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EXCAVATORY NOTES ON THE STYLE OF INTERIOR MONOLOGUE IN THE POLISH TRANSLATION OF JOYCE'S *ULYSSES*

1. Stylistic features of interior monologue in English *Ulysses* and its Polish translation

James Joyce's *Ulysses* is a novel notorious for its polyphony, combining many different styles and registers, ranging from pastiches and parodies of English literature classics to colloquial speech of early 20th century Irish and American slang.¹ Moreover, Leopold Bloom's, Stephen Dedalus's, and other minor characters' impressions, reflections, and half-formulated thoughts permeate narrative passages, accounting for multiple and constantly shifting focalisation. It is often impossible to decide if a particular utterance should still be attributed to the narrator or already to the character; boundaries between the heterodiegetic narration, narration focalised on particular characters, and their direct stream of consciousness are fuzzy.

The mixture of the third person narrative voice intermingled with indirect free speech, and fragments of the characters' inner monologues enriches the stylistic texture of the novel. But this also poses a considerable challenge for the reader, who needs to be alert to subtle shifts in the narrative perspective and voice. Such fuzziness poses an even greater challenge in translation, especially into languages such as Polish, in which a lot of semantic and syntactic information is carried by inflected verb forms, hence forcing the translator to specify that which may remain vague in the original text. In or-

¹ Joyce's style in *Ulysses* has been discussed in numerous books and articles (cf. e.g. Hart and Hayman 1977; Lawrence 1981; Hutchinson 2011).

der to demonstrate the difficulty, I will present a few specific examples from Joyce's novel, and their counterparts in Maciej Słomczyński's translation, and comment on what has been achieved, and what possible improvements could be made to make the Polish version stylistically closer to the original.

When one considers some passages of interior monologue in the Polish translation of *Ulysses* by Słomczyński (2004),² one is struck by the fact that associative, strongly elided or truncated sentences of the English original are often rendered in rather correctly sounding Polish. The English passages require more structural gap-filling and interpretive activity to reconstruct their meaning than their Polish counterparts, which seem more coherent and natural. Consider, for example, a passage in 'Hades', the episode set in the Glasnevin cemetery, in which Bloom attends a friend's funeral. Triggered by the ceremony and the specific location, his stream of consciousness flows freely from one association to another: he reflects on Latin prayers, funeral accessories, priests' activities and appearance, as well as decaying bodies:

Makes them feel more important to be prayed over in Latin. Requiem mass. Crape weepers. Blackedged notepaper. Your name on the altarlist. Chilly place this. Want to feed well, sitting in there all the morning in the gloom kicking his heels waiting for the next please. Eyes of a toad too. What swells him up that way? Molly gets swelled after cabbage. Air of the place maybe. Looks full up of bad gas. Must be an infernal lot of bad gas round the place. Butchers, for instance: they get like raw beefsteaks. Who was telling me? Mervyn Browne. Down in the vaults of saint Werburgh's lovely old organ hundred and fifty they have to bore a hole in the coffins sometimes to let out the bad gas and burn it. Out it rushes: blue. One whiff of that and you're a doner.(UG 6.601–612)³

Wydaje im się, że są ważniejsi, kiedy się tak nad nimi modli po łacinie. Msza żałobna. Płaczki w krepie. Czarno obrzeżony papier listowy. Twoje imię wciągnięte do rejestru modłów kościelnych. Przejmujące chłodem miejsce. Trzeba

² Słomczyński's translation of *Ulysses* was first published in 1969 by PIW; and had many printings until the early 1990s. In 1992 Słomczyński brought out a revised edition (Bydgoszcz: Pomorze). The 21st century editions of Joyce's novel have been published by Krakow-based Znak, the latest of which came out in 2013. Just as the complicated publishing history of the original (cf. Slotte 2004), the history of these publications constitutes a fascinating topic, which, however, goes beyond the scope of the present article (even the latest edition of 2013, for which I acted as a consultant, is not free from some minor flaws that could affect interpretation).

³ The in-text citation follows the typical format of Joyce studies that identifies the edition (in this case James Joyce *Ulysses*, edited by H. W. Gabler et al. 1986), followed by the episode and line numbers. This makes it possible to locate the relevant passage in any of the Gabler editions of the novel and is commonly used in Joyce scholarship. All further references will be given in round brackets in this format.

się dobrze odżywiać, siedząc tam przez całe ranki w mroku, zbijając bąki, czekając na następnego, proszę. I oczy ropuchy. Cóż go wzdyma? Molly wzdyma po kapuście. Może tutejsze powietrze. Wygląda jak wypełnione złym gazem. Musi być piekielnie dużo złego gazu wszędzie tutaj. Na przykład rzeźnicy: robią się podobni do surowych befsztyków. Kto mi opowiadał? Mervyn Brown. Tam w dole w krypcach świętego Werburgha, te piękne stare organy sto pięćdziesiąt lat, muszą borować czasami dziury w trumnach, żeby wypuścić zły gaz i spalić go. Wylatuje: niebieski. Jedno puff i już cię nie ma. (Joyce 2004: 115)

In English all Bloom's thoughts are quite clearly marked as private and inner, represented by inchoate language: some sentences lack the subject, others the verb or punctuation, which is a rhetorical device known as the *anacoluthon* (cf. Harmon and Holman 1996: 19–20), e.g.: “Down in the vaults of saint Werburgh's lovely old organ hundred and fifty they have to bore a hole in the coffins sometimes to let out the bad gas and burn it.” The corresponding passage in Polish is also recognisable as interior monologue. However, it seems to me that its grammatical vagueness is less distinctive. For example, the lack of punctuation in the above-quoted English sentence makes it possible to read it as a sequence of overlapping phrases with blurred boundaries: “Down in the vaults of saint Werburgh's,” “saint Werburgh's lovely old organ,” “[a] hundred and fifty [years ago]” or “saint Werburgh's lovely old organ, [a] hundred and fifty [years old],”⁴ “...and burnit.” Moreover, sentences such as “Makes them feel more important to be prayed over in Latin” (*UG* 6.602) or “Want to feed well, sitting there in the morning in the gloom kicking his heels waiting for the next please” (*UG* 6.604–605), in which the omission of the subject and some commas is a mark of inner speech, translate into grammatically correct Polish “Wydaje im się, że są ważniejsi, kiedy się tak nad nimi modli po łacinie” (Joyce 2004: 115) and “Trzeba się dobrze odżywiać, siedząc tam przez całe ranki w mroku, zbijając bąki, czekając na następnego, proszę” (Joyce 2004: 115). The Polish reader does not notice any conspicuous colloquialisms, omissions or ungrammaticalities in these sentences, except perhaps for the final ‘please’ (‘proszę’). Hence, the style of this sentence is closer to standard Polish than the original to standard English. Even though subject omission is in fact an acceptable feature of some English registers such as informal spoken language, diary

⁴ St. Werburgh's church was destroyed by fire 150 years before 1904, and its new organ was installed in 1759 (Gifford and Seidman 1998: 118), hence, 145 years ago; so it is unclear what exactly the number of years in Bloom's interior monologue refers to. Incidentally, working in the times when little background information on *Ulysses* was available, Słomczyński was unaware that St. Werburgh was a female saint (she was a daughter of Wulfhere, the king of Mercia, cf. Gifford and Seidman 1998: 118), and rendered the name as male.

writing, literary style imitating diary writing, and language of instructions (Haegeman 2006: 470–473), Bloom's interior monologue appears semantically vaguer in the original than in translation. This discrepancy between degrees of vagueness in English and in Polish cannot be easily overridden because it results from inherent differences between these languages.

A considerable grammatical coherence of such passages in Polish may be explained by Polish being a “discourse oriented language”, in which “the grammatical structure of any given sentence is significantly influenced by the surrounding discourse” (McShane 2005: 17). Marjorie McShane, who has written extensively on Polish and other Slavic languages as compared with English, further expounds that “[s]uch languages tend to have at least some of the following properties: theme-rheme or topic-comment structure, free word order, morphological case marking, and expanded use of ellipsis” (2005: 17).⁵ Owing to these features, longer chunks of text containing a fair amount of elided elements still appear coherent. In particular, as a so-called ‘pro-drop language’ (Bussmann 1998: 393; Matthews 2007; Franks 1995: 287–332), Polish tends to elide some classes of pronouns since they can be easily inferred from the context of a sentence (McShane 2005: 173, 225; McShane 2009: 98). In fact, McShane (2009: 109) claims that in Polish the “baseline rule for pronominal subjects is to elide them”, because the language has several features allowing subject omission easily. These include rich verbal and nominal inflection, subject-verb agreement, present, past and future tense verbal inflection indicating the person; and theme-rheme (topic-comment) discourse structure order (McShane 2009: 106). That is why subjectless sentences, so clearly marked in English as a symptom of inner speech, or the colloquial register (Thomas 1979: 43–68; Haegeman 2006), are unmarked and seem quite standard in Polish. Consequently, the effect of incompleteness, mental shorthand, and intimacy conveyed in the English source text is weakened in the translation.

The above-listed features of Polish are also responsible for greater syntactic flexibility. Since inflectional endings reflect relations between words

⁵ Ellipsis is also common in English. I wish to express my gratitude to Elżbieta Chrzanowska-Kluczewska, who pointed this to me in the discussion following my presentation of this paper at *English Styles and Registers in Theory and Practice Conference* held in March 2013 at Andrzej Frycz Modrzewski Krakow Academy, and to Ewa Willim, who referred me to Haegeman's article on ellipsis in some English registers. On ellipsis in English see also Wilson (2000), and McShane (2005) for an analysis of this phenomenon in English, Russian and Polish, describing and defining its various types, where she concludes that though it can be observed in various forms in English, ellipsis is not as widespread in it as it is in these Slavic languages (2005: 18).

in an utterance, different parts of a sentence can be juggled around much more freely than in English. Nearly any ordering of words in a sentence is grammatically acceptable, and usually perceived as acceptable, if sometimes emphatic, by native speakers. On the one hand, this often allows for an effortless, nearly automatic rendering of Joyce's idiosyncratic, iconic syntax into Polish, but on the other, this makes it more challenging to create some 'special effects' of Joycean style.

2. "O! Exhausted that female has me" (UG 13.1253)

The above sentence provides a good example of an iconically structured piece of Bloom's internal monologue that is hardly possible to be successfully rendered in Polish. It is a verbalised record of Leopold's feeling after he has masturbated on the beach, looking at Gerty McDowell's display. The order of the words in his utterance reflects the order in which Bloom gradually realises his sensations and impressions. First comes an exclamatory "O!", reminiscent of his verbal and physical ejaculations, now just a sigh signalling his condition (he is so weak that he feels even unable to verbalise it properly), followed by the name of the very feeling his consciousness has identified – 'exhaustion'. That is why 'exhausted' appears in frontal position, although it seems incorrect to place this form of the verb at the beginning of the sentence. Next Bloom names the cause of his exhaustion – 'that female'. It is worth noting that he chooses the biological term 'female' rather than a more humanising 'girl' or 'woman'. His sentence is concluded with 'has', which may be analysed as the marker of perfect aspect of the compound verb 'have exhausted', followed by the personal pronoun 'me' as a kind of hanging object of this muddled sentence. Beside testifying to Bloom's extreme tiredness, which results in his confused language, the anomalous, jumbled syntax of the sentence may result in ambiguity. One could understand it to convey what the grammatical: "O! That female has exhausted me" does, but it can be also understood as a combination of two highly elliptic utterances: (1) O! [I am] 'exhausted' and (2) 'because that female has [got] me [masturbate]'.

Ślōmczyński renders it as "Och! Wyczerpała mnie ta kobieta" (Joyce 2004: 425) [the word-by-word translation of which: 'Oh! *(has) exhausted me that woman', can literally be interpreted to mean what the English 'Oh! That woman has exhausted me' means]. The Polish sentence sounds smoother, much more correct and ordinary to the Polish ear than the English one. Its syntax does not strike the reader as unusual or ungrammatical, though it emphasises the predicate (the feeling) and not the subject (its

cause – ‘that woman’). That is why the inflected verb is placed in the initial position as in the source text. However, the frontal position of the predicate is perfectly correct and rather common in Polish. The translation also puts stress on exhaustion, but in a less conspicuous way. While it manages to emphasise Bloom’s fatigue, it fails to reproduce its intensity signaled by the striking, unconventional word order, which additionally communicates Bloom’s momentary lack of control over his grammar.

What is lost in translation here is the iconic juggling of elements that must draw the English reader’s attention to the order of Bloom’s perception of his own state. This untypical syntax must strike the English readers and make them momentarily ponder on the grammatical category of ‘exhausted’. They need to decide if it is perfect aspect of the verb or a part of the complex predicate, which opens up space for the elliptical reading suggested above. The translation erases this potential hesitation because “wyczerpała” (inflected form of the verb ‘wyczerpać’, i.e. ‘to exhaust’) is immediately recognised as the past tense, first person singular verb form. The inflectional character of Polish makes it hardly feasible to achieve an effect comparable to the original one. One possible solution could be to place the pronoun ‘me’ (‘mnie’) at the end of the sentence, as in the following: ‘Och! Wyczerpała ta kobieta *mnie*’. Strictly speaking, this would not be grammatically incorrect, but it would sound rather odd, so Bloom’s lack of control over syntax could be at least hinted at.

Another point to make about Słomczyński’s version is his choice of equivalent for ‘female’. Bloom’s usage of the biological term may stress that for him the incident on the beach was a purely physiological act, and indicate an animalistic, carnal relief obtained from it and ensuing tiredness. The translator goes for ‘kobieta’ – ‘a woman’ (not ‘a girl,’ although Gerty is clearly the latter, not the former). It sounds neutral, if not formal, definitely not as animalistic as Bloom’s ‘female’. However, this choice modifies the original context, and suggests that Bloom was involved in an ‘adult’ activity with a mature counterpart. So his behaviour may be seen as a sexual game of two equal partners in which he got as much satisfaction from his voyeurism as the woman who exposed herself to him, and not as an impulsive response to his lack of satisfactory sexual relationship with his wife Molly, or as a pathetic way to compensate this lack. It seems that Słomczyński avoided ‘samica’ (‘the female specimen of a species’; ‘a female person’, also having an offensive overtone; cf. Quirk 1987: 375), as a possible equivalent, since it must have sounded too scientific or too vulgar to his ears. Consequently, his choice plays down a clear contrast between the two parts of the “Nausicaa” episode in which Gerty McDowell’s sentimental, “namby-pamby jammy marmalady drawersy” (Joyce 1957: 135) style is juxtaposed with brisk,

sometimes coarse, short-sentenced, down-to-earth, matter-of-fact style of Bloom's inner speech.

3. "Nectar imagine it drinking electricity: gods' food" (UG 8.927)⁶

A similar instance of unorthodox, emphatic syntax blurring grammatical categories can be found in the above example coming from Bloom's thoughts in "Lestrygonians", the episode focused on food and drink.⁷ Like other translations,⁸ the Polish one also preserves the fronting of 'nectar', and as all the other translations do, separates it with a comma from the rest of the utterance: "Nektar, wyobraź sobie, że pijesz elektryczność: pożywienie bogów" (Joyce 2004: 197). However, it arranges the remaining elements even further by separating with commas the parenthetical clause 'wyobraź sobie' [literally: 'imagine to yourself' or 'depict it in your mind'], followed by the subordinate object clause: 'że pijesz elektryczność' [literally: 'that you are drinking electricity']. Additionally, the inflected form of the predicate, which is the second person singular, completes and sharpens the blurred boundaries of grammatical categories present in the original. Possible readings of 'drinking', which may be seen as part of a truncated sentence: 'I am drinking,' 'you are drinking,' 'one is drinking' or 'they are drinking', or as a gerund, are narrowed down to only one grammatical form (and one meaning). Not only do the inflection and introduction of punctuation erase ambiguity of the original, they also do away with the impression of inchoate, as yet unformed, amorphous thought as if captured at the moment just before it is expressed in a grammatically complete sentence. As in Molly's final monologue, the lack of punctuation may be also intended to reflect a relaxed flow of Bloom's thoughts (cf. Humphrey 1972: 26–7, 42–48), in this case metaphorically hinting at the pleasant and effortless swallowing of

⁶ An earlier version of this section was published as part of a collaborative essay resulting from a translation workshop "TransWork" organised by Erika Mihálycsa and Fritz Senn in Zurich in May 8 to 11, 2010, cf. Bazarnik et al. 2012: 145–148).

⁷ After lunch in Davy Byrne's pub during which Bloom reflects on various kinds of food and drink, he spots his wife's lover, Blayzes Boylan in the street, and panicked he rushes into the National Museum gate to hide there.

⁸ Erika Mihálycsa and Fritz Senn compiled and distributed a series of translations of the sentence as workshop materials (TransWorkshop notes, May 2010–April 2011; e-mail of 14 April 2011 to the author of the present article and other participant of the project). Their notes included two German and two French translations, and one Italian, one Portuguese, and one Dutch version. See also Bazarnik et al (2012: 142–148), including the Hungarian, Romanian, and Polish versions.

the divine nectar. However, the structure of the Polish sentences seems to turn it into a series of clearly separated gulps.

If one wanted to retain something of the original fluidity, one could opt for words and a word order comparably inchoate in Polish, for example: 'Nektar wyobraż sobie pić elektryczność: pokarm bogów' or 'Nektar wyobraż sobie picie elektryczności: pokarmu bogów.' Apart from deleting the commas, marking off the parenthetical, the major modification in the proposed version would be the use of the infinitive 'pić' ['to drink'] or 'picie' ['drinking; the gerund, which in Polish is analysed as a deverbalised noun]. The omission of commas would loosen the syntax and allow the reader to connect 'wyobraż sobie' [imagine]⁹ with either 'nektar' or 'pić/picie' [nectar; and drinking], consequently restoring the fluidity present in the original. In fact, in this case the (rightly) discredited technique of 'word for word translation' would have come in handy, as my version is nothing else but such a rendering. Another possible modification could entail using the infinitive 'wyobrazić sobie' [to imagine] instead of the imperative mood of the verb. This could enhance the impression of language *in statu nascendi*. The two infinitives in the proposed modification: 'Nektar wyobrazić sobie pić elektryczność' could be interpreted as 'raw material' of consciousness, a mass of (grammatically) undifferentiated particles at the verge of being formed into a grammatical sentence.

Why did Słomczyński render it as grammatically correct, punctuated phrases, and not choose to omit commas, following the original? Perhaps in this sentence using punctuation can be put down to his use of a subordinate clause rather than a more awkward gerundial phrase. Polish punctuation is quite strict in the case of subordinate clauses, in which commas are always required before all subordinate conjunctions. So editors and proofreaders have a strong tendency to regulate unconventional, idiosyncratic styles of punctuation because any deviations are seen as glaringly wrong or erroneous or sloppy language use; so the shape of this sentence may be a result of such an editorial intervention. However, in other, seemingly similar sentences, the translator sometimes retains Joyce's omissions, as in the following example, when Bloom is thinking how he would check whether the statues of goddesses in the museum have assholes: 'Bend down let something fall see if she' (Joyce 1961: 177; cf. *UG* 8.930–931).¹⁰ Again the sentence mim-

⁹ In 'wyobrazić sobie' 'sobie' ('self') is a subject-related anaphor (otherwise referred to as a reflexive pronoun).

¹⁰ This quote, which differs from the most popular Gabler edition version being one sentence instead of two, comes from Random House 1961 edition of *Ulysses* because Słomczyński, who translated Joyce's novel in the years 1958–1969, used this edition. When he revised his translation in the early 1990s, he did not collate it with Gabler's

ics a continuous, fluent movement of Bloom's projected gesture. The Polish translation reads as a word for word version: "Pochylę się upuszczę coś zobaczę czy ona." (Joyce 2004: 197). It describes a series of consecutive actions in the first person future forms of verbs, so it is a string of coordinate clauses, in which every element is of equal importance. Commas seem redundant, and their absence may indicate either an equal status of the described actions or a quick succession in time, which may explain why the punctuation marks have been omitted here.

Incidentally, this sentence provides us with another example of discrepancy between the marked pronoun drop in English and its unmarked presence in Polish, signaling clearly that this is again Bloom's interior monologue. In Polish its only marker is the truncated final phrase 'czy ona' ('if she'), and the lack of commas. This may be another reason why they are omitted here; otherwise, the sentence would sound like standard, stylistically unmarked language.

4. "Then about six o'clock I can." (UG 8.852–853)

In fact, following Joyce's subtle use of punctuation may sometimes give translators "the keys to" (Joyce 1989: 628) solutions of some translatorial cruxes. "Then about six o'clock I can" also comes from Bloom's stream of consciousness, when he rushes into the National Museum to avoid meeting his wife's lover. At this point he reminds himself that Boylan is going to meet Molly at four o'clock, so he calculates that about six o'clock the visit (and their love making) should be already over. As Fritz Senn suggested, in the passage: "Then about six o'clock I can. Six. Six. Time will be gone then. She." (UG8.852–853), the phrase: "Time will be gone then" can be understood as 'shortmind' (shortened version, a kind of mental shorthand)¹¹ for: '[by that] time [he=Boylan] will be gone then' (Bazarnik et al. 2012: 153). Indeed, "Time will be gone then", though grammatically correct, is disturb-

edition (he did not have access to it then; the information based on my personal conversations with the translator in 1990s). Hence, the Polish translation follows the Random House version. Gabler's edition of 1986 has "Bend down let something drop. See if she" (UG 8.930–931), while his synoptic edition of 1984 notes the Random House variant without a full stop separating the two sentences, marked as tC (Joyce, vol.1: 1984: 368).

¹¹ As explained in the introduction to "Polylogue", "'Shortmind' is a term devised by Fritz Senn to designate a salient feature of Joyce's interior monologue where a thought is seen emerging in its pre-grammatical, pre-syntactic, inchoative, groping, associative semi-shape. Translators tend to smooth out and change such a provisional assembly of thoughts *in statu nascendi*, an initial jumble, into neat, grammatical, punctuation-controlled sentences" (Bazarnik et al. 2012: 134).

ing, as if it suggested the end or disappearance of time. It sounds familiar, but its oddity points to disturbance in the family life. “She” followed immediately by the full stop testifies to Bloom’s repression of undesired, painful content that struggles to emerge from his unconsciousness. It signals an abrupt break in Bloom’s interior monologue – he stops suddenly before the disturbing thought about Molly’s adulterous act is formulated, turning his mind to another subject.

Yet, the existing translations render Bloom’s ‘shortmind’ simply as ‘the time will be gone by six.’¹² Słomczyński adopts a similar solution: “Później o szóstej będę mógł. Szósta, szósta. O tej porze będzie po wszystkim. Ona...” [literally: Then/Later at six o’clock I can/I will be able to. Six (o’clock). Six (o’clock). By/At that time/moment (it) will be all over. She...] (Joyce 2004: 194).¹³ However, in the crucial part of the sentence the translator uses the verb ‘będzie’ and drops the pronoun in accordance with the spirit of the language. ‘Będzie’ is the future third person verb form of ‘to be’ that may be preceded by ‘he’, ‘she’ or ‘it’. The context implicates very strongly that the omitted pronoun should be identified as ‘it’, as in the phrase ‘it will be all over.’ But it is technically possible to interpret the dropped pronoun as ‘he’ or ‘she,’ in which case the Polish reader could reconstruct the following sentences:

- (1) O tej porze [ona] będzie [gdzie indziej]/ [jego już nie] będzie, [czyli będzie] po wszystkim/wszystko będzie skończone [By that time he will be elsewhere/he will be gone, it will be all over].

or

- (2) O tej porze [ona] będzie [już] po [stosunku z nim], [wtedy będzie] po wszystkim/wszystko będzie skończone [By that time she will be after an intercourse with him, by then it will be all over].

¹² See Bazarnik et al. 2012: 153, including the following list of translations:

Dann ist die Zeit vorbei. ([German, G. Goyert] 198)

Dann ist die Zeit um. ([German, H. Wollschläger] 244)

Alors tout serait dit. ([French, Morel] 171)

Du temps aura coulé sous les ponts. ([French, J. Aubert] 254)

Il tempo sarà passato. ([Italian, G. De Angelis] 236)

El tiempo habrá pasado entonces. ([Spanish, F.G. Tortosa] 198)

Dan is de tijd voorbij. ([Dutch, Bindervoet and Henkes] 208)

Two translations, the Italian and the Portuguese ones, imply the elided pronoun, but it is still unclear if it refers to ‘he’, i.e. Boylan or to ‘it’, i.e. time.

¹³ For an inexplicable reason, the Polish translation uses suspension points after the final “She.” Although Gabler’s synoptic edition of *Ulysses* notes this variant (marked as tC, see Joyce, vol.1: 1984: 368), as I explained in a footnote above, Słomczyński used the Random House edition, and it is unlikely that he ever consulted Joyce’s genetic materials.

So in this case the inflectional nature of Polish produces some desirable ambiguity that hints at a possibility of the reading suggested by Fritz Senn, and at yet another reading, not obviously present in the original, in which Bloom's thoughts are focused more on Molly than on her lover.

This second reading could suggest yet another possible interpretation of Bloom's 'shortmind': '[By that] time [she=Molly] will be gone then. She,' in which Bloom would stop at the point of realisation that Molly might want to leave him for Boylan. So it could be interpreted as the pre-formed version of the following sentence "By that time she'll be gone then, she will/Molly", in a kind of creative extension of the strategy used in spoken language for emphasis (Carter and McCarthy 1997: 18)¹⁴. Hence, the final, abrupt "She" could be interpreted as the "tail," added to reinforce or amplify the first, elided "she". But even if Bloom's mind veered into this direction, he swerved to avoid the painful thought. The paragraph, being a brief one among longer stretches of text, breaks suddenly at this point, and is followed by a page-long passage describing how Bloom savours the taste of wine and food he has just consumed.

Admittedly, these interpretations are not easily noticeable. But the Polish translation seems to hint at this ambiguity slightly more than the original, which is reinforced when one considers the final "She..." as the tail of the phrase: 'she will be gone'. If one wanted to strengthen this kind of reading in translation, one could use a comma between 'będzie' [(it/he/she) will be] and 'po' [after/over]: 'O tej porze będzie, po wszystkim. Ona.' A (typical) omission of the personal pronoun resulting in ambiguity and an unconventional addition of the comma could possibly draw the reader's attention to suppressed meanings, and prompt him to speculate about what 'she' will do, as in the above examples. The unconventional punctuation mark would defamiliarise the common phrase ('będzie po wszystkim'), thereby drawing attention to the latent presence of Molly's lover in Bloom's mind, and Bloom's fear of being abandoned.

5. Conclusion

As can be seen in these few examples, Joyce had an acute sense of spoken language, and exploited features of colloquial speech extensively in his stream of consciousness technique. These features, which are used to express affects, emphasis or serve the phatic function in spoken communication, allowed him in writing to create an effect of intimate insight into the characters' minds, as if the readers were listening to Bloom, Steven (and Molly)

¹⁴ I am grateful to Ewa Willim for pointing this interpretation to me.

talking to themselves. These traits are also responsible for ambiguity and certain “roughness” of the texture of *Ulysean* interior monologue, thereby enhancing the impression of watching “raw material of consciousness” captured at the point of verbalisation. But this effect seems to be weakened in translation, partly owing to the nature of the Polish language. Admittedly, in the final example a reflection on Joyce’s inchoative language in translation has helped us excavate various, unexpected layers of meaning buried under the surface of the sentence. But this is a rather unusual situation. More often it seems that the features of Polish as an elliptic, discourse-oriented, highly inflectional language are responsible for some smoothing up of the passages permeated by the stream of consciousness. Even if these features may occasionally prompt ambiguous readings, such ambiguities need to be enhanced in translation by other modifications, such as an unconventional use of punctuation.

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