Translation studies

MIRCEA IVĂNESCU – A ROMANIAN POET RENDERING THE STYLE OF JAMES JOYCE'S *ULYSSES*. THE CONCEPT OF FIDELITY IN TRANSLATING THE OVERTURE FROM "SIRENS"

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Abstract: *The following paper deals with a view on the concept of fidelity in literary translation with an analysis of the Romanian poet Mircea Ivănescu's work on the overture of episode eleven: "Sirens" from James Joyce's "Ulysses". Mircea Ivănescu is a postmodernist poet who prefers to employ an ordinary language when writing. Moreover, he is a self-taught man of letters who didn't even get a degree in the languages he translated from. When speaking of his work as a translator his attitude is often sceptical. However, "Ulise" is an acclaimed Romanian translation and critics have repeatedly praised Ivănescu's translation skills and use of language. For that reason, the paper focuses on the concept of fidelity in translation and on the effort of the Romanian poet to efficiently render Joyce's writing style in the target language and at the same time to preserve the original meaning of words. The paper is not intended to elicit the imperfections of the translation but rather to illustrate the intricacy of the task, the problems of non-equivalence that are difficult to avoid by any literary translator and some potential approaches.*
Key words: Language; Fidelity in translation; Non-equivalence; Form; Content.

Set in the Ormond Bar of Dublin's Keys the *Sirens* of this episode's title are the seductive barmaids who worked in the establishment. However, what really holds Bloom's companions in control is not them, but the power of music that they sing to themselves.

The time is four p.m, which is the appointed hour for Blazes Boylan to meet up with Molly Bloom for their lovers' tryst. Bloom's inner torment is staged tragically as Joyce puts Boylan in the actual hotel within earshot of Bloom who's listening in the next room as Boylan is chatting to his friends, unaware of the presence of his lover's husband. Bloom takes notice of the moment of his departure, so it is an extremely affecting scene and an unforgettable experience for the reader. Bloom, tortured by the knowledge of Molly's adultery, is amusing himself to the song of The Sirens in the Hall of

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the Concert Room. He alone, as Ulysses was, is able to resist the music's charms, establishing himself as the unconquered hero. In the Greek *Odyssey* the Sirens had a specific quality of their voices, that was impossible to be described by the text. By contrast, Joyce's text decomposes the features of voices and sounds, so that they can be faithfully expressed into writing. "The Sirens can be read as the dramatisation of the materiality of language and it is Bloom as the writer in the drama who acts for the reader as the de-composer of the voice and music into material sounds" (MacCabe 1979: 83).

The really extraordinary aspect of *Ulysses* is Joyce's technique of logical arrangement, refined over the years and finally employed to allocate for each episode of the book a specific art, colour, symbol, technique and organ of the body. According to the diagram conceived by Stuart Gilbert (1963: 38), the chapter "Sirens" is designed around the organ of hearing, the symbol of barmaids and the art of music. As stated by Joyce, the compositional technique that he had employed in this episode is *fuga per canonem*, a concept encountered in the field of music, derived from the term *fugue* which refers to a "composition constructed on one or more short subjects or themes. … The interest in these frequently heard themes being sustained by diminishing the interval of time at which they follow each other" (Stainer & Barrett 2009: 179).

Therefore, the *Artist*, whose works all gain greatly from being read aloud, sets off the challenge to convey music in words, as he wants to render all the effect and the emotional resonance of music in language. To do this, Joyce employs a set of literary devices like onomatopoeia, wordplay, allusions, foreign words, invocation or enumeration. Moreover, the style includes a parody of several musical devices, as Blamires (1996:86) noted: "structural development of small figures and phrases; a continuous symphonic manipulation of sharply identifiable themes; the use of emphatic rhythmic figures and patterns; varied tonal contrasts; rich onomatopoeic orchestration which mimics the interplay of strings, brass and woodwind; echo and semi-echo; contrapuntal play of phrase against phrase; percussive explosions; recapitulations in different 'keys'; and so on." After having finished working on this chapter, James Joyce commented on the process, saying "Since exploring the resources and artifices of music and employing them in this chapter, I haven't cared for music any more. I, the great friend of music, can no longer listen to it. I see through all the tricks and can't enjoy it any more." (Ellmann 1982: 459).

Joyce had been preparing himself to write *Ulysses* since 1907 and his style, method and scope represented an outfling of all he had learnt as a writer. Fourteen years later, the work was finally completed in October 1921. After having spent nearly 20,000 hours on the novel, according to his own personal estimation in a letter addressed to his patron H.S. Weaver on 24th

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June 1921, the final product is a piece of work of the mind and imagination of an artist that over the decades has struck many literary critics and scholars with its unruly nature. Through the years, the novel has been translated into German, French, Spanish, Russian, Czech, Polish, Japanese, Chinese, Danish, Italian, Portuguese, Hungarian, Albanian, Bulgarian, Catalan and Romanian. When it comes to translation, only a truly great writer could take the challenge for completeness in the understanding of such a revolutionary style and language. Joyce was highly interested in getting involved in the translation of *Ulysses* and often criticised the alternatives chosen by the foreign translators. He used to believe that translation is indeed a process of cognition, mainly dictated by the translator's background, but at the same time it is a growth of consciousness toward the original text. According to Joyce, his work is so problematic that it needs "an elastic art to delineate it - without solving it", as Milesi translates one of Joyce's letters, dated 9 August 1918, written in French and referring to rendering his style in a different language (Milesi 2003: 13).

After the Second World War there was a smattering of attempts at translating *Ulysses* into Romanian. Oțoiu A. managed to successfully synthesise the Romanian response to James Joyce and the evolution of *Ulysses'* translation in the chapter *"Le sens du pousser": On the spiral of Joyce's reception in Romania*, published in the first volume of the study edited by Lernout and Mierlo: *The reception of James Joyce in Europe*. According to the study, Gellu Naum and Simona Drăghici were the first writers who attempted to offer a translation of the "Telemachus" chapter, followed by Andrei Ion Deleanu and the novelist Ion Barbu who were the first scholars to start a common project tackling the challenging translation of the whole novel. In spite of their extensive experience both as writers and as well as translators, their project was forced to be brought to an end because of Deleanu's demise in 1980.

In 1971 a new translator took the ambitious task of rendering *Ulysses* into Romanian. Mircea Ivănescu received great praise when his translation of the chapter "Oxen of the Sun" was published. "The idiomatic and vernacular 'placental outpouring' at the end of the chapter posed similar difficulties of adapting the vast number of English dialects and slang to the much narrower compass to the Romanian *patois*. Ivănescu brilliantly handled both difficulties and produced an exemplary recreation of Joyce's *tour de force*" (Oțoiu 2004: 202).

By the year 1973, Mircea Ivănescu had become one of the most appreciated translators in Romania, even though he was a self-taught man who had learnt all the languages he translated from through reading and did not own a foreign language degree. He had achieved to render into Romanian Kafka's works and Faulkner's *The Sound and The Fury* while, at the same

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time, his poems were causing great admiration with their postmodernist originality. When portraying the character of his poetry, 'it doesn't speak a different language than that of the Indigenes, an ordinary language. It doesn't rely on a selective, esoteric language, infatuated with its own transfiguring valencies, but on an immediate language, unpalatable and lacking demeanour; a language in which imprecision doesn't stimulate a productive ambiguity of meaning, only a verbosity'[12] (Cistelecan 2003: 13 – our translation).

Despite his praised talent for writing, he was always sceptical of his artistic accomplishments. The Romanian critic and friend of the translator, Matei Călinescu, acknowledges in the introduction to one of Ivănescu's volumes of poems his insecurities: "he is not himself, he is doubtful, reluctant, uncertain of his own work"[13] (2003). A similar position of doubtfulness is encountered when the poet speaks of his works of translation.

It took Mircea Ivănescu twelve years to undertake the translation of the English-based *Odyssey* in Romanian and to bring it to a desired form. So far, his praiseworthy work has remained emblematic. It first appeared in two volumes at Univers Publishing House in 1984, a time when Romanians had a great desire to read good literature, including in translation, and it was welcomed as a work that had managed to render Joyce's style quite faithfully, even though Mircea Ivănescu 'wouldn't say it was the most difficult translation, with Joyce it was a coincidence of style'[14] (Vancu 2011 – our translation).

Gabriel Liiceanu, a Romanian writer and translator, had several encounters with Joyce's translator in 2011 in an attempt to disclose "the masks" of Mircea Ivănescu. When asked about his attitude towards the revolutionary writing style and technique of the Irish author acquired during the process of translation, Ivănescu admitted that for him 'an author was nothing more than a book on the work desk of the translator'[15] (Liiceanu 2012: 166 - our translation) and that he had never taken into consideration any personal contribution to the final work in the target language; he always considered himself to be just a "bricoleur". In spite of the critics' enthusiastic approval of many features of *Ulise*, according to Ivănescu, because of the defective aspect of his translations, "all these Romanian versions will fall into

[12] „Poezia nu vorbește, la el, altă limbă decât chiar cea a tribului, limba ordinară. Ea nu se mai bizuie pe un limbaj select, esoteric și infatuat de propriile lui valențe transfiguratoare, ci pe limbajul imediat, fad și lipsit de portanță; un limbaj în care impreciziile nu stimulează o ambiguitate productivă de sens, ci doar o repetitivitate."

[13] „ nu e el insusi, nehotarat, lipsit de vointa, neincrezator in propria sa opera."

[14] „N-aș spune că a fost cea mai dificilă traducere, a fost o coincidență de stil cu Joyce."

[15] „Pentru mine un autor era o carte pe masa de lucru a traducătorului. Atât."

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oblivion"[16] (Liiceanu 2012: 166 – our translation). He even admitted in various interviews that he had never read the entire book, but instead he had worked on one chapter at a time, constraint by the publisher's demands.

Disregarding the translator's personal judgement, presumably related to the lack of time and of a reliable second opinion when working on the translation of the novel, the final work has received both praise and criticism. Adrian Oțoiu listed among Ivănescu's translation skills "an unprecedented awareness of the intricacies of the Joycean text, professional exploration of its openings, intellectual rigour and a vast cultural horizon, doubled by that linguistic resourcefulness, musical ear and ludic spirit that Joyce himself always favoured when supervising the translation of his work." (Oțoiu 2004: 203). In opposition, there are certain aspects of the work in Romanian, derived from various structural discrepancies between the two languages, that fail to render the original writing style. "Undoubtedly, there are oversights, missed allusions, unsolved puns or covered-up innuendo" (Oțoiu 2004: 203). Furthermore, as translators get often caught up in the tangled ropes of judgements and decisions, the strategies employed are not always in favour of the original author. "Possibly as a compensatory strategy for what is irremediably lost elsewhere, Ivănescu channels interpretation into his recreation but also smuggles in clarifications which should have been confined to the editorial apparatus and arguably go against Joyce's spirit of indirection" (Ionescu & Milesi 2008: 90).

In *Ulysses* "words are repeatedly deformed, wrenched, truncated, severed, shorn apart" (Gibson 2002: 107). Therefore, how does a Romanian poet, who expresses thoughts unequivocally and uses mainly unambiguous words, succeed into rendering a language particularly concentrated on musical revivalism, insisting on cacophony, on radical discord?

Although the chapter "Sirens" from *Ulysses* has many famous lines, the key lines for our purpose occur in the sequence of sixty fragments, the overture which is usually described as an introductory announcement of the episode musical motives. "The introductory flourish has been said to represent the tuning up of an orchestra. It seems more sensible to regard it as an overture, for it lays before us, in concise form, many of the themes (fifty-seven, to be exact) to be fully and richly explored in the body of the episode" (Blamires 1996: 86).

Bronze by gold heard the hoofirons, steelyring	Bronz lîngă aur ascultînd potcoavele, oţelclinchenind
Imperthnthn thnthnthn.	Sonsolensese impersinense
Chips, picking chips off rocky	Pieliţe, sugînd pieliţe de pe o unghie

[16] „ toate versiunile astea românești n-au să mai fie reținute."

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tumbnail,
chips.
Horrid! And gold flashed more.
A husky fifenote blew.
Blew. Blue bloom is on the
Gold pinnacle hair.
A jumping rose on satiny breasts of satin, rose of Castille.
Trilling, trilling: Idolores.
Peep! Who's in the... peepofgold?
A husky fifenote blew.
Tink cried to bronze in pity.
And a call, pure, long and throbbing.
Longindying call.
Decoy. Soft word. But look! The bright stars fade. O rose! Notes chirruping answer. Castille. The morn is breaking.
Jingle jingle jaunted jingling.
Coin rang. Clock clacked.
Avowal. Sonnez. I could. Rebound of garter. Not leave thee. Smack. La cloche! Thigh smack. Avowal.
Warm.
Sweetheart, goodbye!
Jingle. Bloo.
Boomed crashing chords.
When love absorbs. War! War! The tympanum.
A sail! A veil awave upon the waves.
Lost. Throstle fluted.
All is lost now.
Horn. Hawhorn.
When first he saw. Alas!
Full tup. Full throb.
Warbling. Ah, lure! Alluring.
Martha! Come!
Clapclop. Clipclap. Clappyclap.
Goodgod henev erheard inall.
Deaf bald Pat brought pad knife took up.
A moonlight nightcall:

butucănoasă, pieliţe.
Oribil! Şi aur fulgerând mai tare
O notă-n cvintă răguşită sunînd.
Plaf. Bum albastru-nflorind în
Păr de aur strîns în coc înalt.
Roză tresăltînd pe sîni mătăsoşi în satin, roză de Castilia.
Triluri, triluri: Idolores.
Ia ocheşte! cine-i în... ochiada de aur ?
Clinc clinchenind în bronz milos.
Şi o chemare pură, prelungă,
zvîcnind. Chemare jinduind stins murind.
Ademenitoare.
Dulci cuvinte. Dar iată! Stelele luminoase se sting. O roză! Note limpezi ciripind răspunsuri. Castilia.
Se-arată zorile.
Clinchet de birjă lejer clinchenind.
Monedă sunînd, ceas bătînd.
Mărturisire. Sonnez. Dac-aş. Pocnet de jartieră. Să nu te părăsesc. Plici La cloche! Plici pe coapsă. Mărturisire.
Caldă.
Iubita mea, adio.
Birje. Bloo.
Bum pe coarde disonante.
Cînd iubirea soarbe. Război! Război!
Timpane.
O pînză! Un voal vălurind pe valuri.
Pierdut. Sturzul fluid fluierînd.
Totul e pierdut acum.
Corn. Cocoarne.
Cînd a văzut întîi. Vai. mie!
Clipocire vîseoasă. Zvîcnire mustoasă.
Ciripitoare. O, ademenire. Ispititoare.
Martha! Vino!
Clapclop. Clipclap. Clapiclap.
Doamnena maia uzitaş aceva.
Surdul cu chelie Pat a adus hîrtie şi

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far: far.
I feel so sad. P. S. So lonely blooming.
Listen!
The spiked and winding cold seahorn. Have you the? Each and for other plash and silent roar.
Pearls: when she. Liszt's rhapsodies.
Hissss.
You don't?
Did not: no, no: believe: Lidlyd.
With a cock with a carra.
Black.
Deepsounding. Do, Ben, do.
Wait while you wait. Hee hee.
Wait while you hee.
But wait!
Low in dark middle earth.
Embedded ore.
Naminedamine. All gone. All fallen.
Tiny, her tremulous fernfoils of maidenhair.
Amen!
He gnashed in fury. Fro. To, fro.
A baton cool protruding.
Bronzelydia by Minagold.
By bronze, by gold, in oceangreen of shadow. Bloom. Old Bloom.
One rapped, one tapped with a carra, with a cock.
Pray for him! Pray, good people!
His gouty fingers nakkering.
Big Benaben. Big Benben.
Last rose Castille of summer left bloom I feel so sad alone.
Pwee! Little wind piped wee.
True men. Lid Ker Cow De and Doll.
Ay, ay. Like you men. Will lift your tschink with tschunk.
Fff! Oo!
Where bronze from anear? Where gold from afar? Where hoofs?

cuţit
şi-a luat.
O chemare-n miez de noapte, clar de lună, şoapte : departe, departe.
Mă simt atît de trist. P.S. Atît de singuratec înflorind.
Ascultă!
Cornul de mare rece ţepos şerpuit. Ai tu?
Fiecare şi pentru celălalt, plescăit şi muget tăcut.
Perle: unde ea. Rapsodiile lui Liszt.
Hissss.
Nu crezi?
Nu am; nu, nu; cred; Lidlyd.
Cu un coc cu un caro.
Negru.
Cuecouadînca Haide, Ben, hai.
Aşteaptă tu-n timp ce-aşteaptă. Hi hi.
Aşteaptă tu-n timp ce hi.
Dar stai şi-aşteaptă!
Adînc în întunecosul miez al pămîntului. Comoara impură adînc împlîntată.
Naminedamine. Toţi s-au dus. Toţi au căzut.
Micuţă, cu tremurătoarele foi de ferigă ale părului ei feciorelnic.
Amin!
Scrîşnea de furie. în sus. în jos şi-n sus.
Un rece baton iscîndu-se.
Bronzalydia lîngă minaurita.
Cu bronz, cu aur, în verdeoceanic de umbră. Bloom. Bătrînul Bloom înfloritul.
Se-alintă, se zbate cu cară
cu co.
Rugaţi-vă pentru el! Rugaţi-vă oameni buni!
Degetele lui gutoase bătînd darabana-n ritm.

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Rrrpr. Kraa. Kraandl.
Then, not till then. My eppripfftaph.
Be pfrwritt.
Done.
Begin! (Joyce 1992: 328-330)

Big Benaben. Big Benben.
Ultima roză castiliană a verii rămasă în bum floare mă simt atît de trist singur.
Pihi. Un vînt mic vîntind pihi.
Oameni adevăraţi. Lid Ker Cow De şi Doll.
Ba, da. Oameni ca voi. Ridicaţi-vă cu clinc şi clunc.
Fff! Ou!
Unde-i bronzul de-aproape ? Unde-i aur de departe? Unde-s copitele-n trap?
Rrrpr. Kraaa. Kraandl.
Atunci, nu pînă-atunci. Si eppripfftappful. Fi-va pfrvrîtt.
Gata.
începem! (Joyce 1996: 295-297)

The primary concern of translators is to communicate meanings. In order to do so, they have to decode the units and structures that impart messages. Apart from the intellectual, theoretical and practical features implied by the work of a literary translator, when it comes to translating Joyce, the process could entail even philosophical questions. Is the translator aware of all the meanings of the source words and expressions? Is it ever possible to convey into a target language all of one's understanding of a writing style so innovative and abundant? "Isn't the act of translating necessarily a utopian task?" as José Ortega y Gasset suggested during a colloquium. According to the philosopher's idea of *utopianism in translation*, an author of a book "has used his native tongue with prodigious skill, achieving two things that seem impossible to reconcile: simply, to be intelligible and, at the same time, to modify the ordinary usage of language" (Gasset 2000: 51). If language were merely a set of universal concepts, it would be easy to translate from one language into another. In contrast, starting from the idea that languages were developed in distinct sceneries and resulted from different types of experiences, it is utopian to assume that two words coming from different languages, refer precisely to the same objects.

For that reason, when it comes to translating literature, in particular, the concept of fidelity is worth to be brought into discussion. "Faithfulness", "devotion", "fidelity" are notions used when determining the value of the work of a translator. This is a sensitive subject, since it raises problems when

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trying to define it. In terms of relationship, the concept of fidelity in translation could be similar with fidelity in a marriage. Chamberlain states that "fidelity is defined by an implicit contract between translation (as woman) and original (as husband, father, or author)" (Chamberlain 1988: 455). At the same time, the concept of fidelity can be understood as "a male author-translator's relation to his mother tongue, the language into which something is being translated" (Chamberlain 1988: 461).

Arrojo puts forward to consideration a disregard of fidelity born toward the original text, in the light of the postmodern theories of language that appreciate translation as a form of production and not as "a mere recovery of someone else's meaning" (Arrojo 1994: 149). Validating this opinion with arguments based on ethics, she concludes that "the only kind of fidelity we can possibly consider is the one we owe to our own assumptions, not simply as individuals, but as members of a cultural community which produces and validates them" (Arrojo 1994: 160).

In the seminal work *After Babel*, Steiner believes that in translation there will always be a "degree of fidelity" between translating word-for-word and "rendering *spirit*". Moreover, in the process of translation prevails an unsteady equilibrium between the translator and the source text, either by actions of adding or cutting out. "The translator, the exegetist, the reader is *faithful to* his text, makes his response responsible, only when he endeavours to restore the balance of forces, of integral presence, which his appropriate comprehension has disrupted. Fidelity is ethical, but also, in the full sense, economic" (Steiner 1998:318). Only by means of compensation and compromise could a translator preserve the meaning and restore the balance that he had upset by his disruptive presence, because, in the end, every process of perception and reasoning is aggressive.

When speaking of the art of literary translation Wechsler introduces the issue of fidelity gradually. According to him, at first, a translator experiences a feeling of devotion towards the author that he has loved as a reader, whom eventually he is willing to share with the others. As for when referring to aspects of language, Wechsler raises the question of "fidelity to what? To the content or the form? To the literal meaning of the words or the literal meaning as the translator interprets them?" (Wechsler 1998: 66). In his opinion, the translator's interpretative skills dictate whether a source text focuses on the content or the form, in such a way that the resulting translation should mirror the style of the original. Furthermore, the concept stands between the question of applying fidelity to content or to fluency. While the former implies a reproduction of words correctly, the latter involves recreating the impact of the original, which is more important, in Wechsler's judgement.

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It seems that the issue of fidelity is a matter of perception of form and content, which determines the translator to apply emphasis on the meaning of every word. In the overture from "Sirens" words are used both to conceal and to reveal the richness of one's imaginative life, mainly triggered by the perceivability of sounds. Words not only convey concepts, but also work together to represent pictorially the course of events. In consequence, form and content are interdependent. Thus, the feeling of devotion which constraints the translator can easily be steered by the phenomenon *of non-equivalence* that may occur at word level. This means that the target language is sometimes not in possession of an equivalent for a word which exists in the original text. Comparing the paragraph of our study with Baker's theory presented in her coursebook on translation *In Other Words*, there are several types of non-equivalence that can cause the lack of balance between the translator's fidelity to the source text and to the mother tongue.

First of all, there are words that refer to *culture-specific concepts*, often designating names of places or names of people, such as "Big Ben", "Idolores", "Liszt" or "Bloom". Proper names require fidelity to the original culture, which means that they are not rendered differently. However, "Castille" (Joyce 1992: 328) is translated with "Castilia" (Joyce 1996: 295), since the toponym has an equivalent in the target language. The style of Joyce is well known for employing foreign words and sometimes changing their syntax or spelling, according to the rules of English. "Naminedamine" (Joyce 1992: 330), is a construction from the Latin *In Nomine Domine* which means 'in the name of the Lord'. It remains unchanged when conveyed into Romanian, in an act of fidelity to form. However, the mother tongue's set of rules would have preferred the original Latin expression, or if the translator were to behave towards Joyce's act of creativity, the construction could be rendered as "Înuminedumine" (- our translation), rendering thus not only the association between Latin and Romanian, but also the sound-play and the syntax.

Although the source-language may have concepts that are easily understood, it can happen that the target language not to have a single word for them, which means that *the source-language concept is not lexicalized in the target language*. A situation of this kind is in the case of the onomatopoeia "Hissss" (Joyce 1992: 330), in an association of nature sounds with the "Hungarian Rhapsodies" of Franz Liszt. Unlike English, where the word stands for the sound made by snakes, in Romanian snakes are often associated with the past participle of the action: "sâsâit", so Ivănescu decides to remain faithful to the original form and content: "Rapsodiile lui Liszt. Hissss (Joyce 1996: 296)." Further on, Bloom's digestive processes are submitted by Joyce using a comparison with the sound of wind through a pipe: "Pwee! Little wind piped wee" (Joyce 1992: 330). As the target

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language cannot express the process in only one word, the translator remains faithful to the original form and assembles a new word for the target tongue: "Pihi. Un vînt mic vîntind pihi" (Joyce 1996: 297). By doing so, the musicality changes from the groups of letters "wee", "wi-", "wee", to "un", "vîn-", "vîn-". At the same time, by preserving the rhythm of the line, the idea of a sound propagated through a narrow pipe fails to be rendered. The original text continues to present, by means of explicit onomatopoeia, the sounds of Bloom's discharge of intestinal gas: "Fff! Oo!", "Rrrpr" and "pfrwritt" (Joyce 1992: 330), which are transcribed respecting the spelling rules of Romanian language: "Fff! Ou!", "Rrrpr" and "pfrvrîtt" (Joyce 1996: 297). Although the translator tries to be faithful to the form and to the mother tongue as well, the vibration of these sounds when read aloud, inevitably lowers. The sound of a passing tram "Kraa. Kraandl" (Joyce 1992: 330), remains unchanged as well, since it is difficult to transcribe in Romanian the rail sound, as our language lacks a specific onomatopoeia designing the action. "Kraa. Kraandl" (Joyce 1996: 297). It is peculiar, though, that the translator has kept the letter "k", which in Romanian is used at the beginning of only a few words related to measurements, such as "kilogram" and "kilometru". However, a translation as "Craa. Craandl" (- our translation) would have suggested the hoarse raucous sound that is characteristic of a crow.

Often in translation *the source-language word is semantically complex*. "In other words, a single word which consists of a single morpheme can sometimes express a more complex set of meanings than a whole sentence" (Baker 2018: 19). Such is the case for "Gold pinnacle hair" (Joyce 1992: 330). The word "pinnacle" creates the image of an upright bun which in the target language requires an entire explanation: "Păr de aur strîns în coc înalt" (Joyce 1996: 295), lit.: "Golden hair pulled in a tall bun". A similar problem of non-equivalence is encountered when the moment Lenehan wants to flirt with Miss Kennedy is implied: "Peep! Who's in the... peepofgold?" (Joyce 1992: 330). The expression is from the popular children's game hide-and-seek, "peep" meaning to look furtively, secretly. Romanian language, does not own just one word for the action, thus in the act of translation, even though the sound-play is conveyed, the words are no longer merged and the fluidity of the line is affected: "Ia ocheşte! cine-i în... ochiada de aur?" (Joyce 1996: 295).

Joyce frequently truncates words and creates morphemes to express various sounds, as in: "Imperthnthn thnthnthn" (Joyce 1992: 328), a construction that combines the adjective "impertinent" with the sound made by boots. Miss Douce and Miss Kennedy are looking out the window, and the waiter, "loud boots", is pestering them with questions about the object of their spying. Thus, Miss Douce threatens to tell his boss about his "impertinent insolence" (Ibid.: 332). Ivănescu employs the word "insolent"

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when translating the construction, in a struggle to compensate for the original loss in the effect of sound-play, even though this particular word doesn't appear until later in the source chapter: "sonsolensese impersinense" (Joyce 1996: 295). In Romanian the sound of loud boots is replaced by the echo of a Past Perfect, thus Ivănescu privileges the action as the focus of attention. Lit.: "he had been insolent, he had been impertinent."

"Longindying call" (Joyce 1992: 329), "The sound of the tuning fork that the blind strippling (piano tuner) has left behind in the bar" (Gifford & Seidman 1988: 291). This is another compound structure that raises the problem of non-equivalence, as the morpheme "long" can equally work as a verb and as an adverb. Therefore, the translator had to face up the problem of a double meaning which in the target language could not be expressed by only one word. The idea of having an unfulfilled desire produced by a sound that is slowly coming to an end, gradually fading away, is rendered through an act of devotion to the content and not to the form: "Chemare jinduind stins murind" (Joyce 1996: 296).

English Language holds both a flexibility of function, which means that words have often the same form whether they are nouns or verbs, as well as an openness to vocabulary, words being adopted or adapted according to different contexts. Whereas Romanian is not as flexible, sometimes requiring a group of words to express a certain idea. The translator is thus constrained to use a technique of compromise for situations where one word cannot be used to cover the same range of meaning as in the source text. This is the case of the structure "Jingle jingle jaunted jingling" (Joyce 1992: 329) when Boylan approaches the Ormond Hotel. The word "jingle" suggests both a metallic sound and a two-wheeled horse drawn carriage and it creates a leitmotif, forming distinctive sequences, continuously recurring. In order to be faithful to the content and to the form, the translator is forced to use two words in order to convey the contextual meaning and to add a new sound to the original sound-play in the form of a mirror symmetry: "Clinchet de birjă lejer clinchenind" (Joyce 1996: 296). Further on, the narrator's paraphrasing of the lyrics from *The Croppy Boy* are interspersed with Bloom's thoughts in the structure: "Embedded ore" (Joyce 1992: 339) which Ivănescu translates with "Comoara impură adînc împlîntată." Apart from adding the adjective "impure", the word "embedded", suggesting the ore fixed firmly and surrounded by a mass of earth, doesn't have a single word equivalent in the target language, requiring the use of two words to convey the proper meaning. Therefore, the technique focuses on remaining devoted to the style of repeating groups of letters "om", "im-", "în-", "îm-", "în-", even though the content suffers a slight change.

The verb "nakkering" is semantically complex as well. It is used in the chapter to describe Ben Dollard's dance toward the bar after his song, "his

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gouty fingers nakkering castagnettes in the air" (Joyce 1992: 371). According to Gifford & Seidman (1988: 294) "*to nakker* or *to naker* is to sound a kettledrum". Collins English Dictionary explains the noun "naker", current only in the fourteenth century, as

> "one of a pair of small kettledrums used in medieval music" (2014: 425). Joyce associates the action with an imaginary percussion instrument, highlighting the clap of the fingers in the palm of the hand. The translator shows fidelity to the original meaning of the verb and explains the action, since the target language doesn't own a single word for the action: "bătînd darabana-n ritm" (Joyce 1996: 296), lit.: "tapping rhythmically a kettle drum".

There are situations when both languages are in possession of words that designate similar concepts, but non-equivalence can still occur when *the source and target languages make different distinctions in meaning*. Such is the case with the structure "Horn. Hawhorn" (Joyce 1992: 329), that refers to Lenehan's question "Got the horn or what?" (Ibid.: 344), meaning "Are you sexually aroused?". The morpheme "haw" is a part of the onomatopoeia "heehaw", the braying sound of a donkey. The Romanian equivalent is a slang designing the same concept. The cry of a donkey was impossible to be rendered, because it would have periclitated the sound-play, but it was replaced by a word with double meaning. On the one hand it could refer to the sound made by a rooster, hinting at the same idea, and on the other hand, it is slang for a gullible man and for a child's male organ: "Corn. Cocoarne" (Joyce 1996: 296). This time the act of fidelity is targeted towards both the form and the content.

The truncated onomatopoeia "Clapclop. Clipclap. Clappyclap" (Joyce 1992: 328), which mark the moment when Simon Dedalus's performance is applauded, creates a similar situation. In Romanian the structure becomes "Clapclop. Clipclap. Clapiclap" (Joyce 1996: 296). According to the Explicative Dictionary of Romanian Language, '*clap* is a word that imitates the sound made by something that suddenly shuts, like a door or a lid' (Academia Română 1998: 172). In an attempt to show fidelity to form, Ivănescu slightly betrays his native language, in order to express a concept that is known in the target language but fails to be expressed into a specific word.

A different situation of non-equivalence occurs when the target-language owns a word which has the same propositional meaning as the source-language word, but it may have a different expressive meaning. Therefore, non-equivalence is dictated by *differences in expressive meaning.* It is possible for the translator to add the evaluative element by means of a

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modifier or adverb if necessary or to build the meaning somewhere else in the text. The allusion to the opera *La Sonnambula*, whistled by Richie Goulding, creates a sound-play by repeating the group of letters "-ost": "Lost. Throstle fluted" (Joyce 1992: 329). In Romanian, Ivănescu tries to remain faithful to the form and the content but is constrained to add the adverb "fluidly" to compensate for the loss in musicality: "Pierdut. Sturzul fluid fluierând" (Joyce 1996: 296). Similarly, the couplet "Ah, lure! Alluring" (Joyce 1992: 329) raises the issue of non-equivalence when translated, as the two words, despite their resemblance in form, possess differences in meaning. The translator demonstrates devotion to the content, translating the interjection and the significance, although the sound-play fails to be rendered: "O, ademenire. Ispititoare." (Joyce 1996: 296)

Further on, the interjection "Alas!" (Joyce 1992: 329), used by Simon Dedalus when performing a freely translated version of *M'appari* from Flotow's opera, is translated using the expression "Vai. mie!" (Joyce 1996: 296). "When first I saw that from endearing./ Sorrow from me seemed to depart. / Full of hope and all delighted…/ But alas, 'twas idle dreaming…" (Joyce 1992: 352-353). Even though the translation could have been rendered as "Vai!" (-our translation), the feeling of sorrow and regret of losing the dearly loved is enhanced by using a modifier associated to the speaker, lit.: "Dear me!".

Another aspect of non-equivalence is dictated by *differences in form*, when there is no equivalent in the target language for a specific form in the source text. In the overture, the use of auxiliary verbs has the purpose of building ambiguities. The construction "You don't?/ Did not: no, no: believe: Lidlyd" (Joyce 1992: 329) refers to the dialogue between Miss Douce and George Lidwell. Joyce intentionally omits the main verb in order to prolong the momentum. In Romanian the sequence is translated with "Nu crezi? / Nu am: nu, nu: cred: Lidlyd" (Joyce 1996: 296). As the target language does not employ an auxiliary verb to express a present tense the translator is constrained to name the verb right from the beginning. It is peculiar that the main verb from the past tense construction is translated with a present tense form, even though the appropriate construction according to the Romanian rules of grammar would have been "Nu am: nu, nu: crezut" (- our translation).

The original text owns certain successions of words forming distinctive sequences, continuously recurring, as in the case of units: "with a cock with a carra" and "one rapped, one tapped with a carra, with a cock" (Joyce 1992: 330). As the ballad of betrayal *The Croppy Boy*, to which the overture makes an indirect reference, reaches its climax, the word "cock" is repeated twice. "The cock of betrayal crows again as the innocent, fatherless son of the song is condemned and the usurper takes over Bloom's house" (Blamires 1996:

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94). The motif introduced in the overture is developed afterwards during the episode. "One rapped on a door, one tapped with a knock, did he knock Paul de Kock, with a loud proud knocker, with a cock carracarracarra cock. Cockcock" (Joyce 1992: 364). As Mamun points out in his essay, Joyce "uses the aural aspect of language, its playfulness, to undercut Bloom's seriousness with comedy and mockery pointed at the cuckold" (Mamun 2016: 214). Gifford & Seidman explain the paragraph from the point of view of musicality: "The sound of the blind piano's tuner's cane blends with the echo of Boylan's knocking and crowing" (Gifford & Seidman 1988: 294). When conveyed into the target language, Ivănescu tries to remain faithful to the form and spells the words differently. The first time the construction is rendered as "cu un coc cu un caro" and the second time as "Se-alintă, se zbate cu cara cu co" (Joyce 1996: 296). In Romanian, the words "coc" and "co" designate a night crow, hinting at the idea of masculinity. The nouns "cara", "caro" do not refer to the sound made by a rooster, but, according to *The Modern Romanian Language*, they could either imply the red diamonds from a deck of cards, or the flesh, originating in the Latin form "caro, carnis" and suggesting a fleshly desire. The sounds of knocking and tapping fail to be conveyed into the target language, the translator creating a highlight in the inner turmoil of Bloom.

The gerundial construction "Deepsounding. Do, Ben, do" (Joyce 1992: 329) suggests the echo of the piano chords, playing the opening of *The Croppy Boy* when Ben Dollard is encouraged to sing. In the target language the action is only implied without actually naming the verb in order to avoid a stilted style. Nevertheless, Ivănescu remains faithful to the content and applying the stress on the groups of letters "cu-", "-co" and "-ca" he employs the structure "Cuecouadînca" (Joyce 1996: 296). The same sounds could not be rendered when translating the imperative expressing encouragement, so out of devotion to the mother tongue and to the content, the form had to suffer: "Haide, Ben, hai" (Ibid.: 296).

Even when a specific form has a corresponding equivalent in the target language, "there may be a difference in the frequency with which it is used or the purpose for which it is used" (Baker 2018: 23). For situations of this type, Mircea Ivănescu utilizes various techniques in order to remain faithful to the original style, as the rhythm and the number of syllables per line are important features of the overture. Dealing with the complicated structure: "Goodgod henev erheard inall" (Joyce 1992: 329), Ivănescu manages to be faithful to the original style of truncating words and to convey at the same time the meaning "Doamnena maia uzitaş aceva" (Joyce 1996: 296), even though he omits the translation of the adverb "never". Further on, the construction "A moonlight nightcall" (Joyce 1992: 329) raises one more time the question of fidelity. Ivănescu decides one more time to remain faithful to

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the form, and to omit the translation of the compound word "moonlight". A translation devoted to the content, would have periclitated the original rhythm. Thus, "O chemare-n miez de noapte" (Joyce 1996: 296) is a better alternative against 'O chemare-n miez de noapte sub clar de lună' (- our translation).

Since this chapter is allocated to the art of music, the transposition of sounds is very important, as every object and action contribute to the musicality of the paragraph. A significant challenge for the Romanian translator is to convey the meaning, as well as the literary technique of forcing the words into a "semiotic function", as Burgess depicts Joyce's writing style, of structures containing the name of Bloom which "is chosen to support this view of Bloom's double nature. Bloom is, like Wallace Stevens's Rosenbloom, an ordinary Jewish name, but the name also means flower, and Bloom is as integral as a flower" (Ellmann 1982: 362). The moment Mr. Dedalus prepares to smoke, he blows the pipe twice, resulting in the repetition of the Past Simple form of the verb. The paragraph continues with the colour "blue" and the double meaning of the hero's name, creating a tuneful sequence: "A husky fifenote blew. / Blew. Blue bloom is on the" (Joyce 1992: 328). The title of the love song *The bloom is on the Rye* is a musical theme assigned to Bloom and to the moment Lenehan enters the Hotel and goes to the bar. Despite the struggle to compress, in order to maintain the rhythm, to find synonyms and to use shorter words, the literal Romanian translation, fails to remain devoted to the original fluidity of sounds, as it is impossible to find a suitable linguistic entity in the target language: "O notă-n cvintă răguşită sunînd. / Plaf. Bum albastru-nflorind în" (Joyce 1996: 295).

Mircea Ivănescu frequently changes the forms of verbs by replacing the Past Tense Simple with gerunds, so that "heard" becomes "ascultând" stressing the continuity of the action. The same technique is used for other verbs in the text, especially for those that characterize the sounds made by different objects: "flashed"- "fulgerând", "blew"- "sunând", "cried"- "clinchenind", "rang"- "sunând", "clacked"- "bătând". In Romanian, gerundial forms preserve the idea of musicality and of sounds echoing. A similar technique of compromise is used for "steelyring" which becomes "oţelclinchenind" lit.: "steel ringing", the original word formed from an adjective and a noun turns into a word formed by a noun and a verb in gerund, suggesting the same auditory imagery.

In conclusion, as we have stated in the beginning, any work of literary translation implies in fact a utopian task. It is impossible to render precisely in a different language a writing style so abundant in ambiguities, allusions and compressions. From the point of view of fidelity, the idea of a perfect equilibrium between the form and the content, in relation to the rules of the

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two languages is incapable of being accomplished. Indeed, the translator does not require only intellectual, theoretical or practical skills but he is also affected by an ethical problem: "a good translation can aim only at a supposed equivalence that is not founded on a demonstrable identity of meaning. An equivalence without identity. This equivalence can only be sought, worked at, supposed" (Ricoeur 2004: 22). It is impossible to avoid structural discrepancies and not to overspill in clarifications the aural aspect of a language that stakes out playfulness and distinctive sequences.

As Fritz Senn points out in his essay "a translator who undertakes so exacting a venture is embarking upon a veritable odyssee himself. Whatever his success he deserves our encouragement and admiration" (Senn 2010: 4).

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