

Dual Voice and Dual Style: Translating Free Indirect Discourse in *Ulysses*

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Free indirect discourse and “the Uncle Charles Principle”

Parallel with Homer's *Odyssey*, the 18 chapters of James Joyce's *Ulysses* are divided into what is known as the “Telemachiad” (chapters 1-3), the ‘Odyssey’ (chapters 4-15) and “Nostos” (chapters 16-18). In the novel, Joyce's poetics of cultural foreignisation and aesthetic defamiliarisation is slowly and carefully developed from the so-called initial style of the “Telemachiad” and roughly the first half of the book through increasingly experimental styles in the second half. In a letter of 6 August 1919 to Harriet Shaw Weaver, who had just commented on the musical style of the “Sirens” episode, Joyce himself speaks of an “initial style”: “I understand that you may begin to regard the various styles of the episodes with dismay and prefer the initial style much as the wanderer did who longed for the rock of Ithaca” (Gilbert 1957: 129). It can be argued that this initial style is the narrative foundation from which all Joyce's experimental departures spring. Without it, *Ulysses* as we know it could not have been written.

The initial style is also known as free indirect discourse (either speech or thought), narrated monologue, represented speech (*erlebte Rede*), psycho-narration, hybridisation or in Hugh Kenner's words, “the Uncle Charles Principle”, but more on that later. Free indirect discourse originates from the French stylistician C. Bally's term *le style indirect libre* in 1912, referring to a type of narration in which a character's focalisation and a narrator's voice are blended with no reporting clause (Wales 2001: 164). The following three examples will elucidate this:

1. He said, “It is our job to make solid research” (direct speech)

2. He said that their job was to make solid research (indirect speech)
3. It was their job to make solid research (free indirect speech).

The past tense of the free indirect discourse fuses the event narrated with the “now” of the moment of utterance. Such combined discourse is what R. Pascal calls “dual voice” (1977) and Ann Banfield “the unspeakable” (1982) as there is no “real” speaker (Wales 2001: 165). Free indirect speech is used to explore viewpoints, expose certain character traits or achieve varying effects of irony, parody or sympathy.

These examples may, however, not be striking examples of how a character’s perspective and a narrative voice may blend to achieve a certain effect. The words of the speaker in question are not especially distinct for his personality, but rather neutral. In Joyce’s works the characters almost always speak in individualised or even idiosyncratic ways, and the typically Joycean technique of the “initial style” is to have a third-person narrator borrow such a character’s marked idiom. The traditional objectivity of the narrative voice of a prose novel is here suddenly blended with the subjectivity of fictional characters to such a degree that the reader is confused as to which viewpoint and which attitude belong to the narrator, the character and the author. There is no longer a stable authority to take the reader by the hand. Every utterance has become a (self-)deluding defamiliarisation of someone else’s thoughts or speech.

This narrative style is best illustrated with examples from Joyce’s *Dubliners* (1914). It is here that the narrative “rock of Ithaca” is founded. In the story “Clay” for instance, this is how the narrator freely represents the thoughts of the lonely, repressed spinster Maria:

The kitchen was spick and span: the cook said you could see yourself in the big copper boilers. The fire was nice and bright and on one of the side-tables were four very big barmbracks. These barmbracks seemed uncut; but if you went closer you would see they had been cut (Joyce 1914/2000: 95).

The narrative voice borrows Maria’s collocations and clichés “spick and span”, “nice and bright”, together with her assumptions “you could see yourself...”, “you would see...” Her little, isolated world consists of “nice” people and borrowed assumptions from *petit bourgeoisie* Dublin. And that the focalisation is from a Dubliner is also evident in the choice of “barmbracks” which is Anglo-Irish for a currant bun. In *The Odyssey of Style in Ulysses*, Karen Lawrence explains that

through the use of free indirect discourse, the narrator [...] borrows their [the characters'] self-images, their fictions, their clichés. He masquerades as a participant in the world of his characters and appears "unreliable" because he seems to accept his characters' limitations. Free indirect discourse allows him to *seem* to accept the self-image a character has created for himself, while pointing to the insufficiency of that image. The characteristic irony of the stories originates in this masquerade (Lawrence 1981: 23).

This explanation is further elucidated with reference to Hugh Kenner's concept of the "Uncle Charles principle". In *Joyce's Voices* (1978), Kenner lists more examples of such fluctuating narrative points of view and deduces a rule of thumb in Joyce's narratives. Kenner's first example is the opening of "The Dead" in *Dubliners*: "Lily, the caretaker's daughter, was literally run off her feet" (Joyce 1914/2000: 175). "Translate that into any language you like", Kenner says, because what does "literally" mean? "To wonder what 'literally' may mean is the fear of the Word and the beginning of reading", he says, rather majestically. Lily cannot possibly be run off her feet literally, but figuratively. "Literally" is a solecism the uneducated Lily would mistakenly use for "absolutely". To emphasize, the third sentence of the story, "It was well for her she had not to attend to the ladies also", similarly adopts the manner of speech a Dubliner of Lily's social status would use: "well for her". Another example is from *A Portrait of the Artist as a Young Man* (1916) where it says: "Every morning, therefore, Uncle Charles repaired to his outhouse but not before he had greased and brushed scrupulously his back hair and brushed and put on his tall hat" (quoted in Kenner 1978: 16-17). The archaic, formal expression "repaired" is one Uncle Charles would use. The dignified brushing of his hair and hat is parodically contrasted with the more mundane act of going to the outhouse. "So let us designate the Uncle Charles Principle: *the narrative idiom need not be the narrator's*", Kenner concludes (Kenner 1978: 18). Following in Kenner's footsteps, Karen Lawrence argues that it is exactly this development of the free indirect discourse into a general loss of a single authorial voice in *Dubliners* and *A Portrait* that is the underlying narrative norm of the odyssey of styles in *Ulysses*:

... it is the obliqueness of the technique that makes free indirect discourse a more important antecedent of the radical stylistic developments in *Ulysses* than the stream-of-consciousness technique which purports to give a more direct transcription of the mental process without narrative intrusion. The mimicking in the narrative

of the second half of *Ulysses* in part grows out of the mimicking begun in *Dubliners* (Lawrence 1981: 24).

With Joyce, the conventional narrator of for instance nineteenth-century fiction loses his/her objective and often one-sided stance and becomes multifaceted and multilingual for aesthetic as well as cultural and social reasons.¹

Problems in the translation of free indirect discourse

The translator must of course be aware of such stylistic hybridity and for instance not correct Lily's or Uncle Charles' idiom to more standard expressions. This problem has been discussed in various ways in translation studies resulting in a general discussion as to whether narrative is independent of the language in which it is written, or whether underlying narratological structures do change in the transformation from one language into another. The following examples of criticism are a few Nordic cases in point.

In her article "Narratological and Pragmatic Aspects of the Translation into Finnish of Doris Lessing's *Four-Gated City*" (1993), Ellen Valle, for instance, challenges structuralist narratology's firm belief in the universality of narrative as expressed in David Lodge's *After Bakhtin: Essays on Fiction and Criticism* from 1990. Valle opposes his claim that narrative point of view is also part of an untouchable deep structure by stating that all meanings are dependent upon language, and that point of view, which obviously also carries meaning, will ultimately have to change in a translation (Valle 1993: 247-48).

This argument is supported in Tarja Rouhiainen's article "Free Indirect Discourse in the Translation into Finnish: The Case of D. H. Lawrence's *Women in Love*" (2000). Here it is demonstrated how the Finnish translation of the third-person singular pronouns he/she into the Finnish third-person singular pronoun *hän*, which is unmarked for gender, may change the viewpoint from the character's discourse to that of the narrator's. For example, problems arise in the representation of a character's consciousness in which third-person singular pronouns occur,

¹ For further theories on free indirect discourse, see Dorrit Cohn (1978), Brian McHale (1978), Gérard Genette (1980), Geoffrey N. Leech and Michael H. Short (1981) and Ann Banfield (1982).

referring to the very character him- or herself. In the translation, the ambiguity of gender is for instance avoided by replacing the third-person singular pronouns by proper names which the characters in question would never use in self-reference. Such results raise the question as to which stylistic norms the translator has chosen, consciously or unconsciously, for the task.

E. A. Levenston and G. Sonnenschein's article "The Translation of Point-of-View in Fictional Narrative" (1986) is more relevant in my study of Joyce and therefore deserves more attention here. Levenston and Sonnenschein consider the French translations of the opening of the story "The Dead" in *Dubliners* and conclude that the first translation from 1926 for instance misses out on the solecism of "literally" and shifts the register from informal to neutral (Levenston and Sonnenschein 1986: 51-52). The second translation from 1974 is more successful in handling such aspects, they conclude. Based on a number of relevant theories, Levenston and Sonnenschein then list a number of linguistic and textual features which indicate focalisation. They will be used as directional points in my analysis:

1. Register-restricted vocabulary items (such as Maria's 'nice')
2. Collocations and clichés
3. Word order
4. Free indirect speech
5. Deixis
6. Modality
7. Thematisation
8. The choice between active and passive
9. Sociolectal variation
10. Geographical dialect
11. Spelling and other graphic devices
12. Source-language words with strong connotations (such as resolute – stubborn – pigheaded) (Levenston and Sonnenschein 1986: 53-57).

The features listed here can be classified as strong markers of both personal and cultural language. "Translation which fails to preserve these nuances", argue Levenston and Sonnenschein, "commits a double sin. Not only does it fail to render the point of view of the character; it also fails to preserve the *switches* in focalization, between character and narrator, so

characteristic of Joyce's sophisticated narrative technique" (Levenston and Sonneschein 1986: 55).

Based on the above findings, it can be argued that narrative structures and narrative points of view may change in the translation of one language into another. They are not universal deep structures, but are prone to strategical manipulation in which the features listed above may be ignored or completely lost.

Methodological parametres

In the section following this, I will give a contrastive analysis of a number of samples of the translation from English to Danish of the varieties and hybrids of personal and cultural language in Joyce's free indirect discourse. Such an analysis is bidirectional as both source text and target text must be scrutinised in order to reach a sound *tertium comparationis*. But before describing, analysing and evaluating the translation qualitatively, methodological parametres of the function of Joyce's language, appropriate translation strategies and attitudes towards equivalence must be given.

Without elaborating on the extensive theoretical debate on equivalence in translation, I want, however, to express the standpoint that no full equivalence can be obtained between words as far as their denotative meanings are concerned. Equivalence can be obtained in the way words function in a text. Therefore, it is paramount to estimate the function of the text and the language of both source text and target text. In *A Textbook of Translation* (1988), Peter Newmark applies K. Bühler's functional theory of language as adapted by Roman Jakobson to translation. According to this theory, the three main functions of language are the informative, the vocative and the expressive functions. The core of the informative function is to reveal the "truth" or the facts of the matter, and the status of the author or speaker is anonymous. Text examples may be scientific textbooks, technological documents and economic reports. The core of the vocative function is the readership, the addressee, and the status of the author or speaker is anonymous here, too. Text examples may be instructions and propaganda. The core of the expressive function is the mind of the author or speaker making the authority of him/her "sacred". Text-types may be serious imaginative literature, authoritative statements, autobiography and personal correspondence (Newmark 1988: 39-42).

Joyce's *Ulysses* obviously belongs to the category of the expressive function. The core of the novel is the expression of thoughts and feelings of the originator of the text. It is essential, says Newmark, that the translator is able to distinguish the personal components of these texts, such as unusual collocations, original metaphors, "untranslatable" words, unconventional syntax, neologisms and archaisms. These features are often characterised as "idiolect" or "personal dialect" as opposed to "ordinary" language. To this must be added culture-specific features, such as geographical dialect, regional slang and sociolect. A translator should not normalise these features according to Peter Newmark (Newmark 1988: 40).

As such personal, expressive markers cannot be translated into direct equivalents in another language, the function of their expressiveness must be rendered in alternative ways. The global translation strategies available are either to emphasise the source text by way of word-for-word translation, literal translation, faithful translation, semantic translation, or to emphasise the target text by way of adaptation, free translation, idiomatic translation and communicative translation (Newmark 1988: 45). Newmark finds that only the semantic and communicative strategies fulfil the two main aims of translation, which are accuracy and economy.

The semantic translation strategy is close to the faithful one in the attempt to reproduce the precise contextual meaning of the source within the constraints of the grammatical structures of the target language. But semantic translation pays greater attention to the aesthetic value of the source text than the faithful one, "compromising on the 'meaning' where appropriate" in order to also transfer the creativity of the source text (Newmark 1988: 47). The distinction between them is that the faithful strategy is uncompromising and dogmatic, whereas the semantic one is more flexible (Newmark 1988: 46).²

The communicative strategy, on the other hand, emphasises fluency by making the contents and the language comprehensible to the reader. "Semantic translation is used for 'expressive' texts, communicative for 'informative' texts", says Newmark (Newmark 1988: 47). In other words, semantic translation attempts to render the original in its originality,

² The term "semantic" used here gives rise to terminological confusion as "semantic" is usually used of meaning only and not style. To call the strategy "stylistic translation" would have been appropriate as it would have referred to an adherence to both meaning and form of the language in question.

whereas communicative translation attempts to convert the translation into a product the target readers can easily understand.

In the translation of free indirect discourse and the creative Uncle Charles Principle in *Ulysses*, the translator may want to be more faithful to the style than to the contents. The personal, cultural and aesthetic markers of the dual voice technique presented in the preceding section must not be “communicated” by way of fluent normalisation, but rendered approximate in the target language. This means that stylistic equivalence is more desirable than semantic equivalence proper in cases where a choice has to be made between the two types of equivalence. The expressiveness of the author’s language is in the forefront rather than the informative facts of the textual contents.

The method used in the following analysis of Mogens Boisen’s strategies is a critical comparison of semantic and stylistic elements, such as ambiguity of single words, phrases, sentences, symbols, sounds, etc., expressing cultural foreignisation and aesthetic defamiliarisation amidst a hybrid focalisation. My focus of attention is on the function of the translational choices to obtain con- and intertextual coherence in the work, warranting my choice of samples to be larger textual units from the novel rather than severed sentences or clauses.

The Danish translations

The late Danish translator of hundreds of classics, Lieutenant Colonel Mogens Boisen (1910-87), published three translations in 1949, 1970 and 1980, including continuous insertions of hundreds of revisions in reprints during those thirty years. In the second translation from 1970, he made more than 10,000 revisions and retranslated episodes 1-5 and 9 from scratch. In the last translation from 1980, he made thousands of revisions, in part due to the large number of misprints in the second translation. In 2002 a new paperback edition was published including Bent Wiberg’s careful corrections. In my study I predominantly make use of the 1949 and 1970 editions, as the big shift in translation strategies and quality takes place between these two editions. All corrections and revisions in the 1980 edition will be included in square brackets in the quotations from 1970. I will refrain from using the 2002 edition as I am only interested in the Danish translator’s choices and not those of a Danish external editor’s.

To all this must be added that the authorized Hans Walter Gabler edition of *Ulysses* used here for convenience in referencing was not the one Boisen used. For his first translation, he made use of the 1934 Random House edition which is notorious for its many errors. Whenever there is a discrepancy between the two editions, I will either insert the discrepancy by means of square brackets in the quotations from the Gabler edition or make a note of it. References to the Gabler and Random House editions will be *U* 1922/1986 and *U* 1934 respectively. The Danish translations are referred to as either *U* 1949, *U* 1970 and *U* 1980. Lastly, in accordance with standard references to the Gabler edition in Joyce criticism references will be to chapter and line numbers, not page numbers.

The Danish readership of the 1949 translation was limited to a small group of artists and intellectuals, bearing in mind that the international high modernism hardly made any influence on Danish art and literature until the 1950s where an actual Danish literary modernism began to flourish. Also, Ireland and Irish culture were foreign to a Danish audience at that time as German, and not English, had been the first foreign language to be learned in Denmark. The readership of the later translations in the 70s and 80s has grown considerably, and perhaps also broadened to include more common readers than intellectuals, as Joyce has become more famous internationally as well as nationally in Denmark. After WWII, English gained a footing as first foreign language in Denmark enabling wider knowledge of English-speaking cultures.

Dual voice: Stephen Dedalus and the narrator

In "Telemachus" it is approximately 8 a.m. The setting is the Martello Tower in Sandymount Cove in the periphery of Dublin city centre. The young poet Stephen Dedalus lives there together with medical student Malachi "Buck" Mulligan and Haines, an Englishman who has travelled to study the Irish. It is a year after Stephen's mother died. Her death brought him home from Paris only to refuse to kneel at her death bed. This refusal haunts him. Stephen also feels estranged from his "usurping" room mates as well as from his country, Irish religion and Irish society. The episode launches themes of conflicting senses of home and exile, cultural and aesthetic colonisation and independence. The themes are reflected in the free indirect discourse as Stephen's and the narrator's voices are often interdependent. This may be a reflection of the fact that the Irish in general are tied to foreign forces, such as England and the Roman Catholic

Church. This feature of cultural hybridity must be maintained in a translation.

Here is the famous opening page of “Telemachus”:

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on [by] the mild morning air. He held the bowl aloft and intoned:

Introibo ad altare Dei.

Halted, he peered down the dark winding stairs and called out [up] coarsely:

Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land [country] and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untonsured [untonsored] hair, grained and hued like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly (*U* 1922/1986: 1.1-18; *U* 1934: 5).

Before analysing the hybrid style of the passage, it is important to say a few words about Stephen’s language in general. He is a young intellectual, aspiring poet with a growing sense of the power of words. His style is generally formal, serious, lyrical, learned and well-turned. It is often also very ironic, sarcastic, piercing and bitter. In the above passage such language can be glimpsed through the idiom of the third-person narrator. “Stately, plump Buck Mulligan” toys with alliteration and assonance which are Stephen’s favourite preoccupations, for instance in the later “Proteus” episode. The paradox between “stately” and “plump” is also Stephen’s creation as his feelings towards Mulligan are mixed. As religion, or rather the revolt against religion, plays a great part in Stephen’s life, it would have been typical of *him*, and not the narrator, to notice how the mirror and the razor lay symbolically crossed. The narrative voice has adopted Stephen’s language as well as his perception.

In the second sentence the word “sustained” is rather special and archaic as a description of how a dressing gown hangs behind a person. It

is an example of what Levenston and Sonnenschein call “source-language words with strong connotations” on their list of features indicating focalisation. In *The Language of James Joyce*, Katie Wales notes that “The elevated tone of the word combined with the passive and deleted agent (who or what is actually holding up Mulligan’s gown?) reinforces the mock-ceremony of the passage” (Wales 1992: 120).

The word “ungirdled” is also rather unconventional – another word with strong connotations. According to Gifford and Seidman, “ungirdled” suggests the long narrow band worn by a priest celebrating Mass. The fact that Mulligan does not wear a girdle denotes a “violation of the priestly vow of chastity” (Gifford and Seidman 1988: 13). In fact, the whole passage is loaded with associations to the rituals of the Catholic Mass so horrid to Stephen’s rebellious mind.

Also, to say “on the mild morning air” is to combine an unusual choice of preposition, in this case “on the [...] air” rather than “in the [...] air”, as well as providing a pleasing alliteration with m’s in “mild morning”. It is “geographical dialect”, according to Levenston and Sonnenschein’s list of features indicating focalisation. Katie Wales notes how the Hiberno-English idiomatic use of prepositions “in part influenced by Gaelic, is one of the most pervasive features of Joyce’s dialectal representation in this novel, but likely to pass unnoticed by the casual reader” (Wales 1992: 15). Examples from the novel are “What’s *on* you, Garry?”, “because I saw *on* the moment she was...” and “Is there Gaelic *on* you?” [my emphasis] (Wales 1992: 15). This case in ‘Telemachus’ may be a similar mark of the Hiberno-English dialect, but what is a translator to do about that? Mogens Boisen’s two Danish translations are the following:

Værdigt traadte den trivelige Buck Mulligan frem fra den øverste trappeafsats; han bar en sæbeskaal, paa hvilken et spejl og en barberkniv laa over kors. En gul, snorløs slaabrok bølgede let efter ham i den milde morgenbrise. Han løftede skaalen og intonerede:

- *Introibo ad altare Dei.*

Han var standset og kiggede ned ad den skumle vindeltrappe og raabte med grov stemme:

- Kom op, Kinch. Kom op, du skrækkelige jesuit!

Højtideligt skred han videre og steg op paa den runde kanonplatform. Han vendte sig om og velsignede alvorligt tre gange taarnet, det omliggende land og de vaagnende bjerge. Nu fik han øje paa Stephen Dedalus, bøjede sig for ham og gjorde hastige korstegn i luften, mens han udstødte gurglende

lyde og rystede paa hovedet. Stephen Dedalus, som var irriteret herover og søvnig, hvilede armene paa vindeltrappens øverste afsats og saa koldt paa det rystende og hesteagtigt gurglende, aflange ansigt, som velsignede ham, og paa det lyse, uregelmæssige egetrægule haar uden tonsur.

Buck Mulligan kiggede et øjeblik under spejlet og lagde det herpaa hurtigt tilbage paa skaalen (*U* 1949: 7)³

Statelige, trinde Buck Mulligan trådte op fra det øverste af trappen; han bar en skål med sæbeskum, på hvilken et spejl og en barberkniv lå over kors. Uomgjordet bares en gul slåbrok blidt bag ham af den milde morgenluft. Han holdt skålen i vejret og intonerede:

- *Introibo ad altare Dei.*

Han var standset, kiggede ned ad den mørke vindeltrappe og kaldte barsk frem:

- Kom op, Kinch. Kom op, du frygtelige [frygtsomme] jesuit.!!]

Højtideligt gik han frem og besteg den runde kanonplatform. Han gjorde omkring og velsignede alvorligt tre gange tårnet, det omliggende land og de vågnende bjerge. Idet han nu fik øje på Stephen Dedalus, bøjede han sig hen imod ham og slog hastigt kors i luften, alt mens han gurglede langt nede i halsen og virrede med hovedet. Med mishag, søvnig, lænede Stephen Dedalus armene på vindeltrappens åbning og så koldt på det virrende, gurglende ansigt, der velsignede ham, hesteagtigt i sin længde var det, og det lyse ukronragede hår, året og af farve som blegt egeved.

Buck Mulligan kiggede et øjeblik under spejlet og dækkede derefter behændigt skålen (*U* 1970: 19; *U* 1980/1990: 17).

In the first translation, Boisen has been forced to abandon the p-, m- and b-alliterations which give a ring of heaviness to the plump Mulligan in favour of a repetition of "tr" in "traadte" and "trivelige" which is even pursued in the translation of "stairhead" into "trappeafsats". Boisen translates "stately" as an adverb rather than an adjective as his "værdigt" means "in a dignified manner". In *OED*, however, "stately" is only explained as an adjective such as in the collocation "stately homes", and as such it creates a humorous paradox between the adjectives of "stately" and

³ Before 1948 the last letter of the Danish alphabet 'å' was orthographically rendered with an 'aa'. The change in 1948 was not manifested in Danish dictionaries until 1953 which explains why Boisen does not adhere to it in his 1949 edition. Whenever there is a slash between aa and å in a quotation from the 1970 edition, it merely indicates that this is the only type of alteration which has been made in the relevant passage between 1949 and 1970.

“plump” which means pleasantly fat or nicely rounded such as chubby babies or nice, fat chickens. Usually, plumpness and grandeur are contradictions in terms. As supporting evidence that “stately” is an adjective, the adverb form can be found in the much later “Aeolus” episode: “It passed stately up the staircase, steered by an umbrella, a solemn beardframed face” (*U* 1922/1986: 7.45). As the opening of a novel, and indeed an episode, is usually very important in terms of setting the tone and themes of the work, in this case that of an ironic paradox, a mistake such as this one may have serious consequences. Boisen has fortunately changed this in the second translation as it now says: “Stelige, trinde Buck Mulligan”. The two adjectives as well as the “tr” alliterations have been preserved. In both translations the Danish synonyms “trivelige” and “trinde” express precisely the connotations of being nicely fat.

When it comes to the “ungirdled” dressing gown, Boisen writes in his first translation “En gul, snorløs slaabrok bølgede let efter ham i den milde morgenbrise”, and in his second translation “Uomgjordet bares en gul slåbrok blidt bag ham af den milde morgenluft”. The first translation has normalised “ungirdled” into “gul, snorløs” [literally: yellow, stringless] whereas the second translation has foreignised the expression in accordance with Joyce’s lines as “uomgjordet bares en gul slåbrok” [literally: untied was a yellow dressinggown carried]. The word “uomgjordet” is highly archaic in Danish and so is the unusual past passive form of the verb “bære” (carry) in “bares” meaning “was carried”. The Danish translation draws a lot of attention to itself emphasising Stephen’s idiosyncratic observations implanted in the narrative discourse.

The strange use of the dressing gown in “sustained behind him” is in Boisen’s first translation rendered as “bølgede let efter ham i den milde morgenbrise” [literally: waved softly behind him in the mild morning air] and in the second “bares [...] blidt bag ham af den milde morgenluft” [literally: was softly [...] carried behind him by the mild morning air]. In the first translation the dressinggown flows in the wind, not “on” as was the case in Hiberno-English. In the second translation the wind holds it up behind Mulligan as if holding a train on a dress. This renders more mocking majesty to the characterisation of Mulligan, but omits the Hiberno-English influence on the discourse. Boisen has adapted the foreign use of prepositions to the linguistic norms of the target language culture.

Another case of marked free indirect discourse is the narrator’s description of the way Stephen watches Mulligan. Stephen “looked coldly at the shaking gurgling face that blessed him, equine in its length, and at

the light untonsured [untonsored] hair, grained and hued like pale oak". In his first try, Boisen does not seem to be able to fit in the parenthetical insertion of "equine in its length" and just adds "equine" ['hesteagtigt': horselike] to the other adjectives, such as "shaking" ("rystende") and "gurgling" ("gurglende"). The translation reads: "saa koldt paa det rystende og hesteagtigt gurglende, aflange ansigt, som velsignede ham, og paa det lyse, uregelmæssige egetræsgule haar uden tonsur". In his second translation, Boisen becomes more daring and places the description "hesteagtigt i sin længde var det" [literally: equine in its length it was] in an appropriate parenthetical insertion. In Danish this is, however, a rather unusual constellation, but again it emphasises the pensiveness so typical of Stephen. The whole translation reads: "så koldt på det virrende, gurglende ansigt, der velsignede ham, hesteagtigt i sin længde var det, og det lyse ukronragede hår, året og af farve som blegt egeved".

Mulligan's "light untonsured [untonsored] hair, grained and hued like pale oak" is in 1949 translated as "det lyse, uregelmæssige egetræsgule haar uden tonsur" and in 1970 "det lyse ukronragede hår, året og af farve som blegt egeved". The first translation struggles to make sense of both the syntax and meaning of words such as "grained" and "untonsured" which is "untonsored" in the 1934 Random House edition that Boisen used. The first translation is very compact. It can be back-translated into "the blond, uneven oak-yellow hair without a tonsure". The paleness is left out and so is the image of "grained" oak, that is the pattern of fibres in wood. The image of Mulligan as a pale, wooden man has thus been erased. However, as in the two previous cases, Boisen uses a strategy of foreignisation in his second translation. Here the image of paleness is maintained ("blegt"), and so is the wood by means of the word "året" ("grained"). It would have been more idiomatically correct to say "med årer" in Danish [literally: with grains], but this unfortunately also means "with oars" which would of course have been inappropriate in this context.

Two final interesting points in this passage are, one, the archaic "hued like" which is rendered into the anglicized "af farve som" [literally: of a colour like] in Boisen's second translation. Here it would have been more idiomatically correct to say "af en farve som". And two, the translation of the creative neologism "untonsured" has also become an equally creative neologism in Danish, "ukronragede", rather than the more naturalised "uden tonsur" [literally: without a tonsure].

Dual style: Lyrical language

In "Telemachus" we get glimpses of even more poeticised free indirect discourse of the kind so dominant in the later "Proteus" episode. Here a narrator reports Stephen's impressions and thoughts coupled with sentences which cannot be exactly categorised as either the narrator's or Stephen's. The shift between voices is invisible:

Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings, merging their twining chords. Wavewhite wedded words shimmering on the dim tide (*U* 1922/1986: 1.242-47).⁴

The Danish translations are:

Skovskygger svævede lydløst forbi gennem morgenfreden fra trappens udgang og mod havet, mod hvilket han saa. Tæt ved land og længere ude hvidtedes vandets spejl, sporet af letskoede, rappe fødder. Det uklare havs hvide bryst. S sammenslyngede klange, to og to. En haand, som griber i harpestrengene og forener de slyngede klange. Vovehvide viede ord, som glimter paa den dunkle flade (*U* 1949: 13).

Skovskygger svævede lydløst forbi gennem morgenfreden fra trappens øverste ende og mod havet, hvorhen han så. Tæt ved land og længere ude hvidtedes vandets spejl, sporet af letskoede, rappe fødder. Det uklare havs hvide bryst. De sammenslyngede spændinger, to og to. En hånd, som griber i harpestrengene og forener deres sammenslyngede klange. Vovehvide viede ord, som funkler på den utydelige [uklare] flod (*U* 1970: 24-25; *U* 1980/1990: 24).

The first sentence is rather clumsy in Boisen's first translation. The elegant combination of the two-syllable words "stairhead seaward" in "from the stairhead seaward where he gazed", indicating Stephen's "head" facing the sea, has not been transferred into Danish. Instead it reads "fra trappens

⁴ According to Weldon Thornton's *Allusions in Ulysses: An Annotated List* (1968) the word "woodshadows" is prompted by "the shadows of the wood" in Yeats' poem "Who Goes with Fergus?" which is quoted just before this passage, such as "And no more turn aside and brood". The line "the shadows of the wood" is, however, not mentioned in the text (Thornton 1968: 16).

udgang og mod havet, mod hvilket han så” [literally: from the exit of the staircase and towards the sea towards which he gazed]. This recurrent heaviness has been softened in the second translation which reads “fra trappens øverste ende og mod havet, hvorhen han så” [literally: from the upper end of the staircase and towards the sea on which he gazed]. Now we know he is positioned high above the sea.

In the translation of the second sentence, meaning, rhythm and the peculiarity of words have been maintained. Also, the alliteration in “water whitened” has been transferred into “hvidtedes vandet”. However, normally we would say “turned white” as “hvidtedes” signals “whitewashing”.

In the sentence with “The twining stresses, two by two” Boisen first translates “stresses” into “klange” [literally: rings, clangs] and secondly into “spændinger” [literally: tensions]. Stephen is experimenting with the musicality of words, and thus “stresses” must be taken to mean either stresses in language in a linguistic sense, stresses in lyrical metre or indeed clangs as the next sentence speaks of an aeolian harp. Had Boisen chosen the Danish word “betoninger” he would have covered all three aspects.

Mogens Boisen’s translations of the last highly alliterative sentence are interesting as they would have reached a near perfect level between semantic and stylistic translation had they been merged. Boisen manages to transfer the sound of the w-alliteration in “Vovehvide viede”, but not in the subsequent “ord” [literally: words]. The second half, “shimmering on the dim tide”, is in the first translation “som glimter paa den dunkle flade” and in the second translation “som funkler på den utydelige flod”. The original’s alliteration and assonance in “shimmering” and “dim” have not been transferred into either translation. And in 1980 Boisen recycles “uklare” from the earlier “Det uklare havs hvide bryst”. However, had Boisen picked “dunkle” [literally: dim] from the first translation and “funkler” [literally: shimmer] in the second translation and put them together in “som funkler på den dunkle flod” he would have gained f- and nkl-alliterations and u-asonance to make up for the loss.

In another passage the reader’s expectations of straightforward third-person narration is once again disrupted:

He skipped off the gunrest and looked gravely at his watcher, gathering about his legs the loose folds of his gown. The plump shadowed face and sullen oval jowl recalled a prelate, patron of arts in the middle ages. A pleasant smile broke quietly over his lips (*U* 1922/1986: 1.30-33).

A few stylistic peculiarities can be extracted here. In this passage attention is drawn to Mulligan's legs as they are mentioned first rather than last as in the common sentence structure of verb (gathering), object (the loose folds of his gown) and adverbial clause (about his legs). Thus this is the feature of "word order" on Levenston and Sonnenschein's list of focalisation signs. Furthermore, the triads in "plump shadowed face" and "sullen oval jowl" carry a distinct repetitious rhythm as well as alliteration and assonance. The last sentence with the "pleasant smile" comes as a shock as we would not expect Stephen to think of Mulligan in favourable terms. We are suddenly insecure as to exactly whose focalisation this is, Stephen's or the narrator's. Still, we are reassured of Stephen's point of view again by way of the slightly naive lyrical description of "broke quietly over his lips" rather than a more down-to-earth "he smiled pleasantly".

The likeness between Mulligan's face and a "prelate, patron of arts in the middle ages" suggests the face of the Spanish-Italian pope, Alexander VI (Roderigo Lanzol Borgia, c. 1431-1503). He and his family are notorious for extensive corruption as well as a thorough dedication to the arts in order to outshine his predecessors (Gifford and Seidman 1988: 14). This likeness suggests that Mulligan's dedication to his artist friend Stephen may be a similar fraud.

Mogens Boisen's 1949 translation reads:

Han sprang ned fra kanonplatformen og saa alvorligt paa iagttageren, mens han samlede sin slaabroks løse folder om benene. Det fyldige ansigt med de mørke skygger og det ovale, mutte kæbeparti mindede én om en prælat, en kunstens velynder i middelalderen. Et venligt smil brød umærkeligt frem på hans læber (U 1949: 8).

And in 1970:

Han sprang ned fra platformen og så alvorligt på sin iagttager, mens han samlede slåbrokkens løse folder om benene. Det fyldige ansigt med de mørke skygger og det ovale, mutte kæbeparti mindede om en prælat, en kunstens velynder i Middelalderen. Roligt brød et venligt smil frem på hans læber (U 1970: 19).

Not many changes have been made in the second translation. In both cases Boisen smoothes out the reverse word order in the second half of the first sentence. The Danish suggestions can be back-translated into "while

gathering the loose folds of his gown about his legs". Initial focus on the legs in the sentence draws attention to Mulligan's attempt to look dignified, to cover his legs, whereas end focus draws attention to the messiness of the loose folds. In this way, Boisen's translation loses finer details of text analysis.

In addition, the masterfully crafted rhythm in the triads of adjectives and nouns has been dissolved into something like: The plump face with the dark shadows and the oval, sullen jaw. The lyrical quality is obviously lost. And the translation of "plump" in this case is not the same as in the opening line of "Telemachus". Here Boisen has "fyldige" [literally: full] rather than "trivelig" (1949) or "trind" (1970) used in the opening line. The choice of "fyldig" is more idiomatically correct in a Danish description of a face than the two other suggestions, but then the emblematic quality typical of Mulligan as "plump" recedes into the background.⁵

The last sentence "A pleasant smile broke quietly on his lips" becomes in 1949 "Et venligt smil brød umærkeligt frem på hans læber" and in 1970 "Roligt brød et venligt smil frem på hans læber". The first translation is loyal to the word order and meaning of every word in the source text, whereas the second translation suddenly has the adverb "roligt" [literally: quietly] in the beginning of the sentence taking away the shock-effect of the pleasantness in Mulligan's countenance. In the first translation the focus is on the manner in which Mulligan began to smile, namely quietly, rather than the fact that his smile is perceived as surprisingly "pleasant".

Dual style: Literary naivety

The distortion and the naivety documented in this last expression are not exceptional. Karen Lawrence argues that

while the decorum of the novel is established, the presence of another narrative strand in the first chapter slyly questions the assumptions about language upon which the normative style is based. The effect of this narrative strand is subtle, nothing like the radical disruption of narrative stability in the later chapters. And yet this narrative fluctuation in the first chapter of the book serves as a

⁵ More instances of Mulligan's plumpness in the chapter are "Stephen turned his gaze from the sea and to the plump face with its smokeblue mobile eyes" (*U* 1922/1986: 1.125-26) and "His plump body plunged" (*U* 1922/1986: 1.739).

warning to the reader of the strange narrative distortions to come (Lawrence 1981: 44).

Not only is the free indirect discourse a blend of the narrator's and Stephen's perspectives, but it also occasionally embarks on two obliquely suggested separate or perhaps even interdependent strands of unexpected distortions, or "dislocations", and a "naive narrative quality" (Lawrence 1981: 44-45). In other words, the already tricky free indirect discourse is increasingly infected with linguistic and stylistic disruptions as well as cliché-ridden plainness. Two contradictions in terms that give shape to the development of stylistic experimentations throughout *Ulysses*. The following quotations from "Telemachus" are Karen Lawrence's prime cases with two examples of dislocation and one example of youthful naivety:

He shaved evenly and with care, in silence, seriously.

Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny black coatsleeve. Pain, that was not yet the pain of love, fretted his heart (*U* 1922/1986: 1.99-102).

Lawrence expounds the puzzling quality of the first sentence as the number of adverbs and adverbial phrases surprises us. In the second sentence the past participle "rested" surprises the reader expecting the present participle "resting". The last sentence may be an example of "the repeated formulaic narrative constructions of which no student of creative writing, however inexperienced, would be proud" (Lawrence 1981: 45). The unsophisticated strand parodies Stephen's shortcomings as a writer. "There is a naive quality to this writing that separates parts of speech as if they were about to be diagrammed", concludes Lawrence about the stylistic shifts (Lawrence 1981: 44). To return to Levenston and Sonnenschein's characteristics, the examples are combined cases of "register-restricted vocabulary" of a young writer including "collocations and clichés".

Boisen has translated the passage as follows:

Alvorlig og tavs barberede han videre, omhyggeligt og regelmæssigt.

Stephen støttede en albue paa den ru granit, lagde haandfladen mod panden og stirrede på sit blankslidte frakkeærmes flossede kant. En smerte, der endnu ikke var kærlighedssmerte, gnavede i hans hjerte (*U* 1949: 9-10).

And:

Regelmæssigt og med omhu barberede han sig, tavs, alvorlig.

Med den ene albue støttet på den ru granit lagde Stephen håndfladen mod sin pande og stirrede på sit blankslidte sorte jakkeærmes flossede kant. Smerte, der endnu ikke var kærlighedens, gnavede i hans hjerte [gnavede hans hjerte] (*U* 1970: 21; *U* 1980/1990: 20).

As in the previous cases, in his first translation Mogens Boisen renders the contents of the text extremely carefully, disregarding stylistic oddities. The first sentence is transformed into a syntactically correct Danish sentence in which the adverbial phrases “evenly and with care” (“omhyggeligt og regelmæssigt”) and “in silence, seriously” (“Alvorlig og tavs”) have been reversed. In the 1949 example he inserts an “and” instead of a comma between the adverbs in the end of the sentence, perhaps disliking the strangeness of the clotting effect of so many adverbs and adverbial phrases.

In the first translation of the second sentence, the insertion “an elbow rested on the jagged granite” has become part of an enumeration of what Stephen does: first he rests his elbow, then he leans his palm against his brow and then he gazes at his coatsleeve. In the second translation the insertion has been naturally incorporated in the main sentence and thus loses its startling quality. Neither translation seems to allow for the dislocation of something like an unexpected verb tense as of the original.

As mentioned before, the third sentence is an example of a candid and self-opinionated youthful writer’s attempt at describing passion. In this case the first translation functions better as an expression of this. The coinage “kærlighedssmerte” [literally: love-pain] has a ring of melodramatic silliness to it whereas “Smerte, der endnu ikke var kærlighedens” [literally: pain that was not yet that of love] is more unsentimental and literary as it makes way for an afterthought on love.

Several illustrations of such literary simplicity in “Telemachus” can be put forward:

- I was, Stephen said *with energy and growing fear* [my emphasis] (*U* 1922/1986: 1.60)

- Om jeg var, sagde Stephen *med efertryk* (*U* 1949: 8)

- Ja, sagde Stephen *med energi og voksende frygt* (*U* 1970: 20)

Here Mogens Boisen changes the melodramatic quality of the adverbial phrase into “med eftertryk” which is the equivalent of the English “with emphasis”. The whole estrangement effect to Stephen of the narrated event, as well as the estranging style of unsophisticated language to the reader, have been discarded in the attempt to communicate a sensible interpretation of the strange combination of “energy” and “growing fear”. In the second translation, Boisen may have realised that such fluent communication removes the subtle literary layers of the work and provides instead a direct translation of the elaborate adverbial phrase.

- Scutter! *he cried thickly* [my emphasis] (U 1922/1986: 1.66)

- Satans! *sagde han indædt* (U 1949: 9)

- Glid, *erklærede han med tykt mæle* (U 1970: 20)

- Fordømt! *erklærede han med tykt mæle* (U 1980/1990: 19)

“Scutter” is in Gifford and Seidman explained as “A scurrying and bustling about” (Gifford and Seidman 1988: 15). In the Hyperdictionary on the Internet, it says “To run quickly; to scurry; to scuttle”.⁶ But none of them notes that the word may also mean “diarrhoea” (according to Richard Wall’s *An Anglo-Irish Dialect Glossary for Joyce’s Works* 1986: 36). “Scutter” is slang for verbal diarrhoea, also known as “bullshit”, thus an instance of ‘sociolectal variation’ on Levenston and Sonnenschein’s list. However, in the reference work *Colloquial Language in Ulysses*, R. W. Dent needs better evidence for accepting this. He refers to Brendon O Hehir’s doubtful suggestion of a derivation from Gaelic “scaid”, meaning “refuse, waste” in his *A Gaelic Lexicon for Finnegans Wake and Glossary for Joyce’s Other Works* (1967). Dent also refers to Helen H. Macaré’s even more doubtful and undocumented explanation of the phrase as “Gael, O shit!” in *A Ulysses Phrasebook* (1981) (Dent 1994: 29).

In 1949 Boisen seems understandably ignorant of all this as he translates it into a swear word “Satans!” [literally: Damn!] This is justified from the context: “He [Mulligan] hopped down from his perch and began to search his trouser pockets hastily. – Scutter! he cried thickly. He came over to the gunrest and, thrusting a hand into Stephen’s upper pocket said:

⁶<http://www.hyperdictionary.com/search.aspx?define=scutter>.

- Lend us a loan of you noserag to wipe my razor" (*U* 1922/1986: 1.64-68). Mulligan could very well have damned the fact that he did not have any noserag, so in this sense "Satans!" is adequate. But the cultural importance of the occasional Anglo-Irish dialect has disappeared.

In 1970 Boisen mistakenly interprets the word as if Mulligan jokingly asks Stephen to get lost, as we would say today, as he chooses the very 1970s expression "glid" for "get lost". Today we would probably have said "smut!", "pil af!" or "skrid!" in Danish. Apparently he tries to accommodate the meanings of scurrying and scuttling into the translation. But the exclamation is not directed at Stephen personally, but addresses the fact that he has nowhere to wipe off his razorblade. In 1980 he realizes this mistake and returns to a mild profanation "Fordømt!" [literally: blast].

The naive narrative description "thickly" has in the first translation turned into "indædt" which can be back-translated into "savagely", "fiercely" or "with contempt". In his second translation Boisen may have consulted a dictionary as he uses the more idiomatically correct Danish expression "med tykt mæle" which is in fact the exact translation in most English-Danish dictionaries. He could, however, also have written "med grødet stemme".⁷

- The mockery of it, *he said gaily* [my emphasis] (*U* 1922/1986: 1.34)
- Hvor komisk, *sagde han gemytligt* (*U* 1949: 8)
- Komisk, *sagde han muntert* (*U* 1970: 19)
- The mockery of it, *he said contentedly* [my emphasis] (*U* 1922/1986: 1.116)
- Hvor komisk, *sagde han tilfreds* (*U* 1949: 10)
- Komisk, *sagde han veltilfreds* (*U* 1949: 21)

⁷To stress the flatness of the adverb "thickly" it is also used in the parody of over-dramatic Gothic fiction in the "Oxen of the Sun" episode: "Yes, it is true. I am the murderer of Samuel Childs. And how I am punished! The inferno has no terrors for me. This is the appearance is on me. Tare and ages, what way would I be resting at all, he muttered *thickly*, and I tramping Dublin this while back with my share of songs and himself after me the like of a south or a bullawurrus?" [my emphasis] (*U* 1922/1986: 14.1016-21).

Twice Mulligan uses the formal expression “The mockery of it” rather than the more mundane “How funny”.⁸ In the first example he says it “gaily” and in the second “contentedly”. In the first translation Boisen writes “Hvor komisk” [literally: how comical, funny] and in the second “Komisk” [literally: comical, funny]. Fortunately, this change is uniform in both examples with Mulligan. The adverb “gaily” is firstly translated into “gemytligt” [literally: jolly, jovial, convivial] and secondly into “muntert” [literally: cheerful, gay, merry]. The first choice gives us an image of Mulligan as warm and welcoming, whereas the second choice stresses his cheerfulness.

In the second example Mulligan says his line “contentedly” which becomes “tilfreds” [literally: with satisfaction, contentedly, happily] in 1949 and “veltilfreds” [literally: with pleasure, contentedly] in 1970. The Danish “veltilfreds” expresses more pleasure in the satisfaction than just “tilfreds”. It gives us an image of Mulligan as very pleased with his own conclusions. This is on a par with his character traits in general.

Typically, certain phrases, clichés and words become emblematic and almost formulaic of certain characters. One striking example is the way the stock phrase “with delight” is used about Mulligan. And as with the previous “Scutter! he cried thickly” he cries here, too. Consequently, Mulligan’s emblems are his plumpness, to say “the mockery of it”, to express something “with delight” and to cry out:

He laid the brush aside and, laughing *with delight*, cried... [my emphasis] (U 1922/1986: 1.44)

Han lagde kosten til side, lo *henrykt og sagde*... (U 1949: 8)

Han lagde kosten til side, lo *henrykt og spurgte oprømt*... (U 1970: 20)

- Four shining sovereigns, Buck Mulligan *cried with delight* [my emphasis] (U 1922/1986: 1.296)

⁸ Mulligan also uses the word in his description of Stephen’s refusal to kneel at his mother’s deathbed: “To me it’s all mockery and beastly” (U 1922/1986: 1.210). Later on in “Telemachus”, the free indirect discourse acknowledges Mulligan’s preference of this term: “Words Mulligan had spoken a moment since in mockery to the stranger. Idle mockery” (U 1922/1986: 1.660-61). In “Circe” Mulligan again makes use of the word in one of his lines: [Mulligan] “(*shakes his curling capbell*) The mockery of it! Kinch dogsbody killed her bitchbody” (U 1922/1986: 15.4178-79).

- Fire straalende sovereigns, *udbrød* Buck Mulligan *henrykt* (U 1970: 15)

- Fire blanke sovereigns, *udbrød* Buck Mulligan *henrykt* (U 1970: 26)

Buck Mulligan's face smiled *with delight* [my emphasis] (U 1922/1986: 1.377)

Buck Mulligans ansigt smilede *henrykt* (U 1949: 17; U 1970: 28)

Boisen may have been painstakingly aware of the need to homogenize repetitions which have such emblematic qualities, as he has translated “delight” into the Danish equivalent “henrykt” all the way through. This is a major plus in order to maintain the occasional formulaic naivety of the language. Unfortunately, the same consistency has not been possible with the translation of “cried” as Boisen uses various synonymous verbs for saying something with vehemence.

Conclusion

To sum up, the linguistic dislocations and stylistic naivety of the free indirect style of “Telemachus” are the touchstones of the overall parodic and metafictional quality of *Ulysses*. As Karen Lawrence says, “The sentences of this naive narrative point to the falsification and oversimplification that language wreaks on emotions by organizing them in discrete grammatical parts” (Lawrence 1981: 46). Not only is Stephen’s intellectual seriousness mocked by Buck Mulligan, the very fabrication of fiction in the chapter is parodied as the narrative voice gets stuck in clichés: “In Chapter One, we get a brief glimpse of the kind of narrative mimicry of a type of text rather than a particular character” (Lawrence 1981: 47). Thus, the two strands of linguistic sophistication and stylistic crudeness do not only give the free indirect discourse an ironic twist in the psychological portrayal of characters as in *Dubliners*, but also a self-parodying concern with the act of story-telling itself.

As for the Danish translations, Mogens Boisen’s 1970 translation of the opening of ‘Telemachus’ demonstrates generally a greater awareness of how the character’s focalisation blends into the narrative voice than in 1949. Thus, the foundation of the initial style as the “Ithacan rock” of stylistic experiments is more solid in the second translation.

Specifically, in the samples of "source-language with strong connotations" Boisen turns from normalisation in his first translation to properly defamiliarised words in the subsequent translations. In the cases of register-restricted vocabulary, such as Stephen's naive writing, Boisen tries to make the writing idiomatically fluent in the first translation, but turns to a more Joycean naive style in the later translations. When it comes to collocations and clichés, Boisen creates a coherent pattern of emblematic phrases with great consistency on a par with the source text. As for word order, Boisen smoothes out inverted orders in both translations. The last items on Levenston and Sonneschein's list of focalisation features used here are sociolectal variation, as in "Scutter!" and geographical dialect as in the use of the preposition "on" in "on the mild morning air". In both cases Boisen demonstrates great insecurity as he makes mistakes in terms of "Scutter!" and ignores the odd use of "on". In both cases he makes no attempts to transfer the linguistic variations into Danish, but adapts them to the linguistic norms of Danish culture. I admit that translating Hiberno-English, or Gaelic even, into a dialect of the Danish countryside, for example, would have been inappropriate as the Irishness of the original would, then, completely disappear in a far too domesticated universe.

By way of conclusion, in this contrastive analysis it appears that Mogens Boisen's recent translations of *Ulysses* are strong on powerful connotations, register-restricted vocabulary, collocations and clichés, but not on sociolect and geographical dialect. Henceforth, it is suggested that the merging of dual voices and dual styles in the free indirect discourse of "Telemachus" is lacking in culture-bound elements which would have made the Danish translations more culturally foreignised and aesthetically defamiliarised. But while realising the impossibility of rendering all personal and geographical markers in the translation, cutting the dialectical variations by way of communicative translation, as it was defined by Peter Newmark, rather than cutting the personal, creative ones seems nevertheless to be a wise choice, however unintentional it may have been. In this way, at least the basic structure and format of Joycean aesthetic games with dual voices and a dual style, which he himself called "the initial style", have been kept intact.

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