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The Oxen of the Sun Hypertext:
A Digital Hypertext in the Study of Polyphonic Translations of James Joyce's *Ulysses*.

Lauri A. Niskanen

Abstract

This chapter explores the 'Oxen of the Sun hypertext' (OSH), a digital hypertext created for the analysis of the Finnish and Swedish translations of stylistic imitation, or pastiche, in the 'Oxen of the Sun' episode of James Joyce's *Ulysses* (1922). The device was created for a doctoral dissertation, *A Hubbub of Phenomenon: The Finnish and Swedish Polyphonic Translations of James Joyce's Ulysses* (2021), which focused on three episodes of *Ulysses* and its (re)translations. In the chosen episodes, the intertextuality and intermediality of the text is made explicit through the literary techniques of pastiche, parody, and musicalisation of fiction. The hypertext and its signal-based method work as analytic aids for the study of how the hypertext of the 'Oxen of the Sun' episode refers to its hypotexts from the history of English prose, and how these imitations are re-created in the four Finnish and Swedish translations. In addition to the hypotexts imitated, the "embryonic development" of English prose style, the site offers passages of the Finnish and Swedish target texts, and backtranslations into English. As imitation is not quotation, analysis of pastiche cannot be based on lexical units. Instead, the OSH method is based on Margaret A. Rose's "signals of parody", a method of identifying different "tags", including syntactic and lexical traits, which operate as triggers for intertextual reading. These can then be compared to the target texts, and their respective hypotexts in the target language(s). This chapter discusses the research questions that can be addressed with the hypertext, the methodology the OSH can offer, and tests the hypertext with two example analyses from the 'Oxen' episode, illustrating which types of textual relations can be detected by the digital OSH method.

1 Introduction

One might say that James Joyce's *Ulysses* (1922), a pivotal work of English-language modernism, is a text that was found in translation. On one hand, if translation is viewed as a form of transformative textual practice (Robinson 2017, 441), of adaptation (Hu Gengshen 2003, 283), or reported speech (Taivalkoski-Shilov 2010, 2; Mossop 1998, 239), one might view *Ulysses* itself as an extremely free and creative translation of, not only Homer's *Odyssey*, but the European literary tradition, from Dante and Thomas Aquinas to Édouard Dujardin, and the history of English prose style from the Old English prose of Ælfric to the Victorian Modern English writers, who perhaps influenced Joyce the most: John Henry Newman and John Ruskin.

On the other hand, the full meaning and form of *Ulysses* was discovered, and is being discovered, only through the creative, critical, and hermeneutic process of (re)translation. The first readers of the 1922 Shakespeare and Company *Ulysses* read the book as an uncontrolled outpouring of the romantic imagination (Gilbert 1955, ix). Only through the first French translation process of Auguste Morel and

Valery Larbaud, assisted by Stuart Gilbert and Joyce himself, was the readership made aware of the very special construction of the book, and this changed the way in which it was read (cf. Mihálycsa and Wawrzycka 2020, 9; Rodriguez 2013, 132-133). In the conversations Joyce had with Stuart Gilbert during the translation process, on the basis of which Gilbert wrote the first major study of the book, *James Joyce's Ulysses*, Joyce made Gilbert and French translation team aware of the "Homeric correspondences" of the book, which were then reported in the Gilbert (1955, 30) "schema".[1] The schema is now a standard element in new editions of the book, and its translations. In fact, it is almost impossible for any subsequent translator or reader not to take those subtextual and paratextual links to Homer, the travels of Odysseus, and, more specifically, Victor Bérard's *Les Phéniciens et l'Odyssée* (Gilbert 1955, vii) into account. In a sense, we are still in the same multilingual hermeneutic process begun by Morel and others in 1929, or even by the very first *Ulysses* translation into German by Georg Goyert in 1927.

A third relationship *Ulysses* has with translation is that each new (re)translation of the book is met with questions of whether the book can be translated at all (e.g. Senn 1984, 1). The explicit way in which Joyce rewrites earlier European works, writers, and text styles, the stylistic variety and heterology, and, in some episodes, the erosion of syntax and denotative meaning to acoustic, musical, intermedial play of signifiers, rhythms, and sounds, makes each translation process of the book an explicit hermeneutic interpretation, and a literary event. Yet this supposedly impossible task has been fulfilled many times, as the book has been translated into over thirty languages, many of them having two or more retranslations. In fact, the book has been so extensively translated that Patrick O'Neill (2005, 10) described it, in his survey of all Joyce translations up to 2000, a *polyglot macrotext*.

In my doctoral thesis (Niskanen 2021) on the Finnish and Swedish (re)translations of *Ulysses*, in particular its intertextual material – the pastiches, parodies, and musicalised passages – I set out to discover how the thoroughgoing intertextual, dialogic nature of Joyce's text has been re-created in the polyphony of the four translations studied. In order to study the translations of the "stylistic pastiches" of the "compilation pastiche" (see Nyqvist 2010, 124-127) episode 'Oxen of the Sun', in which Joyce imitates the "embryonic development" (Gilbert 1955, 30) of English prose style, I developed a method to isolate those textual elements, which cause the reader of the source text to abandon the regular mode of reading, and to search for an alternative, intertextual reading of the text (Niskanen 2021, 225). In order to compare whether those elements were reproduced in the target texts, I applied Margaret A. Rose's notion of *signals of parody* (Niskanen 2021, 96). According to Rose (1993, 41), the "reception of the parody by its external reader will depend upon the latter's reading of the 'signals' given in the

[1] Joyce had, however, discussed some of these allusions earlier in his letters, most notably in correspondence with Carlo Linati, the Italian translator of Yeats' *The Countess Cathleen* and Synge's *The Playboy of the Western World*. Joyce sent Linati a schema of *Ulysses* already in 1920.

parody text which relate to or indicate the relationship between the parody and the parodied text". I follow Sanna Nyqvist (2010, 190) in understanding pastiche as a complicated, transformative, and ambivalent imitative practice, which exists on the same intertextual spectrum with parody, and therefore, in my view, the signals of parody can be applied to the study of pastiches in the 'Oxen of the Sun', and those signals fulfil what Gérard Genette (1997, 86) calls a *pastiche contract* between the writer and the audience: "[T]his is a text where x imitates y."

The research method was developed on a digital platform, which works as a companion for the analysis chapter on the translations of the 'Oxen of the Sun' episode. On the *Oxen of the Sun hypertext* (OSH),[2] the text of chapter 14 of *Ulysses* is divided into 30 major pastiche passages. In the text there are tags which operate as links. The links lead to the texts being imitated in the passage. There are larger excerpts which operate as links to the Finnish and Swedish translations of the passages. Those open up to pages with four translations of the respective excerpts, two Swedish and two Finnish, and backtranslations into English. On the translations page, there are tags corresponding to the original passage, allowing for comparison whether the allusions have been rendered in the new language for the target text audience.

In this chapter, I explore the research questions that can be addressed with the hypertext and the new methodologies made possible by the tool, and ultimately test the hypertext with two analyses conducted with the tool. Based on the analysis, it seems that the method on which the OSH is based, is advantageous in explicating the presence of an imitated *hypotext*, showing through as a *palimpsest* under the surface of an imitative *hypertext* (Genette 1997, 399). In this chapter I explore two examples from the 'Oxen of the Sun' episode, and the types of textual relations that can be detected by the digital OSH method, as well as how these creative-text ST relations can be compared to those in the TTs.

2 Neither a Borrower, nor a Lender Be: The Borrowed Styles of the 'Oxen'

On its macro level, James Joyce's *Ulysses* is a re-writing and re-telling of Homer's *Odyssey*, in which the role of Odysseus is played by the Jewish-Irish ad canvasser Leopold Bloom, the long-suffering wife Penelope is a local opera star Marion Bloom, and Telemachus, son of the wandering hero, is Stephen Dedalus, the portrait of James Joyce as a young man. On a micro level, the book is a veritable encyclopaedia of imitated text types and styles from *Lady's Pictorial* and *A Woman's Temptation* to

[2] Due to copyright restrictions, the *Oxen of the Sun hypertext* is available on a private site that requires registration. The OSH is built on a WordPress platform. In order to access the site, one needs to register a WordPress account at www.wordpress.com. After registering, the page https://oxenofthesunhypertext.wordpress.com/ gives a prompt to 'request an invite'. After sending the request, the permission to enter the site arrives via email.

advertisements and promotional leaflets of the time, from popular literature to Shakespeare and Dante. However, some episodes in the book, which changes its "technic" of narration in each of the 18 episodes, are more explicitly intertextual. Episode 13, 'Nausicaa', is divided between the focalised consciousness of Leopold Bloom, and the inner monologue of Gerty MacDowell, which appears to be a mosaic of quotations, a composite of romance fiction and fashion magazines. In episode 12, 'Cyclops', the main narration of the episode at the tavern is interrupted approximately thirty times by interpolations of different textual styles, such as legal documents, medieval romances, or Theosophist séances, etc. In episode 14, the 'Oxen', Joyce narrates the simple story of Mr Bloom arriving at the maternity hospital to enquire after the labour of Mrs Purefoy, partaking in the drunken discussion of the medical students there, meeting young Stephen Dedalus, and leaving with them after the childbirth to Burke's public house, by the technic of historically successive prose styles, or, as Joyce called it, "Embryonic development". Joyce commented to Harriet Shaw Weaver that the episode comprised "nine circles of development (enclosed within the headpiece and tailpiece of opposite chaos)" (LIII, 16).

It has been argued that Joyce manages an "intertextual economy" in the 'Oxen' episode (Osteen 2004, 125). At closer scrutiny, Joyce's episode shows explicitly the usually implicit fact that each utterance in a language has been borrowed from previous users, but at the same time, he is able to capitalise on that borrowed capital. The translators of the episode can also be seen to be working on this economy of borrowing and re-paying. Osteen (2004, 127) goes on to discern two readings of 'Oxen': One is a reading of Derridean iterability, where the episode "deconstructs the difference between borrowing and originality by making the latter a function of the citationality of the text", and the other reading is that of Riffaterre's 'legitimate' intertextuality, whereby Joyce invites his readers to track down his specific intertextual sources. Joyce's "anthology" of pastiches does not explicitly name its models but fulfils the pastiche contract by more covert textual markers: The individual stylistic imitations can and have been linked to the 'originals' by slightly scratching the surface of the text. However, the 'originality' of the episode seems to lie in the collage of the individual imitations, the compilation pastiche.

Ronan Crowley has discussed what Dirk Van Hulle (2009, 83-114) called "Joyce's virtual library". Joyce lived his adult life first as a voluntary exile, then an exile by necessity of two world wars, and was therefore unable to maintain, or leave behind for researchers, a complete physical library. When he left Trieste with his family in 1920, he had to leave behind a library of several hundred volumes. When the Joyces left Paris in the winter of 1939, Joyce's library was packed up and "put in safekeeping" (Crowley 2020, 107). It is left for researchers to restack Joyce's virtual library, those books we know that he at least perused from evidence in his own writing, his correspondence, and by Shakespeare and Company

lending library slips: "This is a vast, sprawling conglomeration of print matter brought into speculative apposition by critics on the basis of information in Joyce's correspondence, oeuvre, or prepublication dossiers" (Crowley 2020, 109). What makes the virtual library ambivalent, of course, is whether a book passed across the author's table, whether it was perused, whether a passage was copied in a notebook for future reference or material, or whether it was thoroughly read.

This is also the case with the pastiches, the stylistic imitations which make up the 'Oxen' episode. Some imitations, such as the one of Daniel Defoe (U 326.529-326.565) or Jonathan Swift (U 326.565-328.651), are based on a thorough and appreciative reading of the imitated authors and texts. Some, such as the Elizabethan prose chronicles passage (U 320.277-321.333), or the Reynolds, Johnson, South, Hume compilation pastiche (U 333.845-334.904) rely heavily on quotations Joyce wrote down in his notebooks from two anthologies: George Saintsbury's *A history of English prose rhythm* and William Peacock's *English prose from Mandeville to Ruskin*. Robert Janusko (1983, 47-52) has argued that Joyce worked on nine notebooks, each one representing one month of gestation, in accordance with his technic of embryonic development. Through genetic analysis of Joyce's sources, Janusko separates different imitations, which he calls parodies, and correlates them in a "Working outline" (Janusko 1983, 79-82) to narrative events and the development of the human embryo. The beginning of the episode, the headpiece, takes place before the conception of English prose style, and therefore before specifically identifiable stylistic imitation. The stylistic pastiches-proper begin with the earliest Old English alliterative and monosyllabic prose, and the tailpiece or the "afterbirth" is a miscellany of, not written prose, but forms of spoken language. Through cues in Janusko, Gifford & Seidman (1988), Johnson (1998) and others, I built a reference network of the OSH to the Peacock and Saintsbury anthologies, and other hypotexts of Joyce's virtual library.

3 Pastiche, Dialogue, and Translation: Imitating an Imitation

By the use of the OSH, I am able to analyse and discuss how the connections between Joyce's 'Oxen' and its hypotexts are re-created in the literary horizons of the Finnish and Swedish (re)translations, how Joyce's imitations are imitated, and how the pastiches are rendered in a new context. There are two traditions of understanding 'pastiche'. In one tradition, pastiche is understood as an eclectic collage or montage of different influences, reflecting the Italian origin of the word as a culinary term, *pasticcio*, referring to a pastry composed of mixed ingredients. Richard Dyer (2007, 53) has considered the compilation sense of pastiche and suggested naming it *pasticcio pastiche*.

For Dyer, a *pasticcio* is a work put together of elements taken from elsewhere, and this putting together involves the quotation and imitation element of pastiche. This combination involves creativity and invention, in essence, criticism. In artistic *pasticcio* the "central notion is that the elements that make up a pasticcio are held to be different, by virtue of genre, authorship, period, mode, or whatever and that they do not normally or perhaps even readily go together" (Dyer 2007, 10). The ingredients of the pie are mixed, but not melded together.

Sanna Nyqvist calls this *pasticcio* tradition of pastiche a 'compilation pastiche'. The other tradition, which stems from a French art criticism at the turn of the 17th and 18th centuries, and was applied to literature, Nyqvist (2010, 124) proposes to call 'stylistic pastiche', "the acknowledged imitation of the individual style of another writer". In this tradition pastiche is understood as a text that another writer could have, but did not, write. The 'Oxen' episode of *Ulysses* could be seen as a compilation pastiche composed of chronologically successive stylistic pastiches. Translation of the episode can either highlight the ambivalently evolving sense of a compilation pastiche or focus on the individual stylistic pastiches. In other words, different hermeneutic translatory processes can re-create the ST as an instance of Derridean iterability, or "return" the styles to their "rightful owners" as a case of Riffaterre's 'legitimate' intertextuality. The translator may concentrate on the single, melded voice of the narration, or pick out the ingredients, and isolate the voices from the choir.

My *polyphonic* view of translation mixes the *dialogism* of Mikhail Bakhtin with the *productive translation criticism* of Antoine Berman. Kris Peeters and Guillermo Sanz Gallego have also studied the many voices, the heterology of the 'Oxen', by testing the *retranslation hypothesis*, inspired by the thinking of Antoine Berman and put forth by Chesterman (2017, 132) on the Dutch and Spanish retranslations, and re-retranslations, of the 'Oxen of the Sun' episode of *Ulysses*. They focus on the (re)translator's creativity and "on the various ways in which the (re)translator's voice may alter the author's voice and, ultimately, the target reader's experience" (Peeters and Sanz Gallego 2020, 222). They have looked at cases of explicitation, simplification, dialectical forms of discourse, and linguistic hybridity. On the basis of Bakhtin's (1984, 226) notion of dialogical or double voiced narration (when the text shows traces of the other's voice: *Skaz*-narration, parodic stylization, or pastiche), Peeters and Sanz Gallego (2020, 227) offer a reformulation of the retranslation hypothesis: "Whereas first or early translations are likely to explicitate and conventionalize and are, therefore, monological […], retranslations are likely not to explicitate meaning or conventionalise language".

In other words, first translations are not simply target-oriented, bringing the literary work over to the target culture, and retranslations are not monologically source-oriented, taking the TT reader over to visit the culture and aesthetics of the ST. Rather, retranslations are, in Peeters and Sanz Gallego's (2020, 226-8) view, a dialogic double, showing both the translator's creative voice and the polyphonic

intertextual material of the ST, whereas the first translations in their research material tended to reduce the heterology of the ST by replacing it with more conventionalised literary language customary to the target literary horizon.

Whereas Peeters and Sanz Gallego's reformulation of the retranslation hypothesis adds utility to the hypothesis which has historically been found to have limited explanatory power (cf. Paloposki and Koskinen 2010, 34), the problem of the reduction of Antoine Berman's method of productive translation criticism to a normative hypothesis remains. As Berman's thinking is interpreted according to the hypothesis, *ethnocentric* first translations ease the passage of the work into the new language and cultural context, and retranslations make it more foreign and faithful again. But in Berman's thinking, the relationship (*l'épreuve*) of especially retranslation to the foreign (*l'étranger)* is far more complex. Berman (2009, 67) sees first translations and retranslations as a continuous, self-correcting process. Translation is a form of critical reading and productive rereading, and thus retranslations are needed to complete the cycle of bringing an author to a new language and culture (Berman 1992, 155). The first translation is inevitably the introduction, and retranslations have more freedom in (re)evaluating their relation to the ST context and the TT literary horizon, but Berman does not make a normative assessment as to how retranslators use, or should use, that freedom. In the case of the Finnish and Swedish 'Oxen' translations, through the signal-based analysis on the OSH, I demonstrate that the first translations tend to recreate a more ambivalent sense of a single, evolving compilation pastiche, whereas the Swedish retranslation renders a more varied, mixed collection of individual stylistic pastiches not often tied to tagged elements of translations of the original hypotexts. The Finnish retranslation not only cuts the episode into what appear to be individual, recognisable pastiches, but superimposes onto them stylistic pastiches from the embryonic development of Finnish prose style.

4 Signals of Pastiche: Elements Fulfilling the Pastiche Contract in the Hypertext

Gérard Genette (1997, 398-9) describes intertextuality, or in his terminology, hypertextuality, through the metaphor of *palimpsest*. Palimpsests are ancient or medieval parchments, from which old writing has been scraped to make room for new text, but the old text still shows through the new text, partially discernible. In the same way, under the surface text of James Joyce's 'Oxen', through the borrowed lexical and syntactic traits, and stylistic and orthographic elements of the imitated writers, books, and oeuvres, the history of English prose style is allowed to show through. Genette (1997, 5) calls the new text the *hypertext*, and the earlier text, "upon which it is grafted in a manner that is not that of commentary", the *hypotext*. The hypertext invites the reader to engage in a relational reading.

Genette (1997, 86) calls this understanding between the writer and the reader the *pastiche contract*: Pastiche as *acknowledged* imitation explicitly discloses the text or author it is imitating. Genette (1997, 128) acknowledges Philippe Lejeune's autobiography contract as the inspiration of the term. Joyce's episode of pastiches does not explicitly name its models, but it fulfils the pastiche contract by the markedly archaic style and orthography in the beginning of the episode, changing rapidly through more or less recognisable styles (Bunyan, Swift, and Dickens being arguably some of the most universally recognisable), and developing into an array of modern styles of spoken English, which invite readers to link the individual stylistic imitations to the "originals" by their own earlier reading, or by consulting annotations and reading companions. Also, by discussing the construction of the episode in the Stuart Gilbert interviews, resulting in the Gilbert schema, and in his personal correspondence, Joyce retrospectively establishes the pastiche contract paratextually.

In addition to these "macro level" elements, establishing the pastiche contract of the entire compilation pastiche episode, there are the triggers and markers in the individual stylistic pastiches themselves. For analysis of Joyce's pastiches on the OSH, I borrow a term from Margaret A. Rose's study on parody, the "signals of parody". According to Rose (1993, 39), there are two models of communication at work in parody, one between the parodist and the author of the parodied text, and the second between the parodist and the reader of the parody. Like parody, pastiche is both imitation and transformation of form and content (or style and subject matter). For Rose (1993, 36-45), the relationship between the textual worlds of the hypertext and the hypotext is defined by a comic incongruity that produces a humorous effect. Such effects function as signals of the parodic nature of the text or, in this case, fulfil the pastiche contract. Rose (1993, 45) gives some examples of possible signals: "[T]he comic incongruity between the original and its parody […] together with the changes made by the parodist to the original by the rewriting of the old text, or juxtaposition of it with the new text in which it is embedded, may act as 'signals' of the parodic nature of the parody work for its reader." The reader might pick up on a humorous, hyperbolic tone, a change of genre, or something that feels "out of place". In the following, I demonstrate which kinds of signals can be isolated on the OSH. Also, considering the ways in which the intertextual reading mode is, or is not, re-created in the TTs, I explore the kinds of analysis that can be carried out using the signal-based method, and the digital companion.

5 Imitating the Imitation in the Finnish and Swedish (Re)translations of the 'Oxen of the Sun'

Starting with the notion of signals of parody, and the pastiche contract, we can move on to testing which aspects in the hypertext of the 'Oxen' episode of *Ulysses* trigger the intertextual mode of reading

in Joyce's work and cause readers to look for a hypotext showing through the surface of the text as a palimpsest. With the use of the OSH and its signal-based method, we can then compare how those aspects are re-created in the Finnish and Swedish TTs.

The Finnish *Ulysses* translations are by Pentti Saarikoski (1964), and Leevi Lehto (2012). The Swedish translations are the work of Thomas Warburton (1946), and Erik Andersson (2012). My question is, can the signal-based method and the OSH explicate how one translates a pastiche – imitates an imitation? That is, when a work is cut off from the literary tradition and context which it rewrites and is in dialogue with, and when it is rewritten in another language, time, and literary horizon, how are the intertextual connections and the intertextual mode of reading re-created? Does the OSH tool and its signal-based method have explanatory power in this analysis?

The first translator of *Ulysses* in Swedish was a Swedish-speaking English citizen, born and raised in Finland, Thomas Warburton, with his *Odysseus* of 1946. He was a young poet, who had only translated two works of prose from Finnish to Swedish when he offered the Swedish *Albert Bonniers* publishing house to translate Joyce's monumental work. His first language was Swedish as spoken in Finland, and he finished the translation work in exile in Stockholm during the WWII. His translating position, his relationship to the prevalent conception of what translation is of his time, confirms to the invisible, conventionalising aesthetic. The first Finnish translation was long awaited when it was finally published, translated by another young poet, Pentti Saarikoski in 1964. Saarikoski was already a popular poet, but he was also an amazingly prolific translator (Tarkka 1996, 472). He is mostly remembered today, however, as a disputed translator, even lending his name to the Finnish term 'Saarikoski-syndrome' which is used to denote an overly simulative and unfaithful translation (Koskinen 2007, 504).

The Swedish retranslator of *Ulysses* is Erik Andersson. When Andersson completed his four-year project of retranslating *Ulysses*, he was already an established writer, translator, and retranslator. Among others, Andersson had translated Oscar Wilde, Nick Hornby, James Ellroy, and Flann O'Brien from English to Swedish. In addition to the retranslation of *Ulysses* he is the Swedish retranslator of *The Lord of the Rings*. The Finnish retranslation is by poet and translator Leevi Lehto. Whereas Andersson's retranslation was commissioned by the publishing house, with no explicit agenda toward the ST or the earlier translation, Leevi Lehto began his translation project in 2001 specifically to challenge some qualities of the then already controversial Saarikoski translation (Niskanen 2010, 10). The new Finnish translation, published in June 2012, is a very different kind of *Ulysses* from Saarikoski's *Odysseus*. In the 'Oxen' episode, Lehto chooses the same strategy as Caetano Waldrigues Galindo (2020, 218), the translator of the third and the latest Brazilian *Ulisses*, and the Spanish re-retranslators of *Ulysses*, namely replacing the pastiches of the embryonic development of English prose style with imitations from the

history of the target language prose. As Peeters and Sanz Gallego (2020, 232) describe the Tortosa and Venegas Spanish re-retranslation, they "intended to reproduce in parallel the evolution of the Spanish language and different literary styles".

To test the kind of analysis the OSH hypertext and the signal-based method allow, we can look at what has come to be called the "Latinate style passage", the eight section on the OSH hypertext. This is a compilation pastiche of Jeremy Taylor's *On Prayer* (as quoted in Peacock, 88-91), Sir Thomas Browne's *Religio Medici* (as quoted in Peacock, 78-9), and John Milton's *Areopagitica*, which Joyce copied in his notebooks from the Saintsbury anthology. In this passage Joyce becomes a kind of bricoleur, a collector and compiler of the text materials. As Leopold Bloom has entered Sir Andrew Horne's lying-in hospital, and part-taken in the revelries of the young medical students there, the style of the episode has evolved from Old English monosyllabic alliteration and Middle English moralities to the Latinate prose style of the Stuart period, to depict the learned and lewd witticisms of the drunken medical students. The styles of Milton, Taylor, and Browne are not melded together, but rather Browne's baroque eloquence and warnings against spiritual dryness are explicitly different from Taylor's gradually unfolding sentences and solemn passages on virtue, and still noticeably different from Milton's polemical Puritan prose of specifically the topical and socially aware *Areopagitica*.

> Example 1 (Milton, Taylor, and Browne pastiche)
> Remember, Erin, thy generations and thy days of old, how thou settedst little by me and by my word and broughtedst in a stranger to my gates to commit fornication in my sight and to wax fat and kick like Jeshurum. (U 322.367-71)

In the OSH, I have created tags from the signals of parody that can be read in each imitation, based on close reading and previous scholarship. There are tags for Joyce's imitation of the syntactic traits of Jeremy Taylor, which act as links from the hypertext to the hypotext of *On Prayer*, from the Peacock anthology, the imitation of lexical and syntactic traits of John Milton linked to an appropriate passage from his *Areopagitica*, and Sir Thomas Browne's characteristic, rhythmical use of both archaic and modern present tense third-person singular forms of verbs linked to a passage from *Religio Medici,* also from the Peacock anthology. As a further hypotext, Gilbert (1952, 300-1) mentions the *Improperia* (Reproaches) of the Catholic liturgy, but the Authorized Version, the King James *Bible* and especially The Fifth Book of Moses is an obvious hypotext which Janusko, for instance, does not even cite.

There are no translations of Taylor into Swedish or Finnish, but Browne's *Religio medici* has been translated into Finnish as *Lääkärin uskonto* in 1921, and into Swedish as *Religio Medici* by E. Abramson in 1948. Milton's *Areopagitica* has not been translated into Swedish or Finnish, but Milton's language exists

in both languages, of course, in *Paradise Lost* (*Det Förlorande Paradiset* and *Kadotettu Paratiisi*, respectively). Furthermore, I have tagged the *Bible* allusions to their translations in both languages.

> First translations:
> Ty må du, Erin, aldrig förglömma dina gångna släktled och dina forna dagar, hurusom du ringa aktade mig och förde en främling till mina portar att öva otukt inför mina ögon och att bliva fet och vällustig såsom Jeshurum. (Sv/Warburton 377)
> [For you, Erin, must never forget your olden generations and your former days, how you despised me and brought a stranger to my gates to practice fornication before my eyes, and to be fat and lustful as Jeshurum. (OSH backtranslation)]
>
> Muista, Erin, menneet sukupolvesi ja ammoiset päiväsi, kun sinä pienenä istuit minun jalkaini ja minun sanaini juuressa ja toit muukalaisen minun porteilleni huorin tekemään minun silmäini nähden, lihavaksi paisumaan ja ilakoimaan kuin Jeshurum. (Fi/Saarikoski 386)
> [Remember, Erin, your past generations and your days of past when you were little and sat by my feet and by my words and brought a stranger at my gate to fornicate in my sight, to wax fat and frolic like Jeshurum.]

The first thing, thus, the OSH hypertext does for the analysis of the translations, is to separate the specific stylistic imitation trees of Browne and The Fifth Book of Moses from the compilation pastiche forest of the "choppy Latin-gossipy bit", as Joyce (LI 139-40) called it. Another aspect it allows us to focus on is whether, and how, these allusions have been re-created in the TT, in those cases where the hypotext has been translated prior to the translation of the hypertext. To concentrate on the Finnish and Swedish translations of the Browne hypotext, where the rhythmic dexterity of the alteration between archaic and modern verb endings, such as the coexistence of the archaic present tense second-person singular 'hast' with 'have', and 'saith' with 'said' was tagged, one can see that this element is not created on the first translation TTs.

As is, the hypertext can alert the scholar of the existence or, in this case, absence of a link between tags, but human close reading is still needed to recognise that the Finnish first translation re-creates something similar in the archaic plural possessive noun endings "jalkaini" [feet] and "sanaini" [words], as opposed to 'jalkojeni' and 'sanojeni', which would be expected.

> Retranslations:

> Tänk, Erin, på dina förgångna släkten och dina dagar som fordom voro, huru föga du aktade på mig och mina ord och förde in en främling genom mina portar för att bedriva otukt i min åsyn och bliva fet och istadig som Jesurun. (Sv/Andersson 387)
> [Think, Erin, of your past ancestors and your days of old, how little you respected me and my words, and brought in a stranger through my gates to fornicate in my sight, and become fat and defiant like Jesurun.]
>
> Muistaos, Erin, miespolviais mennehiä ja muinaisia päjviä, mitenkä pilttin' istuit vierelläin mun, ja sanain ääress', ja muukalaisen porteilleni saatoit huorin tekemähän katsannossain lihomaan ja potkimaan kuijn Jesurun. (Fi/Lehto 441)
> [Remember, Erin, your past generations and the days of old, how as a little lad you sat by my side, and by my words, and brought a stranger to my gate to commit adultery in my sight wax fat and kick like Jesurun.]

The Finnish retranslation follows the chronologic development of Finnish prose style. In this passage, Leevi Lehto imitates the style of Jaakko Juteini, a Finnish national romantic writer, whose written Finnish style was considered already in his time as quite radical and eccentric. In the Lehto TT example on the OSH, there is a link to the TL hypotext of Juteini's *Neuvo-kirja* ("Book of Advice") of 1819, with tags for the imitated use of an occlusive stop after nasal occlusive ("syndiä" instead of 'syntiä' for [sin]), and, later in the text, the use of end predicate ("pauhaden vastas" instead of 'vastasi pauhaten' for [bawled back]). The stylistic elements of the "Latinate style" of the ST can still be seen in the "Juteini style" of the Finnish retranslation, and it would be more appropriate to say that the Finnish pastiche elements have not replaced the original, but rather have been added on top of them.

A different kind of intertextuality this passage demonstrates is one between the translators. The Swedish translators reproduce the phrase "settedst little by me" with varying archaic, Biblical formulations of [how you despised me] or of [how little you respected me], and therefore the meaning of the entire passage as the past ancestors not having followed the speaker, but having brought a stranger to the gate. The first Finnish translator renders the phrase as [when you were little and sat by my feet], reading "little" as an adjective instead of an adverb, rendering the meaning of the sentence as opposite of the Swedish interpretations, and the general understanding of the text: Stephen Dedalus is talking about the transgressions of the youth here. In a polyphonic dialogue, Saarikoski's surprising

interpretation has been conveyed to Lehto's Finnish retranslation not from the ST but from the earlier translation, as he too depicts Erin as a [little lad] who does sit at the Lord's side.[3]

For another example, we should attempt an OSH-based analysis of a stylistic pastiche passage consisting of one recognisable imitated author, style, and hypotext. The long-awaited moment of birth in the episode is depicted in the style of philosopher and satirist Thomas Carlyle, "the last clear voice before the chaos with which this chapter ends" (Janusko 1983, 76). Curiously, Joyce places Carlyle as the last of his recognisable pastiches, out of chronological order, after the imitation of Walter Pater, his junior. Presumably, with the style of Carlyle, the evangelist of manual labour and spiritual exertion, it was possible for Joyce to congratulate the father of the new-born baby, Theodore Purefoy, "the remarkablest progenitor barring none in this chaffering allincluding most farraginous chronicle" (U, 345.1411-4). This not altogether hidden metatextual reference to Joyce's own episode of perpetual metamorphoses of style, with its implied questions of biological and literary fecundity, production and re-production, originality and copy, is followed by the afterbirth or tailpiece, which consists of the language of the street and public house, slang and drunken slur.

> Example 2 (Thomas Carlyle pastiche)
> By heaven, Theodore Purefoy, thou hast done a doughty deed and no botch! […] In her lay a Godframed Godgiven preformed possibility which thou hast fructified with thy modicum of man's work. (U 345.1410-4)

As Janusko shows from his analysis of Joyce's notebooks, the voice of Carlyle is based on passages form the Saintsbury and Peacock anthologies. On the OSH, there are tags on the hypertext for the near quotation of the construction "and no botch" linking it to its hypotext, Carlyle's philosophy of clothes in his comic novel *Sartor Resartus*, itself a parody of German Idealism, likewise the expression parodically and hyperbolically expanded by Joyce to "Godframed Godgiven preformed possibility". What is more, the OSH highlights the thematic trait linking 'work' and 'fecundity', manifesting itself in lexical variants such as, in the quoted example, "man's work", and later in the full OSH passage "doughty deed" and "labour".

> First translations:

[3] The full passage and its translations are analysed at greater length in my dissertation (Niskanen 2021, 151-5), which can be read at https://helda.helsinki.fi/handle/10138/329581.

> Vid himlen, Theodore Purefoy, ett vackert arbete har du gjort och det utan vank! […] I henne låg en gudaskapad förutbestämd möjlighet som du bragte till skörd med din obetydliga människokraft. (Sv/Warburton 405)
> [By heaven, Theodore Purefoy, you have done a beautiful job, and without a hitch! […] In her lay a god-created predetermined opportunity that you brought to harvest with your insignificant man power.]

> Taivaan tähden, Theodore Purefoy, sinä olet tehnyt miehen työn, etkä patustellut! […] Hänessä oli kätkössä Jumalanluoma Jumalanantama preformoitu mahdollisuus, jonka sinä olet hedelmöittänyt vähäisellä miehen työlläsi. (Fi/Saarikoski 414)
> [For heaven's sake, Theodore Purefoy, you've done a man's work, and no bungle! […] In her there was concealed a God-created God-given preformed opportunity which you have fertilized with your minor man's work.]

Sartor Resartus has not been translated into Finnish. There is a Thomas Carlyle translation that predates the Finnish *Ulysses* translation, *Entistä ja nykyistä,* Werner Andelin's translation of Carlyle's historical and socially critical book *Past and Present.* In Swedish there is a *Sartor Resartus* translation by E. Ryding from 1922, which has been linked to the Swedish TT examples from the tagged elements on the ST. This allows us to compare the links between the hypertext and the hypotext of the ST, and the possible links between the TT and its hypotexts.

In the first Swedish translation the tag for the "and no botch" construction "och det utan vank" [and without a hitch] differs considerably from the Swedish Carlyle hypotext "en tredje finns ej" [there is no third]. The parodic formulation of "Godframed Godgiven preformed possibility" is rendered as "gudaskapad förutbestämd möjlighet" [godcreated predetermined opportunity] which is to be compared to the Swedish Carlyle formulation "hus dig fans en av Gud skapad form" [in you lay a God created form]. In this, Warburton's translation reduces parodic ambiguity by means of conventionalisation or simplification. As for the Finnish first translation, which has no chance to refer to a direct Finnish hypotext here, there is an interesting choice of an archaic, artisan verb "etkä patustellut" [and no bungle] for "and no botch". The overarching thematic trait of 'work' and 'fecundity' is re-created through vocabulary such as "miehen työn" [man's work], miehen työlläsi [your man's work], and "taakkasi" [your load], although with considerably less variation than in the ST.

Retranslations:

> Ja jösses, Theodore Purefoy, en karsk bragd har du gjort, jajamän! […] Hos henne fanns en gudagiven gudagrönskande förutbestämd förutsättning som du har befruktat med din manliga dagsverksdroppe. (Sv/Andersson, 414-5)
> [Yes crikey, Theodore Purefoy, a stern feat you have done, yes indeed! […] In her there was a god-created god-given preshaped possibility that you have fertilized with your drop of manly day job.]
>
> Taivaan tähden, Theodore Purefoy, kelvon teon olette tehnyt ettekä töhertänyt! […] Henessä lepäsi Jumalanluoma Jumalansuoma ennaltamuotoeltu mahdollisuus, jonka Te olette hedelmöittänyt hiukkaisella miehen työtänne. (Fi/Lehto, 472)
> [By heaven, Theodore Purefoy, you have done the proper deed and no flutter! […] In her was resting a God-created God-given preshaped possibility which You have fertilized with your speck of man's work.]

In the Swedish retranslation the hypertext tag for "and no botch" is rendered as "jajamän!" [yes indeed!], which does not re-create the tagged link to the Swedish hypotext "en tredje finns ej" [there is no third]. The hyperbolically expanded expression "Godframed Godgiven preformed possibility" is re-created in Swedish as "gudgiven gudagrönskande förutbestämd förutsättning" [god-created god-given preshaped possibility], which, while it does re-create the content, rhythm, alliteration, and parodic effect of Joyce's sentence, does not recreate the link to the Swedish hypotext "Gud skapad form" [God created form]. More than lexical or stylistic, the links of the Swedish 'Oxen' retranslation to the Swedish voice of Thomas Carlyle are thematical.

At this point, the Finnish Leevi Lehto retranslation drops the successive and recognisable pastiches of Finnish prose style, presumably assuming that the embryonic development of language ends at birth, and what follows is what Joyce (LIII, 16) called the "tailpiece" of the episode, the "afterbirth", a miscellany of, not written prose, but forms of spoken language. However, the Carlyle pastiche is quite a recognisable stylistic pastiche within the compilation pastiche of the episode, and corresponding to that view, I have separated it from the "tailpiece" on the OSH. The thematic trait of 'work' and 'fecundity' is carried over from the original Carlyle hypotext to the Finnish retranslation TT in the lexical variants of "kelvon teon" [the proper deed], "miehen työtänne" [man's work], and "taakkanne alla" [your burden].

6 Conclusions: The Use of the OSH in the Analysis of the Finnish And Swedish 'Oxen' (Re)translations

These examples, and many more on the OSH, show that with the use of the signal-based method of analysing the pastiches of the 'Oxen', utilised in the digital hypertext, it is possible to isolate textual elements operating as signals of pastiche, creating the pastiche contract between the hypertext of the episode, and its hypotexts from the history of English prose style. Once isolated and analysed, one can compare those tagged signals in the *Ulysses* source text to the existence or absence of the tags between the Finnish and Swedish *Ulysses* target texts, and their respective hypotexts. The analysis method would seem to have explanatory power for how a reference from the hypertext to a hypotext is created, and, from another perspective, how intertextuality is read into a text.

In this chapter I tested through two examples, one compilation pastiche, and one individual stylistic pastiche, which kinds of signals one can isolate using the OSH. While the method can isolate and explicate elements which activate the intertextual reading mode in the source text, it is limited to showing when the chosen tags, linking the hypertext to either the ST hypotexts or TT hypotexts (as in the case of the Finnish retranslation) are re-created. When the chosen criteria are not fulfilled, it is left to the human analyst to consider other strategies the translators may have adopted. In the case of the Finnish and Swedish 'Oxen' translations, these overarching strategies include the first translators' tendency to recreate a more ambivalent sense of a single, evolving compilation pastiche, with occasional passages more closely following the translations of the imitated hypotexts, such as Warburton's translation of the "Everyman" pastiche, or Saarikoski's translation of the "Dickens" pastiche, as can be seen on the OSH. The Swedish retranslation renders a more varied, mixed collection of individual stylistic pastiches not, however, necessarily tied to the tagged elements. The Finnish retranslation re-creates the intertextual reading mode through imitations from the embryonic development of Finnish prose style. What became apparent through the OSH method is that the Finnish retranslation adds elements of Finnish prose style on top of elements imitated by the source text, rather than replaces the English pastiches with Finnish ones.

Taken outside the 'Oxen' and *Ulysses*, and taking a "macroanalytic approach" on a larger text corpus (cf. Jockers 2013, 12-7), the signal-based method of detecting intertextual elements in a text could lend itself for application in a larger cross-disciplinary project, with aspects of comparative literature, translation studies, and digital humanities, for the development of a machine assisted translation application that would work with the human translator in practice to alert them of intertextual elements in the text. This could develop the OSH from a close reading aid for analysis of one text, which it is now, to a distant reading tool for the practice of literary translation.

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