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Pollyfool Fiansees? Migration, Identity, and the Evolution of James Joyce's Translingualism

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Abstract

The idea that Joyce's multilingual experimentations and translational writing style are a reflection of his exposure to linguistic diversity during his voluntary exile has already been advanced by Italian scholar Serenella Zanotti (2013). This article expands on this observation and highlights the fact that the Irish author's real-life multilingualism was never static. Rather, Joyce's multilingual and translingual experience constantly evolved throughout his life as a three-times migrant to cosmopolitan European cities (Trieste, Zurich, Paris). This eventually resulted in a cosmopolitan inner language. This paper therefore argues that Joyce's migration experience is at the basis of his evolving literary translanguaging or, in other words, that the latter should be seen as the textual reflection of his constantly growing personal exposure to different languages in cosmopolitan environments. Each translinguistic instance should therefore be considered in light of the specific spatio-temporal situatedness it originated from. Using Joyce's correspondence in addition to his novels A Portrait of the Artist as a Young Man *(1916),* Ulysses *(1922), and* Finnegans Wake *(1939) as examples, this article will explore how Joyce's literary use of language(s) evolved hand-in-hand with a growing metalinguistic awareness and crosslinguistic agility, which characterized his everyday use of language as a multilingual speaker. Finally, this article will reflect both on the implications that Joyce's use of language(s) has for the translation of his literary works, as well as on his contribution to the issue of migration and identity.*

Keywords: James Joyce, linguistic migration, multilingualism, linguistic cosmopolitanism, translingualism, linguistic integration.

Streszczenie

Migracja, tożsamość i ewolucja translingwizmu Jamesa Joyce'a

Obserwacja, że wielojęzyczne eksperymenty Joyce'a i jego translatorski styl pisania są odzwierciedleniem ekspozycji autora na różnorodność językową podczas dobrowolnego wygnania, został już poczyniona przez włoską badaczkę Serenellę Zanotti (2013). Niniejszy artykuł rozszerza tę myśl i podkreśla fakt, że wielojęzyczność irlandzkiego pisarza nigdy nie była statyczna. Doświadczenie wielojęzyczności i translingwimu Joyce'a nieustannie ewoluowało przez całe jego życie jako potrójnego emigranta w kosmopolitycznych miastach europejskich (Trieście, Zurychu i Paryżu) by ostatecznie zaowocować kosmopolitycznym językiem

wewnętrznym. Niniejszy artykuł dowodzi zatem, że doświadczenie migracyjne Joyce'a jest podstawą jego ewoluującego stylu literackiego, swoistego translanguagingu lub, innymi słowy, że ten styl powinien być postrzegany jako tekstowe odzwierciedlenie stale rosnącej osobistej ekspozycji na różne języki w kosmopolitycznych środowiskach. Każdy przypadek translingwizmu powinien być zatem rozpatrywany w świetle specyficznego usytuowania czasoprzestrzennego, z którego się wywodzi. Na bazie korespondencji Joyce'a a także jego powieści A Portrait of the Artist as a Young Man (Portret artysty z czasów młodości) *(1916),* Ulysses (Ulisses) *(1922), i* Finnegans Wake (Finneganów tren) *(1939) artykuł bada, w jaki sposób literackie użycie języka (języków) Joyce'a ewoluowało wraz z rosnącą świadomością metalingwistyczną i sprawnością międzyjęzykową, które charakteryzowały jego codzienne użycie języka jako wielojęzycznego mówcy. Artykuł analizuje również, jakie są implikacje użycia języka (języków) przez Joyce'a dla tłumaczenia jego dzieł literackich oraz jak wybory językowe pisarza wpływają na kwestie migracji i tożsamości artysty.*

Słowa kluczowe: James Jouyce, migracja językowa, wielojęzyczność, kosmopolityzm językowy, translingwizm, integracja językowa.

1. Introduction

This article investigates how Joyce's language(s) evolved throughout his life as a result of his growing daily exposure to multiple languages in the three cosmopolitan cities he called home (Trieste, Zurich, and Paris), and how this unfolding everyday-life multilingualism is reflected and amplified in different ways in his literary translingualism. While the term 'translingualism' has been used in Joyce Studies to describe various, predominantly intralinguistic transformative and translation-like devices used by Joyce (e.g., Senn's and Bollettieri's notion of 'writing as translation'[1]), in this article it will be used exclusively in connection with Joyce's use of foreign language elements within a single text. The definition of 'translingualism' that will be considered throughout this article is therefore Kellman's: a characteristic describing "authors who write in more than one language" (Kellmann 2000: ix).

As pointed out by Italian Joyce scholar Serenella Zanotti, "the experience of the exile that Joyce voluntarily embraced had made him aware of the limits of monolingualism and the aesthetic possibilities of multilingualism" (Zanotti 2013: 14). Expanding on this observation, this article aims to explore the extent of Joyce's aesthetic multilingual experimentations, by retracing the evolution of his use of language(s) from multilingualism into veritable 'linguistic cosmopolitanism' (Sonntag 2015). Indeed, if Joyce's first migration experience (to Trieste)

[1] While Bollettieri Bosinelli almost exclusively focuses on Joyce's intralingual transformative tactics, pointing out that "Joyce's writing strategies have much in common with the process of translation (…) specifically in terms of transforming an original meaning into something new and unexpected" (Senn 1984: 59), Senn includes into his definition of writing as translation also the use of a number of strategies involving foreign linguistic elements, such as syntactic calques (Senn 1984).

made him multilingual (through his integration in the city's linguistic reality), migrating to a second and a third city arguably made him linguistically cosmopolitan. Since, as advanced by Kendall, "cosmopolitanism is best understood when performed or identified in particular time-space settings" (2009: 108), it is essential to look at Joyce's use of language(s) through a contextual lens. While the motivations behind Joyce's decision to leave turn-of-the-century Ireland for mainland Europe as a young adult are of mixed nature, in this article the focus will be placed exclusively on the linguistic aspect. The definition of 'cosmopolitanism' at the basis of this article is that of Beck's 'lived cosmopolitanism', described as "the process by which the cosmopolitan perspective replaces the national in people's everyday lives" (Beck 2004: 139), resulting in the awareness of being simultaneously both part of the world *and* of a specific spatio-temporal situatedness (Janssens 2014: 6). As opposed to binary definitions prioritizing universality[2], rather than the search for differences[3], this dialogical take on cosmopolitanism recognizes and highlights the intertwinement of particularity and universality. In the specific case of Joyce, since Gibson's 2006 *James Joyce*, the view of Joyce as a paradigmatic cosmopolitan modernist has been challenged by means of his "nationalization" (Natali 2012: 106). Through a dialogical approach, this article aims to go beyond this dichotomy and present Joyce both as a local (Irish, Italian, French, Swiss) and cosmopolitan writer. From this perspective, the notion of 'linguistic cosmopolitanism' will be used to refer to Joyce's use of a *multilingua franca* (Janssens 2014), a blurred hybrid language which enables the author to go beyond multilingualism, in the sense that it allows him to transcend natural languages and the national boundaries and identities defined by them, and to forward the universal aspect of language instead.

2. En route to linguistic cosmopolitanism: Self-imposed exile, linguistic integration, and multilingualism

Joyce lived his entire adult life as an exile in non-anglophone countries. His self-imposed migration was arguably triggered by his struggle to fully come to terms with his Irishness (2000 McCourt). Nonetheless, his native Dublin would represent the setting of all his works[4]. It is through the development of multilingualism and eventually linguistic cosmopolitanism that

[2] Cosmopolitan as opposed to local (Nussbaum 1994).

[3] Cosmopolitanism as an "intellectual and aesthetic openness towards divergent cultural experiences, a search for contrast rather than uniformity" (Hannerz 1990: 239).

[4] With the exception of *Giacomo Joyce*, which he never submitted for publication.

Joyce would find and affirm his identity, first as an Irish-Italian journalist[5] and later as an established (pan /trans-) European writer.

In a 1925 letter to French critic Valery Larbaud, Triestine author and Joyce's friend Italo Svevo writes: "James Joyce diceva sempre che nella penna di un uomo c'è un solo romanzo (allora egli non aveva neppure pensato a *Ulysses*) e che quando se ne scrivono diversi si tratta sempre del medesimo più o meno trasformato"[6] (Svevo 1985: 4). The circularity of themes in Joyce's literary production is indeed easily recognizable. Nonetheless, his language and style kept unfolding as a textual reflection of his evolving contextual spatio-temporal situatedness as a multilingual speaker going through three subsequent migrations.

Joyce's prolific correspondence allows us to understand that his everyday language, as a multilingual speaker, presents cross-linguistic characteristics as a result of consistent exposure to multiple idioms. This everyday multilingualism is amplified in his literary production. In other words, analysing Joyce's correspondence makes it possible to understand that at the base of Joyce's literary linguistic experimentations lies a migration-induced evolution of a personal metalinguistic awareness and crosslinguistic agility. The first step leading to linguistic cosmopolitanism is represented by Joyce's linguistic integration in Trieste. Before focusing on the shift from linguistic integration to linguistic cosmopolitanism, which gradually took place as a result of Joyce's moves to Zurich and Paris, it is essential to first look at the writer's native language (Hiberno-English), as well as at the languages in which he reached native fluency through linguistic integration during his first exile: Italian, and Triestino dialect. In this article, German will not be considered. Despite his intention to learn this language, expressed in letters to his father (November 10, 1904) and brother (February 28, 1905), from a later letter addressed to his Swiss muse, Martha Fleischmann, it appears that, after three and a half years in Zurich, in 1918 Joyce was still not comfortable writing in German: "(...) Je continue en français parce que l'allemand ne me va pas. (…)" (Ellmann 1966a: 434). Most of Joyce's Swiss correspondence is indeed in French. According to Gabler (2018: 69), Joyce "shunned" German as the language of the usurpers in Trieste. Nonetheless, from an October 17, 1935 letter to his daughter Lucia, it transpires that German infiltrated into Joyce's multilingual substratum as well, when he writes: "comprare (…) un gatto in saccoccia" (literally, to buy a cat in a poke), which comes from the

[5] By the *Evening Telegraph* on 8 September 1909, in the article "An Irish-Italian Journalist. His Criticism of 'Blanco Posnet'. Some interesting Views" (Ellmann 1966a: 252).

[6] 'James Joyce used to say that there is only one novel in a man's pen (at the time he had not even thought of *Ulysses*) and that when an author writes several, it is always the same one more or less transformed' (my translation).

German expression ‘eine Katze im Sack kaufen’ (which corresponds to the English ‘to buy a pig in a poke’) (Ellmann 1966b: 376).

2.1. Hiberno-English: language as prison, language loss, language as national identity, linguistic dissidence and belonging

As Kellman observes, “Modernism is largely a literature of exile, a project of psychic, if not geographical, dislocation, and some of its most influential champions have stubbornly clung to their native languages thousands of miles from where it is spoken” (1991: 528). Joyce was one of these champions. Nonetheless, his relationship with English was complicated. As a turn-of-the-century Dubliner, Joyce derived from English both a desire to break free from the yoke of its imposition and, at the same time, his only feeling of linguistic belonging. The Irish writer considered writing in English as “the most ingenious torture ever devised for sins committed in previous lives” (Ellmann 1957: 120), and his native “language as prison” (Ellmann 1979: 300), since it tied him up to a national identity in which he struggled to recognize himself. Nonetheless, despite his desire to shatter the language of the conquerors from within as an act of dissidence against its imposition upon the Irish people, Joyce would never abandon it, opting to tailor it to fit his shattered identity instead, and make it his own by exploiting its creative potential. In a way, through his linguistic experiments, Joyce would let the English language be conquered by a dialogical plurality of foreign languages. As he once wrote to Eugene Jolas, the first publisher of *Finnegans Wake*, “I have discovered that I can do anything with language I want” (Beja 1992: 89).

As opposed to other Irish writers (such as Flann O’Brien), who use Irish calques in their English writings in order to disrupt the hegemony of the English language over the Irish from within (Bouton-Kelly 2016), inner translation from Gaelic is not a trait of Joyce’s use of language. Joyce was in fact brought up as a monolingual Hiberno-English speaker and never became fluent in Irish. In “A Note on Joyce and the Irish Language” (2014), McCrea comments on the meaningless yet Irish-sounding words “derevaun seraun, derevaun seraun” (Joyce 1996: 31.135) pronounced by Eveline’s mother on her deathbed:

> [w]e know that Joyce’s knowledge of Irish was limited and therefore that if he had wanted to include real Irish words he would have had to rely on an Irish-speaking informant (as he did for words in *Finnegans Wake*) (…). Any attempt to trace them back to a precise phrase in the language is futile; the point of the phrase is its lack of meaning. It is a fragment of a lost language and culture, unmotivated signs that cannot signify in the world they find themselves in (…). They are the form of Irish stripped of its content, and they represent a pure, radical language loss.
>
> (McCrea 2014: 148)

As will be argued later on, the collective trauma of language loss experienced by Joyce as a turn-of-the-century Irishman, might be seen as one of the underlying motives which triggered his multilinguistic experimentations. Throughout his literary production, the occasional use of Irish words and expressions allows Joyce to build a bridge to reach the deepest part of his national identity. Nonetheless, due to his lack of fluency in the language of his ancestors, Irish feels to Joyce, and per extension to his readers, both like the language naturally connecting the author to his Irishness and, at the same time, like a foreign, alienating, unintelligible idiom.

In order to understand why Joyce did not speak Irish, it is essential to acknowledge that, unlike today, the only linguistic pockets where by 1900 Gaelic was still spoken as a first language were the so-called Gaeltacht, remote areas in the west of the country. Because of the dominance of English in all aspects of education and commerce in nineteenth century Ireland, Irish had virtually disappeared from all other parts of the country (Gifford 2008).

In the years around the turn of the century, through the Irish Revival movement, the Irish language had gradually gained a new status. What once had been the language of the peasants, in Joyce's Dublin had become the language of the elite. As Ellmann points out, as a student at University College Dublin, Joyce did indeed enroll in some Irish classes promoted by the recently founded Gaelic League. However, "because Patrick Pearse, the instructor, found it necessary to exalt Irish by denigrating English, and particularly denounced the word 'Thunder'—a favorite of Joyce's—as an example of verbal inadequacy" (Ellmann 1959: 62), Joyce quickly dropped out. In this passage from "Telemachus", the opening chapter of *Ulysses*, Joyce skillfully portraits the linguistic state of his home country at the beginning of the nineteenth century, exemplifying what at the time were widespread misconceptions. Here the Englishman Haines, a fan of everything Gaelic, mistakenly assumes that the milkwoman, a figure stereotypically personifying the features of poor, old Ireland, must be fluent in Irish:

> —Do you understand what he says? Stephen asked her.
> —Is it French you are talking, sir? the old woman said to Haines.
> Haines spoke to her again a longer speech, confidently.
> —Irish, Buck Mulligan said. Is there Gaelic on you?
> —I thought it was Irish, she said, by the sound of it. Are you from the west, sir?
> —I am an Englishman, Haines answered.
> —He's English, Buck Mulligan said, and he thinks we ought to speak Irish in Ireland.
> —Sure we ought to, the old woman said, and I'm ashamed I don't speak the language myself. I'm told it's a grand language by them that knows.
> —Grand is no name for it, said Buck Mulligan. Wonderful entirely.
>
> (*U*1.424-33)

From the encounter with the milkwoman it transpires that Stephen Dedalus (Joyce's alter ego in *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*), who is constantly

struggling to come to terms with his Irishness, does not, like his fellow countrywoman, speak Gaelic. Only much later, in the "Ithaca" episode, the reader realizes that, despite his lack of fluency, Stephen can recite some Irish verse by heart. As Zingg points out, "he is an intellectual and a poet who nonetheless refuses to join the Irish cultural revival, believing that its aspirations are misguided. For Stephen, the Irish Revival represents cultural suicide by cutting Ireland off from European culture and thought" (Zingg 2005: 197-198). To put it in another way, to Joyce, becoming fluent in Gaelic would have represented a political stand. On the other hand, by choosing to detach himself from the 'contemporary', actively-revived Irish language, Joyce is able to use Gaelic as an underlying layer instead, or in other words, as cultural heritage. While Joyce and Stephen respect and cherish Irish as the medium of ancient traditions, much like Latin and Ancient Greek, they do not see its acquisition as the cure for their national identity misplacement.

Joyce's position towards the English language (representing his reality but not his heritage) is complemental to his sentiment towards Irish (the language representing his cultural heritage but not his reality). In this famous passage from *A Portrait of the Artist as a Young Man*, Stephen, while talking with the English dean of Belvedere College about the word "funnel" and its equivalent "tundish" (familiar since childhood to Stephen but unknown to the dean), expresses his perception of the English language as the language of the conqueror, imposed upon the Gaelic people:

> The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak and write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets the shadow of his language.
>
> (Joyce 1916: 221)

Only towards the end of the book, Stephen realizes that "tundish" is in fact a "good old blunt English" (Joyce 1916: 297) word of Middle English origin (as opposed to 'funnel', which goes back to the Medieval Latin *fundibulum*). Joyce thus highlights the irony of the Englishman imposing his language, yet lacking etymological knowledge.

Arguably, the feeling of foreign familiarity, or familiar foreignness Joyce experiences in connection with his native tongue, together with the sense of language loss evoked by the newly revived Irish tongue, were early triggers for his linguistic experimentations. Going back to the milkwoman episode, something else worth noticing is that the milkwoman, who is a monolingual Hiberno-English speaker and could not possibly be influenced by the Irish language in her syntactical choices, nor be internally translating from it while speaking English,

unknowingly uses another expression syntactically diverging from British English: "Is it French you are talking, sir?" (Zingg 2005). On the other hand, Mulligan consciously uses the Hiberno-English expression "Is there Gaelic on you?" (a calque of the Irish *an bhfuil Gaelige agat*, do you speak Irish?) in a mocking tone. Joyce therefore demonstrates that the Irish substratum can affect Hiberno-English speakers in both a conscious (Mulligan) and unconscious (milkwoman) way, depending on their metalinguistic awareness, which is arguably less developed in monolingual speakers. Arguably, the combination of these scenes from *Portrait* and *Ulysses* offers a key to interpreting Joyce's use of Hiberno-English. The writer is positioning himself, in the character of Stephen, between the milkwoman, a Hiberno-English speaker without any metalinguistic awareness, and Mulligan, a Hiberno-English speaker who uses Irish calques in a deliberately exaggerated fashion. He is also showing his reader the challenges connected with the conscious effort, for native speakers of either language alike, to recognize what is British English and what is Hiberno-English. In other words, it might be argued that the instances in which the Irish substratum emerges into Joyce's English might not always be the result of a conscious choice, but rather a manifestation of the Irish substratum characterizing Hiberno-English as a collective language. As Owens (2014) puts it, it is important to remember that Joyce was a native Hiberno-English speaker, which implies that instances of Hiberno-English found in his writings should not always be interpreted as intentional.

The same reasoning might be applied to Joyce's use of foreign language elements in his writings. In "How James Joyce Translates Himself" (2013), Senn points out that Joyce often uses the syntax of inflected languages (like Italian and French), which allow for a more flexible word order than idiomatic English. Senn refers to this tactic as translation. Comparably to what has been argued concerning his Hiberno-English, and considering Joyce's degree of fluency in Italian and later French, it might also be suggested that the occurrence of Romance-sounding syntactical patterns in Joyce's English might not always necessarily be the result of conscious translational decisions, but rather a side-effect of a constantly growing multilingual substratum. Moreover, taking again "Is it French you are talking, sir?" (*U*1.425) as an example, although the syntax of this sentence might sound French (which makes for a nice metalinguistic wordplay), as mentioned above, its syntactical structure is indeed characteristic of Hiberno-English as well (Zingg 2005). In other words, the more languages add up to Joyce's multilingual ethos, the more difficult it becomes not only to disentangle them, but also to clearly identify the origin of each instance, as some linguistic characteristics and patterns may be common to more than one of the languages he was fluent in. The idea that the more Joyce becomes multilingual in everyday life (adding French to Hiberno-English and Italian/Triestino), the more his metalinguistic awareness

grows and the more he is able to play with language in his writings, is supported by linguistic studies showing that metalinguistic awareness in multilingual individuals manifests itself in code-switching, and can be subdivided in phonological, word, syntactic and pragmatic awareness (Tunmere 1988).

2.2. Italian and Triestino: Linguistic integration and family identity

Joyce's Trieste "was intensely cosmopolitan and polyglot, like his own later writing" (Furbank 1966: 79). As a result of the city's multilingualism, the Triestino dialect had "absorbed not only other Italian dialects but also a plethora of European languages" (Wawrzycka 2009: 131). When the author moved to the Adriatic city in March 1905, he did not speak any Triestino, and his Italian was "archaic and overly literary" (McCourt 2000: 12). While he had in fact learned Italian during his school years in order to read Dante, Bruno, and D'Annunzio, his only brief immersion in the language had taken place in Pula (Istria), where he had worked for about five months as an English teacher at the local Berlitz school prior to being transferred to the Trieste branch (McCourt 2000).

Nonetheless, Joyce quickly learnt the dialect and perfected his Italian, which enabled him to work as a translator of Irish-English literature, and as a journalist for Italian newspapers. Italian was also the language he used in his correspondence with friends (e.g., Francini Bruni, and Italo and Livia Svevo, to whom he also used to speak and write in Triestino) and other intellectuals (e.g., his translators Carlo Linati, and Nino Frank), but most importantly, it became "the first language of the Joyce family" (Burgess 1975: 177). Despite moving first to Zurich and then to Paris, he would never change this. According to Francini Bruni, Joyce "used to say that the language for family affection could only be Italian" (quoted in Potts 1979: 45). Interestingly, when looking at his correspondence with his brother Stanislaus, we can see that, while in the early Trieste days Joyce is still writing to him in English, he gradually begins to mix it with Italian, until he shifts entirely to his new family language. For instance, in a telegram sent on September 12, 1909, Joyce uses the calque "pennilesse", showing his translinguistic awareness:

> Domattina otto Pennilesse.[7]
>
> (Ellmann 1975: 252)

A few months later, in a letter dated December 23, 1909, Joyce continuously shifts from English to Italian or Triestino and back to English, showing the signs of an ongoing linguistic hybridization:

[7] 'Tomorrow morning eight Penniless' (my translation).

> Tell Giorgino I am per la strada[8] (…) Book cost me occhio della testa[9] (…) Wire what you can e poi si suona il campanello di partenza[10] (…) After all, I managed to do it and I suppose the bori[11] will come in (…)
>
> JIM
> (Ellmann 1966a: 280)

Finally, the following postcard from January 4, 1941, which represents Joyce's last written message before his death on January 13, 1941, shows his complete linguistic integration and life-long established compartmentalization of Italian as his family language:

> Caro Fratello: forse questi indirizzi ti saranno utili. Sono di persone che potrebbero, credo, aiutarti. Ad ogni modo prova. (…) Saluti da tutti.
>
> JIM[12]
> (Ellmann 1975: 408)

While Italian represented the idiom of linguistic integration, which fulfilled Joyce's search for emotional identity, French, as it will be illustrated in the next section, played a more abstract role in the writer's life.

2.3. French: The blooming of linguistic cosmopolitanism

When Joyce moved to Paris in 1920[13], he was not a total stranger to the city. He had in fact spent a couple of months there as a student in 1902, but had to return home following the news of his mother's terminal illness (Flynn 2019). This early cosmopolitan experience marked the beginning of his aesthetic experiments and ignited his obsession with the creation of a prose that could adapt to the movements of the consciousness (Flynn 2019).

In 1920, Joyce was right on time to be surrounded by the Lost Generation. While he would use English with Sylvia Beach, Samuel Beckett, and various American writers, when looking at his correspondence, it can be concluded that French was the *lingua franca* that Joyce used in letters to international intellectuals (e.g., Swiss writer Jaques Mercanton, and Dutch writer Fritz Vanderpyl). However, the use of French as a communication language had already started when Joyce was living in Zurich. As mentioned above, most of Joyce's Swiss correspondence is in

[8] Italian: 'On my way'.
[9] Italian: 'An eye'.
[10] Italian: 'And then we ring the departure bell'.
[11] Triestino: 'money'.
[12] 'Dear brother: Possibly these addresses will be of use to you. They are of people who might, I think, help you. Try them anyway. A. Francini […], Ezra Pound […], Carlo Linati […], Curzio Malaparte and Ettore Settanni […]. The former is the director, the latter a contributor who made with me (or rather revised) the translation of a passage from Anna Livia which appeared in the issue of 15 February 1940 (q.v.). Greetings from all of us. Jim' (Ellmann 1975: 408).
[13] Despite planning to stay just three months, Joyce would remain in the French capital until the outbreak of the war in 1939, when he would again move to Zurich, as he did during WWI.

French, as he was not comfortable writing in German, an issue that was easily bypassed in multilingual Switzerland. French would in fact never substitute Italian, which would remain his family language until the end of his days, but rather add to it. In a letter sent on August 10, 1936 to his grandson Stephen, Joyce describes his language as follows:

> The devil mostly speaks a language of his own called Bellsybabble which he makes up himself as he goes along but when he is very angry he can speak quite bad French very well though some who have heard him say that he has a strong Dublin accent.
>
> (Ellmann 1975: 384)

While discrete, compartmented languages were Joyce's means of communication as a multilingual individual, his inner language gradually became a cosmopolitan hybrid mix. As it will be illustrated below, his "Bellsybabble" will be mirrored and brought to an extreme in his late literary production.

3. Translingualism in Joyce's literary production as a textual reflection of everyday multilingualism

"Even in his earliest published prose Joyce wrote in a most complex, heavily allusive style different from his later convoluted intricacies in *Ulysses* and *Finnegans Wake* in degree only" (Senn 1965: 66). The evolution of translingualism in Joyce's literary production from a consistent use of heteroglossic elements (such as foreign words) to the employment of invented words based on different languages, goes hand in hand with the evolution of his real-life multilingualism as a result of subsequent migrations. This shift was arguably facilitated by his daily exposure to a variety of cosmopolitan influences first in Trieste, and later in Zurich and Paris, which Joyce gradually encompassed into his increasingly heteroglossic literary writings, reaching a highpoint in *Finnegans Wake*. In a letter sent to his brother on August 7, 1924, Stanislaus writes:

> Gorman's book on you practically proclaims your work as the last word in modern literature (…). I have no doubt that you have your plan, probably a big one again as in 'Ulysses'. (…) Why are you still intelligible and sincere in verse? If literature is to develop along the lines of your latest work it will certainly become, as Shakespeare hinted centuries ago, much ado about nothing. Ford in an article you sent me suggests that the whole thing is to be taken as nonsense rhythm and that the reader should abandon himself to the sway of it (...).
>
> (Ellmann 1966b: 103)

Joyce's works, however, are far from representing the end of literature. Nor is his language representing the end of language, even though Joyce, while working on *Finnegans Wake*, allegedly sighed: "I am at the end of English" (Potts 1979: 64). As Linda Ben-Zvi points out,

Joyce did not want to 'destroy' the English language, but rather to find a way to revitalize it, in line with Fritz Mauthner's vision, expressed in *Critique of Language*, which Joyce asked Beckett to study as part of his philological research at the base of *Finnegans Wake*, and in which Joyce found "corroboration for many of his own views about the functioning and limits of language" (Ben-Zvi 1982: 144). Joyce's way of revitalizing language was to create a cosmopolitan language, first through the use of a hybrid discourse and later through the creation of hybrid language structures, or in Wawrzycka's words, of a "synthesis of all languages" (Wawrzycka 2009: 133). When looking at *Ulysses*, it can be observed that in this novel Joyce bends the English language intertwining it with foreign language words and phrases[14], as well as dialects, slang, and several varieties of English. In this work, the mosaic of languages used by Joyce takes the form of a hybrid discourse which can mostly still be broken down into discrete units, as the following excerpts exemplifies:

> hoch, banzai, eljen, zivio, chinchin, polla kronia, hiphip, vive, Allah, amid which the ringing evviva of the delegate of the land of song...was easily distinguishable.
>
> (U12.599-604)
>
> She trudges, schlepps, trains, drags, trascines her load.
>
> (U3.393)

In these highly heteroglossic passages the boundaries between natural languages (in total ten in the first[15] and two in the second[16] case, excluding English) are indeed still visible, and the meanings accessible through contextual foregrounding. Nonetheless, in the second example, Joyce starts subtly blurring these lines by applying English grammar rules to foreign words (trains, trascines), and choosing loanwords (to schlepp — from German/Yiddish).

While in *Ulysses* Joyce's wordplays are still mainly based on the English language (e.g., ringroundabout, costbag, dunduckety) or on one single foreign language (e.g., corpusnomine, Luitpold Blumenduft), rather than being the result of a systematic fusion of different languages, after moving to France, Joyce's growing metalinguistic awareness, paired with his meticulous interest in philology and his immersion in the French capital's avant-garde intellectual scene, enabled him to transition from a multilingual discourse to the creation of a hybrid literary language. In this process, Joyce transcended discrete linguistic codes and boundaries, as well as the national traditions attached to them. In Gifford's words, *Finnegans Wakes*' literary language

[14] As well as dialects, slang, and several varieties of English.

[15] All meaning 'hip hip': German (hoch), Japanese (banzai), Hungarian (eljen), Serbo-Croatian (zivio), pidgin English (chinchin), Greek (polla kronia), American (hiphip), French (vive), Arabic (Allah), and Italian (evviva) (Gifford 2008: 366).

[16] Trains from the French 'trainer', and trascines from the Italian 'trascinare'.

matches the dream-like fluidity of the novel (Gifford 1995). In a way, in his last novel Joyce leads his reader beyond his own multilinguistic consciousness, showing them a universal, fluid language, which is a magnification of his own ever-developing real-life multilingualism.

As Senn points out, *Finnegans Wake* "obviously translates its own features at almost every turn and so expands linguistic borders. Certain phrases and passages, moreover, can literally be read or heard as English as well as French, German, Spanish or more remote languages" (Senn 2013: 123). An example hereof is the following passage, in which Joyce presents the linguistic history of Ireland:

> The babbelers with their thangas vain have been (confusium hold them!) they were and went; thigging thugs were and houhnhymn songtoms were and comely norgels were and pollyfool fiansees. Menn have thawed, clerks have surssurhummed, the blond has sought of the brune: Elsekiss thou may, mean Kerry piggy?: and the duncledames have countered with the hellish fellows: Who ails tongue coddeau, aspace of dumbillsilly?
>
> (*FW*24.12-18)

"Thigging thugs" represents Irish (Tuigeann tú? – *You understand?*); "houhnhymn songtoms" Latin, the language of the Christian monks (hymnum sanctum – *sacred hymn*); "norgels" Danish, the language of the Vikings (Norge – *Norway*); "pollyfool fiansees" French, the language spoken by the Anglo-Norman invaders (Parlez-vous Français? – *Do you speak French?*); "thawed" Irish again (Tá - *Yes*); "surssurhummed" Latin again (susurrare – *to whisper* and hymnire – *to sing hymns*); "Elsekiss thou may, mean Kerry piggy?" Danish again (Elsker du mig, min kaere pige? – *Do you love me, my dear?*); "duncledames" and "hellish" German, for the Germanic side of the Anglo-Normans (dunkel and hell – *dark and bright*); "Who ails tongue coddeau, aspace of dumbillsilly?" French again (Où est ton cadeau, espèce d'imbécile – *Where is your gift, you fool?*) (Rose 2012).

Senn also points out that even the title (*Finnegans Wake*) could be read as "French *fin* along with a Latin *negans*: the book is indeed negating that there is an end and so it does not have one" (Senn 2013: 132). Wawrzycka describes Joyce's language in *Finnegans Wake* as the "synthesis of all languages via poly-and meta language" (Wawrzycka 2009: 133). Similarly, Beja points out that, although the language used by Joyce in *Finnegans Wake* may seem "nat language at any sinse of the world" (*FW*83.10-12), it is not just "anythongue athall" (*FW*117.15-16), but rather a fascinating, intense, even magnificent exploration of the possibilities of human communication" (Beja 1992: 90).

4. Translingualism in translation: How Joyce's literary use of language challenges the exclusionary paradigm of source and target language

Because of Joyce's translinguistic use of language, translating his works represents a challenge that forces us to reflect on the definition of translation. In light of the notion of 'writing as translation' (Senn and Bollettieri) presented in the introduction, Joyce's last two novels might be seen as the translational products of Joyce's inner language into a literary hybrid discourse (*Ulysses*) and language (*Finnegans Wake*). It might be suggested that, because of their nature, a differentiation might be made between elements coming from the foreign languages in which Joyce reached native fluency (Italian, Triestino, and French), and all other idioms he incorporated into his works through the help of dictionaries, reference books, and native-speaker advisors. A concept complemental to 'writing as translation', and presented again by both Senn and Bollettieri, is 'reading as translation'. In line with Senn, the Italian scholar sees translation as part of the comprehension process and suggests that, "when we are confronted with a text like *Finnegans Wake* we are all foreign readers. (...) What is lost in a translation is no more than what gets lost in any reading" (Bollettieri 1990: 145-147).

Taking into account Joyce's migration background, and the dominant position of Italian among all foreign language elements permeating *Ulysses*, it is interesting to reflect on what 'gets lost' when Joyce's 1922 novel gets translated into this target language. In general, in presence of foreign language elements (heteroglossia), the Italian translators opt for full retention. This strategy is often paired with the use of explicative foot- or endnotes, which foreground the foreignness of such elements. When, however, the foreign linguistic elements present in the original are in Italian, it is only through the use of notes that the original multivoicedness of Joyce's hybrid discourse can be recreated, and the constitutive function of Italian within it can be highlighted.

In turn, translating Joyce's hybrid language is different from translating his hybrid discourse. While the latter is rooted in tangible linguistic traditions, the former is not a reflection of any linguistic reality, but rather the product of an abstraction process. In a letter sent to his German translator Georg Goyert on July 20, 1929, Joyce expresses his doubts about a translation of *Finnegans Wake* being possible at all:

> Sehr geehrter Herr Goyert: Können Sie mir ein Paar Seiten Ihrer Übersetzung ALP schicken? Hier habe ich, Gott sei Dank, Zeit genug und möchte sehen ob überhaupt eine Übersetzung davon möglich ist (…).
>
> James Joyce[17]
> (Ellmann 1966b: 191)

Considering the binarity of the source-target language axiom on which the concept of 'translation' traditionally rests, the main challenge represented by Joyce's last novel from a translational perspective, would be to neatly identify one, definite source language (and by extension, culture). However, as shown above, in *Finnegans Wake* discrete languages cannot be untangled without been severed. According to Senn (1984), one would have to decide what language to translate from. A similar decision process would then have to be followed to define a target language of choice. Because of the binary exclusivity of the notion of 'translation', in this particular case, but virtually in all instances of bilingual or multilingual writings, scholars such as Wawrzycka have therefore called for the substitution of the term translation, in favor of a more inclusive concept. Wawrzycka suggests that translators see past the source-target language dichotomy and "join Joyce in creating parallel poly- and metalanguages" (Wawrzycka 2009: 134).

What can be observed in the Italian translations of *Finnegans Wake*, starting with Joyce's self-translation of the "Anna Livia Plurabelle" chapter, is that they assume more the form of creative re-writings. This is the case because Joyce's 'translingua' frees not only the author from the limitations of language, but his translators as well, leaving them all possible room for creativity. In other words, both the source and the target language are liberated from their respective national constraints, as well as from the limitations imposed by the exclusionary paradigm of source and target language.

5. Joyce's contribution to the issues of migration and identity

Joyce's use of language(s) triggers an epistemological reflection on the issue of the value and meaning of language, especially in connection with personal and national/cosmopolitan identity. By including different languages into his works (through the use of strategies such as lexical borrowings, syntactical calques, and eventually linguistic fusion), as well as foreign literary traditions (through the extensive use of intertextuality), Joyce gradually creates his own dialogical, cosmopolitan literary language. This, while detaching itself from the binarity of the

[17] Dear Mr Goyert: Could you send me a few pages of your translation of ALP? Here I have, thank God, ample time and want to see whether a translation of it is even possible at all (my translation).

language-nation axiom and evading national boundaries, is nonetheless contained within an English structure. Senn suggests that "in his multiple transformations Joyce may well be the most Irish of all writers as well as the least Irish and most cosmopolitan" (Senn 2013: 123). According to Ilaria Natali, Joyce's correspondence to his son (Jahnke collection, Zurich), "show[s] well Joyce's heterogeneous and ambiguous sense of national belonging, which pivots between different incorporations. His departures are never complete, especially from Ireland: detachment is something that always continues to happen" (Natali 2012: 111).

From a dialogical perspective, Joyce's linguistic cosmopolitanism can be read as a *particular* reaction (to the linguistic situation in turn-of-the-century Ireland), which took place in *particular* environments (Trieste, Zurich, and Paris of the first half of the twentieth century), and, at the same time, as a contribution to the universal concern of cosmopolitan modernist writers with the disconnection between words and their original meaning. Because Joyce would always remain deeply connected to the singularity of his Irish roots and the linguistic and cultural realities of each of the cities in which he migrated to, while simultaneously focussing on the separation of language from its national ties, the author encapsulates the irresolvable entanglement between singularity and universality pointed out by Beck in his definition of cosmopolitanism (see Introduction). From the description of his own "Bellsybabble", the language "which he makes up himself as he goes along but when he is very angry he can speak quite bad French very well though some who have heard him say that he has a strong Dublin accent" (see above), we can extrapolate three essential characteristics defining Joyce's post-migration language. Joyce's inner language after three subsequent migrations is a cosmopolitan language that developed along the way, not as a reflection of a real-life linguistic community (as it was the case after his first migration — to Trieste), but rather as a constructed, cumulative product of his repeated migrations. In this first trait we can feel Joyce's proactivity in the search for linguistic identity ("which he makes up himself") and both a sense of treasuring of uniqueness, and of isolation ("a language of his own"). As we can read in a letter addressed in "imperfect but comprehensible" Danish to the Danish Consul-General in Paris on May 29, 1938 (Ellmann 1975: 392), the author, while eager to share his last work with the world, was aware of the fact that not many readers (if any) might understand it completely. The second characteristic is the freedom derived from being able to communicate his feelings effectively in other languages ("when he is very angry"), and the sense of connectedness to his adoptive environment deriving from it. Finally, the third characteristic is Joyce's rootedness in his identity as a Dubliner ("he has a strong Dublin accent"), a non-transcendible part of his Self. Joyce's Dublin 'accent' permeates both his "Bellsybabble" (in the sense that Hiberno-English

— with its intrinsic socio-cultural ties — is the base on which it is constructed) and his French, where it signals his being a cosmopolitan user of the language, rather than a linguistically assimilated migrant. On the contrary, as illustrated above, with the Italian language Joyce underwent a total language shift, reaching accent-free native fluency (Kager 2016) and assimilating the local dialect.

In other words, Joyce's linguistic cosmopolitanism is a condition which provides him with an internal hybrid language 'of his own', tailored to his spatio-temporal situatedness, which however nobody can fully understand, since it is the product of his *unique* migration experiences and philological studies. In turn, the same condition also provides him with linguistic awareness and effectiveness in multiple languages, which enables him to connect to the people around him on a deep interpersonal, boundary-less, *universal* level. While migrating to Trieste and integrating in its social and cultural reality enabled Joyce to find his family identity, his subsequent migrations to Paris and Zurich enabled him to create a space in which languages coexist without historically imposed hierarchies, allowing him to find a transnational identity removed from the conqueror-conquered dichotomy which cannot be transcended in Hiberno-English.

When looking at Joyce's "Bellsybabble" and its literary counterpart as a cosmopolitan language, one critical aspect seems to be missing: its interpersonal communication potential. According to Alberto Rossi, although Joyce's invented language has "an 'air of naturalism', the words 'never leave the book to enter life'" (in King 1972: 375). Nonetheless, when looking at it from a translational perspective, it might be argued that each (re)translation, dialogically speaking, represents an answer to Joyce's words. According to Peeters (2016), (re)translation can in fact be seen as a (double) dialogical act. Through (re)translation, Joyce's hybrid language therefore not only 'leaves' the book, but gets amplified and perpetuated in potentially infinite new forms through which its cosmopolitan communicative potential is fulfilled. Joyce's translingua can furthermore trigger dialogical answers from translators with similar emigrational backgrounds. An interesting example of how Joyce's post-emigration 'translingua' has been translated into another post-immigration idiom is Subirat's translation of *Ulysses*. As a result of his immigration background (born to Catalan parents and brought up in Buenos Aires), Subirat's language is neither fully Argentinian, nor fully Iberian Spanish, nor fully international (Petersen 2015).

Through his translingual writing style, what Joyce ends up doing is not destroying language, but rather revitalizing it by (singularly) abstracting it to a (universal) cosmopolitan degree, where the boundaries between discrete languages are blurred and the connecting strings between

discrete languages and their original socio-cultural contexts are severed. Text and context, as well as form and content (which, from a binary perspective, are traditionally undividable) are separated and freed from each other. As a result, literature (including translation) is freed from the limitations of singular languages and singular national literary traditions, and becomes cosmopolitan. In this abstraction, language becomes cosmopolitan sound, not devoid of meaning, but rather charged with infinite possibilities. Everything can mean anything, depending on the (multi)linguistic awareness of the reader and/or on the creativity of the reader-translator who, in turn, plays a pivotal role in perpetuating, within the singularity of their own hybrid language, the singularly universal, cosmopolitan communication act initiated by Joyce. Joyce's translingualism therefore forces us to rethink universal binary paradigms such as source and target language, and to reflect on the limitations of the term 'translation'. Because of their characteristics, language and literature in Joyce become, at the same time, the manifestation of his singular cosmopolitan identity *and* abstractly universal expressions, universally and infinitely interpretable by future cosmopolitan readers and translators. As Joyce's friend Eugène Jolas once wrote: "je fais toujours partie du cosmos interracial et inter-linguistique, …. J'appartiens au future" (Kelbert 2015: 49).

All in all, Joyce's case represents a valuable contribution to the understanding of migration and identity, as it shows not only how singularity and universality can coexist (Beck 2004), but also how they mutually trigger each other and depend on each other. Joyce's personal search for universality results in a singular literary hybrid language which, from a dialogical Translation Studies perspective, triggers an array of virtually infinite singular answers from each of his translators, each of which is based, not on the particular singularity of such hybrid source language (which from a traditionally binary perspective has no direct natural target language it could be translated into), but rather on its universal traits. In other words, when responding to Joyce's "Bellsybabble", translators are gifted the freedom to create their own singular hybrid language by expanding on "Bellsybabble"'s universality which, in turn, is perpetuated through the singularity of each translation.

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