 6.29-7.15, 306.11-308.36. The Polish title *Przebudzenie Finnegana* literally means “Finnegan’s awakening” (from sleep).

Słomczyński, Maciej, trans. 1996. “Ostatnia strona *Finnegans Wake*” [*FW* 627-28: **Polish**]. *Studium: Pismo literacko-artystyczne*, no. 4 (Summer 1996): 130-31.

A Polish translation of “The last page” (“Otnania strona”) of the *Wake*, by Maciej Słomczyński, a prolific Joyce translator, of *U* (1969), *GJ* (1972), *ALP* (1973, 1985), *CM*, *PP*, *Ep*, *E* (1996), and *CW* (1998). See also Słomczyński 1999.

Volokhonsky, Anri, trans. 1996-99. "Iz Finneganova Weika" [*FW* excerpts: **Russian**]. *Mitin Zhurnal* 53 (1996): 138-46; 54 (1997): 244-47; 55 (1997): 204-11; 56 (1998): 295-300; 57 (1999): 452-62; 58 (1999): 295-304.

This Russian translation containing *FW* 3.01-171.28 appeared in instalments between 1996 and 1999, in the Leningrad-based former Samizdat periodical *Mitin Zhurnal* [Mitia's Journal]. See also Volokhonsky 2000.

Commentary: Alexandrova 2020.

1998

Królikowski, Adam, trans. 1998a. "*Finnegans Wake* (1)." [*FW* 3.01-24: **Polish**] *Magazyn Literacki* (Warsaw) 1 (1998): 91-92.

Królikowski, Adam, trans. 1998b. "*Finnegans Wake* (2)." [*FW* 4.01-17: **Polish**] *Magazyn Literacki* (Warsaw) 2-3 (1998): 139.

Królikowski, Adam, trans. 1998c. "*Finnegans Wake* (3)." [*FW* 4.18-5.12: **Polish**] *Magazyn Literacki* (Warsaw) 4 (1998): 55.

Three brief excerpts in Polish translation. See also Królikowski 1999 for further excerpts published in the same periodical.

Nestrovski, Arthur. 1998. "Fragmento: Mamafesta" [*FW* 104.01-112.27: **Portuguese**]. *Folha de São Paulo* 16 June 1998. <https://www1.folha.uol.com.br/fsp/ilustrad/fq16069808.htm>.

1999

Bindervoet, Erik, and Robbert-Jan Henkes, trans. 1999. "James Joyce *Finnegans Wake* 1.2" [*FW* excerpt: **Dutch**]. *Bzzlletin* 28: 16-17.

Opening pages of *FW* I.2 in Erik Bindervoet and Robbert-Jan Henkes's translation, which would appear in book format in 2002.

Campos, Haroldo de, trans. 1999. "Dois fragmentos de *Finnegans Wake*, transcriados de Haroldo de Campos." [*FW* excerpts: **Portuguese**] *Joyce Revém*. Ed. Marcelo Tápia. São Paulo: Editora Olavobrás / Associação Brasileira de Estudos Irlandeses. 30-35.

Two brief excerpts from *FW* 292, and 449, "transcreated" in Portuguese by the elder of the de Campos brothers who had started publishing fragments of *FW* more than forty years earlier. See Campos and Campos 1957, 1962, 1971, 1984, 1990, 1991, 1993, 2001, and 2003.

Królikowski, Adam, trans. 1999a. "*Finnegans Wake* (4)." [*FW* 5.13-29: **Polish**] *Magazyn Literacki* (Warsaw) 1 (1999): 58.

Królikowski, Adam, trans. 1999b. "*Finnegans Wake* (5)." [*FW* 5.29-6.12: **Polish**] *Magazyn Literacki* (Warsaw) 2 (1999): 62.

Królikowski, Adam, trans. 1999c. "*Finnegans Wake* (6)." [*FW* 6.13-28: **Polish**] *Magazyn Literacki* (Warsaw) 3 (1999): 61.

Three further excerpts translated into Polish by Adam Królikowski.

Laugesen, Peter, trans. 1999. "Vågn op igen, Finn!" [*FW* 171.12-28: **Danish**] *Passage* 33 (1999): 35-37. <http://dx.doi.org/10.7146/pas.v14i33.1954>.

Includes two different Danish versions of *FW* 171.12-28, under a title that means "Wake up again, Finn!"

- Medeiros, Sérgio**, trans. 1999. “Husamenta” [*FW* 189.28-190.09: **Guarani**]. Unpublished handout distributed on Bloomsday 1999 at the University of São Paulo, Brazil.
 | The text in Guarani, an indigenous Latin-American language spoken mainly in Paraguay, is quoted in O’Neill 2022a: 198-200.
- Schenoni, Luigi**, trans. 1999. “*Finnegans Wake*: Book I, Chapter 7 (*FW* 169.01-171.28)” [**Italian**]. *James Joyce Quarterly* 36 (1999): 43-45.
- Schüler, Donaldo**, trans. 1999. *Finnicius Revém: Livro I, Capítulo 1* [*FW* I.1: **Portuguese**]. Cotia, Brazil: Ateliê Editorial; São Paulo: Casa de Cultura Guimarães Rosa. 132 pp.
 | This was the first volume of a first complete Portuguese *Finnegans Wake*, the work of Donaldo Schüler (born 1932), which appeared in five volumes in 2003. See also Schüler 2000, 2001, 2002, and 2003.
- Słomczyński, Maciej**, trans. 1999. “*Finnegans Wake* — strony 44-47.” [*FW* excerpt: **Polish**] *Przekładaniec*, no. 5 (Spring/Summer 1999): 80-87. Bilingual Polish and English.
 | Polish translation of the “Ballad of Persse O’Reilly” (*FW* 44.24-47.32). For Słomczyński’s rendition of the final page of the *Wake*, see Słomczyński 1996.

2000

- Pagán, Alberte**, trans. 2000. *A voz do trevón: Unha aproximación a Finnegans Wake*. [*FW* I.1-2: **Galician**] Santiago de Compostela: Laiovento.
 | Includes most of the Galician translation of *FW* I.1-2 from Pagán 1993.
- Schüler, Donaldo**, trans. 2000. *Finnicius Revém: Livro I, Capítulos 2-4* [*FW* I.2-4: **Portuguese**]. Cotia, Brazil: Ateliê Editorial; São Paulo: Casa de Cultura Guimarães Rosa. 250 pp.
- Schüler, Donaldo**, trans. 2000. “*Finnegans Wake* — O mamafesto” [**Portuguese**]. *ABEI Journal*, no. 2 (June 2000): 119-28.
- Silva-Santisteban, Ricardo**, trans. 2000. *James Joyce: Textos esenciales*. [*FW* excerpts: **Spanish**] Lima: Adobe Editores.
 | Includes Spanish renderings of *FW* 3.01-4.17, 185.27-190.09, 196.01-216.05, 418.11-419.08, 619.20-628.16. See also Silva-Santisteban 1971, 1978.
- Skubic, Andrej E.**, trans. 2000. “Finneganovo bdenje (izbor)” [*FW* excerpts: **Slovenian**]. In *James Joyce: Poezija in kratka proza* [Poetry and Selected Prose]. Ed. Aleš Pogačnik. Ljubljana: DZS.
 | Includes *FW* 30.01-34.29, 380.06-382.27, 604.28-606.07, 611.04-612.15, 615.12-619.19.
- Volokhonsky, Anri**, trans. 2000. *Weik Finneganov* [*FW* excerpts: **Russian**]. Tver (Russia): Kolonna Publications. <http://www.james-joyce.ru/works/anri-volhonskiy-text.htm>.
 | Contains *FW* 3.01-171.28. See also Volokhonsky 1996-99.
 | Commentary: Alexandrova 2015, 2020; O’Neill 2022a: 194-98.

2001

- Campos, Augusto de, and Haroldo de Campos**, trans. 2001. *Panaroma do Finnegans Wake* [*FW* excerpts: **Portuguese**]. Fourth edition. São Paulo: Perspectiva.
 | Contains twenty-two fragments from *FW*. See also **Campos** and **Campos** 1957, 1962, and 1971.
- Malicki, Jacek**, trans. 2001. “Czytanie Joyce’a *Przebudzenie Finnegana*” [*FW* excerpt: **Polish**] [Reading Joyce’s *FW*]. www.fototapeta.art.pl/2001/jmmgp.php.
 | Includes Polish translation of *FW* 3.01-7.05.
- Schenoni, Luigi**, trans. 2001a. *Finnegans Wake: Libro Primo I-IV* [*FW* I.1-4: **Italian**]. Oscar narrativa. Milan: Mondadori. Bilingual.
 | Reissue of Schenoni’s *Finnegans Wake: H.C.E.* (1982).
- Schenoni, Luigi**, trans. 2001b. *Finnegans Wake: Libro Primo V-VIII* [*FW* I.5-8: **Italian**]. Oscar narrativa. Milan: Mondadori. Bilingual. 465 pp.
 | Commentary: Drago 2002; Livorni 2004; Alexandrova 2020.
- Schüler, Donaldo**, trans. 2001. *Finnicius Revém: Livro I, Capítulos 5-8* [*FW* I.5-8: **Portuguese**]. Cotia, Brazil: Ateliê Editorial; São Paulo: Casa de Cultura Guimarães Rosa. Bilingual. 308 pp.

2002

- Bindervoet, Erik, and Robbert-Jan Henkes**, trans. 2002. *Finnegans Wake* [**Dutch**]. Amsterdam: Querido. Bilingual.
 | The Dutch translators Erik Bindervoet and Robbert-Jan Henkes, both born in 1962, began their subsequent lengthy series of Joyce translations with a highly praised Dutch rendering of *Finnegans Wake*, which appeared in Amsterdam in 2002.
 | Commentary: Berghmans 2002; Boomsma 2002; Bouazza 2002; De Graaf 2002; De Klerck 2002; De Preter 2002; D’haen 2002; Evenhuis 2002; Fortuin 2002; Groot 2002; Kuipers 2002; Meeuse 2002; Steinz 2002; Tambour 2002; Van Casteren 2002; van de Pol 2002; van den Bergh 2002; Van Hulle 2002b; van der Weide 2003; Van Mierlo 2004; Bindervoet and Henkes 2005, 2023; Alexandrova 2020; O’Neill 2022a: 210-15.
- Grut, Mario**, trans. 2002. *Maran och gracehoppet* [*FW* excerpt: **Swedish**]. Lund: Ellerström. 16 pp.
 | A Swedish translation of “The Ondt and the Gracehoper” (*FW* 414.22-419.08).
- Hamada, Tatsuo**, trans. 2002. “ALP’s Final Monologue” [*FW* excerpt: **Japanese**]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 22 (2002): 325-48.
 | Japanese rendering of *FW* 619-28. See also **Hamada** 2004b.
- Kim, Chong-keon**, trans. 2002. *P’inegan ŭi kyŏngya* [*FW*: **Korean**]. Seoul: Bumwoosa. 652 pp.
 | The Korean translator Chong-keon Kim (1935-2023) produced a first complete Korean translation of *FW* in 2002 and a revised version of it in 2012, both of them under the title (as romanized) *P’inegan ŭi kyŏngya*. “Finnegan” becomes “P’inegan” since the letter *f* does not occur in Korean and is replaced in foreign words and names by an aspirated *p*; “ŭi” is a possessive

particle, and “kyōngya” is the normal Korean term for “wake.” The title thus literally means “Finnegan’s wake,” in a funeral sense — but quite different cultural implications are introduced, in that the Korean wake custom involves staying all night at the house of the mourners, while the sometimes overtly celebratory character of an Irish wake is absent. Chong-keon Kim also translated *U* (1968), *ALP* (1985), and *D, E, P*, and collected poems, published in his 1988 [Collected Works of James Joyce].

Commentary: Chun 2004; Kim 2004; O’Neill 2022a: 215-17.

Schüler, Donaldo, trans. 2002. *Finnicius Revém: Livro II, Capítulos 1-4* [*FW* II.1-4: **Portuguese**]. Cotia, Brazil: Ateliê Editorial; São Paulo: Casa de Cultura Guimarães Rosa. 445 pp. Bilingual.

2003

du Bouchet, André, trans. 2003. *Lire Finnegans Wake?* [*FW* excerpts: **French**] Fontfroide (France): Fata Morgana.

Includes slightly abbreviated renderings of *FW* IV and I.1. See also du Bouchet 1957, 1962.

Łuba, Arkadiusz, trans. 2003. “*Finnegans Wake* (fragmenty)” [*FW* excerpts: **Polish**]. *Ślady. Antologia przekładów Arkadiusza Łuby*. Olsztyn: Portret, 2003: 159-64.

Schüler, Donaldo, trans. 2003. *Finnicius Revém* [*FW*: **Portuguese**]. Cotia, Brazil: Ateliê Editorial; São Paulo: Casa de Cultura Guimarães Rosa. 5 vols. Bilingual.

Schüler’s complete Portuguese translation of *FW* includes vol. 1 (*FW* I.1), 1999; vol. 2 (*FW* I.2-4), 2000; vol. 3 (*FW* I.5-8), 2001; vol. 4 (*FW* II.1-4), 2002; vol. 5 (*FW* III.1-4; IV), 2003. See also Schüler 1999, 2000, 2001, 2002, 2022.

Schüler’s title, *Finnicius Revém*, adopted in homage to the Campos brothers (see Campos and Campos 1957, and 1971), can be read as combining “Finn” and suggestions of “Phoenicians” (Portuguese *fenícios*) and Phoenix (Portuguese *fénix*), not to mention an “end” (French *fin*, Portuguese *fim*, Latin *finis*, English *finish*), all of which “comes again” (Portuguese *revém*) as if in a “dream” (French *rêve*), reflecting Joyce’s own reported statement that one of the many things he wanted to convey in the *Wake* was what goes on in the mind of a dreamer. The invented name *Finnicius*, while evoking Finn MacCool, also suggests the Brazilian given name Vinícius, evoking a Brazilian *vinho* (“wine”) in at least partial substitution for the Irish whiskey that brings an ever-thirsty Tim Finnegan back from the dead.

Commentary: Schüler 2005, 2010; Torres and Furlan 2010; Quirino 2012; Paret Passos 2014, 2015; Oliveira 2019; O’Neill 2022a: 217-23.

Smirnov, Dmitry, trans. 2003. “Tri kvarka dlya mastera Marka” [*FW* 383.01-14: **Russian**]. In *James Joyce: Stikhotvoreniya* [Collected Poems]. Ed. Grigori Kruzhkov. Moscow: Raduga.

Commentary: Alexandrova 2020.

2004

Bartnicki, Krzysztof, trans. 2004. *Finneganów tren*: księga I, rozdział I; księga IV [FW I.1 and IV: **Polish**]. *Literatura na świecie* 7-8 (2004): 5-31, 69-105. See also Bartnicki 2012.

Hamada, Tatsuo, trans. 2004a. “Anna Livia Plurabelle” [**Japanese**]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 24 (2004): 86-113.

Hamada, Tatsuo, trans. 2004b. “ALP’s Final Monologue” [**Japanese**]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 24 (2004): 114-28.

Michel, Hervé, trans. 2004. *Veillée Pinouilles* [FW: **French**]. <https://sites.google.com/site/fincoincequoique/>, no longer online. Published in book form, as **Michel, Hervé**, trans. 2023. *Veillée Pinouilles*. Preface, Sam Slote. San José, Costa Rica: HC Editores.

The French translator Hervé Michel (born 1950) produced a complete French rendering of *FW* in 2004 — the second complete French version, after **Lavergne** 1982. Michel first posted his *Veillée Pinouilles* online in 2004 and continually revised it, also online, over at least the next fifteen years. The rendering finally appeared in book form in 2023.

Michel’s highly idiosyncratic title *Veillée Pinouilles* (also referred to by the quasi-mathematical formulas $V \text{ in } no$ and $\sqrt{in}^o$) renames Finnegan as “Pinouilles.” Michel himself describes in his online introduction the process of free association that led to the name: the name *Finnegan* suggested to him the term *finocchio* (an Italian slang term for a male homosexual), which suggested the puppet *Pinocchio*, which suggested *pinuche* (colloquial French for red wine), which eventually led to *Pinouille*. The title as a whole is readable as flamboyantly combining *veillée* as a funeral “wake”; mathematical *pi* (3.14159...) as a finally indeterminable quantity; colloquial French *pine* (for *pénis* “penis”) describing the renamed Finnegan as a “prick”; and colloquial French *nouille* describing him also as a “stupid dope”; while the final -s both suggests a plural “Finnegans” and echoes the overtly ungrammatical character of Joyce’s final -s. The echo of the French Pinot grape evokes the proverbially alcoholic nature of an Irish wake.

Commentary: Pyle 2017; Ferreira 2022a; O’Neill 2022a: 227-33.

Miyata, Kyoko, trans. 2004. *Finneganzu ueiku* [FW, abridged: **Japanese**]. Tokyo: Shueisha. 676 pp. [JJC]

The Japanese translator Kyoko Miyata (born 1934) produced an abridged Japanese rendering of *FW*, with detailed notes, in 2004, published in Tokyo.

Commentary: Anon. 2004; Ito 2004, 2022; Miyata 2004.

Schenoni, Luigi, trans. 2004. *Finnegans Wake: Libro secondo I-II*. [**Italian**] Milan: Mondadori. *FW* II.1-2 Bilingual.

See also Schenoni 1982, 1991.

Commentary: Schenoni 1984, 2003, 2004; Zanotti 2006.

Yanase, Naoki, trans. 2004. *Finneganzu ueiku* [FW: **Japanese**]. Tokyo: Kawade shobo shinsha. 3 vols., paperback.

See also Yanase 1991, 1993.

2005

- Bartnicki, Krzysztof**, trans. 2005. “*Finneganów tren: Bajka o Mooksie i Gripowronie*” [*FW* excerpt: [Polish](#)]. *Przekładaniec* 13.2/14.1 (2004/2005): 156-71.
| Polish translation of “The Mookse and the Gripes,” *FW* 152.04-159.23.
- Chassaing, Michel**, trans. 2005. *Finnegans Wake de James Joyce* [*FW* excerpts: [French](#)]. <http://riverrun.free.fr/traduction.pdf>.
| In 2005 the French translator Michel Chassaing produced a very substantial series of translated excerpts online, some eighty pages altogether, from *FW*.
| Commentary: O'Neill 2022a: 233-34.

2006

- Mutanen, Miikka**, trans. 2006. “James Joyce: *Finnegans Wake*. 3-10” [*FW* 3.01-10.23: [Finnish](#)]. <http://fwsuomi.freehostia.com/3.htm>. Posted 18 May 2006.
- Hamada, Tatsuo**, trans. 2006a. “*Finnegans Wake*, Part I, Chapter 1” [[Japanese](#)]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 25 (2006): 6-37.
- Hamada, Tatsuo**, trans. 2006b. “*Finnegans Wake*, Part I, Chapter 7” [[Japanese](#)]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 25 (2006): 38-68.

2007

- Bozai, Ágota**, trans. 2007. “*Finnegans Wake: Részlet James Joyce regényéből*” [*FW* excerpt: [Hungarian](#)]. *Litera* 16 June 2007. <http://www.litera.hu/hirek/finnegans-wake>
| The subtitle of this Hungarian translation of *FW* 3.01-5.12 means “Excerpt from James Joyce’s novel”.
- Fanzone, Leandro**, trans. 2007. “Fragmentos de *Finnegans Wake*, de James Joyce” [*FW* excerpts: [Spanish](#)]. *Seikilos* (Buenos Aires). 8 November 2007. <http://picholoco.tripod.com/sitebuildercontent/sitebuilderfiles/finneganswake.pdf>.
| Includes *FW* 159.06-18, 215.31-216.05, 627.34-628.16.
- Victoria, Juan Díaz**, trans. 2007. “Estela de Finnegan (una versión anotada)” [*FW* 3.01-24: [Spanish](#)]. *La jornada semanal* (Mexico City) 17 June 2007. <https://www.jornada.com.mx/2007/06/17/sem-victoria.html>.
- Hamada, Tatsuo**, trans. 2007a. “*Finnegans Wake*, Part I, Chapter 5” [[Japanese](#)]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 26 (2007): 9-34.
- Hamada, Tatsuo**, trans. 2007b. “*Finnegans Wake*, Part I, Chapter 6” [[Japanese](#)]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 26 (2007): 35-88.

2008

- Bozai, Ágota**. 2008. “Translation in Progress: A *Finnegans Wake* fordítása.” [*FW* excerpts: [Hungarian](#)] *Kalligram* 17.6 (2008): 24-30. <http://www.kalligramoz.eu/Kalligram/Archivum/2008/XVII.-evf.-2008.-junius-Joyce/Joyce/Translation-in-Progress-a-Finnegans-Wake-forditasa>.
| Includes Hungarian translations of *FW* 3.01-03, 115.20-35, 213.29-216.05 (with [László Kuroli](#)), 627.01-628.16.
- Hamada, Tatsuo**, trans. 2008. “*Finnegans Wake*, I.2-4 and IV” [[Japanese](#)]. *Abiko Annual with James Joyce Finnegans Wake Studies*, no. 27 (2008): 8-131.

Teixeira Filho, Afonso. 2008. *A noite e as vidas de Renatos Avelar: Considerações sobre a tradução do primeiro capítulo de Finnegans Wake de James Joyce*. [FW I.1: **Portuguese**] Doctoral diss. Universidade de São Paulo. Includes an annotated Portuguese translation of FW I.1.

The phrase *A noite e as vidas de Renatos Avelar* (“The night and the lives of Renatos Avelar”) is employed as the title of the Portuguese rendering of the first chapter. “Renatos Avelar,” like “Finnegans Wake,” uses thirteen letters. “Renatos” conflates birth (Italian *nato* “born”), death (Greek *thanatos*), and rebirth (Italian *renato* “reborn”), while “Avelar,” otherwise a not uncommon Portuguese surname, conflates the Portuguese verb *velar* (“to wake, to observe a vigil”) and, contributing a highly idiosyncratic note, a partial anagram of the name of Eamon De Valera (1882-1975), former revolutionary and later President of Ireland, here presented as father to the rebirth of the Irish state (2008: 202).

Titely, Alan. 2008. “An Seoigheach sa Ghaeilge” [Joyce in Irish]. [FW 3.01-06: **Irish**] *Aistriú Éireann* [Translation Ireland]. Ed. Charlie Dillon and Ríona Ní Fhrighil. Belfast: Queen’s University Press. 108-19.

Includes an Irish translation of FW 3.01-06 — the only translated lines of FW to appear so far in that language.

Commentary: O’Neill 2022a: 237-38.

Victoria, Juan Díaz, trans. 2008a. “Retrato de Finnegan.” [FW excerpts: **Spanish**] *La jornada semanal* (Mexico City) 3 August 2008. <https://www.jornada.com.mx/2008/08/03/sem-james.html>.

Includes FW 4.18-5.12, 5.26-6.28

Victoria, Juan Díaz, trans. 2008b. *Estela de Finnegan* [FW I.1: **Spanish**]. <http://www.bubok.es>.

2009

Amarante, Dirce Waltrick do. 2009. *Para ler Finnegans Wake de James Joyce*. [ALP: **Portuguese**] São Paulo: Editora Iluminuras.

Includes a second complete Portuguese version of ALP (FW 196.01-216.05), after Schüler 2003, by Dirce Waltrick do Amarante who will move on to translating CW (2012), L (2012, 2014, 2018), CD (2013), CC (2013), other parts of FW (2018, 2022), and most recently D (2026).

Anon. 2009. “Finnegans Wake.” [FW 3.01-03: **Czech**] *Wikipedia*. Czech. 25 March 2009.

The Czech Wikipedia page on FW includes a Czech translation of FW 3.01-03.

Hamada, Tatsuo, trans. 2009. *Finegan zu ueiku, pato 1 to 4* [FW I and IV: **Japanese**]. Kashiwa (Japan): Abiko Literary Press. 312 pp. [JJC]

Mutanen, Miikka, trans. 2009. “James Joyce: *Finnegans Wake*. 10-15” [FW 10.24-15.28: **Finnish**]. <http://fwsuomi.freehostia.com/3.htm>. Posted 16 April 2009.

Victoria, Juan Díaz, trans. 2009. *Estela de Finnegan: Un ensayo de traducción* (*FW* 1.1) [*FW* 1.1: **Spanish**]. Mexico City: Lulu. <http://www.lulu.com/product/file-download/estela-de-finnegan/3923211>.

A complete annotated Spanish rendering of the opening chapter of *FW*. The term *estela*, like the English *stela* (both derived from Latin *stela*), suggests a commemorative marker for one Finnegan, gone but not forgotten, a monument to his memory. It also means a “track” or “trail” or “wake” in the maritime sense, and is employed here to highlight the fact that a translation, whatever its intentions, ambitions, and achievements, ultimately never has any choice but to follow in the wake of its original.

2010

Mezzabotta, Orlando, trans. 2010. “*Finnegans Wake*: The Prankquean” [*FW* 21.05-23.15: **Italian**] YouTube. 11:25 minutes. Posted 28 October 2010. <https://www.youtube.com/watch?v=fq97QXBiv-Y>.

Victoria, Juan Díaz, trans. 2010. “Traducción anotada de dos fragmentos de *Finnegans Wake*” [*FW* excerpts: **Spanish**]. *Estudios* 92.8 (2010): 81-98.

| An annotated Spanish translation of *FW* 3.01-4.17, and 8.09-10.23.

2011

Schenoni, Luigi, trans. 2011. *Finnegans Wake: Libro Secondo III-IV* [*FW* II.3-4: **Italian**]. Oscar Scrittori moderni. Milan: Mondadori. 2 vols. Bilingual.

| Luigi Schenoni died in 2008, his ambition to produce a complete Italian *Wake* unachieved after more than thirty years. The present volume, completing the translation of Book II, appeared posthumously. See also **Terrinoni** and **Pedone** 2017, 2019.

2012

Anon. 2010. “Finnegans Wake.” [*FW* 3.01-03: **Esperanto**] *Wikipedia*. Esperanto. 4 March 2010.

| The Wikipedia page on *FW* in Esperanto includes a translation of *FW* 3.01-03.

Bartnicki, Krzysztof, trans. 2012. *Finneganów tren* [*FW*: **Polish**]. Liberatura, 19. Krakow: Korporacja Ha!art. 628, iv pp.

| Krzysztof Bartnicki (born 1971) produced the first complete Polish rendering of *FW*, published in Krakow in 2012 and highly regarded by Polish-speaking critics. His title, *Finneganów tren*, suggests a “funeral lament” (a Polish *tren*, from Greek *thrênos*, a “funeral lament”) for either a singular Finnegan or for plural Finnegans. For Polish readers the term *tren* is very likely evocative of one of the major highlights of Polish Renaissance literature, namely the *Treny* (*Lamentations*) of the sixteenth-century poet Jan Kochanowski, written in 1580 on the death of his daughter. A secondary connotation of *tren* is the “train” of a dress, especially of a wedding dress, flowing in the wake of its wearer like the wake of a ship. A third meaning of Polish *tren*, as also of English *train*, is the flamboyant tail plumage of a peacock. Both

of these latter meanings suggest the lots of fun that may also be had at Finnegan's translated wake, even despite lamentation.

Commentary: Bazarnik 2010; Bartnicki 2012b; Gliński 2012a, 2012b; Barciński 2017, 2018; Wawrzycka 2016-2017; Kearns 2017a; Alexandrova 2020; O'Neill 2022a: 258-68.

Dai, Congrong, trans. 2012. *Fēnnígēn de shǒulíng yè* [FW I.1-8: **Chinese**]. Shanghai: Shang hai ren min chu ban she [Shanghai People's Publishing House]. 775 pp. See also Dai 2025.

In 2012, the Chinese translator Congrong Dai (born 1971) produced a first complete Chinese rendering of Book I of *Finnegans Wake* (FW I.1-8) that immediately became a publishing sensation in China. Dai renders the title as *Fēnnígēn de shǒulíng yè* (芬尼根的守灵夜). The first three Chinese characters of the title (芬尼根) individually mean "fragrant, nun, root," and the difficulty of construing the meaning of the three together is a clue that they transliterate a non-Chinese word or name. Here, combining as *Fēnnígēn*, they suggest a phonetic rendering of "Finnegan" — either singular or plural, since Chinese nouns generally do not have singular and plural forms. The fourth character [的, *de*] is a possessive marker similar to the apostrophe as used in English, and the last three characters [守灵夜, *shǒulíng yè*] translate as "night death-watch." Dai's complete Chinese rendering of the *Wake* would appear in 2025.

Commentary: Dai 2007, 2010, 2013, 2015; Lin and Tejada 2013; O'Sullivan and Yip 2013; Yee 2013; He 2014; Yun 2014; Jun et al. 2016; O'Neill 2022a: 268-72; Louw 2024a, 2024b.

Hamada, Tatsuo, trans. 2012. *Fineganzu ueiku, pato 2 to 3* [FW II and III: **Japanese**]. Kashiwa (Japan): Abiko Literary Press. 490 pp.

See also Hamada 2009, 2014.

Kim, Chong-keon, trans. 2012. *P'inegan ŭi kyŏngya* [FW: **Korean**]. Seoul: Korea University Press. 1,141 pp.

This is a revision of Kim's 2002 Korean translation.

Commentary: Kim 2012b; Kho 2015.

Rathjen, Friedhelm, ed. and trans. 2012a. *Geschichten von Shem und Shaun / Tales Told of Shem and Shaun* [FW excerpts: **German**]. Bibliothek Suhrkamp, 1468. Frankfurt am Main: Suhrkamp. 100 pp. Bilingual.

German translation of FW 152-59, 282-304, and 414-19, in a bilingual edition.

Rathjen, Friedhelm, ed. and trans. 2012b. *Winnegans Fake: Aus dem Spätwerk* [FW excerpts: **German**]. Südwesthörn: Edition ReJoyce. 302 pp. Limited edition of 111 numbered copies. Bilingual.

Includes German translations of excerpts from FW 3, 6, 11-13, 22-29, 30-47, 58, 92-93, 102-11, 219-24, 229, 250, 257-59, 260-61, 276, 307-08, 316, 336-37, 342, 353, 371-99, 410-12, 420-28, 433-40, 448-73, 483-527, 531-40, 555-90, 627-28. Bilingual. Includes two non-*Wake* texts. Also includes a lengthy appendix containing editorial matter and commentary (259-302).

Rathjen's playful title of his 2012 collection of excerpts in German translation, *Winnegans Fake*, drawing on Joyce's own phrase "Wimmegame's

fake” (*FW* 375.16-17), humorously makes the point that translators of *Finnegans Wake* may very well “win” some translational battles and will undoubtedly lose a great many more, and however impressive their wins may turn out to be, they will also inevitably produce a *Wake* that is fake. See also Rathjen 2022.

Commentary: Koch 2012; Puff-Trojan 2012; Senn 2013; O’Neill 2022a: 272-74.

2013

Anevlavis, Eleftherios, trans. 2013. *I agrýpnia ton Finnegan* [*FW*: **Greek**]. Athens: Kaktos. 2 vols.

In 2013 the Greek translator Eleftherios Anevlavis (born 1943) produced the first complete Greek rendering of *FW*. The title *I agrýpnia ton Finnegan* suggests a pluralized “Finnegans’ wake (*agrýpnia*).”

Commentary: Politismou 2013; O’Neill 2022a: 276-77.

Anon. 2013. “*Finnegan ébredése*” [*FW* excerpts: **Hungarian**]. *Wikipedia*. 23 November 2013.

Includes Hungarian renderings by Ágota Bozai (*FW* 628.15-16; 3.01-03) and Endre Bíró (*FW* 170.09-174.04).

Blanchon, Philippe, trans. 2013. *James Joyce et C.K. Ogden, “Anna Livia Plurabelle”* [*ALP* from Ogden’s Basic English: **French**]. Toulon: La Termitière.

Falk, Bertil, trans. 2013. *Finnegans likvaka, bok 1 Föräldrarnas bok: kapitel 1 Finnegan’s fall* [*FW* I.1: **Swedish**]. Trelleborg, Sweden: Zen Zat. 90 pp.

See also Falk 2021.

Commentary: Engholm 2013.

Galindo, Caetano, trans. 2013. “Um fragmento de *Finnegans Wake*” [*FW* 21-23: **Portuguese**]. *Folha de S. Paulo*. 24 November 2013. <http://www1.folha.uol.com.br/ilustrissima/2013/11/1374886-um-fragmento-de-finnegans-wake.shtml>.

2014

Darrieussecq, Marie, trans. 2014. *Brouillons d’un baiser: Premiers pas vers Finnegan’s Wake*. [*FW* II.4 early drafts: **French**] Ed. Daniel Ferrer. Bilingual. Du monde entier. Paris: NRF/Gallimard. 133 pp.

Provides a transcription and translation of the earliest draft versions of what eventually, fifteen years later, became *FW* II.4.

Commentary: Killeen 2014; Bénéjam 2015; Oliveira 2018.

Hamada, Tatsuo, trans. 2014. *Fineganzu ueiku* [*FW*: **Japanese**]. Kashiwa (Japan): Abiko Literary Press. 974 pp. See also Hamada 2009, 2012.

In 2014, the Japanese translator Tatsuo Hamada (born 1935) produced the second complete Japanese version of *FW* (after Yanase 1993). The title *Fineganzu ueiku* (“Finnegan’s wake”) repeats Yanase’s title.

Commentary: O’Neill 2022a: 272.

Rathjen, Friedhelm, ed. and trans. 2014b. *Mamalujo: Drei Fassungen eines Kapitels aus Finnegans Wake* [FW II.4: **German**]. Südwesthörn: Edition ReJoyce. Bilingual. Limited edition of 111 numbered copies.

| Includes translations of FW II.4 and two earlier versions of the chapter.

| See also **Rathjen** 2020.

Santangelo, Vittorio, trans. 2014. [FW excerpts: **Italian**] In *James Joyce*, by Richard Ellmann (1982). Rome.

| Includes Vittorio Santangelo's translation of numerous excerpts from *FW* quoted by Ellmann that had been previously translated by **Bernardini** (1982).

Scandolaro, Adriano, trans. 2014. "James Joyce, *Finnegans Wake*." *Escamandro* 16 June 2014. [FW excerpts: **Portuguese**].

| Includes Scandolaro's translation of *FW* 626.29-628.16; and 3.01-5.12.

Stojaković, Siniša, trans. 2014. *Finegana buđenje: Knjiga I* [FW I: **Serbian**]. Belgrade: Pasus. 218 pp.

| See also **Stojaković** 2017, 2020.

2015

Blanchon, Philippe, trans. 2015. *Les poèmes du Wake et commentaires* [poems from *FW*: **French**]. Toulon: Éditions La Nerthe.

Kim, Chong-keon, trans. 2015. *P'inegan ŭi kyŏngya iyagi* [FW: **Korean**]. Seoul: Amunhaksa Books. 993 pp.

| An annotated abridgement of Kim's Korean *FW* (2002), published under the (Korean) title "Tales from *Finnegans Wake*."

| Commentary: Kho 2015.

Rathjen, Friedhelm, ed. and trans. 2015a. *Earwicker: Fünf Fassungen eines Kapitels aus Finnegans Wake* [FW I.2: **German**]. Südwesthörn: Edition ReJoyce. 156 pp. Bilingual. Limited edition of 111 numbered copies.

| Includes and discusses German translations of *FW* I.2 and four earlier versions.

Vizan, Yehuda, trans. 2015. [FW excerpts: **Hebrew**]. *Dehak* 5 (2015): 140-43.

| Includes three fragments, from *FW* 196-197, 627-28, and 44-45.

2016

Çelikyay, Umur, trans. 2016. *Finneganın vahu* [FW I.1-8: **Turkish**]. Istanbul: Aylak Adam Yayınları. 316 pp. [JJC] See also **Çelikyay** 2017.

| Umur Çelikyay's Turkish rendering of Book I of the *Wake* appeared in Istanbul in 2016, with Book II following in 2017. Çelikyay's title, *Finneganın vahu*, literally means "Finnegan's woe," but the noun *vah* ("woe") also suggests an interlingual echo of the English "wake."

| Commentary: Genç 2015; Bayramova 2016; Ekici 2016; Fenge 2016; Baydere 2018; O'Neill 2022a: 298-300.

- Galindo, Caetano**, trans. 2016. "James Joyce: do *Finnegans Wake*" [*FW* excerpt: **Portuguese**]. *Circuladô: Tradução como Criação e Crítica* (São Paulo) 4.5 (2016): 65-70. <http://www.casadasrosas.org.br/crhc/arquivos/revista-circulad-ed5.pdf>.
 | Portuguese rendering of *FW* 104.01-107.35 following *FW* 21-23 (2013), by Caetano Galindo, translator of *U* (2012), *GJ* (2014), and *P* (2016).
- Høgshaug, Leif**, trans. 2016. "Frå 'riverrun' til 'rinnælvrenn': *Finnegans Wake* på norsk." [*FW* excerpt: **Norwegian**] *Vinduet* 2016, no. 4: 85-93.
 | Includes Norwegian translation of *FW* 3.01-10.24.
 | Commentary: Lien 2016; O'Neill 2022a: 302-03.
- Mezzabotta, Orlando**, trans. 2016. *Opfertuere: Finnegans Wake: primo capitol'ho?* [*FW* I.1: **Italian**]. Ilmiolibro e-book. <https://ilmiolibro.kataweb.it/libro/narrativa/245920/opfertuere/>.
 | The title suggests at an obvious level "Overture: the first chapter." "Opfertuere" plays on German *Ouvertüre* ("overture") and also on German *Opfer* ("victim"), humorously suggesting the role of the reader as victim. The subtitle, while obviously suggesting "the first chapter" (*il primo capitolo*), ends in a question mark that not only evokes an absent original titular apostrophe but also implies immediate doubt as to the relationship between translation and original, with the translator self-reflexively wondering, as any translator might, "L'ho capito?" ("Have I understood it?").
 | Commentary: O'Neill 2022a: 249-51.
- Rene, Andrey**, trans. 2016. *Na pomine Finneganov* [*FW* excerpts: **Russian**]. http://samlib.ru/r/rene_a/
 | Includes *FW* I.1-2 and 196.01-201.20. See also Rene 2017.
- Sevimay, Fuat**, trans. 2016. *Finnegan Uyanması* [*FW*: **Turkish**]. Istanbul: Sel Yayıncılık. xiii, 647 pp. [JJC]
 | Turkish Joyceans were astonished in 2016 by the appearance not only of Umur Çelikyay's rendering of Book I but also of a complete Turkish rendering by Fuat Sevimay (born 1972). Sevimay's consciously ungrammatical title, *Finnegan Uyanması*, punningly suggests "Finnegans waking."
 | Commentary: Pyle and Jewell 2016; Fenge 2017; O'Neill 2022a: 300-01.
- Victoria, Juan Díaz**, trans. 2016a. *Estela de Finnegan: Una lectura anotada del primer capítulo de Finnegans Wake de James Joyce* [*FW* I.1: **Spanish**]. Zapopan, Mexico: Ediciones Arlequín. 140 pp. [JJC]
- Victoria, Juan Díaz**, trans. 2016b. "La confissiyón" [*FW* 279N1: **Spanish**]. *Revista C2* 16 June 2016. <https://www.revistac2.com/la-confissiyon/>.
- Victoria, Juan Díaz**, trans. 2016c. "La balada de Persse O'Reilly" [*FW* excerpt: **Spanish**]. *Casa del Tiempo* 34 (November 2016): 3-6. http://www.uam.mx/difusion/casadeltiempo/34_nov_2016/casa_del_tiempo_eV_num_34_03_06.pdf.
 | Spanish translation of "The Ballad of Persse O'Reilly," *FW* 44.24-47.32.
 | Commentary: O'Neill 2022a: 288-90.
- Wilcock, Juan Rodolfo**. 2016. *Finnegans Wake* [excerpts: **Italian**]. Preface, Eduardo Camurri (5-16). Macerata: Giometti & Antonello. 140 pp. Bilingual. [JJC]
 | A reprint of Wilcock's 1961 translations from *FW*.
 | Commentary: Camurri 2016; Bugliaro 2017.

Zabaloy, Marcelo, trans. 2016. *Finnegans Wake* [Spanish]. Extraterritorial. Buenos Aires: El Cuenco de Plata. 628 pp. [JJC]

The first complete Spanish rendering of *Finnegans Wake* appeared in Buenos Aires in 2016, retaining Joyce's original title. The translator, Marcelo Zabaloy (born 1957), had produced a complete Spanish rendering of *Ulysses* just one year earlier.

Commentary: Pyle 2015; Calero 2016; León 2016; Ferreira 2019; Razo 2019; Comperatore 2022; O'Neill 2022a: 291-93.

2017

Çelikyay, Umur, trans. 2017. *Finneganın vahu: II kitap* [FW II.1-4: Turkish]. Istanbul: Aylak Adam.

See also Çelikyay 2016.

Commentary: Baydere 2018; O'Neill 2022a: 298-300.

Fomenko, Elena G., trans. 2017. "Proba Perevoda Na Russkii Ėazyk Finala 'Pomnok Po Finneganu' Džheimsa Ėžhoisa." [A translation into Russian of the final chapter of 'Finnegans Wake' by James Joyce.] *Naukovii Visnik Mizhnarodnogo Gumanitarnogo Universitetu: Filologiya* [Scientific Bulletin of the International Humanities University: Philology] 2, no. 29. 124-28.

Commentary: Alexandrova 2020.

Høghaug, Leif, trans. 2017a. "James Joyce, *Finnegans Wake*. Første bok, første kapittel, 13.33-19.19" [FW 13.33-19.19: Norwegian]. *Mellom* 2017, no.2: 1-6.

Høghaug, Leif, trans. 2017b. "To songar frå James Joyce si verd." [FW excerpt: Norwegian] *Syn og Segn* 2017, no.2: 88-91.

Includes a Norwegian translation of "The Ballad of Persse O'Reilly" (FW 44.22-47.29). The title translates as "Two songs from the world of James Joyce", the second song referring to the "Rhyme" fragment from the same chapter.

Liang, Sun-chieh, trans. 2017. *Fěnnígēn shǒulíng: Zhui shěng mèng shí jì: A Selected Translation of Finnegans Wake* [FW I.1-2: Chinese]. Taipei, Taiwan: Bookman Publishers, 166 pp. Bilingual.

Sun-chieh Liang's rendering of the first two chapters of the *Wake* appeared in Taipei in 2017. The title, as in the case of Congrong Dai's 2012 rendering, suggests "Finnegan's night watch (*shǒulíng*). For his complete Chinese rendering, see Liang 2024.

Commentary: Louw 2024a, 2024b; Terrinoni 2024.

Marrozzini, Luigi, trans. 2017. "James Joyce, *Finnegans Wake*." [FW excerpt: Italian] *bis numero uno* (December 2017). www.edizionibis.it.

Includes an Italian translation of FW 627.33-628.16.

Rene, Andrey, trans. 2017. *Na pomine Finneganov* [FW excerpts: Russian]. http://samlib.ru/r/rene_a/

Includes FW I.1-4, 7-8. See also Rene 2016.

Commentary: Alexandrova 2020.

Stojaković, Siniša, trans. 2017. *Finegana buđenje: Knjiga III i IV*. [FW III-IV: **Serbian**] Belgrade: Pasus.

This is the second volume of Stojaković's Serbian translation, comprising Books III and IV, rather than Book II, by which he would conclude his translation in 2020. See **Stojaković** 2014, 2020.

Terrinoni, Enrico, and **Fabio Pedone**, trans. 2017. *Finnegans Wake: Libro Terzo I-II*. [FW III.1-2: **Italian**] Milan: Mondadori. lxxv, 347 pp. Bilingual.

The Italian translators Enrico Terrinoni (born 1976) and Fabio Pedone were commissioned by the publisher Mondadori to bring to a conclusion the complete Italian rendering of *FW* on which **Luigi Schenoni** had worked for more than thirty years. They completed the task with volumes produced in 2017 and 2019. See also Terrinoni and Pedone 2019. Terrinoni had previously translated *U* (2012), and **Terrinoni** and **Pedone** would subsequently translate *D* (2024).

Commentary: Ruggieri 2015, 2017; Terrinoni 2016, 2017; Barina 2017; Alexandrova 2020.

2018

Amarante, Dirce Waltrick do. 2018. *Finnegans Wake (por um fio)*. [FW excerpts: **Portuguese**] Intro. Patrick O'Neill, trans. Sérgio Medeiros. São Paulo: Editora Iluminuras. 181 pp. Bilingual.

A Portuguese translation of multiple excerpts illustrating one proposed narrative thread (*um fio*) among many through *FW*.

Gelashvili, Tamar, trans. 2018. *Finnegans Wake, Book 1, Chapter VIII*. [FW I,8: **Georgian**] Tbilisi: Gamomcemloba universali. 101 pp. Bilingual.

See also **Gelashvili** 2020.

Godler, Jure, trans. 2018. "Finneganovo bdenje" [FW 4.18-6.12: **Slovenian**]. YouTube. 4:20 minutes. Posted 9 January 2018. <https://www.youtube.com/watch?v=4CX8dPHox38>.

Høghaug, Leif, trans. 2018. "Penneknekt Shem og postmann Shaun." [FW excerpt: **Norwegian**] *Billedkunst* 2018, no.5: 1-7.

Includes a Norwegian translation of *FW* 169.01-174.04 by Leif Høghaug who had previously published other excerpts in Norwegian. See **Høghaug** 2016, 2017.

Mazza, Giuliano, trans. 2018. *Finnegans Wake: La veglia di Finnegan* [**Italian**]. Parma: Abax Editrice. 674 pp.

The Italian translator Giuliano Mazza (born 1940) surprised the Italian Joyce community in 2018 by very unexpectedly producing a complete Italian rendering of *FW*, published in Parma. Beginning in 1975, Mazza had reportedly spent more than thirty years on the translation, largely while working as a waiter in various five-star international hotels.

Commentary: Anon. 2018d; Zinelli 2022; O'Neill 2022a: 256-58.

Mezzabotta, Orlando, trans. 2018. *FW Doublends Jined* [*FW* excerpts: **Ancient Egyptian hieroglyphics**]. YouTube. 1:37 minutes. Posted 23 September 2018. https://www.youtube.com/watch?v=MkdV_KNScnI&feature=youtu.be.

The flamboyant Italian translator Orlando Mezzabotta (born 1944), having flirted with *ALP* in *Ancient Egyptian hieroglyphics* in 2018, turned his attention later in the same year to the closing and opening pages of the *Wake* (*FW* 628.15-16; and 3.01-03) in the same language.

Commentary: O'Neill 2022a: 309-10.

Rene, Andrey, trans. 2018. *Na pomine Finneganov: Kniga 1* [*FW* I.1-8: **Russian**]. Intro. Patrick O'Neill, trans. Andrey Rene. Krakow: Rideró IT Publishing. 296 pp.

An online version of the same translation, extensively annotated (in Russian), may also be found at http://samlib.ru/r/rene_a/. See also **Rene** 2016, 2019.

2019

Bohrer, Andrea Buch. 2019. *O fluir de Anna Livia Plurabelle quando o fim volta ao início: tradução do monólogo final de Finnegans Wake*. [*FW* excerpt: **Portuguese**] Doctoral thesis. Florianópolis: Federal University of Santa Catarina.

An annotated Portuguese translation of *FW* 619-28. See also **Amarante** 2022.

Divakov, Sergey, trans. 2019. "Dzheyms Dzhoys, *Finneganovy vspominki*." [*FW* excerpt: **Russian**] *Inostranka* (January 2019): 234-67. <http://www.inostranka.ru/data/documents/2019-01-Joyce.pdf>

A Russian translation of *FW* 3.01-11.28, heavily annotated. See also **Divakov** 2022.

Galindo, Caetano Waldrigues, trans. 2019. "Juto & Muto (um excerto do *Finnegans Wake*)" [*FW* excerpt: **Portuguese**]. *Qorpus* 9.3 (2019): 151-57.

Translation of *FW* 15.29-18.30: See **Galindo** 2013, 2016.

Rene, Andrey, trans. 2019. *Na pomine Finneganov: Kniga 2* [*FW* II.1-4: **Russian**]. Krakow: Rideró IT Publishing. http://samlib.ru/r/rene_a/.

See also **Rene** 2016, 2018.

Commentary: Alexandrova 2020.

Roberts, Adam, trans. 2019. *Pervigilium Finneganis* [*FW*: **quasi-Latin**]. Berkshire, UK: privately published. Kindle Edition: Ancaster Books. 453 pp.

In 2019, Adam Roberts (born 1965) produced his privately published *Pervigilium Finneganis*, humorously announcing itself to be the world's first complete translation of *FW* into Latin. The title plays on that of the *Pervigilium Veneris*, a possibly fourth-century Latin poem of unknown authorship, celebrating the arrival of spring and new life under the beneficent influence of the goddess Venus. Roberts cheerfully admits in his introduction that the "translated" text is less in Latin than in "cod-Latin," quasi-Latin, where most of the individual words are indeed Latin words one might find in a dictionary but their combinations and grammatical interactions are far from anything one might think of as meaningful Latin discourse. The "translated" text is the result of a sentence-by-sentence transposition of *FW* rendered by

Google Translate, previously and subsequently manipulated by Roberts. The results are sometimes hilariously wrong — and sometimes quite intriguing.

Commentary: O'Neill 2022a: 310-12.

Terrinoni, Enrico, and Fabio Pedone, trans. 2019. *Finnegans Wake: Libro III, capitoli 3 e 4. Libro IV* [FW III.3-4 and IV: **Italian**]. Milan: Mondadori. lxxii, 686 pp. Bilingual.

The conclusion of the complete Italian rendering of the *Wake* by Terrinoni and Pedone completing **Schenoni** was greeted with great enthusiasm by Italian reviewers, and the publishers were also lauded for their courage in supporting the decades-long endeavour. See also **Schenoni** 2011. See also **Terrinoni and Pedone** 2017.

Commentary: Gurrado 2019; O'Neill 2022a: 251-54.

2020

Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2020. *Finnegans Wake* [**Dutch**]. Amsterdam: Athenaeum. 628 pp.

A revised second edn. of their Dutch *FW* (2002).

Gelashvili, Tamar, trans. 2020. *Finnegans Wake: Book I* [FW I.1-8: **Georgian**]. Ed. Manana Gelashvili. Tbilisi: Printgeo.

See also **Gelashvili** 2018d.

Oliveira, Leide Daiane de Almeida. 2020. *A teoria da epifania e seus ecos em Finnegans Wake: A palavra em latência e o gesto da tradução*. [FW excerpt: **Portuguese**] Doctoral dissertation. Federal University of Santa Catarina, Florianópolis, Brazil.

Includes a Portuguese translation of *FW* I.5. See also **Amarante** 2022.

Rathjen, Friedhelm, trans. 2020. *Mamalujo* [FW 383-99: **German**]. Südwesthörn: Edition ReJoyce. 73 pp.

Bilingual, with the German version arranged for a reading divided into parts for 13 speakers. See also **Rathjen** 2014b.

Stojaković, Siniša, trans. 2020. *Finegana buđenje* [FW: **Serbian**]. Belgrade: Pasus. Siniša Stojaković (born 1966) is a Serbian translator who brought to a conclusion in 2020 the first and so far only complete Serbian rendering of *FW*. In a somewhat unusual sequence, Book I appeared in 2014; Books III-IV in 2017; and Book II, completing the translation, in 2020. See **Stojaković** 2014, 2017.

Commentary: O'Neill 2022a: 284-85.

Vouillamoz, Pol, trans. 2020. "Tres pàgines de Finnegans Wake" [FW 3.01-5.12: **Catalan**]. *Ciutat de les Lletres*. <https://www.ciutatdeleslletres.com/tag/pol-vouillamoz/>

2021

Falk, Bertil, trans. 2021. *Finnegans likvaka* [FW: **Swedish**]. Landsbro, Sweden: Aleph Bokförlag. 496 pp.

Bertil Falk (1933-2023), a well-known Swedish journalist, began working on a complete Swedish rendering of the *Wake* as early as 1954 — and com-

pleted it in 2021, no less than sixty-six years later. His privately published rendering of the first chapter appeared in 2013, and the complete Swedish *Wake* appeared in 2021 under the title *Finnegans likvaka*, the title literally meaning a “corpse (*lik*) watch (*vaka*)” but also a “vigil,” and thus suggesting also the possibility of a new day. See also Falk 2013.

Commentary: O’Neill 2022a: 277-78, 332.

Guanipa, Freddy, trans. 2021. “Fragmentos de *Finnegans Wake*, de James Joyce, traducidos al español” [*FW* excerpts: **Spanish**]. *Letralia* (Cagua, Venezuela) 16 June 2021. <https://letralia.com/transletralia-traduccion/transnarrativa/2021/06/16/finnegans-wake-james-joyce-espanol/>.

Rene, Andrey, trans. 2021. *Na pomine Finneganov* [*FW*: **Russian**]. Krakow: Rideró IT Publishing. 436 pp. An online version, extensively annotated (in Russian), may also be found at http://samlib.ru/r/rene_a/.

The most substantial Russian contribution to date was made in these years by Andrey Rene (a pseudonym), born 1985, who began making notes for a complete Russian *Wake* in 2011, chapters of whose online translation appeared from 2016 to 2019, and whose complete Russian *Wake* appeared in 2021. The title *Na pomine Finneganov* (*На помине Финнеганов*), a pleasing trochaic tetrameter, refers to plural Finnegans, thus implying “at the Finnegans’ wake” or “at the wake of the Finnegans.” The traditional Russian translation of the title *Finnegans Wake* is *Pominki po Finneganu*, “Finnegan’s wake” in the funeral sense. Rene observes in personal correspondence that his own title *Na pomine Finneganov* plays on the interrelationship of the nouns *pomin* (“prayer for the dead”) and *pominki* (a funeral “wake”), the verb *pomint’* (“to remember”), and the colloquial phrase *legok na pomine*, the equivalent of “talk of the devil,” implying “and he’s sure to appear.” The title thus suggests more narrowly something like “Praying for Finnegans,” and more broadly, and humorously, something like “Praying for Finnegans as we remember him — and, wake or no wake, we’ll probably see him back again, resurrected.”

Commentary: O’Neill 2022a: 303-06.

Sénécot, Daniel, trans. 2021. *Finnfanfun, une lecture parisienne du Finnegans Wake de James Joyce*. [*FW*: **French**] <http://finnfanfun.free.fr/traduction.pdf>, no longer online.

This complete French rendering of *Finnegans Wake*, the third after **La-vergne** 1982 and **Michel** 2004, jokingly entitled *Finnfanfun* and evoking specifically Parisian echoes, was originally posted online — but is regrettably no longer accessible. The idiosyncratic title promises Joyce’s primordial giant Finn’s fans lots of fun, while evoking both the Marvel Comics giant dragon Fin Fang Foom and the “Fee fie fo fum” of Jack’s beanstalk giant (O’Neill 2022a: 332).

Victoria, Juan Díaz, trans. 2021. *Finnegans Wake: Una lectura anotada de cuatro capítulos* [*FW* excerpts: **Spanish**]. Lima, Peru: Colmena Editores. 484 pp.

A further rendering in Spanish by Juan Díaz Victoria, of quite substantial parts of the *Wake*, *FW* I.1, I.2, I.8, and II.2. See also **Victoria** 2007, 2008, 2009, 2010, 2016.

Commentary: de Lima 2022.

2022

Amarante, Dirce Waltrick do., ed. 2022. *Finnegans Rivolta* [FW: [Portuguese](#)]. Intro. Patrick O'Neill, trans. Sérgio Medeiros. Illus. Sérgio Medeiros. São Paulo: Editora Iluminuras. 719 pp.

A complete Portuguese team translation coordinated by Dirce do Amarante and involving eleven translators: Afonso Teixeira Filho (I.1-3), Vinícius Alves (I.4), Daiane de Almeida Oliveira (I.5), Luis Henrique Garcia Ferreira (I.6-7), Dirce do Amarante (I.8, IV), Fedra Rodriguez (II.1-2), André Cechinel (II.3-4), Aurora Bernardini (III.1-2), Vitor Alevato do Amaral (III.3), Tarso do Amaral (III.4), and Andrea Buch Bohrer (FW 619-28).

Since Portuguese uses the colloquial term “*Finnegans*” in cases where an English speaker would refer to “the *Wake*,” the most immediate suggested translation of the title is “the *Wake* returns (*volta*).” While there is no Portuguese verb **rivolta*, the standard Portuguese verb *volta* is here fluviially enhanced in that general direction by both an Italian *rivo* (“stream”) and the suggestion of a Portuguese *rio* (“river”), as in “riverrun,” not to mention a French *rive* (“riverbank”), with the Italian verb *rivoltare* (“to turn upside down”) also resonating. Potential readerly objections to titular wordplay of this sort are jocularly anticipated by the superficial similarity of the actual Portuguese verb *revoltar*, which means not only “to cause indignation” but also “to disgust.”

Commentary: Amarante 2001, 2003, 2019.

Divakov, Sergey, trans. 2022. *Finneganovy vspominki*. [FW excerpts: [Russian](#)] Tver': Izdatel'stvo bukinista «Chto delat'». 120 pp.

A second edition, in book form, of Divakov 2019, adding a rendering of a second excerpt, from FW I.8. The volume contains a Russian translation of some fifteen pages of Joyce's text and roughly 100 pages of detailed notes. Divakov's title suggests “Finnegan's (or Finnegan's) Memories,” combining “memories” (of Finnegan, about Finnegan, about Finnegan) and “memorials” (of Finnegan, of all Finnegan). The term *vspominki* is a neologism, deriving from the verb *vspominat'* (“to remember”) and conflated with the noun *pominki* (“wake”), which derives from the verb *pomnit'* (“to remember”). While both verbs mean “to remember,” *vspominat'* means “to remember something forgotten, to bring back into memory”; the related verb *pominat'* means “to commemorate.”*

Marzagalli, Marco, trans. 2022c. *Roderick O'Connor: Finnegans Wake* [FW excerpt: [Italian](#)]. *Traduzioni da Joyce*, vol. 5 of 5. Self-published Amazon Edition. 52 pp.

Fifth volume of Marzagalli's self-published six-volume series of *Traduzioni da Joyce* [Joyce translations]. Includes FW 380-82.

* My best thanks to Andrey Rene for detailed assistance with the intricacies of Russian vocabulary.

Rathjen, Friedhelm, trans. 2022. *Winnegans Fake: Aus dem Spätwerk* [*FW* excerpts: **German**]. Südwesthörn: Edition ReJoyce. 308 pp. Bilingual.

| A reprint of Rathjen 2012b, with enlarged editorial apparatus.

Schüler, Donaldo, trans. 2022. *Finnicius Revém* [*FW*: **Portuguese**]. 3rd edn. Cotia (Brazil): Ateliê Editorial. 832 pp.

| A one-volume hardback edition of Schüler's 5-vol. Portuguese *FW* (2003).

2023

Michel, Hervé, trans. 2023. *Veillée Pinouilles* [*FW*: **French**]. Preface, Sam Slote. San José, Costa Rica: HC Editores.

| Book publication of Hervé Michel's complete French translation of the *Wake*, published online in 2004, and continuously amended over a period of almost twenty years. See **Michel** 2004.

Rathjen, Friedhelm, ed. and trans. 2023. *Finn, fangan! Ein Digest zu 'Finnegans Wake' von James Joyce*. [*FW* excerpts: **German**] ReJoyce Winterbroschur 2022/2023. Südwesthörn: Edition ReJoyce. 64 pp. [JJC]

| A brief chapter-by-chapter introduction to *FW* in German translation, illustrated by textual excerpts from Rathjen's own *Winnegans Fake*. See **Rathjen** 2012, 2022.

2024

Alves, Vinícius, trans. 2024. *Finnegans Finnica* [*FW* I.1-7: **Portuguese**]. Curitiba: Kotter Editorial. 288 pp. [JJC]

| See also **Alves** 2022, 2025.

Blumenbach, Ulrich, trans. 2024. "Finnegans Wake, deutsch" [*FW* excerpts: **German**]. *Schreibheft* No. 102 (February 2024): 5-18.

| Includes German renderings of *FW* 85-89, 104-07, 143-48, and 152-59.

| Commentary: **Blumenbach** 2023; **Frenzel** 2023; **Blumenbach** and **Schüttpelz** 2024; **Pohl** 2024; **E., B.** 2024; **Blumenbach** and **Lewis** 2025.

Ferreira, Luis Henrique Garcia, trans. 2024. *Finnegans Ressuchistam: Tradução integral e ri(s)omática do Finnegans Wake de James Joyce* [*FW*: **Portuguese**]. Doctoral dissertation. Universidade Federal do Paraná, Curitiba, Brazil.

| Ferreira's complete Brazilian Portuguese translation of *Finnegans Wake*, the third after **Schüler** 2003 and **Amarante** 2022, is one component of his doctoral dissertation. **Amarante** 2022 contains two chapters from it (*FW* I.6-7). The translated title plays on the fact that while "Finnegans" can indeed refer to "the *Wake*," it may also be seen, as in English, as if it were a plural noun and thus requiring a plural verb, as in *ressuscitam* ("they revive, they wake"). Given the presence of the plural verb, jocularly enlivened by an embedded Spanish *chiste* ("joke"), the Portuguese title thus suggests both "Finnegans wake, at least jocularly" and "Finnegans *Wake*, already a joke, jocularly resuscitated."

Liang, Sun-chieh, trans. 2024. *Fěnnígēn shǒulíng: Zhùi shēng mèng shǐ jì* [FW: Chinese]. Taipei, Taiwan: Bookman Publishers. 3 vols. 1,344 pp. See also Liang 2017.

The first complete Chinese translation of *Finnegans Wake*, the work of Sun-chieh Liang, a professor of English at National Taiwan Normal University in Taipei, appeared in 2024 in three substantial volumes, richly annotated (in Chinese) and with multiple cross-references, under the expanded title *Fěnnígēn shǒulíng: Zhùi shēng mèng shǐ jì*. The title, as in the case of Congrong Dai's 2012 rendering and Liang's own 2017 version of the first two chapters, suggests "Finnegan's night watch (*shǒulíng*)."^{*} Liang's subtitle translates literally as meaning "the descent into dreams begins" and is a play on the phonetically similar expression *zuishēngmèngsǐ*, literally "drunk-live-dream-die," usually employed, reportedly, to describe a person leading a befuddled life, carrying on as if in a drunken stupor.*

Born in Taiwan, Liang began his rendering after completing a PhD at SUNY Buffalo in 1997 and eventually spent twelve years on the endeavour, typically translating not more than half a page each day. With Taiwanese as his first language, Liang had learned both Mandarin Chinese and English at school and is also a reader of Japanese Kanji and Korean Hanja. To reflect Joyce's linguistic experimentation, he reportedly incorporated Taiwanese Hokkien, Hakka, various Taiwanese indigenous languages and Chinese dialects, along with elements from Japanese, Korean, and the classical Vietnamese Chũ Nôm script. His translation also plays with typography, using fonts ranging from ancient oracle bone script to stylized thunder and lightning symbols as encountered in Manga comics. He emphasizes as a result that his work is essentially a "Taiwanese Sinitic" rather than a simple "Chinese" translation, both linguistically and culturally (Lee 2025).

Commentary: Louw 2024a, 2024b; Terrinoni 2024; Anon. 2025; Lee 2025.

2025

Alves, Vinícius, trans. 2025. *Finnegans Finnica: Livro IV* [FW IV: Portuguese]. Curitiba: Kotter Editorial. 120 pp.

Book IV of Alves' Portuguese *Finnegans Wake* in progress, following on his rendering of *ALP* (2022) and *FW* 1-7 (2024).

Dai, Congrong, trans. 2025. *Fěnnígēn de shǒulíng yè* [FW: Chinese]. Shanghai: Shang hai ren min chu ban she [Shanghai People's Publishing House]. 3 vols.

Just months after the appearance of the first complete Chinese rendering of the *Wake* (Sun-chieh Liang 2024), a second complete rendering appeared in 2025, this time the work of Congrong Dai, whose rendering of Book I (*FW* I.1-8) had appeared thirteen years previously, in 2012. The complete rendering appeared in three volumes from the same Shanghai publisher

* My thanks to Andre Louw for providing the translation of the subtitle – and for very kindly sending me a copy of the three volumes.

and under the same title as in 2012. The translator reportedly spent eighteen years altogether on the project, the 2025 rendering reportedly including 41,000 notes. See also Dai 2012.

Commentary: Dai 2007, 2010, 2013, 2015; Lin and Tejada 2013; O’Sullivan and Yip 2013; Yee 2013; He 2014; Yun 2014; Jun et al. 2016; O’Neill 2022a: 268-72; Louw 2024a, 2024b.

Hayakawa, Kenji, trans. 2025. *Finnegans Wake* [*FW* I.2: **Japanese**]. Online at <https://finneganswake.net/translation/i.2/>.

Kenji Hayakawa, a writer and translator born in Japan and now living in Dublin, is currently working on a complete online Japanese rendering of *Finnegans Wake*. His version of *FW* I.2 is already available online.

Commentary: Seelig 2025.

TRANSLATIONS REPORTEDLY IN PROGRESS

Dirce Waltrick do Amarante reports that she has completed a **Portuguese** rendering of “The Ondt and the Gracehoper,” to be published in São Paulo by Iluminuras under the title *A simgraça e a foulmiga*. She also reports that she has completed an as yet unpublished series of adaptations of the *Wake* in comic-book form.

Ulrich Blumenbach, who has already translated various excerpts from *Finnegans Wake* (1989, 2024), is currently working on a complete **German** translation for Suhrkamp Verlag in Frankfurt am Main for possible publication in 2028 or 2029, the second complete German rendering after **Stündel** 1993.

Marija Girevska, who has already translated *Ulysses* (2013) and *Giacomo Joyce* (2023), is reportedly working on a first complete **Macedonian** translation of *Finnegans Wake*.

Zoran Paunović of the University of Belgrade, who has already translated *Ulysses* (2001), is reportedly working on a complete **Serbian** translation of *Finnegans Wake* for the Belgrade publisher Geopoetika. This would be the second complete Serbian version, after **Stojaković** 2020.

Caetano Galindo, the prolific Brazilian translator of *Ulysses* (2012), *Giacomo Joyce* (2014), *Portrait* (2016), *Dubliners* (2018), *Exiles* (2022) and a selection of Joyce’s poetry (2022), is reportedly working on a fourth planned complete **Portuguese** version of *Finnegans Wake*.

Vinícius Alves is also working on a complete **Portuguese** version of *Finnegans Wake*, which would be the fifth one, already currently underway, with FW I and IV completed and in print (Alves 2022, 2024, 2025).

Tamar Gelashvili, translator of *ALP* (2018) and FW I.1-8 (2020) into Georgian, is reportedly working on a first complete **Georgian** rendering of *Finnegans Wake*.

Kenji Hayakawa, a writer and translator born in Japan and now living in Dublin, is currently working on a complete online **Japanese** rendering of *Finnegans Wake*. His 2025 version of I.2 is available online at <https://finneganswake.net/translation/i.2/>.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *FINNEGANS WAKE*

As of this writing, 23 complete translations of *Finnegans Wake* existed in 16 different languages altogether; major portions of the work, involving several chapters, were also translated in at least 12 cases in at least 9 languages; individual chapters were translated in at least 8 further cases in at least 5 languages.

Complete translations:

Chinese:	Liang, Sun-chieh, 2024. <i>Fënnigën shōulíng</i> Dai, Congrong, 2025. <i>Fënnigën de shōulíng yè</i>
Dutch:	Bindervoet and Henkes, 2002. <i>Finnegans Wake</i>
French:	Lavergne, 1982. <i>Finnegans Wake</i> Michel, 2004. <i>Veillée Pinouilles</i> Sénécot, 2021. <i>Finnfanfun</i>
German:	Stündel, 1993. <i>Finnegans Wehg</i>
Greek:	Anevlavis, 2013. <i>I agrýpnia ton Fínnegan</i>
Italian:	Mazza, 2018. <i>La veglia di Finnegan</i> Schenoni, Terrinoni, and Pedone, 2019. <i>Finnegans Wake</i>
Japanese:	Yanase, 1993. <i>Finneganzu ueiku</i> Hamada, 2012. <i>Fineganzu ueiku</i>
Korean:	Kim, 2002. <i>P'inegan ŭi kyŏngya</i>
Latin:	Roberts, 2019. <i>Pervigilium Finneganis</i>
Polish:	Bartnicki, 2012. <i>Finneganów tren</i>
Portuguese:	Schüler, 2003. <i>Finnicius Revém</i> Amarante, 2022. <i>Finnegans Rivolta</i> Ferreira, 2024. <i>Finnegans Ressuchistam</i>
Russian:	Rene, 2021. <i>Na pomine Finneganov</i>
Serbian:	Stojaković, 2020. <i>Finegana buđenje</i>

Spanish: Zabaloy, 2016. *Finnegans Wake*
Swedish: Falk, 2021. *Finnegans likvaka*
Turkish: Sevimay, 2016. *Finnegan Uyanması*

Major partial renderings:

French: du Bouchet, 1962. *Finnegans Wake* [FW I.1, IV]
Georgian: Gelashvili, 2020. *Finnegans Wake: Book I* [FW I.1-8]
German: Reichert and Senn, 1989. *Finnegans Wake Deutsch* [FW, selections]
Rathjen, 2012. *Winnegans Fake* [roughly 25%]
Italian: Wilcock, 1961. “Frammenti scelti da *La veglia di Finnegan*” [FW excerpts]
Japanese: Miyata, 2004. *Finneganzu ueiku* [FW abridged]
Portuguese: Alves, 2024. *Finnegans Finnica* [FW I.1-7]
Alves, 2025. *Finnegans Finnica* (FW IV)
Russian: Volokhonsky, 2000. *Weik Finneganov* [FW 3-171, excerpts]
Spanish: Pozanco, 1993. *Finnegans Wake* [FW abridged and simplified]
Victoria, 2021. *Finnegans Wake* [FW I.1, I.2, I.8, II.2]
Turkish: Çelikyay, 2016. *Finneganın vahu* [FW I.1-8; and (2017) II.1-4]

Individual chapters:

Galician: Pagán, 1993. *Velório de Finnegans* [FW I.1-2].
German: Horn, 1989. “Shem, Shaun: Quisquiquock” [FW I.6]
Jauslin, 1989. “Der Anfang” [FW I.1]
Italian: Mezzabotta, 2016. “*Finnegans Wake: primo capitol’ho?*” [FW I.1]
Japanese: Hayakawa, 2025. <https://finneganswake.net/translation/i.2/> [FW I.2]
Portuguese: Teixeira Filho, 2008. *A noite e as vidas de Renatos Avelar* [FW I.1]
Bohrer, 2019. *O fluir de Anna Livia Plurabelle* [FW 619-28]
Oliveira, 2020. *Finnegans Wake* [FW I.5]

Shorter contributions:

French: Butor, 1948
du Bouchet, 1957
German: Schmidt, 1969
Guarani: Medeiros, 1999
Hungarian: Bíró, 1964
Italian: Wilcock, 1961
Portuguese: Campos and Campos, 1962

Russian:	Divakov , 2019, 2022
	Fomenko , 2017
Spanish:	Elizondo , 1962

Multiple renderings in numerous languages of very short individual excerpts or fragments, as listed above, also exist, many of them discussed in O'Neill 2022a.

STEPHEN HERO (1944)

STEPHEN HERO

Ed. Theodore Spencer. Revised edn. with additional material and a foreword by John J. Slocum and Herbert Cahoon. London: Jonathan Cape, 1944

Unlike Joyce's major prose texts reviewed so far (*Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, *Anna Livia Plurabelle* and *Finnegans Wake*) that have been translated, and often retranslated, dozens of times in dozens of languages, *Stephen Hero* has not attracted the same amount of translatorial attention. Nonetheless, Joyce's posthumously published early version of *Portrait*, notwithstanding the fact that the surviving text covers only roughly the second half of the novel, and despite its reputation of a stylistically unremarkable and rather long-winded semi-autobiography, did attract the attention of some translators. Most of these were already familiar with Joyce's work, having translated either *Portrait* or *Ulysses*, if not both.

1948

Savitzky, Ludmila, trans. 1948. *Stephen le héros: Fragment de la première partie de Dedalus* [SH: French]. Intro. Theodore Spencer. Paris: Gallimard. 238 pp. [SC D18; JJC]

The French title *Stephen le héros* translates as "Stephen the hero." The subtitle describes it as a "fragment of the first part of *Dedalus*," the latter referring to Savitzky's 1924 French title of *Portrait* ("*Dedalus: Portrait de l'artiste jeune par lui-même*").

1950

Linati, Carlo, trans. 1950. *Stefano Ero* [SH: Italian]. Intro. Theodore Spencer, trans. Giorgio Monicelli. Il Ponte, I Grandi Narratori Italiani e Stranieri, 26. Milan, Verona: Mondadori. 302 pp. [SC D66; JJC]

The Italian title *Stefano Ero* translates as "Stephen hero." See also Linati 1980.

1958

Goyert, Georg, trans. 1958. *Stephen Daedalus. Roman* [SH: German]. Pfullingen: Günther Neske.

Goyert's German title omits any overt reference to Stephen's "hero" status, but foregrounds the reference to the Greek culture hero Daedalus.

1960

Bixio, Roberto, trans. 1960. *Estéban, el héroe* [SH: Spanish]. Buenos Aires: Sur.

The Spanish title *Estéban, el héroe* translates as "Stephen, the hero."

1972

Reichert, Klaus, trans. 1972a. *Stephen der Held. Ein Porträt des Künstlers als junger Mann* [SH, P. **German**]. *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with **Fritz Senn**, vol. 2. Frankfurt am Main: Suhrkamp. 537 pp. [JJC]

Reichert, Klaus, trans. 1972b. *Stephen der Held* [SH: **German**]. Frankfurt am Main: Suhrkamp.

The second German translation (after **Goyert** 1958), published by Suhrkamp as part of the Frankfurt Edition and also separately. The German title *Stephen der Held* translates as “Stephen the hero.”

1978

Valverde, José María, trans. 1978. *Stephen el héroe* [SH: **Spanish**]. Barcelona: Lumen.

The second Spanish translation (after **Bixio** 1960), published in Barcelona. The Spanish title *Stephen el héroe* translates as “Stephen the hero.”

1980

Linati, Carlo, trans. 1980. *Le gesta di Stephen* [SH: **Italian**]. Linati’s 1950 *Stefano Eroe*, revised by **Giorgio Monicelli** and **Giorgio Melchiori**. Intro. Giorgio Melchiori. Milan: Arnoldo Mondadori.

The revised Italian title promises “Stephen’s feats,” ironically invoking the medieval French *chansons de geste*, poetic accounts of knightly feats of derring do.

1995

Kokolakis, Michalis, trans. 1995. *Stiven o iroas* [SH: **Greek**]. Kyklos xenis pezo-graphias. Athens: Ekdoseis Alexandraia. 318 pp. [JJC]

A first Greek rendering. The Greek title *Stiven o iroas* translates as “Stephen the hero.”

Rudolf, Krzysztof Filip, trans. 1995. *Stefan Bohater* [SH: **Polish**]. Mistrzowie literatury. Poznan: Dom Wydawniczy Rebis. 244 pp. [JJC; LVM]

A first complete Polish rendering. The Polish title *Stefan Bohater* translates as “Stephen hero.”

2007

Kappanyos, András, trans. 2007. *Stephen Hero* [**Hungarian**]. Budapest: Arktisz. Second edition 2022, trans. and annotations András Kappanyos. Budapest: Helikon.

A first complete Hungarian rendering, retaining the original English title. András Kappanyos also translated *E* (2001) and *CD* (2006) and participated in the 2012 team retranslation of *U*.

2012

Miroiu, Mihai, trans. 2012. *Stephen Eroul* [SH: **Romanian**]. Bucharest: Editura RAO. 288 pp. [JJC]

| A first complete Romanian rendering. The title *Stephen Eroul* (where *-ul* is a postpositional definite article following the noun *ero*) translates as “Stephen the hero.”

O’Shea, José Roberto, trans. 2012. *Stephen Herói* [SH: **Portuguese**]. São Paulo: Hedra.

| A first complete Portuguese rendering. The title translates as “Stephen hero.”
| Commentary: Quirino 2012.

2014

Anon., trans. 2014. *Geroi Stiven* [SH: **Russian**]. Saint Petersburg: Azbuka-Klassika.

| The Russian title *Geroi Stiven* translates as “Stephen hero.”

2017

Tokmakçioğlu, Merve, trans. 2017. *Kahraman Stephen* [SH: **Turkish**]. Istanbul: Aylak Adam Kültür Sanat Yayıncılık. 238 pp. [JJC]

| A first complete Turkish rendering. The Turkish title *Kahraman Stephen* translates as “Stephen hero.”

**AN EXPANDING UNIVERSE:
THE LANGUAGES OF *STEPHEN HERO***

As of this writing, *Stephen Hero* has been translated at least 13 times, in at least 11 languages. German and Spanish readers can choose between 2 different renderings.

French:	Savitzky, 1940. <i>Stephen le héros</i>
German:	Goyert, 1958. <i>Stephen Daedalus</i> Reichert, 1972. <i>Stephen der Held</i>
Greek:	Kokolakis, 1995. <i>Stiven o iroas</i>
Hungarian:	Kappanyos, 2007. <i>Stephen Hero</i>
Italian:	Linati, 1950. <i>Stefano Eroee</i>
Polish:	Rudolf, 1995. <i>Stefan Bohater</i>
Portuguese:	O’Shea, 2012. <i>Stephen Herói</i>
Romanian:	Miroiu, 2012. <i>Stephen Eroul</i>
Russian:	Anon., 2014. <i>Geroi Stiven</i>
Spanish:	Bixio, 1960. <i>Estéban, el héroe</i> Valverde, 1978. <i>Stephen el héroe</i>
Turkish:	Tokmakçioğlu, 2017. <i>Kahraman Stephen</i>

EPIPHANIES

Ed. O.A. Silverman. Buffalo: Lockwood Memorial Library, 1956

Epiphanies is the second title posthumously published. Translators' – and publishers' – attention to these forty single-page texts that Joyce wrote between 1901 and 1904, often described as miniatures of “sudden spiritual manifestation” that Joyce collected with much care, hoping to further develop them in his future novels, has been relatively scarce. Given the texts' brevity, many of the editions reported below are bilingual.

1982

Melchiori, Giorgio, trans. 1982. *Epifanie (1900-1904). Rubrica (1909-1912)* [Poems, *Ep*: **Italian**]. Passaggi. Milan: Mondadori. 160 pp. Bilingual. [JJC]
 | Includes Italian translations of *Ep* as well as of the Trieste (Alphabetical) Notebook.

1991

Petersen, Arne Herløv, trans. 1991. *Digte og epifanier / Poems and Epiphanies* [Poems, *Ep*: **Danish**]. Copenhagen: Brøndum. 140 pp. Bilingual. [JJC]
 Soto, Manuel, trans. 1991. “Diez epifanías en versión bilingüe” [*Ep*: **Spanish**]. [Ten epiphanies in bilingual version]. *Revista de occidente* no. 121 (June 1991): 51-66 [JJC]

1994

Chouliarakis, Dimitris, trans. 1994. *Faneroiseis* [*Ep*: **Greek**]. Athens: To Rodakio. 54 pp. [JJC]

1995

Słomczyński, Maciej, trans. 1995. [*Ep*: **Polish**]. In *Dziela zebrane* [Collected Works]. Krakow: Wydawnictwo Zielona Sowa.

1996

Galdámez, Isabel, trans. 1996. *Epifanías* [*Ep*: **Spanish**]. Ed. David Hayman. Barcelona: Montesinos. 158 pp. [JJC]

2007

Poprawa, Adam, trans. 2007. “Epifanie” [*Ep*: **Polish**]. *Literatura na świecie* 436-37. xi-xii (2007): 5-24. [JJC]
 | See also Poprawa 2016.

2011

Ellerström, Jonas, trans. 2011. *Epifanier* [Ep: [Swedish](#)]. Lund: Ellerström. 65 pp. [JJC]

2013

Ciobanu, Dan trans. 2013. *Giacomo Joyce; Epifanii; Pisica și diavolul* [GJ, Ep, CD: [Romanian](#)]. Bucharest: Univers. 60 pp. [JJC]

| Includes translations into Romanian of *Giacomo Joyce* and *The Cat and the Devil*.

Eyben, Piero, trans. 2013. *Epifanias* [Ep: [Portuguese](#)]. São Paulo: Iluminuras.

2014

Araujo Vázquez, Ana, Eclair Antonio Almeida Filho, Lúcia Hugueney, and Ordanka D'Ezito Coelho Furquim, trans. 2014. *Epifanias* [Ep: [Portuguese](#)]. São Paulo: Lumme Editor. Bilingual.

Avolio, Carlo, trans. 2014. *Epiphanies / Epifanie* [Ep: [Italian](#)]. Florence: Editrice Clinamen. Bilingual.

| See also Avolio, Jacopini, and Terrinoni 2022.

2016

Poprawa, Adam, trans. 2016. *Epifanie* [Ep: [Polish](#)]. Proza. Wrocław: Biuro Literackie. 60 pp. [JJC]

| Commentary: Wawrzycka 2016-2017.

2017

Ingberg, Pablo, trans. 2017. *Epifanías & Retrato del artista* [Ep: [Spanish](#)]. Buenos Aires: Leviatán. 208 pp. Bilingual. [JJC]

| Includes translations of *Ep* and Joyce's 1904 essay "A Portrait of the Artist."

2018

Kilpi, Tuomas, trans. 2018. *Oivalluksia* [Ep: [Finnish](#)]. Helsinki: Oppian. 62 pp. [JJC]

Tadeu, Tomaz, trans. 2018. *Epifanias* [Ep: [Portuguese](#)]. Afterword, Ilaria Natali (129-53). Coleção Mimo. Belo Horizonte: Autêntica Editora. 157 pp. Bilingual. [JJC]

2022

Avolio, Carlo, Vittorio Jacopini, and Enrico Terrinoni, trans. 2022. *Epifanie* [Ep: [Italian](#)]. Illus. Vittorio Jacopini. Rome: Racconti edizioni.

| See also Avolio 2014.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *EPIPHANIES*

As of this writing, and in addition to partial renderings, *Epiphanies* has been translated in full at least 15 times, in at least 9 different languages. Italian and Portuguese each have 3 renderings, Polish and Spanish each have 2.

Danish:	Petersen, 1991. <i>Digte og epifanier</i>
Finnish:	Kilpi, 2018. <i>Oivalluksia</i>
Greek:	Chouliarakis, 1994. <i>Faneroseis</i>
Italian:	Melchiori, 1982. <i>Epifanie</i> Avolio, 2014. <i>Epifanie</i> Avolio et al., 2022. <i>Epifanie</i>
Polish:	Słomczyński, 1995. Poprawa, 2016. <i>Epifanie</i>
Portuguese:	Eyben, 2013. <i>Epifanias</i> Araujo Vázquez et al., 2014. <i>Epifanias</i> Tadeu, 2018. <i>Epifanias</i>
Romanian:	Ciobanu, 2013. <i>Epifanii</i>
Spanish:	Galdámez, 1996. <i>Epifanías</i> Ingberg, 2017. <i>Epifanías</i>
Swedish:	Ellerström, 2011. <i>Epifanier</i>

10 *THE CAT AND THE DEVIL* (1964)

THE CAT AND THE DEVIL

Illus. Richard Erdoes. New York: Dodd, Mead & Company, 1964;

Illus. Gerald Rose, London: Faber & Faber, 1965;

Illus. Roger Blachon, London: Moonlight Publishing, 1980;

New York: Schocken Books, 1981

In 1964 there appeared a hitherto unpublished fable from Joyce's hand entitled "The Cat and the Devil," contained in a 1936 letter to his then four-year-old grandson Stephen (L1: 387). Since its initial publication, "The Cat and the Devil" has been published and illustrated numerous times. The following is a listing of translations of the text, ignoring the appearance in some reprinted versions of different illustrators. For further details, see Sigler (2008: 549-50).

1964

Senn, Fritz, trans. 1964. *Die Katze und der Teufel* [CD: [German](#)]. Illus. Roger Blachon. Frankfurt am Main: Suhrkamp.

1966

Borel, Jacques, trans. 1966. *Le chat et le diable* [CD: [French](#)]. Illus. Roger Blachon. Paris: Gallimard. 29 pp.

1967

Siciliano, Enzo, trans. 1967. *Il gatto e il diavolo* [CD: [Italian](#)]. Illus. Flaminia Siciliano. Milan: Emme Edizioni.

1969

Olsen, Ole Wahl, trans. 1969. *Kattene fra Beaugency* [CD: [Danish](#)]. Illus. Kirsten Ruth. Viby, Denmark: Ravnsbjerg Tryk & Scanprint.

Olsen, Ole Wahl, trans. 1970. *Katten og djævelen* [CD: [Danish](#)]. Illus. Kirsten Ruth. Copenhagen: Brøndum.

1974

Ríos, Julián, trans. 1974. *El gato y el diablo* [CD: [Spanish](#)]. Illus. Gerald Rose. Barcelona: Editorial Lumen.

Rosíková, Jarmila, trans. 1974. *Kočka a čert* [CD: [Czech](#)]. Illus. Saša Švolíková. Prague: Albatros. [LVM]

1976

Mallafre, Joaquim, trans. 1976. “El gat de Beaugency” [CD: [Catalan](#)]. *Revista del Centre de Lectura de Reus*, no. 280 (1976): 1817-18.

Maruya, Saiichi, trans. 1976. *Neko to akuma* [CD: [Japanese](#)]. Tokyo: Shogaku-kan.

1977

Aravantinou, Manto, trans. 1977. *I gata kai o diavolos* [CD: [Greek](#)]. Athens: Chatzinikoli.

1978

Gerodímou, Sparti, trans. 1978. *I gata kai o diavolos*. [CD: [Greek](#)] Athens: Iridanos.

Osawa, Masayoshi, trans. 1978. *Neko to akuma* [CD: [Japanese](#)]. In *Giacomo Joyce* [[Japanese](#)], ed. and trans. Saiichi Maruya (Tokyo: Shueisha, 1978).

1980

Nieuwenhuys, Willem, trad. 1980. *De kat en de duivel* [CD: [Dutch](#)]. Illus. Roger Blachon. Haarlem: J.H. Gottmer. 28p.

1981

Moto, Ando, trans. 1981. *Neko to akuma* [CD: [Japanese](#)]. Illus. Roger Blachon. Tokyo: Bunka Publishing Bureau.

Yavin, Avraham, trans. 1981. [CD: [Hebrew](#)]. Illus. Roger Blachon. Tel Aviv: Am Oved.

1983

Morais Varela, Joana, trans. 1983. *O gato e o diabo* [CD: [Portuguese](#)]. Illus. Roger Blachon. Lisbon: Contexto e Imagem.

1984

Houaiss, Antônio, trans. 1984. *O gato e o diabo* [CD: [Portuguese](#)]. Rio de Janeiro: Record.

1985

Dieguez, Miguel Ángel, trans. 1985. *El gato y el diablo* [CD: [Spanish](#)]. Madrid: Altea.

1988

Anon., trans. 1988. *El gato y el diablo* [CD: [Spanish](#)]. Illus. Carla Torres. Quito, Ecuador: Libresa.

1990

Ellerström, Jonas, and Catharina Ellerström trans. 1990. *Katten och djävulen* [CD: [Swedish](#)]. Lund: Pegas. 32 pp.

Vebl, Susanne, trans. 1990. *Katten og djævelen* [CD: [Danish](#)]. Illus. Roger Blachon. Copenhagen: Agertoft. 32 pp.

1991

Hagerup, Klaus, trans. 1991. *Katten og djevelen* [CD: **Norwegian**]. Oslo: Carlsen. 32 pp. [LVM]

Watanabe, N., trans. 1991. "A Letter to Stephen Joyce" [CD: **Japanese**]. In *Abiko Quarterly* 3 (Spring 1991): 67-70. Bilingual.

| The titular reference is to *L* 1: 387.

1995

Livergant, A., trans. 1995. "Koshka i chert" [CD: **Russian**]. *Inostrannaia literatura* no. 2 (1995): 199-202.

1996

Binni, Francesco, trans. 1996. *Le chat de Beaugency: Una storia de Stephen* [CD: **Italian**]. Brescia: Edizione L'Obliquo.

Piérola, Mabel, trans. 1996. *El gato y el diablo* [CD: **Spanish**]. Illus. Carla Torres. Barcelona: Editorial Lumen.

1997

Imre, V. Szilvia, trans. 1997. *A macska es az ördög* [CD: **Hungarian**]. Illus. Péter Vladimir. Kalocsa: Kaloprint, 1997. 31 pp.

2000

Pogačnik, Aleš, trans. 2000. *Maček in hudič* [CD: **Slovenian**]. In *James Joyce: Poezija in kratka proza*, ed. Aleš Pogačnik. Ljubljana: Založništvo Literature DZS. 185-89.

Youssef, Abd-el-Tawwab, trans. 2000. *Al qatu wal shaytan* [CD: **Arabic**]. Cairo: Maktabat al'usra.

2002

Óskarsson, Óskar Árni, trans. 2002. *Kötturinn og kölski* [CD: **Icelandic**]. Reykjavik: Bjartur. 52 pp.

2005

Velina, Mihaela, trans. 2005. *Mačak i vrag* [CD: **Croatian**]. Illus. Tomislav Torjanac. Zagreb: Mozaik knjiga.

2006

Kappanyos, András, trans. 2006. *A macska és az ördög*. [CD: **Hungarian**] In *Kiadatlan írások* ['Unpublished writings'], ed. and trans. András Kappanyos. Budapest: Arktisz.

2007

Štefan, Anja, trans. 2007. *Maček in vrag* [CD: **Slovenian**]. Illus. Tomislav Torjanac. Ljubljana: Mladinska knjiga. 27 pp.

2008

Kiedy, Stevie, trans. 2008. *Kot i diabeł* [CD: **Polish**]. Illus. Roger Blachon. Poznań: Media Rodzina.

Ronikier, Michał, trans. 2008. *Kot i diabeł* [CD: **Polish**]. Poznań: Media Rodzina. 32 pp. [JJC]

2010

Fatica, Ottavio, trans. 2010. *Il gatto e il diavolo* [CD: **Italian**]. Intro. Stephen James Joyce. Illus. Roger Blachon. Zurich: Schweizerisches Jugendschriftenwerk. 31 pp.

Tuor, Leo, trans. 2010. *Il giat ed il giavel* [CD: **Romansh**]. Intro. Stephen James Joyce. Illus. Roger Blachon. Zurich: Schweizerisches Jugendschriftenwerk. 31 pp.

2011

Pecháčková, Ivana, trans. 2011. *Kočka a čert* [CD: **Czech**]. Illus. Tadeáš Kotrba. Prague: Meander.

2012

Bojunga, Lygia, trans. 2012. *O gato e o diabo* [CD: **Portuguese**]. Illus. Marcelo Eduardo Lélis. São Paulo: Cosac Naify. 29 pp.

Pokorný, Martin, trans. 2012. *Kočka a čert / The Cat and the Devil* [CD: **Czech**]. Prague: Argo. 30 pp. Bilingual.

Üster, Celâl, trans. 2012. *Kedi ile Şeytan* [CD: **Turkish**]. Illus. Gerald Rose. Istanbul: İletişim Yayınları.

2013

Amarante, Dirce Waltrick do, trans. 2013. *O gato e o diabo* [CD: **Portuguese**]. Illus. Michaella Pivetti. São Paulo: Iluminuras.

Anon., trans. 2013. *O gato e o diabo* [CD: **Portuguese**]. Illus. Tomislav Torjanac. Lisbon: Nova Vega Editora.

Canan, Ana Graça, and Marcelo Amorim, trans. 2013. *O gato de Beaugency* [CD: **Portuguese**]. Illus. Arthur Seabra. Afterword, Bruce Stewart. Natal, Brazil: EDUFRN.

Ciobanu, Dan trans. 2013. *Giacomo Joyce; Epifanii; Pisica și diavolul* [GJ, Ep, CD: **Romanian**]. Bucharest: Univers. 60 pp. [JJC]

Decamps, Céline, trans. 2013. *Le chat et le diable* [CD: **French**]. Illus. Jasmine Bourrel. Paris: Gallimard.

2015

Almeida Filho, Eclair Antonio, trans. 2015. *O gato de Beaugency. Os gatos de Copenhagen* [CD, CC: **Portuguese**]. São Paulo: Lumme Editor. Bilingual.

Marucci, Franco, trans. 2015. *Il gatto e il diavolo* [CD: **Italian**]. Illus. Cristiano Coppi. Papyngo 3. Pisa: Edizioni ETS. 44 pp.

2016

Ingberg, Pablo, trans. 2016. *El gato y el diablo* [CD: [Spanish](#)]. Buenos Aires: Losada.

2018

Tuomisilafu, Tuoyanake, and Di Yang, trans. 2018. *Mao he mo gui* [CD: [Chinese](#)]. Da zuo jia xiao gu shi. Shanghai: Shang hai yi wen chu ban she. 27 pp.

2019

Lozano Medina, Félix, trans. 2019. “O gato e o diabo” [CD: [Portuguese](#)]. *Qorpus* 9.2 (2019): 90-93.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *THE CAT* *AND THE DEVIL*

As of this writing, *The Cat and the Devil* has appeared in at least 50 different translations in at least 25 different languages. Portuguese leads the field numerically with 8 separate renderings, while Spanish has 5 and Italian and Japanese each have 4.

Arabic:	Youssef, 2000. <i>Al qatu wal shaytan</i>
Catalan:	Mallafre, 1976. “El gat de Beaugency”
Chinese:	Tuomisilafu and Yang, 2018. <i>Mao he mo gui</i>
Croatian:	Velina, 2005. <i>Mačak i vrag</i>
Czech:	Rosíková, 1974. <i>Kočka a čert</i> Pecháčková, 2011. <i>Kočka a čert</i> Pokorný, 2012. <i>Kočka a čert</i>
Danish:	Olsen, 1969. <i>Kattene fra Beaugency</i> Vebel, 1990. <i>Katten og djævelen</i>
Dutch:	Nieuwenhuys, 1980. <i>De kat en de duivel</i>
French:	Borel, 1966. <i>Le chat et le diable</i> Decamps, 2013. <i>Le chat et le diable</i>
German:	Senn, 1964. <i>Die Katze und der Teufel</i>
Greek:	Aravantinou, 1977. <i>I gata kai o diavolos</i> Gerodímou, 1978. <i>I gata kai o diavolos</i>
Hebrew:	Yavin, 1981
Hungarian:	Imre, 1997. <i>A macska es az ördög</i> Kappanyos, 2006. <i>A macska és az ördög</i>
Icelandic:	Óskarsson, 2002. <i>Kötturinn og kölski</i>
Italian:	Siciliano, 1967. <i>Il gatto e il diavolo</i> Binni, 1996. <i>Le chat de Beaugency</i> Fatica, 2010. <i>Il gatto e il diavolo</i> Marucci, 2015. <i>Il gatto e il diavolo</i>

- Japanese:** Maruya, 1976. *Neko to akuma*
Osawa, 1978. *Neko to akuma*
Moto, 1981. *Neko to akuma*
Watanabe, 1991
- Norwegian:** Hagerup, 1991. *Katten og djevelen*
- Polish:** Kiedy, 2008. *Kot i diabeł*
Ronikier, 2008. *Kot i diabeł*
- Portuguese:** Morais Varela, 1983. *O gato e o diabo*
Houaiss, 1984. *O gato e o diabo*
Bojunga, 2012. *O gato e o diabo*
Amarante, 2013. *O gato e o diabo*
Canan and Amorim, 2013. *O gato de Beaagency*
Anon., 2013. *O gato e o diabo*
Almeida Filho, 2015. *O gato de Beaagency*
Lozano Medina, 2019. “O gato e o diabo”
- Romanian:** Ciobanu, 2013. *Pisica și diavolul*
- Romansh:** Tuor, 2010. *Il giat ed il giavel*
- Russian:** Livergant, 1995. “Koshka i chert”
- Slovenian:** Pogačnik, 2000. *Maček in hudič*
Štefan, 2007. *Maček in vrag*
- Spanish:** Ríos, 1974. *El gato y el diablo*
Dieguez, 1985. *El gato y el diablo*
Anon., 1988. *El gato y el diablo*
Piérola, 1996. *El gato y el diablo*
Ingberg, 2016. *El gato y el diablo*
- Swedish:** Ellerström and Ellerström, 1990. *Katten och djävulen.*
- Turkish:** Üster, 2012. *Kedi ile Şeytan*

11 *GIACOMO JOYCE* (1968)

GIACOMO JOYCE

Ed., intro., and notes by Richard Ellmann. London: Faber and Faber, 1968

Almost immediately after its publication, Joyce's fragmentary 16-page autobiographical prose-poem, concerning a Triestine teacher's unconsummated romantic obsession with a much younger Jewish pupil, attracted much multilingual attention. As one may expect, almost all the translations listed below have kept Joyce's title as is, albeit sometimes adapted to target language typography. Many of the translations published include the original text. Most of the early translators already had experience with translating Joyce.

1968

- Binni, Francesco, trans. 1968. *Giacomo Joyce* [Italian]. Milan: Mondadori.
 Reichert, Klaus, trans. 1968. *Giacomo Joyce* [German]. Intro. Richard Ellmann.
 Additional notes, Fritz Senn. Frankfurt am Main: Suhrkamp. 81 pp. Bilingual.
 Săndulescu, C.G., trans. 1968. "Giacomo Joyce" [Romanian]. *Secolul 20* (Bucharest) 6 (1968): 3-14. [LVM]

1969

- du Bouchet, André, trans. 1969. "Giacomo Joyce" [French]. *L'Éphémère*, no. 10 (Summer 1969): 265-83.
 Franken, Gerardine, trans. 1969. *Giacomo Joyce* [Dutch]. Amsterdam: De Bezige Bij.
 Kiasashvili, Nico, trans. 1969a. *Giacomo Joyce* [Georgian]. *Tsiskari* (Tbilisi) 2 (1969): 80-89. [LVM]
 Kiasashvili, Nico, trans. 1969b. *Dzhakomo Dzhois* [GJ: Russian]. *Literaturnaia Gruzii* 9/10 (1969): 79-86. [LVM]

1970

- Garcia-Sabell, Domingo, trans. 1970. "Giacomo Joyce" [Galician]. *Grial: Revista galega de cultura*, no. 28 (April, May, June 1970): 161-72.
 Matilla, Alfredo, trans. 1970. *Giacomo Joyce* [Spanish]. *Cuadernos ínfimos*, 15. Serie Los heterodoxos, 2. Barcelona: Tusquets. 48 pp. Bilingual.
 Słomczyński, Maciej, trans. 1970. "Giacomo Joyce" [Polish]. *Twórczość* (Warsaw) 7-8 (1970): 103-11. [LVM]
 Urbánek, Zdeněk, trans. 1970. "Giacomo Joyce" [Czech]. *Světová literatura* (Prague) 15.2 (1970): 127-33. [LVM]

1977

Aravantinou, Manto, trans. 1977. *Giacomo Joyce* [Greek]. Athens: Chatzinikoli. [LVM]

1978

Maruya, Saiichi, trans. 1978. *Giacomo Joyce* [Japanese]. Tokyo: Shueisha.

1981

Šoljan, Antun, trans. 1981. *Giacomo Joyce* [Croatian]. Zagreb: Liber. [LVM]

1982

Sonne, Jørgen, trans. 1982. “*Giacomo Joyce*” [Danish]. In *James Joyce, 1882-1982: Essays*. Ed. Bent Wiberg, Jørgen Wilian Ulrich, and Jørgen Christian Hansen. Copenhagen: Forlaget Rhodos. 9-25. [LVM]

1984

Feliciano, João Paulo, trans. 1984. *Giacomo Joyce* [Portuguese]. Lisbon: Hiena Editora. Bilingual.

1985

Leminski, Paulo, trans. 1985. *Giacomo Joyce* [Portuguese]. São Paulo: Brasiliense.

1986

Avci, Zeynep, trans. 1986. *Giacomo Joyce* [Turkish]. Istanbul: Broy.

1989

Benedik, Janja, Apolonija Klančar, and Alenka Potočnik, trans. 1989. *Giacomo Joyce* [Slovenian]. Kranj: Gimnazija Kranj. [LVM]

1990

Dahl, Henning Kramer, trans. 1990. *Giacomo Joyce* [Norwegian]. Intro. Richard Ellmann. Oslo: Solum Forlag. 61 pp. [LVM]

1992

Heer, Liliana, and J.C. Martini Real, trans. 1992. *Giacomo: El texto secreto de Joyce* [GJ: Spanish]. Buenos Aires: Bajo la Luna Nueva. 104 pp. Bilingual. Online rept. 2003 at <https://www.lilianaheer.com.ar/giacomo/giacomo.html>. Bilingual.

Mallafre, Joaquim, trans. 1992. *Giacomo Joyce* [Catalan]. Intro. Richard Ellmann. Clàssics moderns. Barcelona: Edhasa. Bilingual.

1993

Bronowski, Yoram, trans. 1993. *G'akomo G'ois* [GJ: Hebrew]. Tel Aviv: Zemorah-Bitan. 102 pp.

Kralj, Tomaž, trans. 1993. *Giacomo Joyce* [Slovenian]. Ljubljana: Amaletti. 63 pp. Bilingual. [LVM]

1994

Hedberg, Johannes, and Hannu Riikonen, trans. 1994. *Giacomo Joyce* [Swedish]. Nyköping: James Joyce Society of Sweden and Finland. 57 pp. Bilingual.

Marangopoulos, Aris, trans. 1994. *Giacomo Joyce* [Greek]. Intro. Richard Ellmann. Athens: Ekdoseis Smili. 110 pp. [LVM]

Souto, Elvira, trans. 1994. *Giacomo Joyce* [Galician]. A Coruña: Espiral Maior. 45 pp.

1995

Claes, Paul, trans. 1995. *Giacomo Joyce* [Dutch]. Antwerp: Kritak; Rijswijk: Goosens. [LVM]

Conde Parilla, María Ángeles, trans. 1995. “Giacomo Joyce” [Spanish]. *Barcarola: Revista de Creación Literaria* 47-48 (March 1995): 116-45.

1999

Arantes, José Antonio, trans. 1999. *Giacomo Joyce* [Portuguese]. São Paulo: Iluminuras. 94 pp.

2000

Sovák, Miloš, trans. 2000. *Giacomo Joyce* [Czech]. Illus. José Hernández. Afterword: Josef Jařab. Prague: Argo. 39 pp. [LVM]

2002

Brazaitis, Jeronimas, trans. 2002. *Džiakomo Džoisas* [GJ: Lithuanian]. Vilnius: R. Anankos leidykla.

2005

Azizi, Ildir, trans. 2005. *Giacomo Joyce* [Albanian]. Tirana: Logoreci. 110 pp.

2012

Annala, Jusu, trans. 2012. *Giacomo Joyce* [Finnish]. Foreword, Leevi Lehdon. Helsinki: Ntamo. 19 pp.

2013

Ciobanu, Dan, trans. 2013. *Giacomo Joyce; Epifanii; Pisica și diavolul* [Romanian]. Bucharest: Univers. 60 pp. [JJC]

| Also contains Ciobanu’s Romanian renderings of *Ep* and *CD*.

Ellerström, Jonas, trans. 2013. *Giacomo Joyce* [Swedish]. Lund: Ellerström. 49 pp.

Ingberg, Pablo, trans. 2013. *Giacomo Joyce* [Spanish]. Colección Aniversario. Buenos Aires: Editorial Losada. 215 pp. Bilingual. [JJC]

| Commentary: Chitarroni 2020b.

Schmitt-Prym, Roberto, trans. 2013. *Giacomo Joyce* [Portuguese]. Porto Alegre: Bestiário.

2014

Galindo, Caetano W., trans. 2014. *Finn's Hotel* [Portuguese]. São Paulo: Companhia das Letras.

| Also includes Galindo's translation of *Giacomo Joyce*.

Sakman, Nil, trans. 2014. *Giacomo Joyce* [Turkish]. Istanbul: Aylak Adam Kültür Sanat Yayıncılık. 50 pp. [JJC]

2015

Almeida Filho, Eclair Antonio, trans. 2015. *Giacomo Joyce* [Portuguese]. São Paulo: Lumme Editor. Bilingual.

Cavagnoli, Franca, trans. 2015. *Giacomo Joyce* [Italian]. Milan: Edizioni Henry Beyle. 33 pp. [JJC]

2017

Gelashvili, Tamar, trans. 2017. *Giacomo Joyce* [Georgian]. Intro. Manana Gelashvili. Illus. Tamar Gelashvili. Tbilisi: Universal Publishing House. 90 pp. Bilingual. Revised edn. Tbilisi: Artanuji Publishing, 2019.

2019

Henkes, Robbert-Jan, and Erik Bindervoet. 2019. *Giacomo Joyce* [Dutch]. Illus. Erik Bindervoet. Utrecht: Stichting de Roos. 87 + 44 pp. Limited bibliophile edition of 175 numbered copies. Bilingual. With annotations (in Dutch).

Mosbahi, Hassouna, trans. 2019. *Giacomojoyce* [GF: Arabic]. Privately published e-book.

2023

Girevska, Marija, trans. 2023. *Giacomo Joyce / Džakomo Džojks* [Macedonian]. Skopje: M. Girevska. xiii, 92 pp. Bilingual. [JJC]

AN EXPANDING UNIVERSE: THE LANGUAGES OF *GIACOMO JOYCE*

As of this writing, *Giacomo Joyce* has been translated at least 46 times in at least 27 different languages. Portuguese leads the field with 6 renderings, while Spanish has 4 and Dutch 3.

Albanian:	Azizi, 2005. <i>Giacomo Joyce</i>
Arabic:	Mosbahi, 2019. <i>Giacomojoyce</i>
Catalan:	Mallafre, 1992. <i>Giacomo Joyce</i>
Croatian:	Šoljan, 1981. <i>Giacomo Joyce</i>

- Czech:** Urbánek, 1970. “Giacomo Joyce”
Sovák, 2000. *Giacomo Joyce*
- Danish:** Sonne, 1982. *Giacomo Joyce*
- Dutch:** Franken, 1969. *Giacomo Joyce*
Claes, 1995. *Giacomo Joyce*
Henkes and Bindervoet, 2019. *Giacomo Joyce*
- Finnish:** Annala, 2012. *Giacomo Joyce*
- French:** du Bouchet, 1969. “Giacomo Joyce”
- Galician:** Garcia-Sabell, 1970. “Giacomo Joyce”
Souto, 1994. *Giacomo Joyce*
- Georgian:** Kiasashvili, 1969. *Giacomo Joyce*
Gelashvili, 2017. *Giacomo Joyce*
- German:** Reichert, 1968. *Giacomo Joyce*
- Greek:** Aravantinou, 1977. *Giacomo Joyce*
Marangopoulos, 1994. *Giacomo Joyce*
- Hebrew:** Bronowski, 1993. *G’akomo G’ois*
- Italian:** Binni, 1968. *Giacomo Joyce*
Cavagnoli, 2015. *Giacomo Joyce*
- Japanese:** Maruya, 1978. *Giacomo Joyce*
- Lithuanian:** Brazaitis, 2002. *Džiakomo Džoisas*
- Macedonian:** Girevksa, 2023. *Džakomo Džojš*
- Norwegian:** Dahl, 1990. *Giacomo Joyce*
- Polish:** Słomczyński, 1970. “Giacomo Joyce”
- Portuguese:** Feliciano, 1984. *Giacomo Joyce*
Leminski, 1985. *Giacomo Joyce*
Arantes, 1999. *Giacomo Joyce*
Schmitt-Prym, 2013. *Giacomo Joyce*
Galindo, 2014. *Giacomo Joyce*
Almeida Filho, 2015. *Giacomo Joyce*
- Romanian:** Săndulescu, 1968. “Giacomo Joyce”
Ciobanu, 2013. *Giacomo Joyce*
- Russian:** Kiasashvili, 1969. *Dzhakomo Dzhois*
- Slovenian:** Benedik et al., 1989. *Giacomo Joyce*
Kralj, 1993. *Giacomo Joyce*
- Spanish:** Matilla, 1970. *Giacomo Joyce*
Heer and Martini Real, 1992. *Giacomo: El texto secreto de Joyce*
Conde Parilla, 1995. “Giacomo Joyce”
Ingberg, 2013. *Giacomo Joyce*
- Swedish:** Hedberg and Riikonen, 1994. *Giacomo Joyce*
Ellerström, 2013. *Giacomo Joyce*
- Turkish:** Avcı, 1986. *Giacomo Joyce*
Sakman, 2014. *Giacomo Joyce*

12 *THE CATS OF COPENHAGEN* (2012)

THE CATS OF COPENHAGEN

Illus. Casey Sorrow. Dublin: Ithys Press, 2012

Written in 1936 in a letter to four-year-old Stephen sent from Copenhagen, *The Cats of Copenhagen* was published only in 2012. It has been translated several times, often attracting translators with no previous experience in translating Joyce, and is generally accompanied by Casey Sorrow's original illustrations.

2012

- Anon., trans. 2012. *Mačke Kopenhagena* [CC: [Croatian](#)]. Illus. Casey Sorrow. Zagreb: Edicije Božičević. 27 pp. [JJC]
- Babassakis, George-Icaros, trans. 2012. *Oi gátis tis Kopenhágis* [CC: [Greek](#)]. Illus. Casey Sorrow. Athens: Psychogios Publications.
- Brøgger, Suzanne, trans. 2012. *Københavnerkatte: en billedfortælling* [CC: [Danish](#)]. Illus. Casey Sorrow. Copenhagen: Gyldendal. 32 pp.
- Sarfatti, Anna, trans. 2012. *I gatti di Copenhagen* [CC: [Italian](#)]. Illus. Casey Sorrow. Milan: Giunti Editore. 46 pp. [JJC]

2013

- Amarante, Dirce Waltrick do, trans. 2013. *Os gatos de Copenhagen* [CC: [Portuguese](#)]. Illus. Michaela Pivetti. São Paulo: Iluminuras. [JJC]
- Dantzig, Charles, trans. 2013. *Les chats de Copenhagen* [CC: [French](#)]. Illus. Casey Sorrow. Paris: Grasset et Fasquelle.
- Eliáš, Petr, trans. 2013. *O kočách a Kodani* [CC: [Czech](#)]. Illus. Casey Sorrow. Prague: Albatros. [JJC]
- Ingberg, Pablo, trans. 2013. *Los gatos de Copenhagen* [CC: [Spanish](#)]. Illus. Casey Sorrow. Barcelona: Editorial Losada; Buenos Aires: Oviedo Losada.
- Rowohl, Harry, trans. 2013. *Die Katzen von Kopenhagen* [CC: [German](#)]. Illus. Wolf Erlbruch. Munich: Hanser.
- Zhuang, Luxi, trans. 2013. *Gēběnhāgēn de mǎo* [CC: [Chinese](#)]. Illus. Casey Sorrow. Taipei: Chein Hsing Publishing. 27 pp.
- Bindervoet, Erik, and Robbert-Jan Henkes, trans. 2013. *De Katten van Kopenhagen* [CC: [Dutch](#)]. Illus. Wolf Erlbruch. Hoorn: Hoogland & Van Klaveren.

2014

Rojas, Rodrigo, trans. 2014. *Los gatos de Copenhagen* [CC: [Spanish](#)]. Illus. Tomás Ives. Santiago: Pehuén Editores. 17 pp. [JJC]

Novak, Luka, trans. 2014. *Mačke iz Kopenhagna* [CC: [Slovenian](#)]. Illus. Casey Sorrow. Ljubljana: Mladinska knjiga.

2015

Almeida Filho, Eclair Antonio, trans. 2015. *O gato de Beaugency. Os gatos de Copenhagen* [CD, CC: [Portuguese](#)]. São Paulo: Lumme Editor. Bilingual.

2019

Vizan, Yehuda, trans. 2019. *ha-Hatulim shel Kopenhagen* [CC: [Hebrew](#)]. Illus. Inbal Even. Tel Aviv: Achuzat Bayit.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *THE CATS OF COPENHAGEN*

As of this writing, *The Cats of Copenhagen* (2012) has been translated at least 15 times, in at least 13 languages. Portuguese and Spanish each have two separate renderings.

Chinese:	Zhuang, 2013. <i>Gēběnhāgēn de mǎo</i>
Croatian:	Anon., 2012. <i>Mačke Kopenhagena</i>
Czech:	Eliáš, 2013. <i>O kočkách a Kodani</i>
Danish:	Brøgger, 2012. <i>Københavnerkatte</i>
Dutch:	Bindervoet and Henkes, 2013. <i>De Katten van Kopenhagen</i>
French:	Dantzig, 2013. <i>Les chats de Copenhagen</i>
German:	Rowohlt, 2013. <i>Die Katzen von Kopenhagen</i>
Greek:	Babassakis, 2012. <i>Oi gátis tis Kopenhágis</i>
Hebrew:	Vizan, 2019. <i>ha-Hatulim shel Kopenhagen</i>
Italian:	Sarfatti, 2012. <i>I gatti di Copenhagen</i>
Portuguese:	Amarante, 2013. <i>Os gatos de Copenhagen</i>
	Almeida Filho, 2015. <i>Os gatos de Copenhagen</i>
Slovenian:	Novak, 2014. <i>Mačke iz Kopenhagna</i>
Spanish:	Ingberg, 2013. <i>Los gatos de Copenhagen</i>
	Rojas, 2014. <i>Los gatos de Copenhagen</i>

13 *FINN'S HOTEL* (2013)

FINN'S HOTEL

Ed. Danis Rose. Illus. Casey Sorrow. Dublin: Ithys Press, 2013

Finn's Hotel, a collection of ten short narrative drafts written in 1923 and potentially leading up to what would eventually become *Finnegans Wake*, was published one year after *The Cats of Copenhagen* by the same Dublin-based small publishing house.

2013

Fatica, Ottavio, trans. 2013. *Finn's Hotel* [Italian]. Illus. Casey Sorrow. Postscript, Seamus Deane. Rome: Carlo Gallucci. 125 pp.

| Commentary: Natali 2020.

Ingberg, Pablo, trans. 2013. *Finn's Hotel* [Spanish]. Illus. Casey Sorrow. Buenos Aires: Editorial Losada. 140 pp. [JJC]

2014

Babassakis, George-Icaros, trans. 2014. *To konaki tou Fin* [FH: Greek]. Athens: Psychogios Publications.

Galindo, Caetano W., trans. 2014. *Finn's Hotel* [Portuguese]. São Paulo: Companhia das Letras. 153 pp.

Miroiu, Mihai, trans. 2014. *Hanul lui Finn* [FH: Romanian]. Bucharest: Editura Rao.

Rathjen, Friedhelm, trans. 2014. *Finn's Hotel* [German]. Berlin: Suhrkamp. 101 pp. [JJC]

2015

Jarniewicz, Jerzy, trans. 2015. *Hotel Finna* [FH: Polish]. Warsaw: Wydawnicza Foksal.

AN EXPANDING UNIVERSE: THE LANGUAGES OF *FINN'S HOTEL*

As of this writing, *Finn's Hotel* (2013) has been translated at least 7 times, into 7 languages.

German:	Rathjen, 2014. <i>Finn's Hotel</i>
Greek:	Babassakis, 2014. <i>To konaki tou Finn</i>
Italian:	Fatica, 2013. <i>Finn's Hotel</i>
Polish:	Jarniewicz, 2015. <i>Hotel Finna</i>
Portuguese:	Galindo, 2014. <i>Finn's Hotel</i>
Romanian:	Miroiu, 2014. <i>Hanul lui Finn</i>
Spanish:	Ingberg, 2013. <i>Finn's Hotel</i>

14 *CRITICAL WRITINGS* (1959-2000)

THE CRITICAL WRITINGS OF JAMES JOYCE

Ed. Ellsworth Mason and Richard Ellmann. New York: Viking, 1959;

Repr. Ithaca, NY: Cornell University Press, 1989

OCCASIONAL, CRITICAL, AND POLITICAL WRITING

Ed. Kevin Barry. Oxford: Oxford University Press, 2000

In addition to translations of individual essays by Joyce, a number of book-length translated collections have appeared in print.

1966

Janvier, Elisabeth, trans. 1966. *Essais critiques* [CW: [French](#)]. Paris: Gallimard. 337 pp. Ed. Ellsworth Mason and Richard Ellmann. [JJC]

1971

Bosch, Andrés, trans. 1971. *Escritos críticos* [CW: [Spanish](#)]. Barcelona: Lumen.

1972

Marschall-Grimminger, Hiltrud, trans. 1972. *Kritische Schriften* [CW: [German](#)]. Frankfurt am Main: Suhrkamp.

1998

Słomczyński, Maciej, trans. 1998. *Pisma krytyczne* [CW: [Polish](#)]. Ed. Ewa Czyżowska and Katarzyna Bazarnik. Krakow: Wydawnictwo Zielona Sowa. 168 pp. [JJC]

2011

Sabatini, Federico, ed. and trans. 2011. *James Joyce, scrivere pericolosamente: riflessioni su vita, arte, letteratura* [CW, selections: [Italian](#)]. Filigrana, 49. Rome: Minimum Fax. 168 pp. [JJC]

2012

Kikkawa, Shin, trans. 2012. *Jeimuzu Joisu zenhyoron* [CW: [Japanese](#)]. Tokyo: Chikuma Shobo. 524 pp. [JJC]

The title means “Complete critical works of James Joyce.” Contains sixty-one essays written by Joyce between the ages of fourteen and fifty-five.

Medeiros, Sérgio, and Dirce Waltrick do Amarante, eds. 2012. Trans. André Cechinel, Caetano Galindo, Dirce Waltrick do Amarante, and Sérgio Medeiros. *De santos e sábios: Escritos estéticos e políticos*. [CW and OCP: Portuguese] São Paulo: Iluminuras. 327 pp. [JJC]

Portuguese translations of essays from *Critical Writings* and *Occasional, Critical, and Political Writing*.

2013

Fu, Hao, and Yanbin Ke, trans. 2013. *Qiao yi si shi ge. ju zuo. sui bi ji* [CP, E, CW: Chinese]. Shanghai: Shanghai yuwen chubanshe. 359 pp. [JJC]

The Chinese title promises “Joyce (*Qiao yi si*) poems (*shi ge*), play (*ju zuo*), essays (*sui bi ji*).” The expression *sui bi ji* (“essays”) refers to *Critical Writings*.

Rathjen, Friedhelm, ed. and trans. 2013. *Irland auf der Anklagebank: Reportagen aus der irischen Wirklichkeit*. [OCP: German] Südwesthörn: Edition ReJoyce. 160 pp. Bilingual Italian / German. [JJC]

Bilingual Italian / German edition of Joyce’s writings for *Il Piccolo della Sera*. The German title translates as “Ireland at the bar: reports from the Irish reality.”

Sevimay, Fuat, trans. 2013. *Eleştiri ve deneme yazıları* [OCP: Turkish]. Istanbul: Aylak Adam. 285 pp. [JJC]

The Turkish title translates as “criticism (*eleştiri*) and essays (*deneme yazıları*).”

2015

Ndoja, Davjola, trans. 2015. *Shkrime kritike* [CW: Albanian]. Ed. Brikena Liko. Tirana: Pika pa sipërfaqe. 258 pp. [JJC]

2016

Ingberg, Pablo, ed. and trans. 2016. *Escritos críticos y afines*. [CW: Spanish] Buenos Aires: Eterna Cadencia. 476 pp.

Slightly rearranged and supplemented Spanish translation of *Critical Writings*. [JJC]

AN EXPANDING UNIVERSE: THE LANGUAGES OF THE *CRITICAL WRITINGS*

As of this writing, the *Critical Writings* have appeared in at least 12 book-length renderings, in at least 10 different languages. German and Spanish each have 2 book-length renderings.

Albanian:	Ndoja, 2015. <i>Shkrime kritike</i>
Chinese:	Fu and Ke, 2013. <i>Qiao yi si shi ge. ju zuo. sui bi ji</i>
French:	Janvier, 1966. <i>Essais critiques</i>
German:	Marschall-Grimminger, 1972. <i>Kritische Schriften</i> Rathjen, 2013. <i>Irland auf der Anklagebank</i>
Italian:	Sabatini, 2011. <i>James Joyce, scrivere pericolosamente</i>
Japanese:	Kikkawa, 2012. <i>Jeimuzu Joisu zenhyoron</i>
Polish:	Słomczyński, 1998. <i>Pisma krytyczne</i>
Portuguese:	Medeiros and Amarante, 2012. <i>De santos e sábios</i>
Spanish:	Bosch, 1971. <i>Escritos críticos</i> Ingberg, 2016. <i>Escritos críticos y afines</i>
Turkish:	Sevimay, 2013. <i>Eleştiri ve deneme yazıları</i>

15 *LETTERS* (1957-1978)

THE LETTERS OF JAMES JOYCE, VOL. 1

Ed. Stuart Gilbert. London: Faber, 1957

THE LETTERS OF JAMES JOYCE, VOLS. 2 AND 3

Ed. Richard Ellmann. London: Faber; New York: Viking, 1966

SELECTED LETTERS OF JAMES JOYCE

Ed. Richard Ellmann. New York: Viking Press, 1975

JAMES JOYCE'S LETTERS TO SYLVIA BEACH, 1921-1940

Ed. Melissa Banta and Oscar A. Silverman. Bloomington: Indiana University Press, 1978

In addition to translations of individual letters, a significant number of book-length translated collections have appeared in print. In the present listing a parenthetical *L* refers in general terms to letters written by Joyce rather than to specific collections of letters such as *L* 1-3 or *SL*, while *LN* refers to selected letters written by Joyce to Nora and published in translation specifically as such.

1961

Tadié, Marie, trans. 1961. *Lettres de James Joyce* [*L* 1: [French](#)]. Ed. and intro. Stuart Gilbert. Paris: Gallimard. 548 pp.

1969

Hansen, Kurt Heinrich, trans. 1969. *Briefe I. 1900-1916* [*L*, selections: [German](#)]. Ed. Richard Ellmann. Annotations Fritz Senn. In *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with Fritz Senn, vol. 5. Frankfurt am Main: Suhrkamp. 7-622. [JJC]

1970

Hansen, Kurt Heinrich, trans. 1970. *Briefe II. 1917-1930* [*L*, selections: [German](#)]. Ed. Richard Ellmann. In *Werke: Frankfurter Ausgabe*, ed. Klaus Reichert with Fritz Senn, vol. 6. Frankfurt am Main: Suhrkamp. 625-1220.

1971

Hansen, Kurt Heinrich, trans. 1971. *Briefe an Nora* [*LN*, selections from *L* 2-3: **German**]. Ed. and intro **Fritz Senn**. Bibliothek Suhrkamp, 280. Frankfurt am Main: Suhrkamp. 173 pp.

| Translated letters selected from the Frankfurter Ausgabe, with two additional letters translated by **Fritz Senn**. [JJC]

1973

Tadié, Marie, trans. 1973. *Lettres. Vol. 2 (1882-1915)* [*L* 2: **French**]. Ed. Richard Ellmann. Paris: Gallimard. 562 pp.

1974

Hansen, Kurt Heinrich, trans. 1974. *Briefe III. 1931-1941* [*L*, selections: **German**]. Ed. Richard Ellmann. In *Werke: Frankfurter Ausgabe*, ed. **Klaus Reichert** with **Fritz Senn**, vol. 7. Frankfurt am Main: Suhrkamp. 1,223-772.

Melchiori, Giorgio, Giuliano Melchiori, and Renato Oliva, trans. 1974. *Lettere* [*L* 1-3, selections: **Italian**]. Ed. Giorgio Melchiori. Milan: Mondadori.

1975

Hansen, Kurt Heinrich, trans. 1975. *Briefe* [*L*: **German**]. Frankfurt am Main: Suhrkamp.

| Selections from **Hansen** 1969, 1970, 1974.

1976

Vandenbergh, John, trans. 1976. *Brieven aan Nora* [*LN*, selections from *L* 2-3: **Dutch**]. Intro. **Fritz Senn**. Amsterdam: De Bezige Bij. [LVM]

1981

Tadié, Marie, trans. 1981. *Lettres. Vol. 3 (1915-31)* [*L* 3: **French**]. Ed. Richard Ellmann. Paris: Gallimard. 523 pp.

1982

Manzano, Carlos, trans. 1982. *Cartas escogidas* [*SL*: **Spanish**]. Ed. Richard Ellmann. Barcelona: Lumen. 2 vols.

Petrović, Novica, trans. 1982. *Pisma Nori* [*LN*, selections from *L* 2-3: **Serbian**]. Niš: Časopis Gradina.

| The Serbian title translates as “Letters to Nora.”

1983

Lupan, Radu, trans. 1983. *Corespondență* [*L* 1: **Romanian**]. Bucharest: Editura Univers. 372 pp. [LVM]

1984

Emiroğlu, Kudret, trans. 1984. *James Joyce'un mektuplari* [*L*, selections: **Turkish**]. Istanbul: Düşün Yayınevi. Rpt. under title *Sanatçının mektuplari*. Imge Kitabevi Yayınları. Ankara: Imge Kitabevi, 1991. 156 pp.

| The 1984 Turkish title translates as “James Joyce’s letters”; the 1996 title translates as “letters of the artist.”

1986

Ronikier, Michał, trans. 1986. *Listy* [*L* 1-3: **Polish**]. Commentary, **Maciej Słomczyński**. Krakow: Wydawnictwo Literackie. 2 vols. [JJC]

Tadié, Marie, trans. 1986. *Lettres. Vol. 4 (1932-1941)* [*SL*: **French**]. Ed. Richard Ellmann. Paris: Gallimard. 448 pp. [JJC]

1989

Cillario, Graziella, trans. 1989. *Lettere a Sylvia Beach 1921-1940* [*Letters to Sylvia Beach*: **Italian**]. Ed. Melissa Banta and Oscar A. Silverman. Milan: Rosellina Archinto. 214 pp.

1991

Bodmer, Claudia, and **Michael Bodmer**, trans. 1991. *Briefe an Sylvia Beach 1921-1940* [*Letters to Sylvia Beach*: **German**]. Ed. Melissa Banta and Oscar A. Silverman. Frankfurt am Main: Suhrkamp. 333 pp. [JJC]

1992

Anon., trans. 1992. *Cartas de amor a Nora Barnacle* [*LN*: **Spanish**]. Preface, Luis Thonis. Buenos Aires: Leviatán. 125 pp.

Hansen, Kurt Heinrich, trans. 1992. *Briefe an Nora* [*LN*: **German**]. Ed. Fritz Senn. Suhrkamp Taschenbuch 1931. Frankfurt am Main: Suhrkamp. 160 pp.
| German translation of selected letters from the Frankfurter Ausgabe. [JJC]

1994

Valente, Carlos, trans. 1994. *Querida Nora!* [*LN*: **Portuguese**]. Commentary, Brenda Maddox. Coleção memória do abismo, 53. Lisbon: Hiena Editora. 100 pp.

2011

Wei, Li Hong, trans. 2011. *Zhi nuo la: Qiao yi si qing shu / My dearest Nora: Love Letters* [*LN*: **Chinese**]. Chongqing: Chong qing da xue chu ban she. 182 pp. Bilingual. [JJC]

| The Chinese title translates as “Dear Nora: Joyce’s love letters.”

2012

Amarante, Dirce Waltrick do, and **Sérgio Medeiros**, ed. and trans. 2012. *James Joyce: Cartas a Nora* [*LN*: **Portuguese**]. São Paulo: Iluminuras. 149 pp. [JJC]

Mahkota, Tina, trans. 2012. *Pisma Nori* [*LN*: **Slovenian**]. Knjižna Zbirka Beletrina. Ljubljana: Študentska založba. 131 pp.

Silva, José Miguel, trans. 2012. *Cartas a Nora* [LN: Portuguese]. Lisbon: Relógio D'Água. 134 pp.

Sutinen, Ville-Juhani, trans. 2012. *Pyhä, rivo rakkaus: kirjeitä Noralle* [LN: Finnish]. Savukeitaan eroottiset klassikot, 3. Turku: Savukeidas. 122 pp. [JJC]
 | The Finnish title translates as “sacred and profane love: letters to Nora.”

Topia, André, trans. 2012. *Lettres à Nora* [LN: French]. Rivages poche / Petite bibliothèque, 741. Paris: Éditions Payot et Rivages. 195 pp. [JJC]

2013

Pu, Long, trans. 2013. *Qiaoyisi shu xin ji*. Shanghai: Shang hai yi wen chu ban she. 516 pp. [SL: Chinese]. [JJC]

| The Chinese title translates as “Joyce’s selected letters.”

Pujol, Didac, trans. 2013. *Cartes: antologia* [L: Catalan]. Enraonaments, 4. Santa Coloma de Queralt: Obrador Edèndum; Publicacions de la Universitat Rovira i Virgili. 221 pp. [JJC]

| Catalan translation of a selection of Joyce’s letters.

| Commentary: Pujol 2024.

Schina, Katerina, trans. 2013. *Grammata sti Nora* [LN: Greek]. Athens: Ekdoseis Patakis. 141 pp.

| The Greek title translates as “letters to Nora.”

Stănescu, Bogdan-Alexandru, trans., 2013. *Dragă Nora* [LN: Romanian]. Bucharest: Editura ART. 144 pp. [JJC]

| The Romanian title means “Dear Nora.”

Sutinen, Ville-Juhani, trans. 2013. *Kirjeitä taiteilijatovereille* [from SL: Finnish]. Turku: Savukeidas. 207 pp. [JJC].

| The Finnish title translates as “letters to fellow artists.”

2014

Amarante, Dirce Waltrick do, trans. 2014. *Os três macaqueiros de Zurique*. [Portuguese] Illus. Michaela Pivetti. São Paulo: Iluminuras. 28 pp.

| Portuguese translation of a postcard of 6 April 1937 from Joyce to Stephen Joyce. The postcard carried a picture of three chimpanzees at the Zurich zoo, described by Joyce on the postcard as “the 3 monsketeers of Zurich. Their names are Athos, Porthos and Aramis” (L 3: 395). The Portuguese title plays on *macaco* (“monkey”), *macaquear* (“to ape”), and *mosqueteiro* (“musketeer”).

2015

Anon., trans. 2015. *Nameh cpehei Javis bah Nora* [LN: Persian]. Tehran: Ketab saraye Nik Publishers. 108 pp.

| The Persian title translates as “collected (*cpehei*) letters (*nameh*) of Joyce (*Javis*) to (*bah*) Nora.”

2016

Melchiori, Giorgio, Giuliano Melchiori, Renato Oliva, and Sara Sullam, trans. 2016. *Lettere e saggi* [*L, CW*, selections: **Italian**]. Ed. Enrico Terrinoni. La cultura, 1045. Milan: Il Saggiatore. 1,101 pp. [JJC]

2017

Jjeishvili, Maia, trans. 2017. ["Private Letters": **Georgian**]. Intro. Paata Chkheidze. Tbilisi: Artanuji. 262 pp.

2018

Amarante, Dirce Waltrick do, and Sérgio Medeiros, ed. and trans. 2018. *Cartas a Harriet* [Selected letters to Harriet Shaw Weaver: **Portuguese**]. São Paulo: Iluminuras. 127 pp. [JJC]

İlkaya, Nilüfer, trans. 2018. *Nora'ya mektuplar* [*LN*: **Turkish**]. Istanbul: Alakarga. 115 pp. [JJC]
| The Turkish title translates as "letters to Nora."

2020

Anon., trans. 2020. *Cartas de amor a Nora Barnacle* [*LN*: **Spanish**]. Madrid: Editorial Verbum. 92 pp.
| The Spanish title translates as "love letters to Nora Barnacle."

2021

Reumaux, Patrick, trans. 2021. *Jim-Jimmy versus Joyce: Poèmes et lettres d'amour coprophages* [Poems, *LN*: **French**]. Paris: NBE éditions. 138 pp. [JJC]
| The French subtitle translates as "poems and coprophragous love letters."

2023

Garrido, Diego, ed. and trans. 2023. *Cartas (1900-1920)* [*L* 1-3, selections: **Spanish**]. Illus. Arturo Garrido. Madrid: Páginas de Espuma. 1,032 pp. [JJC]

Manzano, Carlos, trans. 2023. *La perfección de mi arte: cartas escogidas* [*SL*: **Spanish**]. Barcelona: Editorial Navona. 634 pp. [JJC]

AN EXPANDING UNIVERSE: THE LANGUAGES OF THE *LETTERS*

As of this writing, various book-length translated collections of the letters have appeared in at least 42 renderings, in at least 17 different languages. German has 7 collections, French 6, Portuguese 5.

- Catalan:** Pujol, 2013. *Cartes: antologia* [L]
Chinese: Wei, 2011. *Zhi nuo la* [LN]
 Pu Long, 2013. *Qiaoyisi shu xin ji* [SL]
Dutch: Vandenbergh, 1976. *Brieven aan Nora* [LN]
Finnish: Sutinen, 2012. *Pyhä, rivo rakkaus: kirjeitä Noralle* [LN]
 Sutinen, 2013. *Kirjeitä taiteilijatovereille* [SL]
French: Tadié, 1961. *Lettres de James Joyce* [L 1]
 Tadié, 1973. *Lettres*. Vol. 2 (1882-1915) [L 2]
 Tadié, 1981. *Lettres*. Vol. 3 (1915-31) [L 3]
 Tadié, 1986. *Lettres*. Vol. 4 (1932-1941) [SL]
 Topia, 2012. *Lettres à Nora* [LN]
 Reumaux, 2021. *Jim-Jimmy versus Joyce* [LN]
Georgian: Jijeishvili, 2017. ["Private Letters"]
German: Hansen, 1969. *Briefe I. 1900-1916* [L, selections]
 Hansen, 1970. *Briefe II. 1917-1930* [L, selections]
 Hansen, 1971. *Briefe an Nora* [LN, selections from L 2-3]
 Hansen, 1974. *Briefe III. 1931-1941* [L, selections]
 Hansen, 1975. *Briefe* [L, selections]
 Bodmer, 1991. *Briefe an Sylvia Beach 1921-1940*
 Hansen, 1992. *Briefe an Nora* [LN]
Greek: Schina, 2013. *Grammata sti Nora* [LN]
Italian: Melchiori, 1974. *Lettere* [L 1-3, selections]
 Cillario, 1989. *Lettere a Sylvia Beach 1921-1940*
 Melchiori, 2016. *Lettere e saggi* [L, CW, selections]
Persian: Anon., 2015. *Nameh cpehei Javis bah Nora* [LN]
Polish: Ronikier, 1986. *Listy* [L 1-3]
Portuguese: Valente, 1994. *Querida Nora!* [LN]
 Amarante and Medeiros, 2012. *Cartas a Nora* [LN]
 Silva, 2012. *Cartas a Nora* [LN]
 Amarante, 2014. *Os três macaqueiros de Zurique*
 Amarante and Medeiros, 2018. *Cartas a Harriet* [L]
Romanian: Lupan, 1983. *Correspondență* [L 1]
 Stănescu, 2013. *Dragă Nora* [LN]
Serbian: Petrović, 1982. *Pisma Nori* [LN]
Slovenian: Mahkota, 2012. *Pisma Nori* [LN]

- Spanish:** Manzano, 1982. *Cartas escogidas* [SL]
 Anon., 1992. *Cartas de amor a Nora Barnacle* [LN]
 Anon., 2020. *Cartas de amor a Nora Barnacle* [LN]
 Garrido, 2023. *Cartas (1900-1920)* [L 1-3, selections]
 Manzano, 2023. *La perfección de mi arte: cartas escogidas* [SL]
- Turkish:** Emiroğlu, 1984. *James Joyce'un mektuplari* [L, selections]
 İlkaya, 2018. *Nora'ya mektuplar* [LN]

APPENDIX 1:

TRANSLATORS

In the following listing of 599 Joyce translators, linguistic references are to the language of translations, not to translators' nationality. Dates of works translated refer in most cases to complete translations, but may occasionally (and especially in the case of *Anna Livia Plurabelle* and *Finnegans Wake*) refer to partial renderings or to involvement in a team translation. Details will be found in the relevant entry for the specific Joyce text. Information on the Azerbaijani translation by Ramiz Abbash, for example, will be found under 2011 in the chapter on *Dubliners*. A parenthetical *L* refers in general terms to letters written by Joyce rather than to specific collections of letters such as *L* 1-3, while *LN* refers specifically to letters written by Joyce to Nora and published in translation as such.

A

- Abbash, Ramiz, **Azerbaijani**: *D* (2011)
 Abdel Aziz, Enayat, **Arabic**: *D* (1960)
 Abelló, Ignacio, **Spanish**: *D* (1942)
 Ahmad, Ismail (b. 1935), **Malay**: *D* (1991)
 Ahmar, Homāyun-e Nur, **Persian**: *D* (1970)
 Aixàs, Marissa, **Catalan**: *ALP* (2004)
 Akriani, David, **Georgian**: *D* (2014)
 al-Ayuti, Amin, and Muhammad Ismail, **Arabic**: *E* (1973)
 Aldasoro, Irene (b. 1955), **Basque**: *P* (1992), *D* (1999)
 Allan, Zygmunt, **Polish**: *P* (1931)
 Almazán, Eva (b. 1976), **Galician**: *U* (2014)
 Almeida Filho, Eclair Antonio, **Portuguese**: *Ep* (2014), *CD*, *CC* (2015), *GJ* (2015), *PP* (2015)
 Alonso, Dámaso (1898-1990), **Spanish**: *P* (1926)
 Álvarez Amorós, José Antonio, **Spanish**: *CP* (1983, 2007)
 Alves, Vinícius (b. 1961), **Portuguese**: *PP* (2018), *ALP* (2022), *FW* I.1-7 (2024), *FW* IV (2025)
 Amaral, Tarso do, **Portuguese**: *FW* III.4 (2022), *D* (2026)
 Amaral, Vitor Alevato do, **Portuguese**: *D* (2013), *Poems* (2022, 2024), *FW* III.3 (2022)
 Amarante, Dirce Waltrick do (b. 1969), **Portuguese**: *ALP* (2009), *CW* (2012), *L* (2012, 2014, 2018), *CD* (2013), *CC* (2013), *FW* (2018, 2022), *D* (2026)
 Amorim, Marcelo, **Portuguese**: *CD* (2013)
 Andersson, Erik (b. 1962), **Swedish**: *U* (2012), *D* (2018)
 Ando, Ichiro (1907-1972), **Japanese**: *D* (1940)
 Anevlavis, Eleftherios (b. 1943), **Greek**: *FW* (2013), *U* (2014)
 Angell, Olav (1932-2018), **Norwegian**: *D* (1974), *U* (1992)
 Annala, Jusu, **Finnish**: *GJ* (2012)
 Anon. 1935-40, **Russian**: *U* selections (1935-40)
 Anon. 1988, **Spanish**: *CD* (1988)
 Anon. 1992, **Spanish**: *LN* (1992)
 Anon. 2004, **Italian**: *D* (2004)
 Anon. 2005, **Vietnamese**: *P*, partial trans. (2005)
 Anon. 2012, **Croatian**: *CC* (2012)
 Anon. 2013, **Hungarian**: *FW* (2013)
 Anon. 2013, **Portuguese**: *CD* (2013)
 Anon. 2014, **Russian**: *SH* (2014)
 Anon. 2015, **Persian**: *LN* (2015)
 Anon. 2020, **Spanish**: *LN* (2020)
 Antip, Felicia (1927-2013), **Romanian**: *ALP* (1996)
 Araguas, Vicente (b. 1950), **Galician**: *P* (1994)
 Arantes, José Antonio, **Portuguese**: *GJ* (1999)
 Araujo Vázquez, Ana, **Portuguese**: *Ep* (2014)

Appendix 1: Translators

Aravantinou, Manto (1930-1998), **Greek**: *D* (1971), *CD* (1977), *GJ* (1977)
 Arenes i Sampera, Paulí, **Catalan**: *CM* (2016)
 Arroyo de Mena, Antonio, **Spanish**: *U* (2022)
 Arsenyan, Aram (b. 1952), **Armenian**: *D* (1978)
 Arutiunian, A., **Armenian**: *D* (1978)
 Atterbom, Ebba (1868-1961), **Swedish**: *P* (1921)
 Aubert, Jacques (1932-2020), **French**: *D* (1974), *P* (1982), *U* (2004)
 Avci, Zeynep, **Turkish**: *GJ* (1986)
 Avolio, Carlo, **Italian**: *Ep* (2014, 2022)
 Azizi, Ildir (b. 1970), **Albanian**: *D* (1998), *U* (2003), *GJ* (2005)

B

Babassakis, George-Icaros, **Greek**: *CC* (2012), *FH* (2014)
 Badii, Manuchehr, **Persian**: *P* (2000), “Ithaca” (2003)
 Bal, Mustafa, **Turkish**: *D* (2018)
 Balboni, Maria Pia (b. 1938), **Italian**: *D* (1970)
 Balducci, Antonio, **Italian**: *D* (2022)
 Bartnicki, Krzysztof (b. 1971), **Polish**: *FW* (2004, 2005, 2012)
 Bartocci, Maurizio (b. 1962), **Italian**: *D* (2018)
 Bartos, Tibor, **Hungarian**: *U* (1986)
 Batko, Zbigniew (1940-2007), **Polish**: *D* (2005)
 Battuti, Maher (b. 1940), **Arabic**: *P* (1973)
 Beck, Harald, **German**: *D* (1994)
 Beckett, Samuel (1906-1989), **French**: *ALP* (1985)
 Beg, Herve (b. 1951), **Breton**: *D* (2022)
 Belge, Murat (b. 1943), **Turkish**: *P* (1966), *D* (1987)
 Belić, Bojan, **Serbian**: *CM* (2014)
 Belyaev, Konstantin (b. 1971), **Russian**: *ALP* (1998)
 Benati, Daniele (b. 1953), **Italian**: *D* (1994)
 Benedik, Janja, **Slovenian**: *GJ* (1990)
 Beradzje, Ghia, **Georgian**: *P*, *E* (2012)
 Berlis, Aris (1944-2018), **Greek**: “The Dead” (1984), *P* (2001)
 Bernardini, Aurora, **Portuguese**: *ALP* (2020)
 Bernardini, Piero (1929-2019), **Italian**: *FW* (1964)
 Bernitsas, Sotiris, **Greek**: *D* (1971)

Bianciardi, Luciana (b. 1955), **Italian**: *P* (2012)
 Biberi, Ion (1904-1990), **Romanian**: *ALP* (1965)
 Bigazzi, Carlo, **Italian**: *U* (2012)
 Bindervoet, Erik (b. 1962), **Dutch**: *FW* (2002), *U* (2012), *CC* (2013), *P* (2014), *D* (2016), *E* (2018), *PP* (2018), *GJ* (2019)
 Binni, Francesco, **Italian**: *GJ* (1968), *CD* (1996)
 Biondi, Mario, **Italian**: *U* (2020)
 Biró, Endre (1919-1988), **Hungarian**: *FW* (1964, 1992)
 Bixio, Roberto, **Spanish**: *SH* (1960)
 Bjerg, Anne Marie (b. 1937), **Danish**: *D* (1988), *P* (2009)
 Blanchon, Philippe (b. 1967), **French**: *CM* (2012), *ALP* (2013, 2016), *FW* (2015)
 Bloem, Rein (1932-2008), **Dutch**: *D* (1968)
 Blumenbach, Ulrich (b. 1964), **German**: *FW* excerpts (1989, 2024)
 Bodmer, Claudia, **German**: *L* (1991)
 Bogoslovskaja-Bobrova, Mariya Pavlovna, **Russian**: *D* (1966), *P* (1976, 1995)
 Boisen, Mogens (1910-1987), **Danish**: *U* (1949, 1970, 1980)
 Bojunga, Lygia, **Portuguese**: *CD* (2012)
 Borel, Jacques, **French**: *CD* (1966), *CM*, *PP* (1967)
 Borges, Jorge Luis (1899-1986), **Spanish**: *U* (1925)
 Bortolussi, Stefano (b. 1959), **Italian**: *D* (2018)
 Bosch, Andrés, **Spanish**: *CW* (1971)
 Botton-Burlá, Flora, **Spanish**: *D* (2014)
 Bouton-Kelly, Ludivine, **French**: *ALP* (2016)
 Bozai, Ágota, **Hungarian**: *FW* (2008)
 Bradley, Jenny Serruys (1886-1983), **French**: *E* (1950)
 Braga, Guilherme da Silva (b. 1982), **Portuguese**: *D* (2012), *P* (2014)
 Brazaitis, Jeronimas, **Lithuanian**: *GJ* (2002), *U* (2003)
 Brilli, Attilio (b. 1936), **Italian**: *D* (1987)
 Brøgger, Niels Christian (1914-1966), **Norwegian**: *D* (1942), *P* (1948)
 Brøgger, Suzanne, **Danish**: *CC* (2012)
 Bronowski, Yoram, **Hebrew**: *GJ* (1993)
 Brusendorff, Ove (1909-1986), **Danish**: *P* (1941), *D* (1942)

Appendix 1: Translators

Buljan, Mirjana (b. 1931), **Croatian**: *D* (1965)
Butor, Michel (1926-2016), **French**: *FW* (1948)

C

Cabrera Infante, Guillermo (1929-2005), **Spanish**: *D* (1972)
Cakkalaykkal, Jon Markka, **Malayalam**: *P* (2005)
Çakmakçi, Osman, **Turkish**: *CP* (1994)
Camerino, Aldo, **Italian**: *CM* (1961), *PP* (1988)
Campos, Augusto de (b. 1931), **Portuguese**: *FW* (1957)
Campos, Haroldo de (1929-2003), **Portuguese**: *FW* (1957)
Canan, Ana Graça, **Portuguese**: *CD* (2013)
Cancogni, Franca (1920-2022), **Italian**: *D* (1949)
Capodilista, Marina Emo, **Italian**: *P* (1973), *D* (1974), *CM* (1978)
Carloni, Andrea, **Italian**: *CM* (2022)
Cavagnoli, Franca (b. 1955), **Italian**: *GJ* (2015), *P* (2016)
Celâl, Metin, **Turkish**: *D* (1983)
Celati, Gianni (1937-2022), **Italian**: *U* (2013)
Çelikyay, Umur, **Turkish**: *FW* (2016, 2017)
Ceni, Alessandro (b. 1957), **Italian**: *U* (2021)
Ceserani, Remo (1933-2016), **Italian**: “Clay” (1975)
Chamorro, Eduardo (1946-2009), **Spanish**: *D* (1993)
Chassaing, Michel, **French**: *FW* (2005)
Chi, Linh, **Vietnamese**: *P* (2010)
Chinbayar, O., **Mongolian**: *U* (2019)
Chitarroni, Luis (1958-2023), **Spanish**: *ALP* (1992)
Chouliarakis, Dimitris, **Greek**: *Ep* (1994)
Christensen, Inger (1935-2009), **Danish**: *E* (1974)
Ch’u, Ju, **Chinese**: *D* (1969)
Cillario, Graziella, **Italian**: *L* (1989)
Ciobanu, Dan, **Romanian**: *GJ*, *Ep*, *CD* (2013)
Claes, Astrid, **German**: *PP* (1957)
Claes, Paul, **Dutch**: *U* (1994, with Mon Nys); *GJ* (1995); *PP* (2016)
Claussen, Morten, **Norwegian**: *CM* (1993)
Coeuroy, André (1891-1976), **French**: *FW* (1962)
Conde Parilla, Maria Ángeles, **Spanish**: *GJ* (1995)

Costa Picazo, Rolando (1931-2022), **Spanish**: *U* (2017)
Cotté, Jean-Yves, **French**: *P* (2012)
Crescenzi, Livio (b. 1948), **Italian**: *U* (2021)
Ćurčija, Petar, **Serbian**: *P* (1960).

D

Dahl, Henning Kramer, **Norwegian**: *GJ* (1990)
Dai Congrong (b. 1971), **Chinese**: *FW* (2012, 2025)
Dantzig, Charles, **French**: *CC* (2013)
Daruzes, Nina Leonidovna (1899-1982), **Russian**: *D* (1937)
Daryush, Parwiz (1923-2001), **Persian**: *D* (1967)
De Angelis, Giulio (1925-2000), **Italian**: *U* (1960)
Decamps, Céline, **French**: *CD* (2013)
de Petris, Carla, **Italian**: *E* (1992)
Déprats, Jean-Michel (b. 1949), **French**: *E* (2012)
D’Ezito Coelho Furquim, Ordanka, **Portuguese**: *Ep* (2014)
Dieguez, Miguel Ángel, **Spanish**: *CD* (1985)
Divakov, Sergey, **Russian**: *FW* (2019, 2022)
Donado, Alfonso: *See* Alonso, Dámaso
Doron, Daniel (1929-2022), **Hebrew**: *P* (1955)
Doroshovich, A., **Russian**: *E* (1993)
Držić, Leo (1910-1986), **Croatian**: *P* (1981)
Du Ruo-zhou, **Chinese**: *D*, *P* (1986)
du Bouchet, André (1924-2001), **French**: *FW* excerpts (1957, 1962), *GJ* (1969)
du Pasquier, Hélène (1888-1952), **French**: *D* (1926)

E

Ekelöf, Gunnar (1907-1968), **Swedish**: *CM* (1982)
Ekici, Armağan (b. 1971), **Turkish**: *U* (2012)
Eliáš, Petr, **Czech**: *CC* (2013)
Ellerström, Catharina, **Swedish**: *CD* (1990)
Ellerström, Jonas, **Swedish**: *L* (1984, 1986), *CD* (1990), *Ep* (2011), *GJ* (2013)
Emiroğlu, Kudret, **Turkish**: *L* (1984, 1991)
Erkmen, Nevzat (1931-2020), **Turkish**: *U* (1996)
Etto, Jorma (1931-2016), **Finnish**: “The Dead” (1957)
Eyben, Piero, **Portuguese**: *Ep* (2013)

Appendix 1: Translators

F

- Falk, Bertil (1933-2023), **Swedish**: *FW* (2013, 2021)
- Fanzone, Leandro, **Spanish**: *FW* (2007)
- Fastrová, Jarmila (1899-1968), **Czech**: *U* (1930)
- Fatica, Ottavio, **Italian**: *CD* (2010), *FH* (2013)
- Fedotova, Elena Nikolaevna (1885-1966), **Russian**: *D* (1927)
- Feiling, C.E. (1961-1997), **Spanish**: *ALP* (1992)
- Feliciano, João Paulo, **Portuguese**: *GJ* (1984)
- Fernandez, Yva, **French**: *D* (1926)
- Fernández de Castro, Javier (1942-2020), **Spanish**: *E* (1970)
- Ferreira, Maria da Paz, **Portuguese**: *Os melhores contos de James Joyce (D)* (1946)
- Ferreira, Luis Henrique Garcia, **Portuguese**: *FW* (2024)
- Flecchia, Bona (b. 1970), **Italian**: *U* (1995)
- Flemming, Günther, **German**: *PP* (2016)
- Fomenko, Elena G., **Russian**: *FWIV* (2017)
- Franca Neto, Alípio Correia de (b. 1966), **Portuguese**: *CM* (1998), *PP* (2001), *E* (2003)
- Franconeri, Francesco **Italian**: *D* (1993)
- Frank, Nino (1904-1988), **Italian**: *ALP* (1940)
- Frank, Victor, **Russian**: *P* (1968)
- Franken, Gerardine (1920-2004), **Dutch**: *GJ* (1969), *P* (1972), *E* (1974)
- Fröhlich, Aurelia Elenora, **German**: *U*: (2021)
- Fu, Hao, and Yanbin Ke, **Chinese**: *E, poems, essays* (2013)

G

- Galdámez, Isabel, **Spanish**: *Ep* (1996)
- Galindo, Caetano Waldrigues (b. 1973), **Portuguese**: *U* (2012), *FW* (2013, 2019), *FH*, *GJ* (2014), *P* (2016), *D* (2018), *E*, *poems* (2022)
- Gandolfo, Elvio (b. 1947), **Spanish**: *D* (1991)
- García Orgaz, Pilar, **Spanish**: *CM* (2024)
- García-Sabell, Domingo, **Galician**: *GJ* (1970)
- García Tortosa, Francisco (1937-2024), **Spanish**: *ALP* (1992), *U* (1999)
- Garrido, Diego (b. 1998), **Spanish**: *D*, *GJ*, *FH*, *CD*, *CC*, *Ep* (2022)
- Gasiulis, Povilas (b. 1944), **Lithuanian**: *D* (1985), *P* (1989)
- Gáspár, Endre (1897-1955), **Hungarian**: *U* (1947)

- Géher, László István, **Hungarian**: *CM*, *PP* (1999)
- Gelashvili, Tamar, **Georgian**: *GJ* (2017, 2019), *ALP* (2018), *FW* (2020, 2025)
- Gentili, Alessandro, **Italian**: *PP* (2023)
- Gergely, Ágnes (b. 1933), **Hungarian**: *CM* (1958), *D* (1959)
- Gerodímou, Sparti, **Greek**: *CD* (1978)
- Girevska, Marija (b. 1980), **Macedonian**: *U* (2013), *GJ* (2023)
- Giuliani, Alfredo, **Italian**: *CP* (1961)
- Godler, Jure, **Slovenian**: *FW* (2018)
- Gorjan, Zlatko (1901-1976), **Croatian**: *U* (1957)
- Goumah, Muhammad Loutfi (1886-1953), **Arabic** (*U* 2002).
- Gouveia, Jurandir (b. 1986), **Portuguese**: *D* (2022)
- Goyert, Georg (1884-1966), **German**: *P* (1926), *U* (1927), *D* (1928), *ALP* (1946, 1970), *SH* (1958)
- Gradišnik, Janez (1917-2009), **Slovenian**: *U* (1967)
- Grün, Herbert (1925-1961), **Slovenian**: *D* (1993)
- Grut, Mario (1930-2007), **Swedish**: *ALP* (2001), *FW* (2002)
- Guanipa, Freddy (b. 1992), **Spanish**: *FW* (2021)
- Guernerer, Gian Luca, **Italian**: *D* (1995)
- Guleuri, Vasil, **Georgian**: *CM* (2012)

H

- Hagerup, Klaus, **Norwegian**: *CD* (1991)
- Hamada, Tatsuo (b. 1935), **Japanese**: *FW* (2009, 2012, 2014)
- Hana'ami, Moshe, **Hebrew**: *CM* (1959)
- Hansen, Kurt Heinrich, **German**: *L* (1969, 1970, 1974, 1975), *LN* (1971, 1992)
- Hayakawa, Kenji, **Japanese**: *FWI.2* (2025)
- Hedberg, Johannes, **Swedish**: *GJ* (1994)
- Hedén, Birger, **Swedish**: *CM* (1982)
- Heer, Liliana, **Spanish**: *GJ* (1992)
- Henkes, Robbert-Jan (b. 1962), **Dutch**: *FW* (2002), *U* (2012), *CC* (2013), *P* (2014), *D* (2016), *E* (2018), *PP* (2018), *GJ* (2019)
- Henry, James (1918-1997), **Irish**: *U* (1992), *P* (1996), "The Dead" (1997)
- Herbst, Alban Nikolai, **German**: *CM* (2018)

Appendix 1: Translators

Herrman, Bjørn Alex, **Norwegian**: *CM* (1993)
 Hideo, Yuki, **Japanese**: *D* (2004)
 Hildesheimer, Wolfgang (1916-1991), **German**: *ALP* (1969)
 Hilská, Kateřina, **Czech**: *D* (2012)
 Hisgen, Ruud, **Dutch**: *PP* (1982)
 Hoepffner, Bernard (d. 2017), **French**: Aubert's *U* (2004)
 Hoffmeister, Adolf (1902-1973), **Czech**: *ALP* (1932)
 Høghaug, Leif (b. 1974): **Norwegian**: *FW* (2017, 2018)
 Houaiss, Antônio (1915-1999), **Portuguese**: *U* (1966), *CD* (1984)
 Hristoforov, Asen (1910-1970), **Bulgarian**: *D*, *P* (1981)
 Hrůša, Josef (1882-1954), **Czech**: *D* (1933)
 Hugueney, Lúcia, **Portuguese**: *Ep* (2014)

I

Iijima, Yoshihide (1913-1996), **Japanese**: *P*, *D* (1955)
 İlkeya, Nilüfer, **Turkish**: *D* (2016), *LN* (2018), *P* (2019)
 Imerlishvili, Lia, **Georgian**: *D* (1970)
 Imre, V. Szilvia, **Hungarian**: *CD* (1997)
 Ingberg, Pablo (b. 1960), **Spanish**: *P* (2012), *E* (2013), *CC* (2013), *FH* (2013), *GJ* (2013), *CD* (2016), *CW* (2016), *Ep* (2017), *CP* (2018)
 Ito, Sei, **Japanese**: *U* (1931, 1931-34)
 Ivănescu, Mircea (1931-2011), **Romanian**: *U* (1984)
 Iversen, Karsten Sand (b. 1944), **Danish**: *U* (2014), *D* (2023)

J

Jacopini, Vittorio, **Italian**: *Ep* (2022)
 Jaks, Raimonds, **Latvian**: *P* (2012)
 Janvier, Elisabeth, **French**: *CW* (1966)
 Jarniewicz, Jerzy (b. 1958), **Polish**: *P* (2005), *FH* (2015)
 Jijeishvili, Maia, **Georgian**: *L* (2017)
 Jílovská, Staša (1898-1955), **Czech**: *P* (1930)
 Jiménez Fraud, Alberto (1883-1964), **Spanish**: *E* (1937)
 Jin, Di (1921-2008), **Chinese**: *U* (1993)
 Jin, Seon-ju, **Korean**: *E* (1975), *D* (1992)
 Johansson, Lars, **Swedish**: *CP* (2011)

Jonason, Olov (1919-2007), **Swedish**: *E* (1995)
 Joyce, James (1882-1941), **French**: *ALP* (1931);
 Italian: *ALP* (1940)

K

Kappanyos, András (b. 1962), **Hungarian**: *E* (2001), *CD* (2006), *SH* (2007), *U* (2012)
 Kapsaskis, Sokratis (1928-2007), **Greek**: *U* (1990)
 Karagiannopoulos, Thanos, **Greek**: *D* (2017)
 Kashkin, Ivan Aleksandrovich (1899-1963), **Russian**: *U* excerpts (1935-40), *D* (1937)
 Khashabah, Sami, **Arabic**: *E* (1969, 1980)
 Khinkis, Victor A. (1929-1981), **Russian**: *U* (1989, 1993)
 Khoruzhii, Sergei S. (1941-2020), **Russian**: *U* (1989, 1993)
 Khouliarakis, Demetris, **Greek**: *Ep* (1994)
 Khruzhkov, Grigori, **Russian**: *CM*, *PP* (2000)
 Kiasashvili, Nico, **Georgian**: *GJ* (1969), *U* (2012)
 Kiedy, Stevie, **Polish**: *CD* (2008)
 Kikkawa, Shin, **Japanese**: *CW* (2012)
 Kilpi, Tuomas, **Finnish**: *Ep* (2018)
 Kim, Byeong-cheol, **Korean**: *D* (1977)
 Kim, Chong-keon (1935-2023), **Korean**: *U* (1968), *ALP* (1985), *Collected Works* (1988), *FW* (2002)
 Kim, Chong-hwan, **Korean**: *D* (1994)
 Kim, Hyon-gyok, **Korean**: *D* (1988)
 Kim, Seong-suk, **Korean**: *U* (2016)
 Kitamura, Chiaki, **Japanese**: *PP* (1933)
 Klančar, Apolonija, **Slovenian**: *GJ* (1990)
 Knuth, Leo (1920-2002), **Dutch**: *P* (1972), *E* (1974)
 Kokolakis, Michalis, **Greek**: *SH* (1995)
 Kot, Jozef (1936-2022), **Slovak**: *P* (1971), *U* (1993)
 Koumandareas, Menis (1931-2014), **Greek**: "Eveline" (1961)
 Kralj, Tomaž, **Slovenian**: *GJ* (1993)
 Kremer, Friedrich, **German**: *E* (1956)
 Krivokapić, Đorđe, **Serbian**: *D* (1996)
 Kulek, Ciwanmerd (b. 1984), **Kurdish**: *D* (2021)
 Kullman, Emilie (1856-1935), **Swedish**: *D* (1931)
 Kurnia, Anton, **Indonesian**: *D* (2004)

Appendix 1: Translators

L

- Lago, Eduardo (b. 1954), **Spanish**: *ALP* (2016)
 Lamborghini, Leónidas (1927-2009), **Spanish**: *ALP* (1992)
 Lami, Annie, and Adriano Lami, **Italian**: *D* (1933)
 Larbaud, Valéry (1881-1957), **French**: *U* (1929)
 Larsen, Gunnar (1900-1958), **Norwegian**: *E* (1951)
 Lâu Íng-sîng, **Taiwanese**: *D* (2024)
 Laugesen, Peter (b. 1942), **Danish**: *ALP* (2009)
 Lavergne, Philippe (b. 1935), **French**: *FW* (1967, 1968, 1982)
 Lehto, Leevi (1951-2019), **Finnish**: *U* (2012)
 Leminski, Paulo, **Portuguese**: *GJ* (1985)
 Lernout, Geert (b. 1954), **Dutch**: *E* (1994)
 Lesmantaitė, Agnė, **Lithuanian**: *U* excerpts (2005)
 Li, Deng-xin, **Chinese**: *P* (1975)
 Li, Wen-bin, **Chinese**: *P* (1975)
 Liang, Sun-chieh, **Chinese**: *FW* (2017, 2024)
 Liang, Thien, **Vietnamese**: *D* (2018)
 Linati, Carlo (1878-1949), **Italian**: *U* excerpts (1926), *E* (1944), *SH* (1950, 1980)
 Liu, Yincheng, **Taiwanese**: *D* (2022)
 Livergant, A., **Russian**: *CD* (1995)
 Llorach-Freixes, Carles (b. 1957), **Catalan**: *U* (2018)
 Lohner, Edgar, **German**: *PP* (1957)
 Lombardi, Marco, **Italian**: *CM* (1943)
 López-Noguerol, Osvaldo, **Spanish**: *E* (1961)
 Louis, Adrien, **French**: *CM* (2012)
 Lozano Medina, Félix, **Portuguese**: *CD* (2019)
 Lupan, Radu, **Romanian**: *L1* (1983)
 Luft, Lya (b. 1938), **Portuguese**: *FW* (1989)

M

- Ma, Hsin-lin, **Chinese**: *D* (1999)
 Magál, Slavomír (b. 1949), **Slovak**: *E* (1982)
 Magalhães Roncisvalle, Josine Nunes, **Portuguese**: *PP* (2015)
 Magnússon, Sigurður A (1928-2017), **Icelandic**: *D* (1982), *U* (1993), *P* (2000)
 Mahkota, Tina (b. 1964), **Slovenian**: *D* (2012), *LN* (2012)
 Maksymiuk, Jan (b. 1958), **Byelorussian**: *U* (1993)

- Mallafre, Joaquim (b. 1941), **Catalan**: *CD* (1976), *U* (1981), *D* (1988), *GJ* (1992)
 Manzalgy, Osama, **Arabic**: *D* (2000)
 Manzano, Carlos, **Spanish**: *SL* (1982), *U* (2022), *D* (2023), *SL* (2023)
 Marangopoulos, Aris, **Greek**: *GJ* (1994)
 Marani, Massimo, **Italian**: *P*, *D* (1995)
 Margarido, Alfredo (1928-2010), **Portuguese**: *P* (1960)
 Marrozzini, Luigi, **Italian**: *FW* (2017)
 Marschall-Grimminger, Hiltrud, **German**: *CW* (1972)
 Martín Triana, José María, **Spanish**: *PP* (1970), *CM* (1972)
 Martini Real, J.C., **Spanish**: *GJ* (1992)
 Marucci, Franco, **Italian**: *CD* (2015)
 Maruya, Saiichi (1925-2012), **Japanese**: *U* (1964), *P* (1969), *CD* (1976), *GJ* (1978)
 Marzagalli, Marco (b. 1954), **Italian**: *U* (2021), “The Dead” (2022), *ALP* (2022), *FW* excerpt (2022), *D* (2024).
 Matilla, Alfredo, **Spanish**: *GJ* (1970)
 Matson, Alex (1888-1972), **Finnish**: *P* (1946)
 Mayer, Marcos, **Spanish**: *D* (2005)
 Mazza, Giuliano (b. 1940), **Italian**: *FW* (2018)
 Mchedlishvili, Dž., **Georgian**: *D* (1969)
 Medeiros, Sérgio (b. 1959), **Portuguese**: *CW* (2012), *L* (2012, 2018); **Guarani**: *FW* (excerpt) (1999)
 Médici Nóbrega, Thelma, **Portuguese**: *D* (2023)
 Melchiori, Giorgio (1920-2009), **Italian**: *U* (1960), *L* (1974, 2016), *Ep* (1982)
 Mena Guardabrazo, Marina, **Spanish**: *D* (2016)
 Menart, Janez (1929-2004), **Slovenian**: *D* (1955)
 Mesquita, Elton, **Portuguese**: *P* (2013)
 Mettal, Hannah von (1884-1966), **German**: *E* (1919)
 Mezzabotta, Orlando (b. 1944), **Italian**: *FW* (2016, 2017, 2018)
 Michel, Hervé (b. 1950), **French**: *FW* (2004)
 Mikeš, Petr, **Czech**: *CM* (2000)
 Milesi, Laurent, **Romanian**: *ALP* (1998)
 Minoja, Margherita Ghirardi (d. 2021), **Italian**: *D* (1961)
 Mirković, Vladan, **Serbian**: *D* (2018)
 Miroiu, Mihai, **Romanian**: *SH* (2012), *FH* (2014)

Appendix 1: Translators

- Miyata, Kyoko (b. 1934), **Japanese**: *FW* (2004)
- Mkrtchyan, Samvel (1959-2014), **Armenian**: *U* (2012)
- Mokrovolskyi, Oleksandr (1946-2023), **Ukrainian**: *U* (2015)
- Moldovan, Rareș, **Romanian**: *U* (2023)
- Momirovski, Tome (1927-2012), **Macedonian**: *D* (1963)
- Morais Varela, Joana, **Portuguese**: *CD* (1983)
- Morel, Auguste, **French**: *U* (1929)
- Morita, Sohei, **Japanese**: *U* (1932-35)
- Mosbahi, Hassouna (b. 1950), **Arabic**: *GJ* (2019)
- Moto, Ando, **Japanese**: *CD* (1981)
- Motta, Virginia, **Portuguese**: *D* (1963)
- Muço, Betim (1947-2015), **Albanian**: *P* (2000)
- Muslera, Oscar, **Spanish**: *D* (1961)
- N**
- Na, Yong-gyun, **Korean**: *P* (1982)
- Nabara, Kozaburo, **Japanese**: *P* (1937)
- Nagakawa, Reiji (1928-2000), **Japanese**: *U* (1964), *P* (1972)
- Nagamatsu, Sadamu (1904-1985), **Japanese**: *D* (1933)
- Nakahashi, Kazuo (1911-1957), **Japanese**: *P* (1956)
- Nakabayashi, Takao, **Japanese**: *U* (1997)
- Natali, Ilaria, **Italian**: *CM*, *PP* (2012)
- Ndoja, Davjola, **Albanian**: *E* (2012), *CW* (2015)
- Nemir, Kawa (b. 1974), **Kurdish**: *CP* (2022), *U* (2023)
- Nicat, Elisa, **Azerbaijani**: *D* (2011)
- Niazi, Salah (b. 1935), **Arabic**: *U* (2015)
- Nieuwenhuys, Willem, **Dutch**: *CD* (1980)
- Nikolouzos, Leonidas, **Greek**: *U* (1969-76)
- Nishiwaki, Junzaburo (1894-1982), **Japanese**: *ALP* (1933)
- Nordon, Pierre (b. 1927), **French**: *D* (1994)
- Novak, Luka, **Slovenian**: *CC* (2014)
- Nys, Mon, **Dutch**: *U* (1994, with Paul Claes)
- O**
- Oddera, Bruno (1917-1988), **Italian**: *P* (1980)
- Ogden, C.K. (1889-1957), **Basic English**: *ALP* (1931)
- Ó hInnéirghe, Séamas: *See* Henry, James.
- Olarra Lizaso, Xabier (b. 1953), **Basque**: *U* (2015)
- Oliveira, Leide Daiane de Almeida, **Portuguese**: *FW* (2020).
- Olofsson, Tommy (b. 1950), **Swedish**: *P* (1988)
- Olsen, Ole Wahl, **Danish**: *CD* (1969)
- Ono, Matsuji, **Japanese**: *P* (1932)
- Orlovsky, Géza, **Hungarian**: *LN* (1997)
- Osawa, Masayoshi (1928-2020), **Japanese**: *ALP* (1968), *CD* (1978), *P* (2007)
- O'Shea, José Roberto (b. 1953), **Portuguese**: *D* (1993), *SH* (2012)
- Óskarsson, Óskar Árni, **Icelandic**: *CD* (2002)
- Otero Pedrayo, Ramón (1888-1976), **Galician**: *U* excerpts (1926), *ALP* excerpt (1931)
- P**
- Pagán, Alberte, **Galician**: *FW* (1993)
- Pak Shi-in, **Korean**: *P* (1960)
- Paljetak, Luko (b. 1943), **Croatian**: *U* (1991)
- Palma-Ferreira, João (1931-1989), **Portuguese**: *E* (1987), *U* (1989)
- Papadache, Frida (1905-1989), **Romanian**: *D* (1966), *P* (1969), *E* (1974)
- Papi, Marco, and Emilio Tadini, **Italian**: *D* (1976)
- Papp, Zoltán (1905-1984), **Hungarian**: *D* (1959)
- Paraschivescu, Radu (b. 1960), **Romanian**: *D* (2012)
- Parra, Anton Ranieri, **Italian**: *CM*, *PP* (1990)
- Paunović, Zoran (b. 1962), **Serbian**: *U* (2001)
- Pavese, Cesare (1908-1950), **Italian**: *P* (1933)
- Pecháčková, Ivana, **Czech**: *CD* (2011)
- Pedone, Fabio, **Italian**: *FW* (2017, 2019), *D* (2024)
- Pedramnia, Akram (b. 1969), **Persian**: *U* (2020)
- Periquito, Margarida, **Portuguese**: *D* (2012)
- Péron, Alfred (1904-1945), **French**: *ALP* (1985)
- Petersen, Arne Herløv, **Danish**: *Ep*, poems (1991)
- Petrović, Novica, **Serbian**: *LN* (1982)
- Piérola, Mabel, **Spanish**: *CD* (1996)
- Pinheiro, Bernardina da Silveira (1922-2021), **Portuguese**: *P* (1992), *U* (2005)
- Pogačnik, Aleš, **Slovenian**: *CD* (2000)
- Pokorný, Martin, **Czech**: *CD* (2012)
- Politis, Kosmas (1888-1974), **Greek**: *D* (1972)
- Popov, Nikolai, **Bulgarian**: *D*, *P* (1981)
- Poprawa, Adam, **Polish**: *Ep* (2016)
- Porembscy, Ewa, **Polish**: *E* (1961)

Appendix 1: Translators

Porembscy, Lucjan, **Polish**: *E* (1961)
 Potočnik, Alenka, **Slovenian**: *GJ* (1990)
 Pozanco, Víctor (b. 1940), **Spanish**: *FW* (1993)
 Prinati, Umberto, **Italian**: *D* (2011)
 Procházka, Vladimír (1895-1968), **Czech**: *ALP* (1932)
 Prokopovych, Mariana (b. 1960), **Ukrainian**: *P* (2023)
 Prikelmajer, Rada, **Serbian**: *D* (1957)
 Pu, Long, **Chinese**: *SL* (2013)
 Puente, José Enrique, **Spanish**: *CM*, *PP* (1999)
 Pujol, Didac, **Catalan**: *L* (2013)

Q

Qose, Albana, **Albanian**: *P* (2013)

R

Rähesoo, Jaak, **Estonian**: *D* (2003)
 Ralian, Antoaneta (1924-2015), **Romanian**: *P* (2012)
 Ramazani, Mohammad (b. 1960), **Kurdish**: “The Dead” (n.d.)
 Ramonde, Débora, Rafael Ferradáns, and Xela Arias, **Galician**: *D* (1990)
 Rathjen, Friedhelm (b. 1958), **German**: *P* (2012), *FW* (1992, 2012, 2014, 2015, 2020, 2022), *CW* (2013), *FH* (2014), *D* (2019)
 Ravindran Nampyar, Si, **Malayalam**: *D* (2011)
 Raykowski, Harald (b. 1943), **German**: *D* (1992, 2012)
 Reichert, Klaus (b. 1938), **German**: *E* (1968), *GJ* (1968), *P* (1972), *SH* (1972)
 Renan, Yael (1947-2020), **Hebrew**: *U* (1992)
 Rene, Andrey, **Russian**: *FW* (2016, 2017, 2018, 2019, 2021)
 Repečka, Saulius (b. 1973), **Lithuanian**: *U* (2005)
 Reynaud, Jacques-Paul, **French**: *D* (1926)
 Rigonat, Flavio, **Serbian**: *D* (2005)
 Riikonen, Hannu (b. 1948), **Swedish**: *GJ* (1994)
 Ríos, Julián, **Spanish**: *CD* (1974)
 Roberts, Adam (b. 1965): **Latin**: *FW* (2019)
 Rodríguez, Leopoldo, **Galician**: *ALP* (1969)
 Rogantin, Fulvio, **Triestine**: “Penelope” (2020)
 Rojas, Rodrigo, **Spanish**: *CC* (2014)

Romanovich, Igor (1904-1943), **Russian**: *U* excerpts (1937)
 Ronikier, Michał, **Polish**: *L1-3* (1986), *CD* (2008)
 Rosiková, Jarmila, **Czech**: *CD* (1974)
 Rossi, Alberto, **Italian**: *U* excerpts (1931, 1949), *PP* (1949)
 Rowohlt, Harry, **German**: *CC* (2013)
 Rrahmani, Ali, **Albanian**: *P* (1976)
 Rudolf, Krzysztof Filip, **Polish**: *SH* (1995)
 Ruiz Mas, José, **Spanish**: *PP* (2024)

S

Saarikoski, Pentti (1937-1983), **Finnish**: *U* (1964), *D* (1965)
 Sabatini, Federico, **Italian**: *CW* (2011)
 Sagawa, Chika (1911-1936), **Japanese**: *CM* (1933)
 Sakman, Nil, **Turkish**: *GJ* (2014)
 Salas Subirat, José (1900-1975), **Spanish**: *U* (1945)
 Salojärvi, Heikki, **Finnish**: *D* (2012), *P* (2013)
 Samoyault, Tiphaine, **French**: *ALP* (2016)
 Sánchez, Luis Alberto (1900-1994), **Spanish**: *D* (1945)
 Săndulescu, C.G., **Romanian**: *GJ* (1968)
 Sanesi, Roberto, **Italian**: *PP* (1991)
 Sarasiotou, Mairi, **Greek**: *P* (1965)
 Sarfati, Anna, **Italian**: *CC* (2012)
 Savitzky, Ludmila (1881-1957), **French**: *P* (1924), *SH* (1948)
 Sawasaki, Junnosuke (1931-2021), **Japanese**: *ALP* (1968)
 Schenoni, Luigi (1935-2008), **Italian**: *ALP* (1996), *FW* (1982, 2004, 2011)
 Schina, Katerina, **Greek**: *LN* (2013)
 Schmitt-Prym, Roberto, **Portuguese**: *GJ* (2013)
 Schuchart, Max (1920-2005), **Dutch**: *P* (1962)
 Schüler, Donaldo (b. 1932), **Portuguese**: *FW* (1999, 2003)
 Schulze, Helmut, **German**: *CM* (2018)
 Selo, Giuseppe, **Italian**: poems (1995)
 Sénécot, Daniel, **French**: *FW* (2021)
 Senn, Fritz (b. 1928), **German**: *FW* (1961), *CD* (1964)
 Serafimov, Sveto, **Macedonian**: *U* (1977)
 Setiawan, Hawé (b. 1968): **Sundanese**: “The Boarding House” (2004)
 Settanni, Ettore (1901-1985), **Italian**: *ALP* (1940)

Appendix 1: Translators

- Sevimay, Fuat (b. 1972), **Turkish**: *FW* (2016)
 Shatberashvili, Mzia, **Georgian**: *D* (1970)
 Sheikhzadegan, Nader, **Persian**: *D* (2017),
The Dead (2024)
 Siciliano, Enzo, **Italian**: *CD* (1967)
 Silva, José Miguel, **Portuguese**: *LN* (2012)
 Silva-Santisteban, Ricardo (b. 1941), **Spanish**:
ALP (1991)
 Šimić, Stanislav (1904-1960), **Croatian**: *P*
 (1952)
 Simoni, Karine, **Portuguese**: *L* (2022)
 Skoumal, Aloys (1904-1988), **Czech**: *U* (1976),
P (1983), *D* (1988)
 Słomczyński, Maciej (1922-1998), **Polish**: *U*
 (1969), *GJ* (1972), *ALP* (1973, 1985),
CM, *PP*, *Ep*, *E* (1996), *CW* (1998)
 Sobrino, Gabriella, **Italian**: *PP* (1996)
 Sodums, Dzintars (1922-2008), **Latvian**: *U*
 (1960), “The Dead” (1993), *D* (2012)
 Soler i Amigó, Joan (1941-2022), **Catalan**:
E (1989)
 Šoljan, Antun, **Croatian**: *GJ* (1981)
 Song, Un Ee, **Korean**: *D* (1994)
 Sonne, Jørgen (1925-2015), **Danish**: *U* ex-
 cerpts (1948), *GJ* (1982)
 Soto, Manuel, **Spanish**: *Ep* (1991)
 Souto, Elvira, **Galician**: *GJ* (1994)
 Sovák, Miloš, **Czech**: *GJ* (2000)
 Stamać, Ante (1939-2016), **Croatian**: *E*
 (1965), *CM* (1990), *CP* (1998)
 Stănescu, Bogdan-Alexandru, **Romanian**:
LN (2013)
 Štefan, Anja, **Slovenian**: *CD* (2007)
 Stel'makh, Ia., **Ukrainian**: *P* (1975)
 Stenich, Valentin (1897-1938), **Russian**: *U*
 excerpts (1935)
 Stojaković, Siniša (b. 1966), **Serbian**: *FW*
 (2014, 2017, 2020)
 Strümpel, Jan (b. 1966), **German**: *D* (2015)
 Strzetelski, Jerzy (1924-1994), **Polish**: *ALP*
 (1959)
 Stündel, Dieter H. (b. 1947), **German**: *FW*
 (1993)
 Sun, Liang, and Zong Bo, **Chinese**: *D* (2002)
 Sutinen, Ville-Juhani, **Finnish**: *CM* (2012),
PP (2012), *LN* (2012), *SL* (2013)
 Suzuki, Yukio, **Japanese**: *FW* (1971)
 Svenkerud, Herbert (1927-2009), **Norwegian**:
P (1993)
 Świerkocki, Maciej, **Polish**: *U* (2021)
 Szentkuthy, Miklós (1908-1988), **Hungarian**:
U (1974, 1986, 2012), *ALP* (1975)
 Szobotka, Tibor (1913-1982), **Hungarian**: *P*
 (1958)
T
 Tadeu, Tomaz, **Portuguese**: “The Dead”
 (2016), *P* (2018), *Ep* (2018)
 Tadié, Benoît, **French**: *D* (1994)
 Tadié, Marie, **French**: *L1* (1961), *L2* (1973),
L3 (1981), *SL* (1986)
 Taha, Taha Mahmoud (1929-2002), **Arabic**:
U (1982)
 Takamatsu, Yuichi, **Japanese**: *U* (1964)
 Tápiá, Marcelo, **Portuguese**: *PP* (1986)
 Tarman, Zaky, **Indonesian**: *D* (2023)
 Teixeira Filho, Afonso, **Portuguese**: *FW*
 (2008)
 Terekh, Oleksandr (1928-2013), **Ukrainian**:
U (2015)
 Terrinoni, Enrico (b. 1976), **Italian**: *U* (2012),
FW (2017, 2019), *Ep* (2022), *D* (2024)
 Than, Sayar Minth, **Burmese**: *D* (2010)
 Thams, Elisabeth (1923-2013), **Norwegian**:
E (1975)
 Thijs, Ger (1948-2023), **Dutch**: *E* (1984)
 Thomopoulos, Giannis, **Greek**: *U* (1969-76)
 Toda Iglesia, Fernando (b. 1952), **Spanish**:
E (1987)
 Tokmakçioğlu, Merve, **Turkish**: *D* (2015),
SH (2017)
 Tolmachev, Vasilii, **Russian**: *P* (1995)
 Tomaszewska, Ewa, **Polish**: *CM* (1990)
 Topia, André, **French**: *LN* (2012)
 Toshiharu, Ebiike, **Japanese**: *P* (1967)
 Tóth, István, **Hungarian**: *CM* (1958)
 Trang Vū, Mai, **Vietnamese**: *D* (2009)
 Trevisan, Hamilton, **Portuguese**: *D* (1964)
 Trevisan, Ornella, **Italian**: *E* (1982)
 Tuomisilafu, Tuoyanake, **Chinese**: *CD* (2018)
 Tuor, Leo, **Romansh**: *CD* (2010)
U
 Uchimura, Naoya (1909-1989), **Japanese**: *E*
 (1954)
 Udovič, Jože (1912-1986), **Slovenian**: *P* (1966)
 Urbánek, Zdeněk (1917-2008), **Czech**: *D*
 (1959), *GJ* (1970)
 Üster, Celâl, **Turkish**: *CD* (2012)

Appendix 1: Translators

V

- Valente, Carlos, **Portuguese**: *LN* (1994)
Valsamidis, Evangellos, **Greek**: *CM*, *PP* (2000)
Valverde, José María (1926-1996), **Spanish**: *U* (1976), *SH* (1978)
Vandenbergh, John, **Dutch**: *U* (1969), *LN* (1976)
Vařecha, Vladimír (1917-1999), **Czech**: *E* (1994)
Vassileva, Iglíka (b. 1947), **Bulgarian**: *U* (2004)
Vaz de Carvalho, Jorge (b. 1955), **Portuguese**: *U* (2013)
Vebel, Susanne **Danish**: *CD* (1990)
Velina, Mihaela, **Croatian**: *CD* (2005)
Venclova, Tomas (b. 1937), **Lithuanian**: *U*, episodes 1, 3, 4 (1968)
Venegas Lagüéns, María Luisa, **Spanish**: *U* (1999)
Verissimo, Isabel, **Portuguese**: *D* (1994)
Vernet, María Teresa (1907-1974), **Catalan**: *P* (1967)
Victoria, Juan Díaz, **Spanish**: *FW* (2009, 2016, 2021)
Vidal Jové, Joan Francesc, **Catalan**: *U* (1966; from French, unpublished)
Vieira, José Geraldo (1897-1977), **Portuguese**: *P* (1945)
Vilíková, Božica (1931-1985), **Slovak**: *D* (1980)
Vizan, Yehuda (b. 1985), **Hebrew**: *FW* (2015), *CC* (2019)
Volokhonsky, Anri (1936-2017), **Russian**: *FW* (2000)
Vostantzi, Mairi, **Greek**: *E* (1974)
Vouillamoz, Pol, **Catalan**: *FW* (2020), *ALP* (2022)
Vries, Theun de, **Dutch**: “Eveline” (1941)
Youssef, Abd-el-Tawwab, **Arabic**: *CD* (2000)
Vuarnet, Jean-Noël (1945-1996), **French**: *D* (1974)
Vymětal, Ladislav (1895-1940), **Czech**: *U* (1930)

W

- Wang, Feng-chen, **Chinese**: *P* (1999)
Warburton, Thomas (1918-2016), **Swedish**: *U* (1946), *D* (1956)
Watanabe, N., **Japanese**: *CD* (1991)
Wawrzycka, Jolanta, **Polish**: *CM* (2018)
Weatherall, Maria (1890-1972), **Czech**: *ALP* (1932)
Weel, Adriaan van der, **Dutch**: *PP* (1982)
Wei, Li Hong, **Chinese**: *LN* (2011)
Wen, Jieruo (b. 1927), **Chinese**: *U* (1994)
Wilcock, Juan Rodolfo (1919-1978), **Italian**: *FW* (1961, 2016)
Wojciechowska, Kalina (1917-1980), **Polish**: *D* (1958)
Wollschläger, Hans (1935-2007), **German**: *ALP* (1970), *U* (1975), *PP* (1993)
Wu, Xiao-fen, **Chinese**: *E* (2001)

X

- Xiao, Qian (1910-1999), **Chinese**: *U* (1994)

Y

- Yamani, Ariantri, **Indonesian**: *D* (2023)
Yanase, Naoki (1943-2016), **Japanese**: *FW* (1991, 1993), *D* (2009), *U* (2016)
Yang, Di, **Chinese**: *CD* (2018)
Yasuo, Deguchi, **Japanese**: *CP* (1972)
Yavin, Avraham (1928-2019), **Hebrew**: *P* (1955), *D* (1971), *CD* (1981)
Yeo, Seong-gi, **Korean**: *P* (1959)
Yokobori, Tomio, **Japanese**: *P* (1932)
Yücel, Gülçin, **Turkish**: *D* (1965)
Yulianto, Wawan, **Indonesian**: *D* (2004)

Z

- Zabaloy, Marcelo (b. 1957), **Spanish**: *U* (2015, 2022), *FW* (2016)
Zavaleta, Carlos Eduardo, **Spanish**: *CM* (1953), *CP* (1986)
Zhen, Zheng, **Chinese**: *D* (1970)
Zhuang, Kunliang, **Chinese**: *D* (2009)
Zhuang, Luxi, **Chinese**: *CC* (2013)
Zimmer, Dieter E. (1934-2020), **German**: *D* (1969), *The Dead* (1976)

APPENDIX 2:

LANGUAGES

The following listing includes at least 766 translations, in 58 languages. It is limited, with only occasional exceptions for specific reasons, to the earliest appearance of translations that have been published in book form. Languages are listed alphabetically. Entries are listed chronologically within individual languages. In this particular listing, a parenthetical *L* refers generally to letters written by Joyce rather than to specific collections of letters such as *L* 1-3, while *LN* refers specifically to letters written by Joyce to Nora and published in translation as such.

ALBANIAN

- Rrahmani, 1976. *Portreti i artistit në rini* (P)
Azizi, 1998. *Dublinasit* (D)
Muço, 2000. *Portret i artistit në rini* (P)
Azizi, 2003. *Uliksi* (U)
Azizi, 2005. *Giacomo Joyce*
Ndoja, 2012. *Të Mërguarit* (E)
Qose, 2013. *Portreti i artistit në rini* (P)
Ndoja, 2015. *Shkrime kritike* (CW)

ARABIC

- Abdel Aziz, 1960. *Nās min Dublin* (D)
al-Ayuti and Ismail, 1973. *Manfiyyun* (E)
Battuti, 1973. *Surat al-fannan fi shababih* (P)
Khashabah, 1980. *al-Manfiyyun* (E)
Taha, 1982. *‘Ūlis* (U)
Manzalgy, 2000. *Ahali Dublin* (D)
Youssef, 2000. *Al qatu wal shaytan* (CD)
Loutfi Goumah, 2002. *‘Ūlis* (U, episodes 1-9)
Niazi, 2015. *‘Ūlis*
Mosbahi, 2019. *Giacomo Joyce and Selected Poems* (GJ)

ARMENIAN

- Arsenyan, 1978. *Dublins’iner* (D)
Arutiunian, 1978. *Dublins’iner* (D)
Mkrtchyan, 2012. *Ulises* (U)

AZERBAIJANI

- Nicat and Abbashi, 2011. *Dublinlilər* (D)

BASQUE

- Aldasoro, 1992. *Artistaren gaztetako portreta* (P)
Aldasoro, 1999. *Dublandarrak* (D)
Olarra, 2015. *Ulises* (U)

BRETON

- Beg, 2022. *Dulenniz e oant* (D)

BURMESE

- Than, 2010. *Dublin Myo Ka Lu Myar* (D)

BULGARIAN

- Hristoforov and Popov, 1981. *Dăblinčani* (D)
Hristoforov and Popov, 1981. *Portret na hudožnika kato mlad* (P)
Vassileva, 2004. *Odysey* (U)

BYELORUSSIAN

- Maksymiuk, 1993. *Ulis* (vol. 1) (U)

CATALAN

- [Vidal Jové, 1966. *Ulisses*. Unpublished typescript.]
Vernet, 1967. *Retrat de l'artista adolescent* (P)
Mallafre, 1976. “El gat de Beaugency” (CD)
Mallafre, 1981. *Ulisses* (U)
Mallafre, 1988. *Dublinesos* (D)
Soler i Amigó, 1989. *Exiliats* (E)
Aixàs, 2004. *Anna Livia Plurabella*
Pujol, 2013. *Cartes: antologia* (L)
Arenes i Sampera, 2016. *Música de cambra* (CM)

Appendix 2: Languages

Llorach-Freixes, 2018. *Ulisses* (U)

Vouillamoz, 2020. *FW* excerpt

Vouillamoz, 2022. *ALP*

CHINESE

Anon., 1969. *Tu po lin jên* (D)

Ch'u, 1969. *Ssü ch'ü ti ch'ing jên* ("The Dead")

Zhen et al., 1970. *Dübólin rén* (D)

Li and Li, 1975. *I wei nian qing i shu jia de hua xiang* (P)

Du, 1986. *Dübólin rén, Qīngnián yìshùjiā de huàxiàng* (D, P)

Jin, 1993. *Yu-li-xi-si* (U)

Xiao and Wen, 1994. *Yu-li-xi-si* (U)

Ma, 1999. *Dübólin rén* (D)

Wang, 1999. *I wei nian qing i shu jia de hua xiang* (P)

Wu, 2001. *Liúwang* (E)

Sun and Bo, 2002. *Dubolin ren* (D)

Zhuang, 2009. *Dubolin ren* (D)

Wei, 2011. *Zhī nuó lā: Qiāo yì sī qīng shu* (LN)

Dai, 2012. *Fěnnígēn de shǒulíng yè* (FW1.1-8)

Fu and Ke, 2013. [*Exiles*]

Pu, 2013. *Qiaoyisi shu xin ji* (L)

Zhuang, 2013. *Gebenhagen de mao* (CC)

Tuomisilafu and Yang, 2018. *Mao he mo gu* (CD)

Liang, 2024. *Fěnnígēn shǒulíng* (FW)

Dai, 2025. *Fěnnígēn de shǒulíng yè* (FW)

CROATIAN

Šimić, 1952. *Mladost umjetnika* (P)

Gorjan, 1957. *Uliks* (U)

Buljan, 1965. *Dablinci* > 2001. *Dublinci* (D)

Stamać, 1965. *Izgnanici* > 2001. *Prognanici* (E)

Držić, 1981. *Portret umjetnika u mladosti* (P)

Šoljan, 1981. *Giacomo Joyce*

Stamać, 1990. *Komorna glazba* (CM)

Paljetak, 1991. *Ulis* (U)

Stamać, 1998. *Pjesme* (CP)

Velina, 2005. *Mačak i vrag* (CD)

Anon., 2012. *Mačke Kopenhagena* (CC)

CZECH

Jílovská, 1930. *Portret mladého umělce* (P)

Výmětal and Fastrová, 1930. *Odyseus* (U)

Weatherall et al., trans. 1932. *Anna Livia Plurabella*

Hrůša, 1933. *Dubliňané* (D)

Urbánek, 1959. *Dubliňané* (D)

Urbánek, 1970. *Giacomo Joyce*

Rosíková, 1974. *Kočka a čert* (CD)

Skoumal, 1976. *Odyseus* (U)

Skoumal, 1983. *Portrét umělce v jinošských letech* (P)

Skoumal, 1984. *Portrét umělce jako mladého muže* (P)

Skoumal, 1988. *Dubliňané* (D)

Vařecha, 1994. *Výhnanci* (E)

Mikeš, 2000. *Komorní hudba* (CM)

Sováč, 2000. *Giacomo Joyce*

Pecháčková, 2011. *Kočka a čert* (CD)

Hilská, 2012. *Dubliňané* (D)

Pokorný, 2012. *Kočka a čert* (CD)

Eliáš, 2013. *O kočkách a Kodani* (CC)

DANISH

Brusendorff, 1941. *Portræt af kunstneren som ung menneske* (P)

Brusendorff, 1942. *Dublinfortællinger* (D)

Boisen, 1949. *Ulysses*

Olsen, 1969. *Kattene fra Beaugency* (CD)

Sonne, 1982. "Giacomo Joyce"

Bjerg, 1988. *Dublinfolk* (D)

Veibel, 1990. *Katten og djævelen* (CD)

Petersen, 1991. *Digte og epifanier* (Poems, Ep)

Bjerg, 2009. *Portræt af kunstneren som ung mand* (P)

Brøgger, 2012. *Københavnerkatte* (CC)

Iversen, 2014. *Ulysses*

Wiberg and Feilberg, 2019. *Ulysses*

Iversen, 2023. *Dublinere* (D)

DUTCH

de Vries, 1941. "Eveline" (D)

Schuchart, 1962. *Het portret van de jonge kunstenaar* (P)

Bloem, 1968. *Dubliners: Verhalen* (D)

Franken, 1969. *Giacomo Joyce*

Vandenbergh, 1969. *Ulysses*

Franken and Knuth, 1972. *Een portret van de kunstenaar als jongeman* (P)

Franken and Knuth, 1974. *Ballingen* (E)

Vandenbergh, 1976. *Brieven aan Nora* (LN)

Nieuwenhuys, 1980. *De kat en de duivel* (CD)

Hisgen and van der Weel, 1982. *Pomes Pen-yeach*

Thijs, 1984. *Ballingen* (E)

Lernout, 1994. *Ballingen* (E)

Claes and Nys, 1994. *Ulysses*

Appendix 2: Languages

- Claes, 1995. *Giacomo Joyce*
Bindervoet and Henkes, 2002. *Finnegans Wake*
Bindervoet and Henkes, 2012. *Ulixes (U)*
Bindervoet and Henkes, 2013. *Anna Livia Plurabelle*
Bindervoet and Henkes, 2013. *De Katten van Kopenhagen (CC)*
Bindervoet and Henkes, 2014. *Zelfportret van de kunstenaar als jonge man (P)*
Bindervoet and Henkes, 2016. *Dublinezen (D)*
Bindervoet and Henkes, 2016. *De doden ("The Dead")*
Claes, 2016. *Pomes Penyeach / Poëzie voor een prik (PP)*
Bindervoet and Henkes, 2018. *Ballingen (E)*, *Verze Piperstuk (PP)*
Henkes and Bindervoet, 2019. *Giacomo Joyce*

EGYPTIAN, ANCIENT

- Mezzabotta, 2018a. *Anna Livia Hieroglyphwake (ALP excerpt)*
Mezzabotta, 2018b. *FW Doublends Jined (FW excerpt)*

FINNISH

- Matson, 1946. *Taiteilijan omakuva nuoruuden vuosilta (P)*
Etto, 1957. *Kuollut ("The Dead")*
Saarikoski, 1964. *Odysseus (U)*
Saarikoski, 1965. *Dublinilaisia (D)*
Annala, 2012. *Giacomo Joyce*
Lehto, 2012. *Ulysses*
Salojärvi, 2012. *Dublinilaisia (D)*
Sutinen, 2012a. *Kamarimusiikkia (CM)*
Sutinen, 2012b. *Runoja pennin kappale (PP)*
Sutinen, 2012c. *Pyhä, rivo rakkaus: kirjeitä Noralle (LN)*
Sutinen, 2013. *Kirjeitä taiteilijatovereille (L)*
Kilpi, 2018. *Oivalluksia (Ep)*

FRENCH

- Savitzky, 1924. *Dedalus: Portrait de l'artiste jeune par lui-même (P)*
Fernandez, 1926. *Gens de Dublin (D)*
Morel, 1929. *Ulysse (U)*
Joyce et al., 1931. *ALP*
Savitzky, 1948. *Stephen le héros (SH)*
Bradley, 1950. *Les exilés (E)*
du Bouchet, 1957. *Finnegans Wake*, excerpts
Tadié, 1961. *Lettres de James Joyce (L)*

- du Bouchet, 1962. *Finnegans Wake*, excerpts
Borel, 1966. *Le chat et le diable (CD)*
Janvier, 1966. *Essais critiques (CW)*
Borel, 1967. *Musique de chambre (CM)*
Borel, 1967. *Poèmes d'api (PP)*
Lavergne, 1967. "Shem" (*FW* I.7)
Lavergne, 1968. "Finnegans Wake" (*FW* I.1)
du Bouchet, 1973. *Giacomo Joyce*
Tadié, 1973. *Lettres*. Vol. 2 (1882-1915) (*L*)
Aubert, 1974. *Gens de Dublin > 1993. Dublinois (D)*
Vuarnet, 1974. *Les morts ("The Dead")*
Tadié, 1981. *Lettres*. Vol. 3 (1915-31) (*L*)
Lavergne, 1982. *Finnegans Wake*
Savitzky and Aubert, 1982. *Portrait de l'artiste en jeune homme (P)*
Beckett and Péron, 1985 (*ALP*)
Tadié, Marie, 1986. *Lettres*. Vol. 4 (1932-1941) (*L*)
Nordon, 1994. *Dubliners: Nouvelles dublinoises (D)*
Tadié, Benoît, 1994. *Gens de Dublin (D)*
Aubert, 1995. *Les morts ("The Dead")*
Aubert, 1995. *Un cas douloureux ("A Painful Case")*
Aubert et al., 2004. *Ulysse (U)*
Michel, 2004. *Veillée Pinouilles (FW)*
Chassaing, 2005. *Finnegans Wake de James Joyce (FW excerpts)*
Blanchon, 2012. *Musique de chambre (CM)*
Cotté, 2012. *Portrait de l'artiste en jeune homme (P)*
Déprats, 2012. *Exils (E)*
Louis, 2012. *Musique de chambre (CM)*
Topia, 2012. *Lettres à Nora (LN)*
Blanchon, 2013. *James Joyce et C.K. Ogden, Anna Livia Plurabelle*
Dantzig, 2013. *Les chats de Copenhague (CC)*
Decamps, 2013. *Le chat et le diable (CD)*
Blanchon, 2015. *Les poèmes du Wake* (poems from *FW*)
Blanchon, 2016. *Anna Livia Plurabelle*
Sénecot, 2021. *Finnfanfun (FW)*
Auxéméry, 2022. *Les boeufs du soleil ("Oxen of the Sun")*
Colón, 2025. *Ulysse*

GALICIAN

- García-Sabell, 1970. "Giacomo Joyce"
Pagán, 1993. *Contos contados de Finnegan e HCE (FW excerpts)*

Appendix 2: Languages

Araguas, 1994. *Retrato do artista cando novo* (P)

Souto, 1994. *Giacomo Joyce*

Almazán et al., 2014. *Ulyses* (U)

GEORGIAN

Kiasashvili, 1969. *Giacomo Joyce*

Mčedlishvili, 1969. *Mertvye* (“The Dead”)

Imerlishvili, 1970. *Dublincy* (D)

Kiasashvili, 1971. *Uliss* (U, episodes 1-3)

Beradze, 2012. [P, E]

Guleuri, 2012. [CM]

Kiasashvili, 2012. *Ulyss* (U)

Akriani, 2014. (D)

Gelashvili, 2017. *Giacomo Joyce*

Jijeishvili, 2017. [“Private Letters”] (L)

Gelashvili, 2018. *ALP*

Gelashvili, 2020. *FW* I.1-8

GERMAN

Mettal, von. 1919. *Verbannte* (E)

Goyert, 1926. *Jugendbildnis* (P)

Goyert, 1927. *Ulysses*

Goyert, 1928. *Dublin: Novellen* > 1967. *Dubliner* (D)

Goyert, 1948. *Die Toten* (“The Dead”)

Kremer, 1956. *Verbannte* (E)

Goyert, 1958. *Stephen Daedalus* (SH)

Saxer, 1958. *Chamber Music* (CM)

Goyert, 1960. *Jugendbildnis des Dichters* (P)

Senn, 1964. *Die Katze und der Teufel* (CD)

Reichert, 1968. *Giacomo Joyce*

Reichert, 1968. *Verbannte* (E)

Hansen, 1969. *Briefe* I. 1900-1916 (L)

Zimmer, 1969. *Dubliner* (D)

Hansen, 1970. *Briefe* II. 1917-1930 (L)

Reichert/ Senn, eds. 1970. *Anna Livia Plurabelle*

Hansen, 1971. *Briefe an Nora* (LN)

Marschall-Grimminger, 1972. *Kritische Schriften* (CW)

Reichert, 1972. *Ein Porträt des Künstlers als junger Mann* (P)

Reichert, 1972. *Stephen der Held* (SH)

Hansen, 1974. *Briefe* III. 1931-1941 (L)

Hansen, 1975. *Briefe* (L)

Wollschläger, 1975. *Ulysses*

Zimmer, 1975. *Die Toten* (“The Dead”)

Zimmer, 1979. *Gnade* (“Grace”)

Wollschläger, 1981. [CM, PP]

Goyert/Wollschläger, 1982. *Penelope* [U18]

Bodmer/Bodmer, 1991. *Briefe an Sylvia Beach* 1921-1940 (L)

Hansen, 1992. *Briefe an Nora* (LN)

Stündel, 1993. *Finnegans Wehg* (FW)

Beck, 1994. *Dubliner* (D)

Beck, 2001. *Penelope* [U18]

Rathjen, 2012. *Ein Porträt des Künstlers als junger Mann* (P)

Rathjen, 2012. *Geschichten von Shem und Shaun* (FW excerpts)

Raykowski, 2012. *Dubliner* (D)

Rathjen, 2013. *Irland auf der Anklagebank* (CW)

Rowohlt, 2013. *Die Katzen von Kopenhagen* (CC)

Rathjen, 2014. *Finn’s Hotel*

Rathjen, 2014. *Mamalujo* (FW II.4 and two earlier versions of the chapter)

Rathjen, 2015. *Earwicker* (FW I.2 and four earlier versions of the chapter)

Strümpel, 2015. *Dubliner* (D)

Flemming, 2016. *Pöeme – für’n Pfinninggehnsweg* (PP)

Schulze and Herbst, 2018. *Kammermusik* (CM)

Rathjen, 2019. *Dubliner* (D)

Fröhlich, 2021. *Ulysses. Ein Tag im Leben des Leopold Bloom*

Rathjen, 2022. *Winnegans Fake* (FW excerpts)

Blumenbach, 2024. *FW* excerpts

GREEK

Sarasiotou, 1965. *To portraito tou kallitechni* (P)

Aravantinou, 1971. *Dowlinezoi* (D)

Bernitsas et al., 1971. *Dowlinezoi* (D)

Politis, 1972. *Oi Dowlinezoi* (D)

Vostantzi, 1974. *Oi exoristoi* (E)

Nikolouzos and Thomopoulos, 1976. *Odysseas* (U)

Aravantinou, 1977. *Giacomo Joyce*

Aravantinou, 1977. *I gata kai o diavolos* (CD)

Gerodímou, 1978. *I gata kai o diavolos* (CD)

Berlis, 1984. *Oi nekroi* (“The Dead”)

Kapsaskis, 1990. *Odysseas* (U)

Chouliarakis, 1994. *Faneroiseis* (Ep)

Marangopoulos, 1994. *Giacomo Joyce*

Kokolakis, 1995. *Stiven o iroas* (SH)

Valsamidis, 2000. *Ta poiimata* (CM, PP)

Appendix 2: Languages

- Berlis, 2001. *Portraito tou kallitechni se neara ilikia* (P)
Babassakis, 2012. *Oi gatis tis Kopenhagis* (CC)
Anevlavis, 2013. *I agrýpnia ton Finnegan* (FW)
Schina, 2013. *Grammata sti Nora* (LN)
Anevlavis, 2014. *Odysseas* (U)
Babassakis, 2014. *To konaki tou Fin* (FH)

GUARANI

- Medeiros, 1999. “Husamenta” [FW excerpt].

HEBREW

- Doron and Yavin, 1955. *Deyokno shel ha-aman ke-ish zair* (P)
Hana’ami, 1959. *Muzikah kamerit* (CM)
Yavin, 1971. *Dublina’im* (D)
Yavin and Doron, 1973. *Deyoqan ha-oman ke-ish za’ir* (P)
Yavin, 1981. [CD]
Ranan, 1985. *Oliss* (U)
Bronowski, 1993. *G’akomo G’ois* (GJ)
Vizan, 2019. *ha-Hatulim shel Kopenhagen* (CC)

HUNGARIAN

- Gáspár, 1947. *Ulysses*
Gergely and Tóth, 1958. *Kamarazene* (CM)
Szobotka, 1958. *Ifjúkori önarckép* (P)
Papp and Gergely, 1959. *Dublini emberek: Novellák* (D)
Bíró, 1964. “Szemelvények a Finnegan Wake-ből” (FW excerpts)
Szentkuthy, 1974. *Ulysses*
Bíró, 1992. *Finnegan ébredése (részletek)* (FW excerpts)
Imre, 1997. *A macska és az ördög* (CD)
Géher, 1999. *Kamarazene* (CM)
Géher, 1999. *Krajcáros körtemények* (PP)
Kappanyos, 2001. *Száműzöttek* (E)
Kappanyos, 2006. *A macska és az ördög* (CD)
Kappanyos, 2007. *Stephen Hero*
Gula, Kappanyos, Kiss, Szolláth, and Szentkuthy, 2012. *Ulysses*
Anon, 2013. “Finnegan ébredése” (FW excerpts)

ICELANDIC

- Magnússon, 1982. *Í Dyflinni* (D)
Magnússon, 1993. *Ódysseifur* (U)

- Magnússon, 2000. *Æskumynd listamannsins* (P)

- Óskarsson, 2002. *Kötturinn og kölski* (CD)

INDONESIAN

- Yulianto, 2004. *Dubliners* (D)
Yamani and Tarman, 2023. *Orang-Orang Dublin* (D)

IRISH

- Ó Maolbhríde, 1982. “Eibhlín” (“Eveline”)
Henry, 1992. *Uiliséas* (U)
Henry, 1996. *Cinnhiol an chuilb mar ógánach* (P)
Henry, 1997. *Na mairbh* (“The Dead”)

ITALIAN

- Linati, 1920. “Esuli” (E)
Lami and Lami, 1933. *Gente di Dublino* (D)
Pavese, 1933. *Dedalus: Ritratto dell’artista da giovane* (P)
Lombardi, 1943. *Musica da camera* (CM)
Cancogni, 1949. *Gente di Dublino* (D)
Rossi, 1949. *Poesie da un soldo* (PP)
Linati, 1950. *Stefano Ero* (SH)
Settanni, 1955. (ALP)
De Angelis, 1960. *Ulisse* (U)
Camerino, 1961. *Musica da camera* (CM)
Giuliani et al., 1961. [CM, PP]
Minoja, 1961. *Dublinese > 1980. Gente di Dublino* (D)
Wilcock, 1961. “Frammenti scelti da *La veglia di Finnegan*” (FW)
Siciliano, 1967. *Il gatto e il diavolo* (CD)
Binni, 1968. *Giacomo Joyce*
Balboni, 1970. *Gente di Dublino > 1988. I Dublinese* (D)
Emo Capodilista, 1973. *Ritratto dell’artista da giovane* (P)
Emo Capodilista, 1974. *Gente di Dublino* (D)
Melchiori, 1974. *Lettere* (L)
Ceserani, 1975. *Argilla* (“Clay”)
Minoja, 1976. *La grazia* (“Grace”)
Papi and Tadini, 1976. *Gente di Dublino* (D)
Emo Capodilista, 1978. [CM]
De Angelis, 1978. *Penelope* [U 18]
Oddera, 1980. *Dedalus: Ritratto dell’artista in gioventù* (P)
Melchiori, 1982. *Epifanie* (1900-1904) (Ep)
Schenoni, 1982. *Finnegan Wake: H.C.E.* (FW I.1-4)

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- Trevisan, 1982. *Esuli* (E)
Anon., 1986. *Gente di Dublino* (D)
Brilli, 1987. *Gente di Dublino* (D)
Camerino, 1988. *Po(e)mi un soldo l'uno* (PP)
Cillario, 1989. *Lettere a Sylvia Beach 1921-1940* (L)
Parra, 1990. *Musica da Camera* (CM)
Parra, 1990. *Poesie Penyluna* (PP)
Sanesi, 1991. *Poemetti da un soldo* (PP)
de Petris, 1992. *Esuli* (E)
Brilli, 1993. *I morti* ("The Dead")
Cancogni, 1993. *I morti* ("The Dead")
Franconeri, 1993. *Gente di Dublino* (D)
Benati, 1994. *Gente di Dublino* (D)
di Piazza, 1994. *Yes: Il monologo di Molly Bloom* ("Penelope", U 18)
Flecchia, 1995. *Ulisse* (U)
Guernerer, 1995. *Gente di Dublino* (D)
Marani, 1995. *Gente di Dublino* (D)
Binni, 1996. *Le chat de Beaugency* (CD)
Bosinelli, ed. 1996. *Anna Livia Plurabelle*
Sobrin, 1996. [CM]
Sobrin, 1996. *Poesie da un soldo* (PP)
Oddera, 1997. *Dedalus: Ritratto dell'artista da giovane* (P)
Marani, 1995. *Ritratto dell'artista da giovane* (P)
Anon., 2004. *Gente di Dublino* (D)
Schenoni, 2004. *Finnegans Wake: Libro secondo I-II* (FW II.1-2)
Fatica, 2010. *Il gatto e il diavolo* (CD)
Primati, 2011. *Gente di Dublino* (D)
Sabatini, 2011. *James Joyce, scrivere pericolosamente* (CW)
Schenoni, 2011. *Finnegans Wake: Libro Secondo III-IV* (FW II.3-4).
Bianciardi, 2012. *Ritratto dell'artista da giovane* (P)
Corti, 2012. *I morti* ("The Dead")
Natali, 2012 [CM, PP]
Sarfatti, 2012. *I gatti di Copenhagen* (CC)
Terrinoni and Bigazzi, 2012. *Ulisse* (U)
Celati, 2013. *Ulisse* (U)
Fatica, 2013. *Finn's Hotel*
Avolio, 2014. *Epifanie* (Ep)
Cavagnoli, 2015. *Giacomo Joyce*
Marucci, 2015. *Il gatto e il diavolo* (CD)
Cavagnoli, 2016. *Un ritratto dell'artista da giovane* (P)
Melchiori, 2016. *Lettere e saggi* (L, CW, selections)
Wilcock, 2016. *Finnegans Wake* (excerpts)
Mezzabotta, 2016. *Opfertuere* (FW I.1)
Marrozzini, 2017. *FW* excerpt.
Mezzabotta, 2017. *Anna Livia Plurabelle* (ALP excerpt)
Paci, 2017. *Pomi un penny l'uno / Poesie una pena l'una* (PP)
Terrinoni and Pedone, 2017. *Finnegans Wake* (III.1-2)
Bortolussi, 2018. *Gente di Dublino* (D)
Mazza, 2018. *Finnegans Wake*
Terrinoni and Pedone, 2019. *Finnegans Wake* (III.3-4)
Biondi, 2020. *Ulisse* (U)
Ceni, 2021. *Ulisse* (U)
Crescenzi et al., 2021. *Ulisse* (U)
Marzagalli, 2021. *Ulisse* (U)
Terrinoni, 2021. *Ulisse* (U revised edition)
Anon., 2022. *Ulysses*
Avolio et al., 2022. *Epifanie* (Ep)
Balducci, 2022. *Gente di Dublino* (D)
Carlone, 2022. *Musica da camera* (CM)
Gentili, 2023. *Poesie un soldo l'una* (PP)
Papi, 2024. *I morti* ("The Dead")
Pedone and Terrinoni, 2024. *Gente di Dublino* (D)
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- Ono and Yokobori, 1932. *Wakaki hi no geijutsuka no jigazo* (P)
Kitamura, 1933. *Ippen shishu* (PP)
Sagawa, 1933. *Shitsu gaku* (CM)
Ito et al., 1934. *Yurishiisu* (U)
Morita et al., 1935. *Yurishiisu* (U)
Nabara, 1937. *Wakaki hi no geijutsuka jigazo* (P)
Ando, 1940. *Daburin shiseiji > 1952. Dublin shimin* (D)
Nabara, 1953. *Wakaki hi no geijutsuka no jigazo* (P)
Uchimura, 1954. *Bomeisha* (E)
Iijima, 1955. *Dublin-jin* (D)
Iijima, 1955. *Wakaki hi no geijutsuka no shozo* (P)
Nakahashi, 1956. *Wakaki hi no geijutsuka no shozo* (P)
Maruya et al., 1964. *Yurishiisu* (U)
Toshiharu, 1967. *Wakaki ni no geijutsuka no shozo* (P)
Maruya, 1969. *Wakaki geijutsuka no shozo* (P)

Appendix 2: Languages

- Suzuki et al., 1971. *Finnegan tetsuya-sai sono-1* (FW I.1-3)
Yasuo, 1972 [*CM*, *PP*]
Nagakawa, 1972. *Wakai geijutsuka no shozo* (P)
Maruya, 1974. *Wakai geijutsuka no shozo* (P)
Maruya, 1976. *Neko to akuma* (CD)
Maruya, 1978. *Giacomo Joyce*
Osawa, 1978. *Neko to akuma?* (CD)
Moto, 1981. *Neko to akuma* (CD)
Watanabe, 1991. “A Letter to Stephen Joyce” (CD)
Yanase, 1991. *Finneganzu ueiku* I-II (FW I-II)
Kitazawa, 1993. *Giacomo Joyce*
Ogawa, 1993. *Dai jyu-yon souwa* (shin’yaku) (“Oxen of the sun”, U 14)
Yanase, 1993. *Finneganzu ueiku* III-IV (FW III-IV)
Hideo, 2004. *Daburin no shimin* (D)
Miyata, 2004. *Finneganzu ueiku* (FW, abridged)
Osawa, 2007. *Wakai geijutsuka no shozo* (P)
Hamada, 2009. *Fineganzu ueiku*, *pato 1 to 4* (FW I and IV)
Yanase, 2009. *Daburinazu* (D)
Hamada, 2012. *Fineganzu ueiku*, *pato 2 to 3* (FW II and III)
Kikkawa, 2012. *Jeimuzu Joisu zenhyoron* (CW)
Hamada, 2014. *Fineganzu ueiku* (FW)
Yanase, 2016. *Yullisiisu* (U, episodes 1-12)
Hayakawa, 2023. *FW I.2*

KOREAN

- Yeo, Seong-gi, 1959. *Jeol meun-ye-sul ga-eui cho-sang* (P)
Pak, Shi-in, 1960. *Sonyeon yesulga-eui cho-sang* (P)
Kim, Chong-keon, 1968. *Yullisiisu* (U)
Jin, Seon-ju, 1975. *Chubangdoen saramdeul* (E)
Kim, Byeong-cheol, 1977. *Dublin saramdeul* (D)
Kim, Chong-keon, 1981. [*CM*, *PP*]
Na, Yong-gyun, 1982. *Cholmun yesulga ui chosang* (P)
Kim, Chong-keon, 1985. [*ALP*: Korean]
Kim, Chong-keon, 1988. [Collected Works]
Kim, Hyon-gyok, trans. 1988. *Dobullin saramdul* (D)
Jin, Seon-ju, 1992. *Dublin saramdeul* (D)
Kim and Song, 1994. *Dublin saramdeul* (D)

- Kim, Chong-keon, 2002. *P’inegan üi kyöngya* (FW)
Kim, Chong-keon, 2012. *P’inegan üi kyöngya* (FW, rev. edn.)
Kim, Chong-keon, 2015. [Tales from *Finnegans Wake*]
Kim, Seong-suk, 2016. *Yullisiisu* (U)

KURDISH

- Ramazani, n.d. [“The Dead”]
Kulek, 2021. *Dublını* (D)
Nemir, 2022. *Collected Poems*
Nemir, 2023. *Ulysses*

LATIN

- Roberts, 2019. *Pervigilium Finneganis* (FW)

LATVIAN

- Sodums, 1960. *Uliiss* (U)
Jaks, 2012. *Mākslinieka portrets jaunībā* (P)

LITHUANIAN

- Venclova, 1968 (U, episodes 1-3)
Gasiulis, 1985. *Dubliniečiai* (D)
Brazaitis and Repečka, 2003. *Ulisas* (U)

MACEDONIAN

- Momirovski, 1963. *Dablinci* (D)
Serafimov, 1977. *Ulis* (U)
Girevska, 2013. *Ulis* (U)
Girevska, 2023. *Giacomo Joyce*

MALAY

- Ahmad, 1991. *Dublin oh Dublin* (D)

MALAYALAM

- Cakkalaykkal, 2005. *Yuvavenna nilaykka oru kalakarante chayacitram* (P)
Ravindran Nampyar, 2011 (D, 10 stories)
Moosakkutty, 2012. *Ulysses*

MONGOLIAN

- Chinbayar, 2019. *Uliiss* (U)

NORWEGIAN

- Brøgger, 1948. *Portrett af kunstneren som ung mann* (P)
Larsen, 1951. *Landsflyktige* (E)
Angell, 1974. *Dublinere* (D)
Thams, 1975. *De landflyktige* (E)
Dahl, 1990. *Giacomo Joyce*

Appendix 2: Languages

- Hagerup, 1991. *Katten og djevelen* (CD)
Angell, 1993. *Ulysses*
Claussen and Herrman, 1993. *Kammermusik* (CM)
Angell, 1996. *De døde* (“The Dead”)
Svenkerud, 1993. *Portrett av kunstneren som ung mann* (P)
Høghaug, 2017, 2018. *FW* excerpts

PERSIAN

- Daryush, 1967. *Dublini-hâ* (D)
Ahmar, 1970. *Tab’idihâ* (“The Dead”)
Badii, 2000. *Chihrai mard-i hunarmand dar javani* (P)
Badii, 2003. *Ulysses, Chapter 17* (“Ithaca”)
Anon., 2015. [‘Joyce’s Letters to Nora’] (LN)
Sheikhzadegan, 2017. *Yek madar* (D, 7 stories)
Pedramnia, 2020. *Yulisiš/Uliš* (U)
Sheikhzadegan, 2024. *The Dead*

POLISH

- Allan, 1931. *Portret artysty z czasów młodości* (P)
Wojciechowska, 1958. *Dublińczycy* (D)
Porembscy, 1961. *Wygnancy* (E)
Słomczyński, 1969. *Ulysses* (U)
Słomczyński, 1972. “Giacomo Joyce”
Słomczyński, 1972. [CM, PP]
Słomczyński, 1985. *Anna Livia Plurabelle*
Ronikier, 1986. *Listy* (L)
Tomaszewska, 1990. *Muzyka kameralna* (CM)
Rudolf, 1995. *Stefan Bohater* (SH)
Słomczyński, 1996. *Tułacze* (E)
Słomczyński, 1998. *Pisma krytyczne* (CW)
Bartnicki, 2004. *Finneganów tren* (FW I.1 and IV)
Bartnicki, 2005. “Bajka o Mooksie i Gripowronie” (FW 152.04-159.23)
Batko, 2005. *Dublińczycy* (D)
Jarniewicz, 2005. *Portret artysty w wieku młodzienczym* (P)
Kiedy, 2008. *Kot i diabeł* (CD)
Ronikier, 2008. *Kot i diabeł* (CD)
Bartnicki, 2012. *Finneganów tren* (FW)
Jarniewicz, 2015. *Hotel Finna* (FH)
Poprawa, 2016. *Epifanie* (Ep)
Wawrzycka, 2018. *Muzyka intymna* (CM)
Świerkocki, 2021. *Ulysses* (U)

PORTUGUESE

- Barbosa and Mendonça, 1945. “O Morto” (“The Dead”)
Vieira, 1945. *Retrato do artista quando jovem* (P)
Campos and Campos, 1957. *FW* excerpts
Margarido, 1960. *Retrato do artista quando jovem* (P)
Campos and Campos, 1962. *Panaroma do Finnegan’s Wake* [FW excerpts]
Motta, 1963. *Gente de Dublin* (D)
Trevisan, 1964. *Dublinenses* (D)
Houaiss, 1966. *Ulysses* (U)
Morais Varela, 1983. *O gato e o diabo* (CD)
Feliciano, 1984. *Giacomo Joyce*
Houaiss, 1984. *O gato e o diabo* (CD)
Leminski, 1985. *Giacomo Joyce*
Tápia, 1986. *Po’mas, pechincha* (PP)
Palma-Ferreira, 1987. *Exilados* (E)
Palma-Ferreira, 1989. *Ulysses*
Pinheiro, 1992. *Um retrato do artista quando jovem* (P)
O’Shea, 1993. *Dublinenses* (D)
Valente, 1994. *Querida Nora!* (LN)
Verissimo, 1994. *Gente de Dublin* (D)
Franca Neto, 1998. *Música de câmara* (CM)
Arantes, 1999. *Giacomo Joyce*
Schüler, 1999. *Finnicius Revém: Livro I, Capítulo 1* (FW I.1)
Franca Neto, 2001. *Pomas, um tostão cada* (PP)
Franca Neto, 2003. *Exilados* (E)
Pinheiro, 2005. *Ulysses* (U)
Teixeira Filho, 2008. *A noite e as vidas de Renatos Avelar* (FW I.1)
Amarante, 2009. *Anna Livia Plurabelle*
Bojunga, 2012. *O gato e o diabo* (CD)
Braga, 2012. *Dublinenses* (D)
Amarante and Medeiros, 2012. *Cartas a Nora* (LN)
Galindo, 2012. *Ulysses*
Medeiros and Amarante, 2012. *De santos e sábios* (CW, OCP)
O’Shea, 2012. *Stephen Herói* (SH)
Periquito, 2012. *Dublinenses* (D)
Silva, 2012. *Cartas a Nora* (LN)
Amaral, Alevado do, 2013. “Dubliners”, in *Literalmente Joyce* (D)
Amarante, 2013. *O gato e o diabo* (CD)
Amarante, 2013. *Os gatos de Copenhagen* (CC)

Appendix 2: Languages

Anon., 2013. *O gato e o diabo* (CD)
Canan and Amorim, trans. 2013. *O gato de Beaugency* (CD)
Eyben, 2013. *Epifanias* (Ep)
Galindo, 2013. *Os mortos* (“The Dead”)
Galindo, 2013. “Um fragmento de Finnegans Wake” (FW 21-23)
Schmitt-Prym, 2013. *Giacomo Joyce*
Vaz de Carvalho, 2013. *Ulisses* (U)
Amarante, 2014. *Os três macaqueiros de Zurique* (L)
Araujo Vázquez et al., 2014. *Epifanias* (Ep)
Galindo, 2014. *Finn’s Hotel / Giacomo Joyce*
Almeida Filho, 2015. *O gato de Beaugency* (CD)
Almeida Filho, 2015. *Pomas doiscontoscada* (PP)
Almeida Filho, 2015. *Giacomo Joyce*
Almeida Filho, 2015. *O gato de Beaugency. Os gatos de Copenhagen* (CD, CC)
Galindo, 2016. *Um retrato do artista quando jovem* (P)
Tadeu, 2016. *Os Mortos* (“The Dead”)
Amarante, 2018. *Finnegans Wake* (por um fio)
Galindo, 2018. *Dublinenses* (D)
Amarante and Medeiros, 2018. *Cartas a Harriet* (L)
Tadeu, 2018. *Um retrato do artista quando jovem* (P)
Tadeu, 2018. *Epifanias* (Ep)
Galindo, 2019. *FW* excerpt
Lozano Medina, 2019. “O gato e o diabo” (CD)
Oliveira, 2020. *FW* I.5
Alves, 2022. *Anna Livia Plurabelle*
Alevato, Tarso do, 2022. *FW* III.4
Amaral, Aleveto do, 2022. *FW* III.3; uncollected poems
Amarante, ed., 2022. *Finnegans Rivolta* (FW)
Galindo, 2022. *Récita privada* (CM)
Galindo, 2022. *Trocados porversos* (PP)
Galindo, 2022. *Exílios* (E)
Gouveia, 2022. *Dublinenses* (D)
Médici Nóbrega, 2023. *Dublinenses* (D)
Alves, 2024. *Finnegans Finnícia* (FW I.1-7)
Amaral, Alevato do, 2024. *CM* excerpts
Ferreira, 2024. *Finnegans Ressuchistam* (FW)
Alves, 2025. *Finnegans Finnícia* (FW IV)
Amarante et al., 2026. *Dublinenses* (D)

ROMANIAN

Papadache, 1966. *Oameni din Dublin* (D)
Săndulescu, 1968. *Giacomo Joyce*
Papadache, 1969. *Portret al artistului în tinerețe* (P)
Papadache, 1974. “Exilații” (E)
Lupan, 1983. *Correspondență* (L 1)
Ivănescu, 1984. *Ulise* (U)
Miroiu, 2012. *Stephen Eroul* (SH)
Paraschivescu, 2012. *Oameni din Dublin* (D)
Ralian, 2012. *Portret al artistului la tinerețe* (P)
Ciobanu, 2013. *Giacomo Joyce*
Ciobanu, 2013. *Pisica și diavolul* (CD)
Stănescu, 2013. *Dragă Nora* (LN)
Miroiu, 2014. *Hanul lui Finn* (FH)

ROMANSH

Tuor, 2010. *Il giat ed il giavel* (CD)

RUSSIAN

Fedotova, 1927. *Dublincy: rasskazy* (D)
Kashkin, 1937. *Dublincy* (D)
Bogoslovskaja-Bobrova, 1966. *Dublincy* (D)
Frank, 1968. *Portret khudozhnika v iunosti* (P)
Kiasashvili, 1969. *Dzhakomo Dzhois* (GJ)
Bogoslovskaja-Bobrova, 1976. *Portret khudozhnika v iunosti* (P)
Doroshevich, 1993. “Izgnanniki” (E)
Khinkis and Khoruzhii, 1993. *Uliss* (U)
Livergant, 1995. “Koshka i chert” (CD)
Tolmachev and Bogoslovskaja-Bobrova, 1995. “Portret khudozhnika v iunosti” (P)
Anon, 2000. *Dublintsy: rasskazy* (D)
Khruzhkov, 2000. [CM, PP]
Volokhonsky, 2000. *Veik Finneganov* (FW excerpts)
Smirnov, 2003. [CM, PP]
Anon, 2013. [CM, PP]
Divakov, 2019, 2022. [FW]
Rene, 2021. *Na pomine Finneganov* (FW)

SERBIAN

Prikelmajer, 1957. *Dablinci* (D)
Krivokapić, 1996. *Dablinci* (D)
Petrović, 1982. *Pisma Nori* (LN)
Paunović, 2001. *Uliks* (U)
Rigonat et al., 2005. *Dablinci* (D)
Belić, 2014. *Kamerna muzika* (CM)

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- Stojaković, 2014. *Finegana buđenje: Knjiga I* (FW I)
Stojaković, 2017. *Finegana buđenje: Knjiga III i IV* (FW III and IV)
Ćurčija, 2015. *Portret umetnika u mladosti* (P)
Mirković, 2018. *Dablinci* (D)
Stojaković, 2020. *Finegana buđenje: Knjiga II* (FW II)

SLOVAK

- Kot, 1971. *Portrét mladého umelca* (P)
Vilikovská, 1980. *Dublinčania* (D)
Magál, 1982. *Výhnanci* (E)
Kot, 1993. *Ulysses*

SLOVENIAN

- Grün and Menart, 1955. *Ljudje iz Dublina* (D)
Udovič, 1966. *Umetnikov mladostni portret* (P)
Gradišnik, 1967. *Ulikses* (U)
Benedik et al., 1990. "Giacomo Joyce"
Kralj, 1993. *Giacomo Joyce*
Pogačnik, 2000. *Maček in hudič* (CD)
Štefan, 2007. *Maček in vrag* (CD)
Mahkota, 2012. *Dublinčani* (D)
Mahkota, 2012. *Pisma Nori* (LN)
Novak, 2014. *Mačke iz Kopenhagna* (CC)
Godler, 2018. *FW* excerpt

SPANISH

- Alonso, 1926. *El artista adolescente* (Retrato) (P)
Alonso, 1935. *El artista adolescente* (P)
Jiménez Fraud, 1937. *Desterrados* (E)
Anon., 1941. *Los muertos* ("The Dead")
Abelló, 1942. *Gente de Dublán* (D)
Salas Subirat, 1945. *Ulises* (U)
Sánchez, 1945. *Dublineses* > 1988. *Gente de Dublán* (D)
Zavaleta, 1953. *Música de cámara* (CM)
Alonso, 1957. *Retrato del artista adolescente* (P)
Bixio, 1960. *Estéban, el héroe* (SH)
López-Noguerol, 1961. *Exilados* (E)
Muslera, 1961. *Gente de Dublán* (D)
Fernández de Castro, 1970. *Exilados* (E)
Martín Triana, 1970. *Poemas manzanas* (PP)
Matilla, 1970. *Giacomo Joyce*
Bosch, 1971. *Escritos críticos* (CW)
Cabrera Infante, 1972. *Dublineses* (D)
Martín Triana, 1972. *Música de cámara* (CM)
Ríos, 1974. *El gato y el diablo* (CD)
Valverde, 1976. *Ulises* (U)
Salas Subirat, 1977. *Monólogo de Molly Bloom* ("Penelope", U 18)
Valverde, 1978. *Stephen el héroe* (SH)
Manzano, 1982. *Cartas escogidas* (L)
Alonso, 1983. *Gente de Dublán* (D)
Álvarez Amorós, 1983. *Música de cámara* (CM)
Álvarez Amorós, 1983. *Pomas a penique* (PP)
Dieguez, 1985. *El gato y el diablo* (CD)
Toda Iglesia, 1987. *Exiliados* (E)
Anon., 1988. *El gato y el diablo* (CD)
Gandolfo, 1991. *Los muertos* ("The Dead")
Silva-Santisteban, 1991. *Anna Livia Plurabelle*
Anon., trans. 1992. *Cartas de amor a Nora Barnacle* (LN)
García Tortosa et al., trans., 1992. *Anna Livia Plurabelle*
Heer and Martini Real, 1992. *Giacomo: El texto secreto de Joyce* (GJ)
Chamorro, 1993. *Dublineses* (D)
Butler de Foley, 1994. *Los muertos* ("The Dead")
Conde Parrilla, 1994. *Molly Bloom en español* ("Penelope", U 18)
Conde Parrilla, 1995. "Giacomo Joyce"
Galdámez, 1996. *Epifanías* (Ep)
Piérola, 1996. *El gato y el diablo* (CD)
Cabrera Infante, 1999. *Una nubecilla* ("A Little Cloud")
García Tortosa and Venegas Lagüéns, 1999. *Ulises*
Puente, 1999. (CM, PP)
Silva-Santisteban, 2000. *James Joyce: Textos esenciales* (selections)
Mayer, 2005. *Dublineses* (D)
Victoria, 2009. *Estela de Finnegan* (FW I.1)
Ingberg, 2012. *Retrato del artista adolescente* (P)
Ingberg, 2013. *Exiliados* (E)
Ingberg, 2013. *Giacomo Joyce*
Ingberg, 2013. *Finn's Hotel*
Ingberg, 2013. *Los gatos de Copenhagen* (CC)
Botton-Burlá et al., 2014. *Dublineses* (D)
Rojas, 2014. *Los gatos de Copenhagen* (CC)
Zabaloy, 2015. *Ulises*
Ingberg, 2016. *El gato y el diablo* (CD)
Ingberg, 2016. *Escritos críticos y afines* (CW)
Lago, 2016. *Anna Livia Plurabelle*

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Mena Guardabrazo, 2016. *Dublineses* (D)
Victoria, 2016. *Estela de Finnegan* (FW I.1)
Zabaloy, 2016. *Finnegans Wake*
Costa Picazo, 2017. *Ulises*
Ingberg, 2017. *Epifanías* (Ep)
Flores Correa and Williams, 2018. *Los muertos* (“The Dead”)
Ingberg, 2018. [CM, PP]
Anon., 2020. *Cartas de amor a Nora Barnacle* (LN)
Guanipa, 2021. “Fragmentos de Finnegan’s Wake” (FW excerpts)
Victoria, 2021. *Finnegans Wake* (four chapters, annotated)
Arroyo de Mena, 2022. *Ulises* (U)
Garrido, 2022. *Dublineses* (D)
Manzano, 2022. *Ulises* (U)
Zabaloy, 2022. *Odiseo* (U, lipogrammatic)
Manzano, 2023. *Dublineses* (D)
Manzano, 2023. *La perfección de mi arte: cartas escogidas* (SL)
García Orgaz, 2024. *Música de cámara* (CM)
Ruiz Mas, 2024. *A penique el poma y otros versos* (PP)

SUNDANESE

Setiawan, 2004. “Imah Nu Diindekosan” (“The Boarding House”)

SWEDISH

Atterbom, 1921. *Ett porträtt av författaren som ung* (P)
Kullman, 1931. *Dublin-noveller* (D)
Warburton, 1946. *Odysseus* (U)
Warburton, 1956. *Dublinbor* (D)
Atterbom, 1979. *Ett porträtt av konstnären som ung* (P)
Hedén and Ekelöf, 1982. *Kammarmusik* (CM)
Olofsson, 1988. *Porträtt av konstnären som ung* (P)
Ellerström and Ellerström, 1990. *Katten och djävulen*. (CD)
Hedberg and Riikonen, 1994. *Giacomo Joyce*
Jonason, 1995. *Landsflykt* (E)
Grut, 2001. *Anna Livia Plurabella*
Grut, 2002. *Maran och gracehoppet* (“The Ondt and the Gracehoper”)
Ellerström, 2011. *Epifanier* (Ep)
Johansson, 2011. [CM, PP]
Andersson, 2012. *Ulysses*

Ellerström, 2013. *Giacomo Joyce*
Falk, 2013. *Finnegans likvaka, bok 1, kapitel 1* (FW I.1)
Andersson, 2018. *Dublinbor* (D)
Falk, 2021. *Finnegans likvaka* (FW)

TAIWANESE

Liu, 2022. *Dubolin ren* (D)
Lâu, 2024. *Too-peh-lîm lâng* (D)

THAI

Kunracha, 1996. *Khon Sam-roeng Khuen Sam-ran* > 2002. *Phu-khon Haeng Maha-nakhon Dab-lin* [D]

TRIESTINE

Rogantin, 2020. *El monologo de Molly* (“Penelope”, U18)

TURKISH

Yücel, 1965. *Kardeşler* (“The Sisters”)
Belge, 1966. *Sanatçının bir genç adam olarak portresi* (P)
Celâl, 1983. *Bir küçük bulut* (“A Little Cloud”)
Emiroğlu, 1984. *James Joyce’un mektupları* (L)
Avci, 1986. *Giacomo Joyce*
Belge, 1987. *Dublinliler* (D)
Emiroğlu, 1991. *Sanatçının mektupları* (L selections)
Çakmakçı, 1994. [CM, PP]
Erkmen, 1996. *Ulysses*
Ekici, 2012. *Ulysses*
Üster, 2012. *Kedi ile Şeytan* (CD)
Sevimay, 2013. *Eleştiri ve deneme yazıları* (OCP)
Sakman, 2014. *Giacomo Joyce*
Tokmakçioğlu, 2015. *Dublinliler* (D)
Tokmakçioğlu, 2015. *Ölüler* (“The Dead”)
Çelikyay, 2016. *Finneganın vahu* (FW I.1-8)
Çelikyay, 2017. *Finneganın vahu* (FW II.1-4)
Sevimay, 2016. *Finnegan Uyanması* (FW)
Tokmakçioğlu, 2017. *Kahraman Stephen* (SH)
İlkaya, 2018. *Nora’ya mektuplar* (LN)
İlkaya, 2019. *Sanatçının bir genç adam olarak portresi* (P)
Sevimay, 2019. *Ulysses*

Appendix 2: Languages

UKRAINIAN

Stel'makh, 1975. *Portret khuolozhnika v iunosti* (*P*, chapters 1, 4, 5)
Terekh and Mokrovolskyi, 2015. *Uliiss* (*U*)
Previr and Larchenko, 2017. *Dublinski* (*D*)
Prokopovych, 2023. *Portret myttsya zamo-lodu* (*P*)

VIETNAMESE

Trang Vũ, 2009. *Người Dublin* (*D*)
Chi, 2010. *Chân dung một nghệ sĩ trẻ* (*P*)

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The annotation “Commentary” in individual entries refers to the following listing, which with only occasional exceptions is devoted specifically to commentaries on individual translations. Translations themselves are not included in this listing, but the relevant entries discussing them, complete with bibliographical details, may quickly be found by consulting either Appendix 1 (Translators) or Appendix 2 (Languages).

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