

“MAKING BOTH ENDS MEET”: “EUMAEUS” META-MURPHIED IN TRANSLATION



ERIKA MIHÁLYCSA

Abstract: The essay attempts to trace how successive translation versions of *Ulysses* into various languages cope with the prime stylistic strategies of “Eumaeus”, the episode that capitalizes cliché, linguistic automatisms, lapses, errors, misquotation, and “mishearing/miswriting” with unprecedented thematic insistence. As such, the episode constitutes a litmus test for translation to breach the norms of narrative, stylistic, syntactic coherence, relevance and economy in the target language – since not daring to fail means, in this episode, to err. These translations also show how far their respective TL cultures were/are prepared to withstand underlying domestic poetic and ideological assumptions, and how eventual side gains are produced in translation, as generated by Eumaeian gaucheness.

Keywords: *Eumaeus*; Foreignizing Translation; Narrative/Stylistic Errors, Parapraxis; *Ulysses*.

Resumo: Este ensaio busca investigar de que maneira sucessivas versões tradutórias do *Ulysses* para diversas línguas enfrentam as principais estratégias estilísticas de “Eumaeus”, episódio que explora o uso de clichês, automatismos linguísticos, lapsos, erros, citações incorretas e o “ouvir/escrever mal” com uma insistência temática sem precedentes. Em si, o episódio constitui-se num teste decisivo para o rompimento, na tradução, das normas da coerência, relevância e economia narrativa, estilística e sintática da língua alvo – uma vez que não ousar falhar significa, quanto a este episódio, errar. Essas traduções também revelam o quanto as respectivas culturas alvo de cada língua estavam/estão preparadas para suportar assunções poéticas e ideológicas subjacentes, e como se acaba por produzir ganhos colaterais via tradução, gerados pela obliquidade Eumaeana

Palavras-chave: *Eumaeus*; Tradução estrangeirizante; Erros narrativos/estilísticos; Ato falho; *Ulysses*.

Preparatory to anything else I would like to acknowledge the role of the textual analyses and discussions that literally electrified the Zürich James Joyce Foundation in May 2010 during the *TransWork* workshop, dedicated to specific translation problems in *Ulysses*. Since many of the items I wish to discuss here loomed large on the dissection table of that time-honoured institute, the present essay is very much indebted to the kindly sidelights lent by fellow TransWorkers onto the dark sides of “Eumaeus,” not to mention the fact that my pencil-brandishing hand is, here as elsewhere, following the head of TransWorkers, Fritz Senn, with rather lagging footsteps.

The antepenultimate episode of *Ulysses*, “Eumaeus” has long been wrapped in the arms of critical Murphy, adumbrated by its stylistically, linguistically more ambitious neighbours. It sports a style whose convoluted preciousness seems to exaggerate “the qualities of the more educated, garrulous talk of story-tellers, would-be rhetoricians and resident Dublin wits at their worst moments,”¹ and whose most salient characteristics are its commonplaces, idioms, proverbs, adages, clichés of all denominations that never fail to pop up at wrong turns. A veritable compendium of hand-me-down phrases – none the worse for wear however – the episode demonstrably fuelled the stylistic ostentations of a Flann O’Brien or early Beckett, which authors palpably drew some grist to their respective metafictional mills from Joyce’s *Dictionnaire des idées reçues*. It thus constitutes a litmus test for the capacities of translation to risk and breach the norms of narrative, stylistic and syntactic coherence, relevance and economy in the target language and culture with a boldness on a par with the original – as it is for translators’ capacities to smuggle originality into the translation text by the back door of error. By the law of Morpheus one might expect Eumaeian *traductions* to fall short and flat to their untimely death, generally speaking on their left leg by the way, when put to the task of recreating the specific erroneous turns, mislaid modifiers, misnomers, infelicitous figuratives, stylistic fumbles, incongruities and general gaucheness that enliven the deadpan prose of that episode, *so to speak*. However, fully aware that faultfinding is a proverbially bad hat when it comes to discussing translations, I will try to assess the possibilities and impossibilities, points lost and half-points gained with a descriptive intent rather than with a sceptical bias. It is with this intent that I will cite examples of translation solutions in the German (Georg Goyert’s 1927 version, revised in 1956, and Hans Wollschläger’s 1975 version), Italian (Giulio de Angelis’s 1960 text, published in 1973 and Enrico Terrinoni’s recent, 2012 retranslation based on the 1922 text), Romanian (Mircea Ivănescu’s acclaimed 1984 text) and Hungarian translations (Miklós Szentkuthy’s “canonical” translation, first published in 1974, revised and edited by Tibor Bartos in 1986; and the 2012 “Corrected” version, partially based on Szentkuthy’s text, re-translated and re-edited by Joycean scholars and critics András Kappanyos, Marianna Gula, Gábor Kiss and Dávid Szolláth).² I will focus in particular on the new

¹ Karen Lawrence, *Who’s Afraid of James Joyce?* (Gainesville: University Press of Florida, 2010): 42.

² All references are to the following editions: James Joyce, *Ulysses*. Vom verfassers autorisierte Übersetzung von Georg Goyert, mit einer Einführung von C. Giedion-Welcker. Revidierte

translations coming in the wake of earlier “canonical” versions and sprung out of the realization that “room for improvement all round there certainly is” (16.1096).

Stylistic errors and mismanagements, just like textual errors and parapraxis, are neuralgic points in assessing the degree to which not merely a particular translator, but more generally, the host language and culture is prepared to withstand underlying domestic poetic and ideological assumptions “in the shape of knowing what good form was” (16.1521), in order to bring out the foreignness of the foreign text or, to borrow Antoine Berman’s title, to stand “the trials of the foreign.”³ The foreignizing attitude to translation – the aim of creating, in one’s own language and culture, the intended *effect* the original created in its own language/culture by breaking through decayed barriers in one’s own language⁴ – is, as many theorists of translation studies since Walter Benjamin stress, the only properly ethical approach to take. This ethical approach, rather than substituting a repertoire available in the storehouse of the target language culture for a *texteme* in the original,⁵ considers the task of the translator “to hurl one language against another – taking the original text for a projectile and treating the translating language like a target. [The translations’] task is not to lead a meaning back to itself or anywhere else, but to use a translated language to derail the translating language.”⁶

The “Eumaeus” text is a prime example of the Joycean poetics of “miswriting” anatomized by Tim Conley, which co-opts chance and coinci-

Ausgabe (Zürich: Rhein-Verlag, 1956), hereafter parenthetically referred in the text as GER/Go; James Joyce, *Ulysses*. Übersetzt von Hans Wollschläger. Sonderausgabe, erste Auflage (Frankfurt a.M.: Suhrkamp, 1979): GER/Wo; James Joyce, *Ulisse*. Unica traduzione integrale autorizzata di Giulio de Angelis, consulenti Glauco Cambon, Carlo Izzo, Giorgio Melchiori. Introduzione di Giorgio Melchiori. 1a edizione (Milano: Oscar Mondadori, 1973): IT/DA; James Joyce, *Ulisse*. A cura di Enrico Terrinoni. Traduzione di Enrico Terrinoni con Carlo Bigazzi (Roma: Newton Compton Editori, 2012): IT/Terr; James Joyce, *Ulyse*. Traducere și note de Mircea Ivănescu (București: Editura Univers, 1984): RO/Iv; James Joyce, *Ulysses*. Fordította Szentkuthy Miklós. A fordítást az eredetivel egybevetette és szerkesztette Bartos Tibor, Sükösd Mihály utószavával. (Budapest: Európa, 1974): HU/Sze; James Joyce, *Ulysses*. Szentkuthy Miklós fordításának felhasználásával fordította, a magyar szöveget átdolgozta Gula Marianna, Kappanyos András, Kiss Gábor, Szolláth Dávid (Budapest: Európa, 2012): HU/”Corr”.

³ Antoine Berman, “Translation and the Trials of the Foreign” in *The Translation Studies Reader*, ed. Lawrence Venuti (London – New York: Routledge, 2000): 284-297.

⁴ Walter Benjamin, “The Task of the Translator” in *Illuminations*, trans. Harry Zohn. Edited, with an Introduction by Hannah Arendt (New York: Schocken Books, 1968): 76.

⁵ Gideon Toury’s polysystem theory operates with two universals or fundamental “laws” of translation, the “law of growing standardization” and the “law of interference,” the first labeling the replacement of a source text feature (*texteme*) by a feature from the stock held by the target language genre (*repertoire*), involving disambiguation, simplification, explication and the general modification of textual relations obtaining in the original in favour of more habitual options offered by the target language and domestic cultural memory: see Toury, *Descriptive Translation Studies and Beyond* (Amsterdam – Philadelphia: John Benjamins, 1995), 267, 274. Anthony Pym glosses on Toury’s translation universal, stating that “translators will tend to avoid risk by standardizing language and/or channelling interference, if and when there are no rewards for them to do otherwise.” “On Toury’s Laws on How Translators Translate,” in *Beyond Descriptive Translation Studies. Investigations in Homage to Gideon Toury*, eds. Anthony Pym, Miriam Schlesinger, Daniel Simeoni (Amsterdam – Philadelphia: John Benjamins, 2008), 326.

⁶ Foucault (“Les Mots qui saignent,” *L’Express*, 29 August 1969), quoted in Berman, “Translation and the Trials of the Foreign,” 285.

dence as principles of composition and publication, capitalizing on language effects resulting from uneasy lexical, semantic propinquity due to addi(c)tive verbosity; these performative errors spell out the friction between (authorial) intentionality and effect at its most volatile.⁷ The occurrence of some (syntactic, stylistic, factual) error in a translation text will be, almost automatically in some target cultures, taken for a transmissional error and censored.⁸ A text that makes error and, broadly speaking, *dislocation*⁹ its prime stylistic device, on the other hand, forces translators and their target-language editors not only to “make both ends meet” (16.308), *not* allowing them the, illusory, choice between signifier and signified, “form” and “content,” effect and intention, but also to “write dangerously” and be “prepared to founder”¹⁰ – indeed, in this case, to founder is *not* to dare fail and to err is, to rectify.

“Out of the common groove” (16.1229)

One of Julian Barnes’ narrators bears the credit for the axiom, “art is not a pair of bras to uplift the spirit.”¹¹ “Eumaeus” seems to be exactly the kind of writing, snobbed by Barnes’s *homme de lettres*, that all too painstakingly struggles to achieve elevation – but, in the manner of another memorable fictional item of *lingerie*, the corset of Flann O’Brien’s skivvy, only manages to betray the effort behind its artifice.¹² “Grand in its way” (16.1736), the episode seems the stylistic equivalent of what in ethnology goes by the name *gesunkenes Kulturgut*, an one-time asset of high culture that “sinks” to become adapted to popular, vernacular forms of culture, once the literariness of yesteryear has become diluted into journalesque.¹³ In it, as Karen Lawrence writes, collective lin-

⁷ Tim Conley, *Joyces Mistakes. Problems of Intention, Irony, and Interpretation* (Toronto – Buffalo – London: University of Toronto Press, 2003), 5-6.

⁸ Joyce himself famously criticized Flaubert for what he mistakenly took to be grammatical errors in *Trois Contes* (“*Il commence avec une faute!*”): Richard Ellmann, *James Joyce*, revised edition (Oxford: Oxford University Press, 1982), 492.

⁹ Term introduced by Fritz Senn for instances of language gone astray, linguistic play, fissures arising from a lack of stabilizing meaning, syntactic and lexical hesitancy that deviate meaning and de-center narrative: *Joyce’s Dislocations. Essays on Reading as Translation*, ed. John Paul Riquelme (Baltimore: Johns Hopkins University Press, 1984).

¹⁰ Joyce in conversation with Arthur Power, quoted in Conley, 36.

¹¹ *Gnossienne*, in *Cross Channel* (London: Jonathan Cape, 1996).

¹² In one of the several conclusions of Flann O’Brien’s 1939 *At Swim-Two-Birds* the fictional author Trellis, sedated and tortured by the characters of his work-in-progress, has a narrow escape when his housemaid inadvertently burns the pages of the manuscript which is the sole foundation of the existence of his mind’s rebellious offspring. The much-suffered artificer, contemplating his domestic saviour, notices the edges of her corset, which occasions the following revelation: “It is the function of such garments to improve the figure... to create the illusion of a finely modulated body. If it betray its own presence when fulfilling this task, its purpose must largely fail. ‘*Art est celare artem*,’ muttered Trellis, doubtful as to whether he had made a pun.” (Flann O’Brien, *At Swim-Two-Birds*. Flamingo Modern Classics, 1993 [1939], 216)

¹³ As Christine O’Neill shows in her monograph of “Eumaeus,” the most exhaustive study dedicated to the episode, the most likely stylistic inspirations for Joyce’s experiment with cliché had been, apart from prescriptive grammars and style manuals, the obituaries and wedding reports of provincial Irish newspapers such as *The Kilkenny People*, *The Skibbereen Eagle* or the *Ennis-corthy Guardian*, with their formulaic linguistic constructions: *Too Fine a Point: A Stylistic Analysis of the Eumaeus Episode in James Joyce’s Ulysses* (Trier: Wissenschaftlicher Verlag, 1996): 91.

guistic memory, the “public, anonymous voice of culture” first encountered in the headlines of “Aeolus” is heard; the episode deliberately stages “an accommodation to writing that is ‘previous’”¹⁴ – a paradigmatic form of “stolentelling” (*FW* 424.35). Like other episodes from the second half of *Ulysses*, “Eumaeus” abandons the writing of identifiable authorial “signature” in favour of a citational process, its mark of difference being its designation of error as the principle of organization of its body of formulae taken from cultural memory. Fritz Senn advanced the hypothesis that “Eumaeus” is the kind of writing Bloom, “a bit of a literary cove in his own small way” (16.767) might pen “out of the common groove” (16.1229), emulating his lucrative belletristic models in the shape of Paul de Kock and Philip Beaufroy.¹⁵

Whether we choose to read “Eumaeus” as a jocose embodiment of the spare-time artist’s amateurish ambitions, as redolent of the styles of Bloom’s “decidedly miscellaneous” belletristic luminaries as “Nausicaa” was of *Lady’s Pictorial*, or indeed as a writing which performs the used-upness of language that silences the voices of all those who participate in its perpetration, much of it can be summed up in the phrase, “a bit of perfect poetry in its own small way” (16.428). Effort at elevated diction shows in the episode’s accumulation of pre-formulated grooves: of all chapters of *Ulysses*, “Eumaeus” has the highest incidence of tropes, but also of classical misquotations, adages, formulae, maxims, occurrences of “literally” vs. “figuratively.” Dandy choice words on the Eumaeian *tapis* in the circumlocution department (16.534) include “squandermania” (87), “aperient virtues” (91), “blandiloquence” (231), “dubiosity” (574), “chronic impecuniosity” (221); successful translation of such ingredients depends on the degree of the target language’s hospitality towards outlandish Latinate neologism and, at the same time, on its distance from Latin, as verbatim translations of the words listed above will create an effect of diminished foreignness and, consequently, of lesser pedantry in Romance languages. Mariner Murphy, a “bibulous” individual (337) and the episode’s true Odysseus goes out, between two bouts of prosodoturfy, for a successful

¹⁴ “Eumaeus,” as Karen Lawrence writes, far from dramatizing the struggle between personal signature and the world’s language as the earlier episodes did, stages Barthes’s “world full of language”. In it “Wayne Booth’s ‘stable irony’ is no longer possible, for no one, no writer or reader, can remain outside the ring of stupidity that Joyce draws... The narrative of ‘Eumaeus’ embodies, with gross exaggeration, our inescapable stupidities: no one, Joyce seems to be saying, even the most ‘scrupulous’ writer, can prevent the presence of at least some cliché in his writing”: *Who’s Afraid...*, 44, 48-49.

¹⁵ In *Inductive Scrutinies: Focus on Joyce*. Ed. Christine O’Neill (Dublin: The Lilliput Press, 1995), 173. Karen Lawrence, on the other hand, advocates a reading according to which in “Eumaeus” “all writing has become a cliché” to the extent that the discourse of all characters is assimilated to the language of narration; in contradistinction to “Aeolus,” clichés are no longer relegated to the mind of the characters by free indirect discourse, or separated typographically from the rest of the narrative. Consequently, Bloom himself is translated “into a language he would never use,” one that pictures his mind “cheated of all its vitality and curiosity,” in *Who’s Afraid...*, 44-45. However, Lawrence seems to gloss over the breach between Bloom’s public and private utterances, while also operating with a separation of “clichéd” headlines from the rest of narrative in “Aeolus” that seems a rather too neat account of the “polyguous” relationship between headlines and narrative captions, considering the episode’s many-layered thematization of received language and rhetoric. Her position is in a marked contrast with Hugh Kenner’s who writes, “so completely is the style of ‘Eumaeus’ Bloom’s that when he speaks in the episode he speaks its very idiom: no one else does” (*Ulysses*. London: Allen & Unwin, 1980), 130; or Senn’s, articulated as early as *Dislocutions*, 109-111.

“libation-*cum*-potation” (977), an action that calls for back-translation into the plain English urination – styled up as ritual spilling of liquids – followed by (or, simultaneous with) drinking, and occasions great outpours of fancy with translators. The impact of De Angelis’s verbatim *libagione-cum-potagione* (I/DA 566) is of a somewhat more moderate foreignization, due to the fact that the Latinate terms are closer at the hand of the Italian reader; similarly, Terrinoni’s half-domesticating *libagione-cum-bevutina* (I/T 613) relies on the relatively unproblematic intelligibility of the term. Goyert’s Italicized *libatio cum potatio* (G/G 643), on the other hand, back-translates the coinage into Latin, further removing it from the language of writing and lending it a professorial aura. Wollschläger’s phrase [*nach seiner erfolgreichen Libation – cum Potation – hereingeschlingert* (G/W 800)], adding the second element with a would-be-casual gesture, comes closest to the original’s textual dynamics created around translation, successfully destabilizing the identity and unity of the tongue in which the text is written. Languages less inclined to give hospitality to terms of Greek and Latin origin, like the non-Indo-European Hungarian, have to resort to different practices. Szentkuthy’s *pityi-pisizálás* (H/Sz 713) domesticates the handling of liquids, grafting two slangy Hungarian derivative nouns for dipsomania [*pityizál-ás*] and peeing [*pisál-ás*] on each other; the original’s effect of dressing up indecorous trivia in pretentious euphemism is inverted, since with the lowering of register the narrative voice seems to be addressing Murphy’s audience in a tone of complicity. The “Corrected” Hungarian version, *piáció cum pisáció* (H/”C” 540) successfully elevates the phrase to mock-scientific depths, as the Latinate inflections and academic conjunction hide the near-homophonous slang for booze [*pia*] and pee-ing [*pisá-l*].

“Eumaeus” verbiage seems to be forever reminding the innocent reader that its mystical finesse is “a bit out of his sublunary depth” (16.762). One memorable choice word is the olfactory epithet “redolent” that occurs twice: the déclassé Corley’s breath is “redolent of rotten cornjuice” (16.129), and the sea on one occasion is pronounced “not particularly redolent” (16.631). Obviously, the relative successfulness of translation depends on the translators’ capacity to create an event-sentence in the target language, either by employing a sufficiently recondite term, or by making use of a blend of pedantry with a penchant for self-parody. De Angelis resorts to a hue of poeticism in tune with the episode’s worn-out Victorian diction: he turns out a resonant phrase, *l’alito di Corley che olezzava di succo di frumento fermentato* (I/DA 544) with *alito* and *olezzare* both belonging to the layer of slightly obsolete pretentious terms that suffered a shift of meaning to the ironic and pejorative; in addition, *alito* carries a faint biblical touch. In similar terms, the sea is *il mare tutt’altro che aulente* (I/DA 557). Terrinoni’s more colloquial, alliterative *il fiato di Corley che richiamava alla mente acquavite di mais andata a male* and *il mare non proprio odoroso* (I/T 592, 604) perform an interior translation, removing the layer of arcania that call for a reading as back-translation. Mircea Ivănescu’s Romanian translation opts for a mild elevation of diction, to clash with the strongly pejorative verb choice, discreetly retrieving the alliteration: *răsuflarea...duhnea a spirit de cereale stătut* (Ro/I 240) [(his) breath... reeked of stale cereal spirits]. Szentkuthy makes a stylistic event out of the phrase, which is taken over by the “Corrected” version (518): instead of some recondite word,

his poeticizing version ...*leheletét, mely a rohadt cefre édesbús illatát árasztotta* (H/Sz 683) [(his) breath, that the rotten mash's sweet-sad scent spread] supplies the sad-sweet, musical wording of early 20th century decadent Hungarian poetry, replete with the mannerisms handed down by French Symbolists and Parnassiennes.

Music is continuously on the mind of the two characters, Bloom even contemplating a singing career for Stephen in terms akin to how tactful Euphues might have put a kick you-know-where:

if one were forthcoming to kick him upstairs, so to speak... with some impetus of the goahead sort to obviate the inevitable procrastination which often tripped up a too much fêted prince of good fellows (16.1858)

In the dense outgrowth of precious terms freely mingling with colloquial phrasal verbs, the goahead impetus of cutanddry syntax seems to fall quite flat into a state of advanced procrastination. One can trace in the use of words such as “obviate” the role of Skeat's *Etymological Dictionary*, one of Joyce's favourite books in his Trieste library;¹⁶ these choice words are in an open *querelle* with the more colloquial phrases (e.g., *tripped up*, whose form suggests movement quite at odds with its subject, *procrastination*), not to mention the jolly jumble of literal and figurative meanings. So to speak, the sentence could be summed up by the time-honoured Romanian adage: a kick in the hind parts is always a step forward.

Translation almost as a rule derails, with an earnest straightening intent, directions that are askew in the original. Stylistic homogenization occurs frequently, manifest in a tendency to level dissonant, ill-suited voices and registers. Several of the translation versions show a marked euphemising tendency: in De Angelis' Italian,

qualcuno che gli desse una mano ad arrampicarsi in alto, per così dire... con un po' di slancio o la va o la spacca che compensasse l'inevitabile procrastinazione in cui spesso restano impigliati i ragazzi viziati dalla gloria (I/DA 588)

the indecorous kick is traded in for the lending of a Samaritan hand, changing not only the limbs but also the roles allotted: most of the climbing up falls on the budding *tenorino*, as the reflexive inflection shows, Bloom apparently favouring the do-it-yourself approach. The tone of the passage is more evenly pedantic, with the sole exception of the colloquial idiom *o la va o la spacca* (appr., it will either help it or kill it); at the same time, the vocabulary is considerably less pompous than in the original, with no overt defamiliarizing effect. Terrinoni's new translation,

qualcuno che gli desse una spinta per salire ai piani alti, per così dire – grande incognita questa – sotto l'impeto dello spirito d'iniziativa per ovviare all'inevitabile procrastinarsi su cui così spesso finiscono per inciampare le nuove promesse eccessivamente osannate (I/T 635)

with its almost operative embedded question and biblical side-touch, employs the same Latin-derived choice words; markedly less euphemizing than the original,

¹⁶ Cf. O'Neill, *Too Fine a Point*, 82.

it seems to rely likewise on the subject’s spirit of initiative and his ability to climb up the professional ladder. The Romanian translation,

dacă s-ar găsi unul care să-l *propulseze în sus*, ca să zicem așa... *dându-i un avânt înspre înainte care să învingă amănările inevitabile* care adesea îl țin pe loc pe câte un băiat din ăștia buni prea răzgâiați [if one could be found to *propel him upwards*, so to say... *giving him an impetus towards forward to overcome the inevitable delays* that often keep in place some of these too spoilt good fellows (Ro/I 300)]

painstakingly further euphemises the sentence: the kick arrives, to borrow the lingo of Beckett’s *Murphy*, not *in re* but rather, *in intellectu*; the original’s disconcerting Latinate diction is rendered in not overtly pretentious domestic verbiage, but with such convoluted alliterative phrasing as to sound almost like a jaw-breaker. Overwrought rhetoric inflates the wonderfully roundabout phrasing to the point of self-parody.¹⁷

Euphemism, just like stylistic and semantic clarification (rhetorization/poeticization or, in Berman’s terminology, “ennoblement”) takes metamorphic shapes in the various target languages and literatures. Szentkuthy’s Hungarian version, taken over with slight changes in the new “Corrected” variant (564),

ha jól megtaszítja és megadja a kezdeti sebességet neki, hogy túljusson azon az elkerülhetetlen *tespedésen*, amelyben oly gyakran *feneklenek meg* a dicsőség elkényeztetett gyermekei [if (one) pushes him and gives him the initial speed, to overcome the inevitable *procrastination* in which so often *founder* the children spoilt by glory (H/Sz 744)]

while outwardly euphemizing the passage, nevertheless introduces a dissonant note by its word choice: the thoroughly domesticating pedantry reaches its narrative dénouement in the verb *meg-feneklik* [to founder, lit.: *to bottom*], one of those words with a *bottom* [*fenék*] in them. The verb, together with the fleshy colloquial term for procrastination [*tespedés*], de-euphemises the rhetorically high-wrought sentence, coming down gravitationally where the original idiom was upward-surfing.

“appropriately beside” (16.1472)

¹⁷ Ivănescu’s translation shows a constant tendency to de-slang, discursify, elevate and euphemise the Joycean text, particularly elements that would supposedly have upset the prudish and buttoned-up public discourse dominating all cultural production in the ‘80s Communist Romania – as discussed by Arleen Ionescu [“Romanian Hos(t)ipitality in Translating Joyce”] in this issue (see p.57). In the episode, Murphy’s melancholy air on the hardships of the sailor’s life – “The biscuits was as hard as brass/And the beef as salt as Lot’s wife’s arse” (16.979) – is tamed into *Biscuițul tare ca bronzul,/ Cum îi era femeii lui Lot osul* [The biscuit hard as bronze,/As was of Lot’s wife the **bone** (Ro/I 269)], the bony charms of Lot’s wife being *literally* turned into a statue, in perfectly grammatical phrasing. However, this euphemising tendency is sometimes the source of great textual humour: the phrase “*En route* to his taciturn and, not to put too fine a point on it, not yet perfectly sober companion” (16.60), for instance occasions a lovely instance of translatatorial *Mehrwert* – *fără ca să vrem să accentuăm aceasta, nu încă acum cu desăvârșire treazului său tovarăș* [without wishing to emphasize this, his *not yet now perfectly sober companion* (Ro/I 237)]. Not to put too fine a point on it, this Romanian phrasing speaks of cacophony being painstakingly avoided [in the sequence *încă cu*, that yields the past tense of the verb *to defecate*] and becoming of course all the more conspicuous.

At a first sight, one is struck by the stylistic, lexical and logical inappropriateness of “Eumaeus,” the chapter with the highest incidence of the words “appropriately, proper, properly” and in which Joyce uses “the ‘wrong’ word as scrupulously as he chooses the right one in the previous chapters.”¹⁸ This inappropriateness is due precisely to the text’s constant endeavour to get things right, to its pervasive corrective unrest, resulting in interminable roundabout rectifications, qualifications, classifications, hindsight emendations lapsing into rhetorical fumbles, tediously long-winded narration.

A telling example from the opening of the episode of how easily eloquence turns into ill-loquacity, is heard in the overtones of the adjectival phrase meant to characterize Bloom, who bucks up Stephen “in orthodox Samaritan fashion” (16.3), as Fritz Senn pointed out.¹⁹ “Orthodox,” meaning, “of the right faith,” is obviously as much of a misnomer of Bloom as it is of Stephen, whom Bloom has the good grace of calling “orthodox as you are” (16.1126) and even “a good catholic” (16.748). The parable of the Good Samaritan shows precisely that a member of the “wrong” faith may nevertheless teach a moral lesson to the “orthodox” (Jews: Luke 10:30-7). The scripturally askew modifier grabs, in easyfree translation from Hungarian, at the udder between the horns, and perfectly characterizes the “Eumaeus” style, of metaphorical mismatchings and inconsonance: a strikingly original style is created precisely by a *reductio ad absurdum* of cliché, to result in such cases of mislaying of the adjective as “the orthodox preliminary canter of complimentplaying and walking out” (16.1564, *my emphasis*), speaking of courtship. The semantic disturbance added by the *complementary* letter *l*, whose odyssey through the *Ulysses* text has been exhaustively documented by Fritz Senn,²⁰ and the multiple meanings of the phrasal verb “walk out,” including walking out *on* somebody, strike a dissonant chord, making the “orthodoxy” of the courtship in question a matter of some dubiousity.

Apparently, “orthodox” hardly constitutes a translation problem; yet a common attempt can be seen at substituting the clumsy adjective with a “meaningful” one, seamlessly covering up semantic disturbance – as evident in Goyert’s German and De Angelis’s Italian versions: *wie ein echter Samaritaner* (G/G 613); *alla maniera del buon Samaritano* (I/DA 541). Terrinoni’s new Italian translation (*secondo l’ortodossia del Samaritano*, I/T 589), on the other hand, seems to stress the semantic clash with a self-conscious tongue in the cheek, the opening sentence thus dramatizing an authorial voice speaking out to the reader in an elfish tone of self-parody. Understandably, this tendency becomes more manifest in the case of the “orthodox preliminary canter:” even in the Italian versions, which alone preserve the adjective, it takes second place, becoming an explanatory tag of “preliminary” and losing some of its impact (*col tran-tran preliminarare e ortodosso dei complimenti e delle passeggiate*, I/DA 581; *col corollario preliminarare e ortodosso dei soliti complimenti e passeggiate*, I/T 628). More interestingly, the use of the word is thoroughly avoided in Romanian where its meaning is restricted to the Eastern Orthodox faith – the majority faith and long-time state religion that enjoyed a privileged

¹⁸ Lawrence, *Who’s Afraid...*, 44.

¹⁹ *Inductive Scrutinies*, 179.

²⁰ “Book of many turns”, reprinted in *James Joyce’s Ulysses. A Casebook*. Ed. Derek Attridge (Oxford University Press, 2004): 33-54, 40, 43-44.

status under Ceaușescu’s regime, atheist only in theory, in whose nationalist propaganda the Orthodox church was highly instrumental. Behind the erasure of disturbing semantic overtones in *ca un adevărat bun samaritean* (Ro/I 235) [as a regular good Samaritan] and *vorbăria preliminară obișnuită cu complimente și plimbări* [the preliminary usual small-talk with compliments and walks (Ro/I 290)] a certain note of cautiousness may be detected, shying away from the cultural translation required by the adjective.

The adjective “appropriate” fares hardly more orthodoxly when it comes to Bloom’s thoughts *re* correctness of language use, as he recollects “the morning littered bed etcetera and the book about Ruby with met him pike hoses (*sic*) in it which must have fell down sufficiently appropriately beside the domestic chamberpot with apologies to Lindley Murray” (16.1472-5). Scathing parable of the way of all romance, the sentence echoes Molly’s ungrammatical “it must have fell down” from “Calypso” (4.326) and, in a characteristic Eumaeian gesture of mismanaged emendation, proclaims the narrating voice’s linguistic superiority by invoking the well-known grammarian in a structure which displays both a syntactic and a lexical blunder that would hardly have pleased the author of the 1795 *Grammar of the English Language*.²¹ The lexical blunder is evident in the adverbial phrase “sufficiently appropriately beside,” which goes back to an obscured meaning, preserved in some Romance languages, of closeness in space; since, however, closeness is tautologically doubled by the use of “beside,” the meaning of the word becomes unstable, casting a shadow of propriety on the appliance. The fragment certainly qualifies as a crux for translators, bringing together the problem of syntactic and lexical glides: the infelicitous blurring of the referent of the fallen book with the missing subject of the apologetic phrase; the ungrammatical echo whose substitution of “fell” for the normative past participle speaks not only of the contingency, in “Calypso,” of “he *felt* here and there” (4.327) but also of the avoidance of the, emotionally charged, “fallen” in the place of the *fall*, the matrimonial bed in a moment when adultery is on both characters’ mind;²² and last but not least, the inappropriate use of “appropriately.” Foreign-language renderings reveal that the task [*Aufgabe*] of the translator falls very *appropriately* beside its impossibility and the subsequent giving up [*auf-geben*]. De Angelis’s Italian translation [*che certo era caduto appropriatamente accanto al vaso da notte familiare con mille scuse a Lindley Murray* (I/DA 578)] manages to convey the syntactic indeterminacy of the impersonal phrase of added apologies and harnesses the obscured meaning of spatial closeness in *appropriata(mente)*, but fails to register the ungrammaticality which made Molly’s utterance memorable and brought Lindley Murray’s spectre onstage.²³ Terrinoni’s *che avrà cascato abbastanza a*

²¹ Christine O’Neill, following Alistair Stead and Hugh Kenner, suggests that the most likely inspirations for Eumaeian stylistic blunders have been Lindley Murray’s classic *English Grammar* (1795) which went through innumerable editions through the 19th century, together with other prescriptive grammars and style manuals, e.g. William Ballantyne Hodgson’s 1881 *Errors in the Use of English*, found in Joyce’s Trieste library, a veritable treasure-house of stylistic infelicities to which many Eumaeus blunders can be traced back: *Too Fine a Point* 81-83.

²² See the discussion of the “Calypso” fragment in translation here, by Enrico Terrinoni and others (p.177).

²³ One must not, however, overlook the fact that names such as Lindley Murray’s were irretrievable for early translators, working without Don Gifford’s annotations and the benefits of much of textual criticism.

proposito accanto al vaso da notte con tante scuse a Lindley Murray (I/T 626) correctly restores the – frequently encountered, feasible – grammatical blunder in supplying the wrong auxiliary (*avere* instead of the normative *essere*). Even more interestingly, his version proceeds by a veritable *mal à propos*: the strained, alliterative sequence betrays an almost aphasic lapse resulting from linguistic automatism, the speaker stumbling upon *a proposito* when apparently intending some alphabetically proximate word like *approssimativamente*. The Romanian version [*care trebuie să fi căzut cum se și cuvenea suficient de aproape de oala de noapte domestică împreună cu scuzele lui Lindley Murray* (which must have fallen down as it ought to, sufficiently close to the domestic chamberpot together with the excuses of Lindley Murray: Ro/I 287)] shows the hand of a translator who inadvertently adds extra mistakes while engaged in eliminating the original's sliding signification. Ivănescu's rendering clarifies and explicates the syntactic indeterminacy and semantic dislocation: the apologies (not directed to, but coming *from* the grammarian himself) unequivocally join the book in the act of falling, while the overall grammatical correctness and lexical appropriacy of the sentence makes all apologies pointless. Similarly, the Hungarian version of Miklós Szentkuthy [*amelynek tökéletes gondviselészerűséggel a házassági éjjeli mellé kellett leesnie, ezer bocsánat ó Lindley Murray* (which in perfectly providential manner must have fallen beside the matrimonial [bed's] chamber[pot], a thousand pardons o Lindley Murray: H/Sz 731)] “forgets” the echo from Calypso whose ungrammaticality gets rectified; the semantic fumble generated by “appropriately” is ironed out by the providential hand of the translator who seems to be apologizing for the indecorous act of naming the chamberpot rather than for any grammatical license. The “Corrected” Hungarian text [*nem-e leasett mintegy magától értetődően a házassági éjjeli mellé, ezer bocsánat ó Lindley Murray* (wasn't it fallen as if self-evidently beside the matrimonial chamber[pot], a thousand pardons o Lindley Murray: H/“C” 554)] restores the structural link to “Calypso” and appropriately sins against prescriptive grammar by the use of the Hungarian question-tag *-e*, which ought to be attached to the verb (correctly, *leasett-e*), not to the word of negation (*nem-e*); the latter use, relatively frequent in regional variants of Hungarian, is sanctioned by linguistic norm and spells out slightly defective education. However, in neither Hungarian version could the play on the residual meaning of “appropriate(ly)” be preserved; the bothersome lexical cluster, inflated into providence by Szentkuthy, is exchanged in the “Corrected” text for a play on linguistic automatism, the syntagm *leasett... (mintegy) magától* [fell...(as if) by itself] triggering an unwelcome extension, *magától értetődő(en)* [self-evident(ly)], its oddity drawing attention to another prominent device of the episode: the amassing of incongruous collocations.

Sliding signification, unstable lexical propinquity belong to the most salient stylistic features of this metamorphic episode: infested with centrifugal energies, words constantly belie their speaker and the reporting voice of narration, who/which have little control over misplaced accents, syntactic and semantic glides, cultural malapropisms. The episode displays an impressive collection of mismodifiers that leave the unsuspecting reader, and translator, “rather non-plussed” (16.11). Some of these are produced by a semantic disturbance, such as with the phrase “of the nature of a regular deathtrap” (16.66), foregrounding the

secondary meaning of periodicity in the act of falling to one's death – with the sole exception of the “Corrected” Hungarian text, which reinforces the incongruity in *az ilyesmi a halál mindennapos csapdája* [this is an everyday trap of death] (H/“C”517). Some are due to a metonymical exchange, like the two protagonists’ “rather lagging footsteps” (16.103) – incidentally, the occasion for a lovely example of translatorial side gain [*Mehrwert*] in the Romanian text: Ivănescu’s *pașii mai degrabă lipsiți de grabă* [their steps rather lacking in haste (Ro/I 239)], with a clumsy repetition of words that all the prescriptive grammars which inspired the episode’s style bemoan, plays on the etymology of the Romanian adverb (*mai*) *degrabă* [rather, literally: sooner, more in haste], which openly clashes with the lack of haste of their dandering. In some cases, linguistic automatism begets a mismodifier: in Bloom’s view, Stephen’s “sideface” “was not quite the same as the usual handsome blackguard type they *unquestionably had an indubitable* hankering after” (p. 616 in the 1922 text; in the Gabler text, “*they unquestionably had an insatiable* hankering after,” 16.1804).²⁴ In a sentence replete with dubitable referents – the only candidate to the subject position of “hankering,” for instance, being (Stephen’s) mother – the second modifier seems to have been “infected” by the earlier adverb, to the effect that a synonym is turned out instead of the expected “insatiable,” while at the same time intensifying, rather than dissipating, the shadow of doubt that hangs over the sentence and leaving most translators “evidently quite in the dark” (16.589).²⁵ Similarly, in Bloom’s advocacy of “the acquaintance of someone of no uncommon calibre” (16.1220) a faulty conflation of “no common” and “uncommon” can be detected.

Propinquity may also result in luxurious lateral proliferation of meaning. Molly is the absent subject of Bloom’s *intimations* rendered after some distracted groping for words which could hardly qualify for a beginning *in medias*

²⁴ This textual locus in Gabler’s synoptic edition was one of several singled out and attacked by John Kidd (*The New York Review of Books*, 35:11, June 30, 1988); what seems to have led to the arguable editorial decision is Joyce’s addition of the word “unquestionably” after the occurrence of a transmissional error, a typist having misread “insatiable” for “indubitable” at a certain stage labelled B, following an earlier draft onto Rosenbach. As Fritz Senn points out, what is at stake is “not which of the adjectives should be part of a valid *Ulysses* text, but a moment of composition – when Joyce added a word, and what he added it to” – since the (originally unauthorized) adjective that had infiltrated the typescript by mistake then served to trigger the maladroitness adverb, resulting in a quintessentially Eumaeian effect of language: see “Inherent Delicacy: Eumaeian Questions,” in *Studies in the Novel* 22 (Special issue on editing *Ulysses*, Summer 1990): 179-186, 184-5. Vicki Mahaffey arrives at similar conclusions on the problems of authorizing different stages of Joyce’s text-in-progress, in her seminal essay on the Gabler edition: “The main task of the editor is to eliminate error, which if literally carried out in the editing of Joyce would obscure his *modus operandi* in *Ulysses* and eliminate *Finnegans Wake* almost entirely. (Many of the erroneous ‘corrections’ made by typists and compositors of *Ulysses* resulted from just such an attempt to eliminate error; but in eliminating Joyce’s intentional errors they homogenized the interplay between intention and chance that is such an important part of Joyce’s subject.) ... what editors need in the case of Joyce is an oxymoronic category of ‘volitional error.’” See “Intentional Error: The Paradox of Editing Joyce’s *Ulysses*,” reprinted in *James Joyce’s Ulysses: A Casebook*, ed. Derek Attridge (Oxford: Oxford University Press, 2004): 231-256, 245.

²⁵ The tautology is preserved in Szentkuthy’s Hungarian (*amihez a nők alig kérdésesen, sőt minden kétséget kizáróan vonzódnak* [...to which women are hardly questionably, moreover, beyond any doubt attracted], H/Sz 742) and in the new Italian translation of Terrinoni, based on the 1922 text: ...*per cui indiscutibilmente andavano tutte indubbiamente matte* (I/T 634).

res: “My wife, he *intimated*, plunging *in medias res*, would have the greatest of pleasure in making your acquaintance” (16.1800); the phrase echoes an earlier disclosure touching “the lady now his legal wife who, he *intimated*, was the accomplished daughter of Major Brian Tweedy” (16.1440). As Fritz Senn shows, the addition of the ill-suited Latin turn-of-phrase on the proofs was made within a week of publication, “when the *res* were nearly over.”²⁶ Obviously, the sentence plays on the uncalled-for semantic ghosts of the word, derived from Latin but not preserved in most Romance languages, touching on an intimate subject. Faced with this blatant impossibility, translators are understandably on the lookout for a tanner where they have lost the proverbial bob. Goyert’s variant [*Meine Frau – fuhr er fort und ging so medias in res, – würde sich sehr freuen, Ihre Bekanntschaft zu machen* (G/G 670)] playfully fronts the grammatical subject of the Latin syntagm, having Bloom plunge literally into the midst of the phrase and adding thereby his translator’s quota to the hero’s ammunition of metamorphic classical adages. Wollschläger’s translation [*Meine Frau, tat er kund, indem er sich gleich in medias res stürzte, würde es sich zum größten Vergnügen rechnen, Ihre Bekanntschaft zu machen* (G/W 835)] tautologically reinforces and translates *in medias res* [*gleich*] while wrapping it in a round-about syntactic structure that relegates the *res* to a subordinate clause, comically clashing with Bloom’s Icarus-like communicational *Sturz* and the grand perlocutory verb *kundtun* by which he supposedly reveals the tidings to Stephen.

Semantic disturbances belong to those textual features that get almost as a rule adulterated in translation. Bloom’s fatherly concern about Stephen’s health – “something substantial he certainly ought to eat even were it only an eggflip made on *unadulterated maternal nutriment* or, failing that, the homely Humpty Dumpty boiled” (16.1568) – displays a striking choice of epithets, Lewis Carroll’s darkly uncanny rhyme overshadowing thoughts of nurturing home in a passage where *adultery* is on the mind. Since the verb *adulterate* only survives in Romance languages, an overtone of deceptive motherhood only ghosts the Italian translations: *l’alimento materno non adulterato* [I/DA 581; I/T 628]. Goyert’s German translation [*ein Eierflipp auf reiner Muttermilch, und... etwas gut Hausgekochtes* (G/G 663)] unproblematically explicates the clumsy circumlocution, with the slightly unsettling result of having homey cuisine rely on pure mother’s milk. Wollschläger, on the other hand, manages to smuggle a *fall* into his appropriately circumlocutional sentence, foreshadowing the destruction of Humpty: *ein Eierflip, aus unverfälschter Mutternahrung bereitet, oder, im Fall der Ermangelung dessen, ein schlicht gekochter Humpty Dumpty* [G/W 826].

“Rather vague than not” (16.715)

Written in a language of scrupulous rectification and emendation, “Eumaeus” shows an all-pervasive tumescence of syntagms, often resulting in an effect of indeterminacy. Obsessive over-determination and addi(c)tive revisions reinforce lexically and semantically dissonant notes and heighten narrative strategies of collusion, acting out Bloom’s frame of mind, his corrective urge,

²⁶ *Inductive Scrutinies* 203.

psychological unease, his subjective assimilations linguistically.²⁷

In the scene where Bloom eyes Corley, the drive to precision misfires impressively: “He threw an odd eye at the same time now and then at Stephen’s anything but immaculately attired interlocutor” (16.215). The uncalled-for adjective confers a note of oddity to the idiom, blurring the thin boundaries between literal and figurative reading and making the protagonist cyclopic – somewhat in the line of another memorable mismanagement where “both their [Bloom’s and Stephen’s] eyes met.” In translation such collusions often get ironed out, as is the case with both Italian variants [*Lanciava però di quando in quando un’occhiata all’interlocutore...* (I/DA 546); *Di tanto in tanto nel frattempo gettava un’occhiata all’interlocutore...* (I/T 594)], which even out the oddity by refining those literal eyes into abstraction. De Angelis’ version also erases the overtly clashing adverbial collocations. The clumsiness of the drive to precision is enacted in another ocular exchange, “their two or four eyes conversing” (16.1091), for the rendering of which translators employ school-masterly techniques of computation – cf. the Italian, *i loro occhi conversavano uno a uno o due a due* (I/DA 569), *mentre a parlare erano i loro due, o meglio, quattro occhi* (I/T 616), and German translations: *ihre beiden oder vier Augen trafen sich* (G/G 647); *ihre beiden oder vielmehr vier Augen sich trafen* (G/W 805), the latter enhancing the effect of precision gone awry by adding a misplaced intensifier which multiplies the grand total of four sensory organs. Another technique is to turn an idiom available in the target language inside out, as does Szentkuthy’s Hungarian version (*két vagy négy szem közt* [between two or four eyes: H/Sz 717]) which tampers with the collocation *négy szem közt* [lit., between four eyes: confidentially], forcing figurative readings on a narrow literal path. The “Corrected” text turns out a rectified pedantry where there is hardly anything to correct in the first place: *kettőjük szeme, illetőleg szempárja beszélgetvén* [the eye, or rather pair of eyes of the two conversing] (H/“C”544) rests on the effect of a fake error mistakenly revised – since in Hungarian double organs and limbs are normatively referred to in the singular, “the eye (sg.) of both” would be correct usage, whereas the overdetermination in “the pair of eyes (sg.)” already generates an effect of disturbance, picturing the two interlocutors as potentially one-eyed.

Another example of the text’s excessive drive to quantification is seen in the mushrooming of collocations measuring time: “At this intelligence... Mr. Bloom gazed abstractedly for the space of half a second or so in the direction of a bucketdredger” (16.235). The verbal comedy rests on the intelligence of coupling space and time, and matching vaguing verbs with infinitesimal units of time, whereas the mere reading of the sentence takes rather more than the half second allotted. None of the translation versions can recuperate the uneasy English spatio-temporal hybrid, with the exception of Terrinoni’s Italian that supplants it with an adverbial collocation [*giù di lì*] that blurs spatial and

²⁷ The text also shows Bloom’s perplexity and drive to rectification acted out linguistically – as Fritz Senn writes, “‘Eumaeus’ still recaptures the devious path of verbalizing kinetic thought in all its randomness. But in its nervous oscillations the style registers discomfort at the inevitable inaccuracy of its own articulation, and it proceeds to set the matter right... [Bloom] is alert enough to try to repair any emerging damage. It is part of the delightful incongruity of the chapter that the reiterated application of remedial logic is mismatched by the syntax” (*Dislocutions* 109-110).

temporal modifiers. All translations list brooding polysyllables and enhance vagueness by adding “circa” or further subdivisions of the second:

A questa informazione... Mr Bloom rivolse distrattamente lo sguardo *per un mezzo secondo circa* in direzione di una draga... (I/DA 547)

Al sentire questa notizia... Mr Bloom fissò lo sguardo nel vuoto *per la durata di mezzo secondo o giù di lì* in direzione di una draga a secchia... (I/T 595)

Bei diesen Worten.. sah Bloom *ungefähr eine halbe Sekunde* wie geistesabwesend auf einen Bagger... (G/G 620)

Auf diese Mitteilung hin... starrte Mr Bloom *für die Dauer von etwa einer halben Sekunde* wie geistesabwesend in die Richtung eines Schöpfbaggers... (G/W 769)

Merengve bámult *fél vagy negyed másodpercig* egy kotróhajó irányába... [(He) gazed broodily *for half or a quarter of a second* in the direction of a bucketdredger (H/Sz 687)]

Révetegen bámult mintegy fél másodperc erejéig egy kotróhajó irányába [(He) gazed ... for the span of about half a second in the direction of a bucketdredger] (H/“C” 521)

La informația aceasta... domnul Bloom privi absent *timp de o jumătate de secundă sau așa ceva* în direcția unei drage cu cupe... [at this information... Mr Bloom gazed absent-mindedly *for the span of half a second or so* in the direction of a bucketdredger (Ro/I 243)]

Most text versions capitalize on the intransitive use of the verb, adding in indirection, and on sheer word/phrase length (the more recent versions especially), to openly contradict the punctuality and punctiliousness aimed at. A further syntactic conceit employed by both German versions is to insert two lengthy adverbial phrases between the verb and its direction, delaying the sentence’s dénouement and diverting its course.

Another, syntactically counter-productive result of this progressive rectifying drive occurs at the moment when mariner Murphy rises to urinate. The polished period blows the event up to epic dimensions, the sequence of dependent constituents that endlessly detail circumstance, effect and purpose, painstakingly deterring an act of considerable urgency:

Some person or persons invisible directed him to the male urinal erected by the cleansing committee all over the place for the purpose but *after a brief space of time* during which silence reigned supreme the sailor, evidently giving it a wide berth, eased himself closer at hand, *the noise of his bilgewater subsequently splashing on the ground* where it apparently awoke a horse of the cabrank. (16.939, *emphases mine*)

The reporting voice, of supposition and deduction, converts textual information into naval terminology and redistributes it in a manner clearly at odds with the order of perception, to which the reader got accustomed through the mental shorthand, the impact and process-sentences of Bloom’s interior mono-

logues.²⁸ Obviously, the splashing sound is first to be heard, *subsequently* identified as Murphy’s (speculated, as unseen) micturation, followed by the deduction of its evidently unorthodox placement; thus, the order of perception and conceptualization is reverted. Syntax itself appears to give it a wide berth, gathering in semantic friction in its looping course through the infelicitous propinquity of “wide” and “closer at hand” – not to mention the effects of a literal reading that these idioms invite. Translations of the highlighted phrase attempt to render its indirection and narrative-syntactic delay by employing non-finite structures: the Romanian version,

zgomotul apei sale, de vezică, șopotind o vreme în consecință la fața locului și după toate aparențele trezind din somn un cal de la stația de trăsură [the noise of his water, of bladder, murmuring for a while in consequence at the very place and in all likelihood awaking from sleep a horse from the fiacre station (Ro/I II/267)]

intensifies syntactic delay by employing a noun phrase as a post-modifier and amassing lengthy adverbial phrases between the present participle of the verb and its likely outcome, the awaking of the horse. Part of its play with indirection consists in the appropriately erroneous use of the phrase “in consequence” with an act of no palpable consequence whatsoever, as a mere conjunction between the adverbial phrases of time and space. Ivănescu also plays a duplicitous game with the readers’ expectations: on the one hand, explicating the naval term “bilgewater,” on the other hand, poeticizing the splash into a tongue-in-cheek “murmur.” In contradistinction, Goyert’s version [*sein Schlagwasser platschte geraume Zeit auf den Boden und weckte augenscheinlich ein Pferd auf Droschkenstand* (G/G 642)] syntactically clarifies and streamlines the structure, erases all syntactic delays, its comic effect resulting from the propinquity of time and space in the spacious syntagm *geraume Zeit* and in the misplaced modifier *augenscheinlich*, to denote an unseen event which, “evidently quite in the dark” (16.589), is a matter of narrative hind-hearing.

Wollschläger’s masterly rendering,

Irgendein Unsichtbarer oder auch mehrere Unsichtbare wiesen ihm sodann den Weg zu einer der vom Straßenreinigungsamt zu diesem Behufe ringsum überall errichteten Bedürfnisanstalten für Männer, doch nach kurzer Zeit schon, während welcher das eingehendste Schweigen herrschte, erleichterte sich der Seemann, dem das rettende Land offenbar doch noch zu weit vor Luv lag, gleich an Ort und Stelle, und das Geräusch seines Schlagwassers plätscherte mithin ein rechtes Weilchen lang auf den Boden, wodurch anscheinend ein Pferd am Droschkenstand erwachte. (G/W 798)

capitalizes the not inconsiderable polysyllabic and circumlocutory potential of German: his version rings with the meticulous tone of a technical manual, the addi(c)tive noun phrases and the sequence of sub-clauses – whose word order

²⁸ The impact/process-sentences, termed also “sent,” belong to the central tenets in Senn’s work, articulated first in the essays gathered in *Dislocations* and in a variety of later articles: among others, “Syntactic Glides,” in *James Joyce and the Difference of Language*, ed. Laurent Milesi (Cambridge University Press, 2003): 28-42; “Dynamic Changes: Ulysses in Practice,” in *Angles on the English-Speaking World 6. Literary Translation: World Literature or ‘Worlding’ Literature?* Ed. Ida Klitgård (Copenhagen: Museum Tusculanum Press, 2006): 69-82; “Transmutation in Digress,” in *James Joyce Quarterly* 47 (Summer 2010): 537-552.

relegates the verb to a compulsory end position – keeping the reader in the dark for a sufficient space of time about what the future has in store for him. There is a considerable inflation of subordinate adverbial structures; the span which separates the purpose of urinal establishments from the successful accomplishment of the feat threatens to cast the sentence's very point and purpose into oblivion: the report of the flow comes in the shape of a loosely attached co-ordinate clause. Moreover, Wollschläger stylizes the naval idiom “giving it a wide berth” into a superlatively pompous phrase in which salvation comes in sight to be instantly denied, before the poignantly onomatopoeic verb is allowed to be heard. The translator counteracts the ineluctable German word order, by which the verb (here, of easing oneself) must follow the fronted adverbial, by embedding the subordinate clause on hope deferred, between the verb and the adverbial *gleich* (appr. “directly”) – greatly augmenting verbal comedy.

“Of a sceptical bias” (16.1543)

Another facet of the Eumaeon drive to rectification is an underlying sense of doubt in the expressive and communicative potential of hackneyed language, in its authenticity and truth-claim which, albeit a Fritz Mauthner or Wittgenstein would fall a wee bit out of its sublunary depth, nevertheless produces a discourse of skeptical supposition and hindsight, as shown by the crushing preponderance of terms such as: evidently, apparently, palpably, seemingly, so to speak etc., which occur only in this chapter with relative frequency.²⁹ Instead of straightforward statements, revisions blow up the sentence and narrative to grotesque proportions; quite often, an intensifier adds in hesitancy, leading to redundant reinforcements of Bloom's state of mind and ultimately acting his puzzlement, cautiousness and lack of self-assurance out linguistically. As Derek Attridge describes it,

This inefficient, self-referring, self-propagating language requires the reader to process it with extreme alertness in order to avoid misinterpretation or confusion – which appears to justify the handbooks' rules, except that the formulation and insistence upon such rules is itself part of the problem, producing a style that is continually scrutinizing itself to assess its own tastefulness and impressiveness and looking over its shoulder to check its models and rules of decorum.³⁰

The seaman Murphy's yarns, a tiny bit this side of being “strictly speaking accurate gospel” (16.829), mostly concern “floundering up and down the antipodes and all that sort of thing and over and under, well, not exactly under” (16.634). Self-censorship intervenes in the narrative phrase to lay bare the stuff that yarns are made on – language, and to register the failure of ready-made idioms and stereotypical formulae. What this rectifying drive cannot control or channel is a lateral proliferation of meaning, producing comically funereal over (or rather, *under*) tones. Such mushrooming of meaning gets out of hand in translation: from the Italian renderings [*sballottato da un antipodo*

²⁹ See O'Neill's statistics of the occurrence of words and collocations connoting degrees of certainty: *Too Fine a Point*, 46-48.

³⁰ *Peculiar Language. Literature as Difference from the Renaissance to James Joyce* (Ithaca – New York: Cornell University Press, 1988): 175.

all'altro per non parlare del resto e su e giù – be', non proprio esattamente giù (I/DA 557); *annaspando su e giù da un polo all'altro e roba del genere sotto e sopra ' beh non esattamente sotto* (I/T 604)] which faithfully reproduce the original story's ups and downs by employing a similar turn of phrase, to the complete meta-Murphying that the epic voyage undergoes in Hungarian:

kóborolt északtól délig át, a sarkkörön és más hasonlókon, árkon-bokron – az árokban inkább [(he) wandered from the north across to the south, on the antipodes and other such like, *in ditches and shrubs – in ditches rather* (H/Sz 700)]

miközben az antipódusok meg miegymás között evickélt le s föl, árkon-bokron át, vagyis bokron nem igazán [while (he) was floundering between the antipodes and whatnot up and down, *across ditches and shrubs*, that is, *not exactly shrubs* (H/"C" 531)]

Both Szentkuthy's and the "Corrected" new Hungarian translation bring into play the same idiom, *árkon-bokron át* (literally, across ditch and shrub) meaning, through hell and high water; not only is this pastoral collocation singularly ill-suited to describe a sea journey, thus wrong in a "right" way, but it inherently raises awareness of translated language – indeed of language as a site of ongoing translation. The difference in fine-tuning between the two versions is telling of the different agendas of the two translation projects. Szentkuthy's sentence seems to wink at the reader in a gesture of complicity in ditching the sailor (the ditch being the place where drunks end up in Hungarian, so a fitting terminus for our hero), and confers on the narrating voice an ironic condescending vis-a-vis its subject matter. The "Corrected" text, on the other hand, amplifies a gaucheness inherent in the narrative voice, further highlighted by the lapse of linguistic control: although marine shrubbery is deemed ill-at-ease in hindsight, the imagistic clash of the passage with the whole idiom remains uncensored – as though acting out, Eumaeus-fashion, the Wittgensteinian tenet about the boundaries of one's world in a hopelessly landlocked language.

One of the most frequently (mis)used words in the episode is *literally*, almost always followed by a dead metaphor that precludes literal reading. This means of linguistic self-reflexivity is co-opted here, together with a whole range of collocations inviting figuration, to heighten the awareness of clichéd – collective – discourse. The scene reported from Parnell's trial, when "a thrill went through the packed court literally electrifying everybody in the shape of witnesses" (16.1374), is inherently comic not only because the misplaced "literally" exposes the absurdity of received public language, but also because its claim to authenticity inescapably undermines the truth value of the evidence sworn to by the witnesses in question. "Here form is content, and content, form," to borrow the phrase of the one-time (in)disciplined disciple, Beckett.³¹ It is all the more interesting to see how translations tend to "rectify" the awkward literalness of this sentence, adding in gaucheness. De Angelis, for instance, while erasing the potentially electrocuting effect, transforms the palpable, more or less shapely *witnesses* into abstract *testimonies*, falling back on a

³¹ Beckett famously wrote that "Joyce's writing is not *about* something; *it is that something itself*" (Dante...Bruno. Vico...Joyce, in *Our Exagmination Round His Factification For Incamination of "Work in Progress"* (London: Faber and Faber, 1929): 14.

favourite Eumaeus strategy, the juxtaposition of the mutually exclusive: *letteralmente elettrizzando tutti, sotto forma di testimonianze* (I/DA 576). Terrinoni's new translation restitutes the literal meaning, with the appropriately Eumaeus effect of verbally electrocuting the shapely gathering: *dando letteralmente a tutti una scarica d'elettricità in forma di testimoni* (I/T 626).

"Eumaeus" teems with clashes of literal and figurative readings, accompanied by fatuous idioms pointing out the self-evident and, occasionally, nonce collocations that stray away from some hack-phrase. Bloom reflects on the subject of his intermisunderstandings with Stephen under the sign of *as if*: "a certain analogy there somehow was as if both their minds were travelling, so to speak, in the one train of thought" (16.1578). Figuration is not long to appear in the slow train of Eumaeus mentalese, which Bloom's/the narrative voice's discourse working from cliché *does* transform into a *literal* means of transport. Hardly surprisingly, the original's play on polysemy, which results in an unorthodox mix of figuration and de-figuration, is derailed in translation:

...come se i loro spiriti viaggiassero, per così dire, *su binari paralleli* (I/DA 581)

...essendo entrambe le loro menti in viaggio, per così dire, *sullo stesso binario di idee* (I/T 628)

...ca și cum gândurile lor ar fi călătorit, ca să spunem așa, *cu același tren de gândire* [as if their thoughts were travelling, so to say, *by the same train of thought* (Ro/I 290)]

Ivănescu's Romanian version takes the Joycean sentence literally, even supplying a verbatim translation of the English *train of thought*, there being no such idiom in the target language; the effect in Romanian, therefore, is more of an idiosyncratic simile coined by Bloom – in whose mind, as we know, technology bulks largely – than of the awkward processing of received idiom. De Angelis's Italian weds the technical imagery with Euclidean geometry, bringing the polysemic English train closer to available clichés of thinking; the abstraction of the parallel course sensibly weakens the literal sense lurking in the original. Terrinoni's rendering is also more in the abstract, relocating the mental voyage on the selfsame pair of rails.

"Eumaeus" occasionally risks more flamboyant contrivances, all meant in the narrowest literal sense of course. Bloom holds the Gloria of Mozart's Twelfth Mass "the acme of first class music as such, literally knocking everything else into a cocked hat" (16.1740), leaving the reader to wonder whether such martial behaviour befits music of any class as such. Apart from the misplaced "literally," the compliment also adds a tautological superlative and, for fear this breach of stylistic decorum went down unnoticed, attaches the self-reflexive comment "as such." In translation the cocked hat may mutate into a quite unrelated item of clothing, as happens in De Angelis' Italian: *l'acme della musica di prim'ordine in quanto tale, che tutto il resto non gli lega neppure i lacci delle scarpe* (I/DA 585). The height of the acme is expressed in terms of the domestic idiom, of shoelaces far above the reach and worth of all other music; however, the original sentence's joke in highlighting the literal meaning of musical kicks into hats is obfuscated, De Angelis letting the juxtaposition of Mozart's music with the pedestrian idiom speak for itself. Terrinoni's *l'apice*

della miglior musica in assoluto, e dava letteralmente le piste a qualunque altra cosa (I/T 632), while turning out a superlative tautology, substitutes a colloquial idiom of locomotion prevalent in teen language (thus humorously odd, coming from Bloom) to the pugnacious phrase. Szentkuthy’s Hungarian version suppresses the invitation to read literally, the interposed phrase “it is no exaggeration” considerably weakening the effect of such first-class verbiage: *a legprimább zene mint ilyen, nem túlzás, hogy minden csak tingli-tangli ehhez képest* [the first-most music as such, it is no exaggeration that everything else is a trifle in comparison (H/Sz 740)]. His concoction “legprimább” is, nevertheless, a veritable bloomer: it is a violation of linguistic logic, since it agglutinates the pre- and suffix of the Hungarian superlative (*leg-* + *-bb*), to a foreign adjective that already connotes the superlative, *prima* (first-class, first-order).³² The “Corrected” version puts in a racy idiom that creates a connection to the horse race from which Bloom, according to the episode’s gossipy lore, just won a small fortune: *a zene mint olyan non plus ultrája, mindenki más zenéjét a szó szoros értelmében kenterben veri* [the non plus ultra of music as such, (it) beats everyone else’s music in the strict sense of the word in a canter (H/“C” 561)].

“The point was the least conspicuous point about it” (16.819)

Tautology, whether in the form of the amassing of synonyms, synonymous phrases or, more generally, of linguistic automatism resulting in repetition of words and sounds, is one of the dominant stylistic devices of “Eumaeus.” Sentences are inflated by superfluous verbiage; straightforwardly repetitive or inelegantly varied synonymous words and idioms, quite close in each other’s vicinity (16.1645), bulk largely in the episode. As a result of inertia, habitual, predetermined course of speech, virtually all pages are sprinkled with the linguistic acting out of fatigue and, one comes to suspect, *alcoherence* (FW 40.5), which contributed to the critical labelling of the “Eumaeus” style, as “tired prose” due to “tired characters,”³³ “vaguely senescent”³⁴ or, of “a warped vitality.”³⁵ Pervasive tautology showcases as much the mechanisms of the verbal brick-holing of Bloom – a staunch believer in the maxim that “intellectual stimulation, as such, was... a first-rate tonic for the mind” (16.1222) – as it does the conditions under which Stephen’s scarce verbal outputs are produced, who, we read, “had acquired drinking habits under the influence of liquor” (16.66) and who, with considerable mental effort, “thought to think of Ibsen” (16.52).³⁶ However, Hugh Kenner’s admonition – that “Joyce was never more awake than

³² In addition, the choice word for “trifle” to replace the original’s idiom, *tingli-tangli*, is an obsolete colloquialism that often comes up with not quite respectable fruits of popular culture; in (the Hungarian version of) Imre Kálmán’s comic operetta *Die Csárdásfürstin* for instance, this is how ladies from high society refer to the entertainment the title *chanteuse* provides in the Orpheum.

³³ Arnold Goldman, *The Joyce Paradox. Form and Freedom in His Fiction* (London: Routledge and Kegan Paul, 1996): 100.

³⁴ Lawrence, *Who’s Afraid...*, 44.

³⁵ Senn, *Inductive Scrutinies*, 156.

³⁶ A genetic study of “Eumaeus” shows the perseverance with which Joyce pursued stylistic “wrongness:” the three successive versions of a phrase from the episode’s opening [“on his expressed desire for *something to drink*,” → “on his expressed desire for some *commodity to drink*,” → “on his expressed desire for some *beverage to drink*”] testify to the conscious reinforcement of tautology in the revisions. O’Neill, *Too Fine a Point*, 74.

when he misaligned all those thousands of clichés³⁷ – often cannot be heard in translation where repetition is routinely ironed out or sacrificed for the sake of more or less elegant variation, another stylistic fallacy prescriptive grammarians warn against.³⁸ A telling case in point is the fate of the “canonical” Hungarian translation: novelist Miklós Szentkuthy’s *Ulysses* first appeared in 1974, edited by Tibor Bartos, the degree of whose intervention in the text is difficult to assess; this variant was then re-edited and emended by Bartos in 1986, in a second edition whose alterations were not submitted to, consequently not validated by the translator.³⁹ Whereas the 1974 edition displays a straightforward repetition of word [*Stephen úgy gondolta, Ibsenre gondol*: Stephen thought to think of Ibsen (H/Sz1974/680)], faithfully rendering the breach of stylistic norm in the original, the 1986 edition covers this up as though it were a transmissional error; Szentkuthy’s less daring editor obediently followed the instructions of domestic Lindley Murrays as to good form: *Stephen úgy vélte, Ibsen jutott eszébe* [Stephen was of the opinion that it brought Ibsen to his mind (H/Sz1986/718)]. It is all the more surprising that the “Corrected” Hungarian version also opts for this second strategy of variation, apparently shy of assuming a conspicuous stylistic howler: *Stephennek eszébe jutott, hogy Ibsenre gondoljon* [it occurred to Stephen to think of Ibsen, H/”C” 516]. Similarly, Terrinoni’s new Italian translation smooths out the repetition into *Stephen credette di dover pensare a Ibsen* (I/T&B 590), showing that of the ample range of stylistic errors of “Eumaeus” – this one occurs in the episode’s opening, can thus be seen as an uncommonly strong stylistic marker to announce a convention of *miswriting* – repetition is likely to call up the strongest resistance from target language stylistic norms.

Bloom’s observation on the point of the knife that reminded Stephen of Roman history – “the point was the least conspicuous point about it” – might easily be adopted as an epigraph for “Eumaeus” syntax, singularly committed to driving fatuous points home. It is pointless to repeat how much translated points depend on the target language’s particular array of polysemy and homophony: whereas the Italian *la punta era il punto meno evidente di esso* (I/DA 562) and *la punta era il suo punto meno vistoso* (I/T 609) retain an appropriately clumsy and conspicuous repetition of sounds, Szentkuthy’s version [*a legkevésbé szembeötlő éppen a hegye volt*: the least eye-poking – i.e., conspicuous – was exactly its point (H/Sz 746)] presumably attempts to harness the nearly effaced literal meaning of the chosen word for “conspicuous:” *eye-poking*, increasing semantic unease. The “Corrected” version happily achieves blatant word repetition in employing the homophonous adverb – *pont*, the short version of *pontosan* [precisely/punctually]: *a legkevésbé szembeötlő pontja pont a hegye volt* [its least eye-poking point was exactly its point (H/”C” 536)]. The moral *re* the dypsomania of Gumley who might “quite easily be in a large way of business if – a big if, however – he had contrived to cure himself of this particular partiality”

³⁷ *Ulysses*, 130.

³⁸ O’Neill, 83.

³⁹ Moreover, Bartos’s claim to have based these alterations on Gabler’s synoptic edition of *Ulysses* were not corroborated by textual evidence; although in some cases Bartos indeed corrected factual errors in the translation text, many instances show the hand of an editor who indiscriminately tampered with Szentkuthy’s linguistic conceits, sometimes “clarifying” portman-teaux to the point of grammatical nonsense.

(16.955) rings with a self-righteousness that depends on the amassing of two hazily synonymous and near-homophonous words derived from the same root which, besides being remarkably inelegant, suggests a “bowing acquaintance” with pretentious words. Szentkuthy’s domestication [*ha legyőzte volna hajlíthatatlannak látszó hajlandóságát* (H/Sz 751)] brings into play the unequivocal clash between the two choice words, *hajlíthatatlan* [indomitable: lit., unbendable] and *hajlandó-ság* [inclin-ation: lit., bending], both derived from the verb *hajl-ik/hajl-ít* [(self-reflexive/transitive) to bend]. This clash is weakened into friction in the “Corrected” text’s *hajthatatlan hajlam* [inexorable inclination (H/“C” 540)], relying on the similarity of two – incongruous, since the adjective connotes rigidity – terms derived from different verbs: *hajt* [drive], and *hajl-ik* [bend].

It is certainly hard to lay down any hard and fast rules as to how to translate tautology and repetitive wording, a partiality which the text is often partially cured of (16.1590) by early translators especially, who were more restrained by issues of norm and (stylistic) ennoblement embedded within the repertory of the target language literature. Linguistic automatism yields interesting surpluses of signification, as in Bloom’s exhortation to Stephen that he sever his connection with Mulligan, certain of whose practices “threw a nasty sidelight on that side of a person’s character, no pun intended” (16.1872). The cream of the jest is that there is hardly any pun visible to the naked eye, merely an awkward repetition of a word that can be put down to either inertia or an ill-starred attempt to be witty. Translations of the passage may cope by creating some corresponding blunder that fails to live up to the definition of pun, as De Angelis’s version which relies on a straightforward, and poignantly awkward, repetition of word [*il che... caratterizzava il carattere di quel signorino – scusate il gioco di parole* (I/DA 588)], or the almost verbatim renderings in Goyert’s and Wollschläger’s German variant [*was...auf diese Seite des Charakters einer Person ein schlechtes Seitenlicht würft, was aber kein Wortwitz sein sollte* (G/G 672); *was...auf diese Seite im Charakter eines Menschen ein schlechtes Seitenlicht warf – was durchaus kein Witz sein wollte* (G/W 838)], the latter relegating any claim to a joke in general rather than to having committed a wordplay. Terrinoni’s solution [*metteva in luce una certa cattiveria nel carattere di una certa persona – scusate il miscuglio di parole* (I/T 636)] relies both on the mild awkwardness of word repetition (*certa*) and on the incongruity in the use of *carattere* and *persona* in a possessive phrase: since *persona* (Lat. *mask* and, by extension, *character*) was used in the theatrical convention of having stereotype characters wear masks on stage, it clashes with the theatrical meaning of *carattere* (*teatro di carattere*: form of theatre in the Italian tradition that abandoned the use of masks onstage). His *miscuglio di parole* would, therefore, be an adequate description of the latter effect of language, although not of the word repetition, thus retaining an appropriately hazy and Eumaeian sense of stylistic correctness. On the other hand, some translations opt for stylistic mismanagements that, if not quite wordplay, could classify as mixed metaphors, another favourite device with the episode. Ivănescu’s Romanian version follows the Eumaeian pattern of mismatchings: *arunca o lumină neplăcută asupra unei anume laturi dosnice din caracterul acestui personaj – dacă ne putem exprima așa fără jocuri de cuvinte* [threw an unpleasant light on a certain *hind side* of the character of this personage – if we can express

ourselves so without wordplay (Ro/I 301)]. While the Romanian narrative voice, reporting Bloom in the majestic plural, insists in claiming the status of wordplay to the unwitting mix of metaphors, intensifying the passage's pervasive *wrongness*, Szentkuthy's rendering (taken over in H/"C" 564) operates with a more language-conscious reporting voice that correctly identifies the disturbance, thereby rectifying one layer of Eumaeus erroneousousness: *nagyon rossz fényt vetett jelleme sötét oldalára – ezt nem képzavarnak szánta* [a very bad light threw on the dark side of his character – this (he) didn't intend as mixed metaphors (H/Sz 786)].⁴⁰

"What's in a name?" (16.364)

The episode is characterized by an obsessive concern with naming and classifications, in a context where hardly any name is accurate: a raincoat gives birth to a spectral character M'Intosh in a newspaper report, a Miss Ferguson materializes from a Yeats verse on the Celtic hero Fergus, the god of sleep is meta-Murphy-ed at a point in the narrative when the seaman is ironically also fast asleep. Stephen's verdict on the imposture of sounds, Saussurean in grain, equally applies to names and nouns generally; the obscene haggling over money that triggers it is received with operatic enthusiasm by Bloom, sufficiently acquainted with Italian to produce the false appropriation *Bella Poetria* (16.346), collapsing *poesia* and *patria*, but also to pedantically correct himself on a later occasion touching Madame Bloom's accomplished singing "with virtuosos, or *virtuosi* rather" (16.1749).⁴¹ Stephen's excursion into the translation of names is immediately transposed by Bloom into the terms of his own horizon of expectations: "Our name was changed too" (16.365), ironically foreshadowing the typo that would change him into an unlikely "L. Boom" (16.1260) a few pages later. The narrating voice, fallen into the habit of using this "new misnomer," nevertheless restitutes his name with the erroneous formula, "Bloom (properly so dubbed)" (16.1307). Translations tend to iron out the semantic disturbance around the categorization of *dubbing*: Goyert's *Bloom* (*so hiess er ja eigentlich*) [G/G 654], De Angelis's *Bloom* (*tale è il suo vero nome*)

⁴⁰ In the original, 1974 edition (H/Sz 744), *szóvicc* [*Wortwitz*: (self-consciously) humorous wordplay] features, which presumably got "corrected" by Szentkuthy's editor into the stylistically adequate *képzavar* [mixed metaphors] that, however, fails to blunder in the sense that the original's misapplied *pun* does. It is all the more unaccountable that the "Corrected" version, although it considers the 1974 translation text as the one "authorized" by Szentkuthy – as detailed in the translation work's protocol, see András Kappanyos, "Fragments of a Report: *Ulysses* Translation in Progress", *James Joyce Quarterly* 47 (2010): 553-566 – should take over the solution of the 1986 text, in which the editor Tibor Bartos intervened sometimes rather heavily-handedly.

⁴¹ The mistranslation of the foreign starts off in the text a compensating drive to use foreign erudition terms in excess, Bloom's macaronic Italian occurring in a passage sprinkled with such epaulettes of learning as *hoi polloi*, *sangfroid*, *protégé*, *à propos/apropos*, *séance*, *par excellence* (16.335 ff, 1700 ff.) – *dolce far niente* (1750) testifying for a residual presence of Italian in that *élite* company. Pretentious foreign terms may, at the same time, offer translators occasions to display great linguistic inventiveness. In the Romanian version for instance, in the middle of his yarns of Chinamen and *eyetallianos* of questionable authenticity, Murphy is labelled a "*globtroteur*" (Ro/I 255), Frenchifying the English word and thus appropriating it into the *wrong* foreign language – the one closer to "home," as the language renewal movement of the second half of the 19th century brought the uploading of a huge amount of French vocabulary into Romanian.

[I/DA 574] and Terrinoni’s *Bloom* (*chiamiamolo col suo nome*) [I/T 621] make a proper philological emendation and stress authenticity. Even more interestingly, Szentkuthy’s Hungarian version erases the play with mis-dubbing throughout, substituting the first and third parenthetical comment with two short ejaculations of indignation on the part of Bloom or the narratorial voice reporting him: *bosszantotta az L. Boom (micsoda pontatlanság!)* [(he was) annoyed by the L. Boom (what imprecision!) (H/Sz 723)] and *Bloom (a Boom-ból már elég volt)* [Bloom (enough with Boom now) (H/Sz 725)] dramatize a moralizing attitude on the part of the narrating voice, which considers philological correctness an ethical issue and which therefore dismisses textual errors as instances of lassitude and weakness of thinking – not unlike some of Joyce’s sources of inspiration in compiling the Eumaeus style.

All these *meta-Murphies* that infest the text with a wariness as to the identity of the object and its name-tag are deployed against the background of a deceptively familiar foreign tongue which, as in so many other instances in Joyce, occasions an epiphany of the difference in, and of, language(s) – expressed here in Bloom’s rather pedestrian reflection of “there being more languages to start with than were absolutely necessary” (16.352). A curious instance of occasional gain in translation occurs in the new, “Corrected” Hungarian rendering of how the realization of mankind’s post-lapsarian linguistic predicament hits Bloom. The statement *több nyelvvel operál az emberiség, mint amennyire éppen szüksége volna* [mankind *operates* with more languages than it would eventually need (H/“C” 524)] empowers a pretentious word in the target language, *operál* which, regularly used with the meaning “to perform surgery,” confers a quality of surgical precision to all acts of linguistic transfer – spectacularly failing in the passage – while at the same time connoting, by its form, *opera*, much in line with Bloom’s misprision of Italian as “a beautiful language... for singing purposes” (16.345).

Italian and the temperaments that speak it get the weight of the narrating (domestic) tongue, whose pseudo-humanistic tone barely palliates the patent condescending: “those icecreamers and friers in the fish way not to mention the chip potato variety and so forth over in little Italy near the Coombe were sober thrifty hardworking fellows except perhaps a bit too given to pothunting the harmless necessary animal of the feline persuasion of others at night” (16.867). The sentence wonderfully illustrates the obsessive drive to categorization that touches common nouns generally and developmentally; the resulting collective nouns and self-generating circumlocutions display symptomatology of (especially national) stereotyping, relying mainly on food and the rhetoric of persuasion.⁴² Of the plethora of synonyms used for categorizing – “called, named, la-

⁴² The mention of fried fish and chip potato as a distinctive mark of the Italian diaspora, although backed up by historical evidence of a concentration of immigrant Italian icecream, fish and chip potato vendors in South Dublin’s Coombe area, may easily seem yet another cultural (gastronomical) malapropism in the episode which is the acme of first-class “comparative accustomology” (FW 598.23). John Simpson in the *James Joyce Online Notes* (<http://www.jjon.org/joyce-s-environs/italian-colony-1>) sketches the history of Dublin’s “Little Italy,” well established by the 1880s; he also traces the phrase “sober thrifty hardworking fellows” back to the Westminster Government’s Royal Commission Report on “Alien Immigration” in 1903, where it originally applied to London’s *Jewish* diaspora. It is all the more interesting that fried fish and chips, this “classic” of Italian cuisine undergoes a marked cultural translation in Hungarian: *olasz rósejbnisek* [Italian chip-vendors] (H/Sz 709, “C” 538) supplies a word

belled; in the shape of, of the variety” etc. – the use of *persuasion* in connection with an animal species, in a context where foreignness (of nation, language, religion) is discussed, misses the point appropriately nearly. Some translations back-normalize the terms of categorization into species, as the Italian *l'altrui necessario ma innocuo animale della specie felina* (I/DA 563) and *l'animale essenziale e innocuo della specie felina* (I/T 610). Other translations attempt to smuggle in some blunder to upthrow the cart of zoological accuracy. Szentkuthy's version, *a macskafélék rendjébe eső háziállatból, szukából vagy kandúrból, közömbös is* [(from) into the feline order falling domestic animal, (from) *bitch* or tomcat, it is irrelevant (H/Sz 709)] starts on a definition taken as if from Brehm's taxonomy of the animal world, but goes on to further subcategorize the animal by sex and, since in Hungarian only tomcats are entitled to a distinct noun [*kandúr*], slips in the canine *szuka* [*bitch*]. Thus all claims to scientific respectability are demolished and, not least, cats are hybridized with their arch-enemies in a passage that teems with misrepresentations of the “other.”⁴³ The felines of the “Corrected” version, *a mások tulajdonát képező egerészeti hitvallású ártatlan és hasznos háziállat* [the property of others constituting, of the mouse-ing confession innocent and useful domestic animal (H/“C” 538)] are hacked as if from a legal-administrative textbook in heavily nominal phrases, with the added gem of the coinage for profession (derived from the feline verb *egerész-ik* [to mouse] and the respectable nominal suffix *-at/-et*, by which nouns denoting profession and occupation and more generally, categories are formed), in one syntagm with the (religious) confession – transferring, as it were, one of the most salient aspects of otherness from the exotic ethnic group who “speak another vernacular, in the next house so to speak” (16.1103), to their presupposed quarry.

Common nouns are often categorized by shape and form, even when shape is at least as much out of joint with the noun it modifies as the pervasive collocations with “palpably, touching” are out of touch with their (con)text.⁴⁴ In the opening the objective of the two protagonists' expedition is identified: to “hit upon some drinkables in the shape of a milk and soda or a mineral” (16.10), producing a sequence of memorable lexical clashes *touching* the formless form of liquids. The text's hitting upon the infelicitous word results in a splashing all round of subsidiary meanings; the message, if anywhere, is “in the near misses

of (Austrian) German origin, *rósejbn* [from *Rohscheiben*], a Central European variety of fried potato with round, rather than oblong chiplike slices. Food, a prime means of national stereotyping can, however, hardly ever be carried across linguistic borders, as translation studies amply demonstrate.

⁴³ In good Eumaeian fashion, the source of this added blunder is a translator's error: Szentkuthy probably misread the gendered pronouns in “pothunting the harmless necessary animal...so as to have a good old succulent tuckin with garlic *de rigueur* off him or her next day on the quiet and... on the cheap” (16.870, *my emphasis*), referring to the fact that the next day after their meal those “eyetallianos,” male and female, let off a rather garlicky whiff. In the Hungarian sentence “him or her” refers to the pothunted animal instead.

⁴⁴ See Senn's analysis of several examples of misplaced “palpably/touching on,” out of touch and out of joint: *Inductive Scrutinies*, 165. One of the most memorable examples of sliding signification depending on mislaid *touch* is Bloom's excursion on how “*that stab in the back touch* was quite in keeping with those italianos” (16.865). The resulting linguistic effects have been carried across without loss in Terrinoni's version: *il suo tocco da pugnalata alla schiena lo faceva assomigliare a quegli italiani* (I/T 610).

and the ‘messes of mottage’ (*FW* 183.22).⁴⁵

Beverages are by far not the only shapely category to sprinkle the pages of “Eumaeus:” breeding gets a similar treatment in the sequence, “what’s bred in the bone instilled into him in infancy at his mother’s knee in the shape of knowing what good form was” (16.1521). The surreally jostling words and metaphors cast a curious sidelight on good maternal forms and their knowledge; the incongruity of instilling (meaning, infusion by drops) and breeding in the bone turns pedantry into self-parody. Translation versions seem more upright on the whole, their words and collocations less given to incestuous mating:

buon sangue non mente, instillato in lui nell’infanzia sulle ginocchia della madre dove aveva appreso le buone maniere (I/DA 580)

quando ce l’hai nel sangue, instillatogli dai tempi in cui stava ancora sulle ginocchie della mamma che gli aveva insegnato le buone maniere (I/T 627)

calitatea, care-i intrase în sânge încă din fragedă copilărie de pe genunchii mamei sale sub forma că ştia instinctiv ce sunt bunele maniere [the quality that had entered his blood from early infancy already from his mother’s knees under the form of knowing instinctively what good manners were (Ro/I 288)]

All three versions explicitate “good form,” all rely on available domestic idioms, but they do not display similar lexical clashes as the original: rather, they unproblematically discursify the incongruity of breeding (in the bone) and instilling, besides ironing out the slippery contingency of the good form learnt at the mother’s knee. Their incongruity seems semantic rather: in Italian, the object of instilling is blood itself, casting on the activity conducted upon the mother’s knee a ghastly eugenic light (although Terrinoni’s version, employing a turn-of-phrase with the second person singular as the generic subject, weakens the grammatical connection); in Romanian, the effect if of a mild clash of education with instinctive knowledge.

“Landed into hot water” (16.1191)

The episode’s ambitious drive to go one better, coupled with its lack of selective control results in an ecumenical amassing of ill-suited idiom, a jolly mix of metaphors dead, alive and kicking – the bucket. It is easy to see that this feature of the text is, more than any other perhaps, likely to get translators “landed into hot water” (16.1190). Small wonder the oxymoronic cocktail is doubled, discursified, its idiomatic water turned into solid, albeit shifting ground when transposed into another language [*lo scherzo aveva raggiunto il limite e trovò che il terreno gli scottava sotto i piedi* (I/DA 571)]. Linguistic inventiveness may nevertheless turn it into bloomers of speech of the nature of *nyakig ült a vizes lepedőben* [literally, was sitting up to (his) neck in the wet sheets (H/“C”546)], which combines the wet idioms *nyakig ül a pácban* [sit up to the neck in mordant: i.e., in serious trouble] and *ráhúzták a vizes lepedőt* [they put the wet sheets over him: i.e., punished him], the word expected and replaced [*pác*] meaning the marinade, or mordant, as well as the acid bath in which skins are soaked in the tanning process.

⁴⁵ *Inductive Scrutinies*, 174.

Most such casual Eumaeian encounters seem to display a pattern of a hackneyed collocation hinged around a syntagm shared in common by two, incompatible, idioms, as seen in the naval coinage “lost with all hands on deck” (16.915), a combination of “lost with all hands” (ship lost with all crew) and the naval command “all hands on deck” that summons the whole crew on deck. Semantic disturbance may also result from syntactic mismanagement, as in the syntagm “nipped in the bud of premature decay” (16.1184) which renders “bud” the unlikely object of decay; since both inflecting and agglutinating languages require specific endings in the genitive, to accord syntactically with the subject of the phrase, such slips largely rely on additive syntactic structures as flexible as English. From the translation versions consulted by me, the only one *not* to convert the phrase into a, more or less, logical pattern of causality is the “Corrected” Hungarian version: *a korai hervadás bimbójában szakajtották le őket* [in the bud of premature withering they were nipped (H/“C” 546)]; the effect of pompousness is enhanced by the choice of verb, the antiquated, poeticised *szakajt* instead of the more neutral *szakít*.

Whereas many such examples have to be categorized as patent untranslatabilities, they also cut out the onerous task for translators, of creating linguistic occasions for more or less spontaneous and uncontrollable, lateral proliferation of meaning in the target language. The sequence “there was nothing for it but put a good face on the matter and foot it which they accordingly did” (16.31) relies on the, almost Cubist, juxtaposition of bodily parts and the unstable empty referent of the second verbal phrase; even when target languages afford some collocations close enough at hand to the original’s limbs, syntactic clarification precludes similar slippery contingencies and discursifies the clash, as seen in the German versions [*gute Miene zum bösen Spiel zu machen und zu Fuss zu gehen* (G/G 614); *gute Miene zu diesem bösen Spiel zu machen und den Weg unter die Füße zu nehmen* (G/W 760)]. The Romanian version, *să facă față situației și s-o ia la picior* [(they had no other choice but) *to face* the situation and *take* (it: sg. fem.) *to foot* – i.e., go on foot, but also, run away (Ro/I II/238)], operates with a pedestrian idiom that involves an empty referent in the feminine: with some sleight of hand it can be said to allow for a blurring of “it” with the (feminine) situation to be faced (literally, made face to). This version thus goes half-way to carrying across both the semantic jostling and the syntactic indeterminacy. Szentkuthy’s Hungarian mix of metaphors has a diminished effect: *jó képet vágni hozzá, és vállalni* [there was nothing to do but cut a good face to it and *shoulder* – i.e., assume – it (H/Sz 717)] relies on a verb whose etymological origin, of putting one’s *shoulder* to something, is long effaced by usage – such translatorial solutions raising the question whether the Joycean text can empower a defamiliarizing diachronic reading of the target language. The “Corrected” text supplants mixed metaphors with the blunder of repetitive structures: *jó képet vágni hozzá, és gyalog nekivágni* [to *cut* – i.e., put – a good face on the matter, and to *cut out* – i.e., set out – on foot (H/“C” 516)].

Stephen’s cryptic ejaculation on the subject of Mr Deasy’s ambitious piece of journalese, labelled “first epistle to the Hebrews” – thus, a nonexistent text, in a passage that thematizes the inauthenticity of newspaper reports – presents a similar mix of bodily parts, which Bloom correctly traces back to the foot-and-mouth disease. The utterance, proffered as a fake quote in caricature Biblical language, “Text: open thy mouth and put thy foot in it” (16.1269),

makes a scathing comment on Mr Deasy’s poetics-cum-politics, while relying on the name of the epidemic that translation texts also have to bring out:

Testo: apri la bocca e mettici dentro il piede. (I/DA 573)

Testo: apri la bocca e infilaci un piede. (I/T 620)

Cu textul: deschide-ți botul și vâă-ți copita-năuntru? [open your muzzle and stick your hoof in it (Ro/I 280)]

Textus: Nyissátok meg szájatokat, és dugjátok bele körmötök. [Open your mouths and stick your nails/knuckles in it (H/Sz 724)]

Textus: Mondom néktek, szájaljatok és körmöljete. [I verily tell you: thou shalt mouth (=vociferate) and nail (=scribble) (H/“C” 548)]

Translations into languages where the ailment has a more technical name, such as Italian and Romanian, have either to make recourse to an explanatory tag – “piede e la bocca, ossia l’afta epizootica”/”i piedi e bocca dell’afta epizootica” (I/DA 573, T 621) – or to introduce, as Ivănescu does in “Nestor,” a descriptive name, *boala botului și a copitelor* [the disease of the muzzle and mouth] as an alternative to the technical term *boala aftoasă*, clarified in a note (Ro/I 41,429). Whereas the Italian, Romanian and “canonical” Hungarian translations alike follow the original’s ghost of an idiom, *to put one’s foot in something*, a potential comment on not only journalistic but all kinds of communication on the part of Stephen at this point in the narrative, the “Corrected” Hungarian version, in a pastiche of biblical diction, bids the addressee to “vociferate and scribble” – that is, to do as politicians/journalists do – in two strongly pejorative verbs derived from the nouns *köröm* [hoof/nail] and *száj* [mouth] that feature in the epidemic’s name, *száj- és körömfájás* [mouth and hoof-ache].

Translation texts sometimes allow for propinquity that generates semantic ramifications quite absent from the original, gaining in collateral meanings. When Bloom contemplates the likely outcome of his project of taking Stephen home, he fears that “he mightn’t what you call jump at the idea” (16.1616), at the same time anticipating Molly’s violent disapproval as when he once took a stray dog home. Szentkuthy’s rendering employs a common Hungarian turn-of-phrase: *lehet, hogy egyáltalában nem harap az ötletre* [he mightn’t bite (at) the idea altogether (H/Sz 736)]; the fatuous reinforcement of figurative language underscores the contextual metamorphosis of the “bullockbefriending bard” (7.528) into a vagabond “dogbody” (1.112). The pages of the “Corrected” text are sprinkled with extra mixed metaphors and clashing collocations that invite sliding signification absent from the original: at the opening of the episode for instance, when “it plainly devolved upon [Bloom] to take some measures on the subject” (16.12) of walking to the cabman’s shelter, the Hungarian text passes the duty on to him, *hogy lépéseket tegyen e téren* [to take steps in this domain (i.e., respect), H/“C” 515], a turn-of-phrase played down by the no-directionality of syntax. The seaman’s return to the lost family hearth culminates, in Bloom’s imagination, in the exhortation “Grin and bear it” (16.439), translated with the formula *Vágy jópofát hozzá!* [put a good face on it, H/“C” 526] that plays on the collocation *jó képet vágni* [to put a good face (on sg.)] and *jópofa* [funny: lit., good muzzle]. Bloom’s *non plus ultra* of learning,

the faulty axiom *ubi patria, ibi vita bene*, is proffered with the phrase, *ahogy hajdanán belekóstoltunk a klasszikába az Alma Materban* [as once we got a taste (bite) of classical (philology) in the Alma Mater, H/“C” 545], in a context where (solid) food and taste are discussed – the Hungarian *alma* meaning, incidentally, “apple,” an edible.

*Et in Arcania ego*⁴⁶

It is only appropriate that the episode of gossip and rumour by excellence, of spurious, prosthetic origins and tentative (mis)identifications should abound in misquotes and, more broadly, cultural malapropism. Misquotation, linguistic-cultural misappropriation is a particular species of textual error which, apart from its implications as volitional error, also opens up uneasy questions as to the status of the lapsarian text – guest or/and host beside the textual grain. When misquotation – recognizable as error precisely because it contains a ghost of its “original” – is transposed into another language, the linguistic hospitality inferred in translation sensibly complicates J. Hillis Miller’s often-quoted deconstruction of the allegedly “parasitical” relationship involved in quotation.⁴⁷ Translators in this process of mediating the erring text are themselves authors of transmissional errors – copiers of a palimpsest that can best be characterized, following Fritz Senn, as “everything that is dis–.”

“Eumaeus” works as if hackneyed from a collection of literary set pieces whose defective wording sheds light on both the untrustworthiness of cultural memory – or rather, amnesia – and on the specificities of Bloom’s mental framing, his unconscious assimilation. A misremembered word or phrase has the potential to derail the reading of the quote in uncalled-for directions, mainly concerning the conditions of its production: Bloom’s “on the fools step in principle” (16.1866) as Matthew Creasy shows, apart from using Pope’s *Essay on Man* ironically for at least two erroneous citations, highlights Bloom’s general “timidity” in preferring the more poised verb to the authentic “fools *rush in* where angels fear to tread;” “this [i.e., Bloom’s] fool is trying to behave like an angel and his creator deserves our lenience.”⁴⁸ Bloom’s dandy classical borrowing *ubi patria, vita bene* (16.1138) proves to be, on closer inspection, another defective memory from the *Alma Mater*, inverting and conflating at least four sources⁴⁹ – its ingenious semantic redirection placing *patria* coincidentally next to the *Mater*, in a passage where adultery is on Bloom’s mind.

Classical idiom is, so to say, the “tender Achilles” (16.1716) of the narrating voice in “Eumaeus.” The son of the god of sleep, three times invoked in the episode, is meta-Murphy-ed – ironically, at a point when the sailor Murphy is also asleep nearby: “ex-Gumley, was still to all intents and purposes wrapped in the arms of Murphy, as the adage has it” (16.1727). In the earlier translations, as a rule, the name gets rectified, the cliché re-established; re-translations, on the other hand, play along and reproduce the original’s slip, as

⁴⁶ I owe this “classical adage” to Robbert-Jan Henkes.

⁴⁷ See J. Hillis Miller, “The Critic as Host,” in *Critical Inquiry*, Vol. 3, No. 3. (Spring, 1977): 439-447.

⁴⁸ See Creasy’s Introduction to *Errears and Erroriboose. Joyce and Error*, ed. Matthew Creasy. *European Joyce Studies 20* (Amsterdam – New York: Rodopi, 2011): 21-22.

⁴⁹ Cf. Senn, *Inductive Scrutinies*, 189.

does Terrinoni’s version that can rely on the cliché’s relative frequency in Italian or, if this is more obscure as in the case of Hungarian, resort to hybridizing the god’s name with Murphy:

l’ex Gumley, si trovava ancora a tutti gli effetti nelle braccia di **Murphy**,
come vuole l’adagio (I/T 632)

ex-Gumley javában szunnyadozott **Murphyus** ölelésében (H/“C” 560)

More or less self-conscious variation on quite a few time-honoured adage is hardly restricted to classical Latin: biblical echoes, Old and New Testament verses figure prominently in the style’s – and implicitly, Bloom’s – treasure-house of received wisdom. Samuel Butler might have been delighted to learn what route all flesh takes on its homeward-bound Joycean odyssey: “one of the back buttons of his trousers had, to vary the timehonoured adage, gone the way of all buttons” (16.37). A translation solution that deserves special mention here is the Romanian:

...unul dintre nasturii din spate ai pantalonilor **se** – ca să adaptăm expresia intrată în vorbirea în imagini a poezilor de altădată – **dusese** pe calea pe care se duc **toți nasturii muritori** (Ro/I II/236) [one of the back buttons of his trousers (reflexive pronoun) – to adapt the expression long naturalized in the figurative language (lit., speech in images) of the poets of yore – had gone the way on which go down all mortal buttons]

Apart from ornating buttons with an epithet of mortality, this version flaunts a poetic license that would have been marked in red by all Lindley Murrays of yesteryear: it places the grandiloquent parenthetical dependent constituent between the reflexive pronoun and the verb – an intrusion censored by syntactic and stylistic norm.

Eumaeian discourse, as a rule, draws on locutions of long standing and many “a phrase the world had remembered” (2.15). When, therefore, a quote is misappropriated or faultily rendered, as in the case of the verse from Pope’s *Essay on Man*, we have an uncommonly strong marker of the self-conscious vulnerability to propinquity of authorial intentions; at the same time, the text that had appointed (textual, factual) error as its co-pilot will communicate through a mislaid word, or reading, essential information as to a character’s psychic and mental framework, pattern of erudition etc. When Bloom’s favourite musical pieces are listed at the end of “Eumaeus,” such a misappropriation occurs: “He infinitely preferred the sacred music of the catholic church to anything the opposite shop could offer in that line such as those Moody and Sankey hymns or *Bid me to live and I will live thy protestant to be*” (16.1470). The italicized verse is not taken from one of the Protestant hymns – although it’s easy to see how the deceptive word would trigger the mistake in Bloom, whose overall liturgical knowledge is rather of the hit-and-miss kind, he even translating the initials on the crucifix as “Iron Nails Ran In” (8.20) – but from a *love* song by popular 16th century poet Robert Herrick:

Bid me to live, and I will live,
Thy Protestant to be,
Or bid me love, and I will give
A loving heart to thee.

The meaning of “protestant” here is, touching on the word’s etymology, one who bears witness, one who proclaims. While the verse itself would not face translators with unreasonable difficulties, the sense of the underlying mistake is a veritable crux, relying, as it does, on a nearly obscured literary figure only recognizable in English cultural memory. How can a translator render the *effect* of a misquotation whose original is virtually unknown outside the target language: the task in itself opens up an infinite regress of translations of cultural memory and may easily be one of the insoluble questions of translation.

Befiehl mir zu leben und ich will leben und für Dich zeugen. (G/G 668)

Heiss leben mich, so will ich’s dir zum ewigen Bekenntnis. (G/W 833)

Dimmi di vivere e vivrò protestante d’esser tuo. (I/DA 858)

Dimmi di vivere e vivrò a te protestante amore. (I/T 632)

Most translation versions listed above reinforce the religious reading, inviting the same kind of mistake in the reader that Bloom makes, to exchange the erotic for the divine: of the two German versions, Wollschläger’s even underscores the psalm-like wording. While the same can be said of the first Italian version, Terrinoni’s new text smuggles in a touch of the love poem in its form of address of the beloved, pointing out the polytropic word’s etymology as the source of Bloom’s credible misprision and registering the dynamics of misreading at work in the text.

A similarly onerous task is cut out for translators by the many distorted Shakespearean echoes in the text, connected into the novel’s general Shakespearean intertext. Appropriately for this chapter of spurious hearsay, a shadow hangs over the authenticity of the corpus of texts handed down, with plenty of textual corruptions and in multiple forms, in the beautifully Bloomian phrasing, “it’s the big question of our national poet over again, who precisely wrote them like *Hamlet* and Bacon” (16.782). Thus the single most famous line in European theatre is corrupted here for the purpose of disputing authority; the adverb “precisely” – singularly infelicitous, having in mind the difficulties of Shakespearean textual scholarship to establish the canonic forms of the plays – further augments the effect of the slippery contingency of “*Hamlet* and Bacon,” in a conversation which meanders back to the topic of solid food. The “big question” is raised several times in the episode, in connection with invariably trite issues: at the outset of “Eumaeus” it follows a hazily verbose sentence announcing the two protagonists’ direction, “But how to get there was the rub” (16.11). As Fritz Senn has shown, the transfer of Hamlet’s existential dilemma *re* transference into nonexistence, to the banality of city locomotion is etymologically appropriate, since rubs were originally unevennesses, impediments to motion.⁵⁰ Translations have to aim at recreating the recognizably Hamletian touch – complicated by the fact that “there’s the rub” (Hamlet III, 1) often didn’t make it into the dictionary of clichés in other languages, the phrase being left out, supplanted or ob-

⁵⁰ *Inductive Scrutinies*, 183.

fuscated in many canonical translations, for instance Schlegel’s German text⁵¹—and, within the bounds of possibility, play down the chapter’s first dandy literary borrowing to a rough stepping-stone, that is also illustrative of the episode’s constantly impeded syntactical movement. Retrieving both effects may often prove impracticable, so most translations try to substitute a suitable cliché about a quandary:

Aber **der Haken war nun**, wie sie dahin kommen sollten. (G/G 613)

Doch wie dort hinzugelangen sei, **da lag der Haken**. (G/W 759)

Ma come arrivarci, lì stava l’**ostacolo**. (I/DA 541)

Ma **il punto restava** come arrivarci. (I/T 589)

De hogy jussanak oda, **ez volt a bökkenő** (H/Sz 716, H/“C” 515) [But how to get there, *that was the rub*.]

Dar cum să ajungă acolo, **asta era întrebarea** (Ro/I II/236) [But how to get there, *that was the question*.]

Both German versions harness the same idiom, but Wollschläger’s variant creates a stylistic event out of the *Haken* [hook, *fig.* snag, catch], hybridizing it with Schlegel’s canonic phrasing to rub Shakespeare in. De Angelis’s solution effectively calls up a physical impediment to motion in an emphatic phrase that might invite an association to the line from *Hamlet*, although there is no direct Shakespearian echo involved; Terrinoni’s more colloquial phrasing, on the other hand, relegates the Shakespearean allusion for the sake of a common set-phrase. Szentkuthy’s Hungarian version similarly employs a shopsoiled set phrase which felicitously chimes in with the semantic ramifications of the original’s “rub:” the onomatopoeic *bökkenő* actually connotes a stumbling-stone, whereas the phrasing brings into play a faint *Hamlet* echo. Mircea Ivănescu’s Romanian version is the only one to take the opposite route, substituting the iconic *Hamlet* line “that is the *question*” for the less readily recognizable “rub” and so styling up the bathetic Eumaeian dilemma to Hamletian resonance.

If “that was the rub” comes up in Eumaeian discourse as one of a host of reminiscences from high literature, Shakespearean quotes sometimes take a different route, being distorted, appropriated with a more or less self-conscious tongue in the cheek, to back up minor, practical-minded feats of linguistic inventiveness. Such occurs with Bloom’s string of linguistic associations anent the daily bread, rounded up by a clever ad that matches off Shakespeare with the Dublin bakeries’ offer of plain and fancy bread: “the staff of life, earn your bread, O tell me where is fancy bread, at Rourke’s the baker’s it is said” (1.58). The facetious rhyme’s “original” is a song meant to guide Bassanio in choosing a casket for eventually winning Portia’s hand, in *The Merchant of Venice*: “Tell me where is fancy bred,/ Or in the heart or in the head” (III, ii, 63). Clearly, the exploitation of the quote – in what may have been a Dublin standing joke – is in itself an act of linguistic opportunism that relies on phonetic coincidence, ho-

⁵¹ Cf. “Sein oder Nichtsein, das ist hier die Frage... Schlafen! Vielleicht auch träumen! – Ja, *da liegt’s*,” in *Shakespeares Werke*, Englisch-Deutsch. Herausgb. Prof. Dr. L.L. Schücking. VII. (Berlin-Darmstadt: Tempel, 1970): 123.

mophony; in translation the Shakespeare quote will almost certainly be impossible to stretch to accommodate some kind of culinary wordplay.

O, sag mir, wo ist's Brot am best? Bei Bäcker Rourke, das steht doch fest.
(G/G 614)

O tell me where is fancy bread? Dort in Rourkes Kabinett. (G/W 761)

Ditemi, orsù, chi ha il pan di fantasia? Da Rourke il fornaio, dicono. (I/DA 542)

Oh, dimmi dove troverai il pane dei tuoi sogni? Al panificio Rourke, si dice.
(I/T 590)

O, spune-mi unde se dospește fantezia? La Rourke, sună răspunsul, la marea brutărie. (Ro/I II/237) [O tell me, where is fancy yeasted? At Rourke's, comes the answer, at the great bakery.]

Whereas Goyert's advertisement slogan comes in catchily rhyming, colloquial verse with no overt attempt at an effect of literariness, Wollschläger's version takes over the (distorted) English original which inscribes bread on the Shakespeare line, and produces a German rhyme to it. The obvious problem is that this solution presupposes the German reader's familiarity with the Shakespeare quote to such extent as to recognize the playful distortion; it also frames a fragment of the language of writing – English – as though it were a foreign language, preserved untranslated, whereas the body of text that comprehends it was transferred into the target language. The other translation versions listed above attempt to create an effect of literariness, or to “fake a quote” by resorting to antiquated, poeticized diction and inflections (De Angelis) or even to create a connection to fancy, as does the Romanian version, a rhetorically high-wrought phrase that subjects the imaginative faculty to the same treatment as dough. These translation versions, while obviously unable to salvage the Shakespearean concoction with its ramifications to bread/baking, nevertheless create occasions in their respective target languages for a play on worn-out poetic diction recycled in advertising.

Shades of Eumaeon syntax

Perhaps the single most conspicuous feature of Eumaeon syntax is the excess of dependent constituents, the mushrooming of maladroit subordinate clauses, parenthesized information obliterating basic syntactic structures; initial directions are forgotten, to the point of the omission of the predicate. We find an unchecked proliferation of figures of style, tropes – mostly, tropes that prove wrong turnings and “trail the conversation in the direction of that particular red herring” (16.1660), the idiom invoking the practice of placing an odoriferous fish on the track to confuse the smell of beagles and derail the hunt, that is, yielding no direction whatsoever. As seen in the example below, after the promise of some impetus of the goahead sort, we have a long story cut miles longer:

To cut a long story short Bloom, grasping the situation, was the first to rise from his seat so as not to outstay their welcome having first and foremost, being as good as his word that he would foot the bill for the occasion, taken the wise precaution to unobtrusively motion to mine host as a parting shot a scarcely perceptible sign when the others were not looking to the effect that the amount due was forthcoming, making a grand total of fourpence (the amount he deposited unobtrusively in four coppers, literally the last of the Mohicans), he having previously spotted on the printed pricelist for all who ran to read opposite him in unmistakable figures, coffee 2d, confectionery do, and honestly well worth twice the money once in a way, as Wetherup used to remark. (*U* 16.1691-1701)

This paragon of Eumaeian syntax that elevates Wetherup to the rank of classical adage, numbers a grand total of 16 subordinate clauses, united by a general quality of aslantness: what is supposed to be literally the last of the Mohicans numbers 4 by the strictest computation; the recurring word “unobtrusively” becomes easily the most obtrusive component of the abstruse syntactic superstructure; Bloom’s discreet gesturing is instantly played down by the narrative phrase that depraves him of an audience. The sentence also provides ample ground to semantic collusion and sliding signification: the intensifier “literally” sits askew in a statement about a fictional hero whose existence is grounded in letters, and this friction is underscored by the closeness of coppers to J.F. *Cooper*, the author of *The Last of the Mohicans*. Instead of speeding towards a conclusion, the sentence keeps meandering back to precedents highlighted by prefixes, tarrying between verb and object, and routinely reverts to more roundabout intransitive phrasing.

In this treasure-house of infelicities we find at least two misappropriations of learning: the phrase “all who ran to read,” long established as a set phrase, in this form is nevertheless a faulty rendering of a Bible verse, from the narrative of a prophecy warning of Chaldee danger: “And the Lord answered me, and said, Write the vision, and make it plain upon tablets, that he may run that readeth it” (Habakkuk 2:2). Whereas the obscure original highlights writing of divine inspiration as a means of protection, urging its readers to flee danger, its popularization seems to indicate writing as a magnet that attracts the reader and which produces the opposite effect to the one initially intended. Taking over this distorted turn-of-phrase, allegedly inspired by a quiet tête-à-tête with the Creator, the episode tautologically undercuts its meaning by stitching it onto the pricelist in “unmistakable figures.” A similar fate befalls another epaulette of erudition: the “parting shot” seems either another hand-me-down Dublin witticism, or drawn out from Bloom’s *Alma Mater* luggage of approximations, being a distortion of a *Parthian* shot – the shooting of a lethal arrow backwards when feigning to flee. Not only is the phrase, of epic grandeur, totally misapplied to the circumstance – its only potentially wounding interpretation being that Bloom leaves no tip – but it also brings together culturally remote “savages” from beyond the pale of Eurocentric cultural history, East and (Wild) West. On a maladroitness second glance at history, however, the phrase may reveal a veritable Eumaeian “portal of discovery” (9.229). The backward shot attributed to the shady Parthians had been seen, since the early Middle Ages, as characteristic of the style of combat of all mounted Eastern scourges of the civilized world – among which Huns and Hungarians loomed large. These nomadic pillagers descending in waves upon nascent Christian Europe were routinely labelled

Scythians and/or Parthians, irrespective of their “whenceness” (14.400). Early Hungarians tended, according to 9th-10th century European, Byzantine and Arab chronicles, to administer “parting shots” to their unwelcoming hosts on their far-straying looting errands. With the foundation of the Hungarian state, its monarchs claimed descent from the Huns and, by extrapolation, from the Scythians/Parthians, this fictitious affiliation being perpetrated from 13th century chronicles down to the 19th century, growing to be one of the prime assets of nationalist mythography.⁵² Thus the phrase, by virtue of multiply malappropriate propinquity, makes the Bloom of vaguely retraceable Hungarian roots, a backward-shooting “Parthian.”⁵³

Translation versions of this Eumaeus tour-de-force – listed in the Appendix – capitalize on sheer phrase length, resorting to hues of pedantry and clichéd or even antiquated circumlocutions. A look at the opening phrase reveals the translation texts’ commitment to forge a stylistic event out of hand-me-down discourse:

Per farla breve (I/DA 584, T 631)

Ca să scurtăm povestea [To shorten the story] (Ro/I II/294)

Um die Sache kurz zu machen (G/G 667)

Um eine lange Geschichte kurz zu machen (G/W 831)

Hogy szót szóba ne öltünk [In order not to stitch word into word] (H/Sz 780)

Hogy feleslegesen ne szaporítsuk tovább a szót [In order not to multiply words superfluously] (H/“C” 560)

Most translations resort to some available collocation in the target language, but some augment its verbosity – openly at odds with the manifest meaning of the phrase – as does Wollschläger, or even add a tautological modifier like the “Corrected” Hungarian text, to counteract the promise of succinctness. It is the Wollschläger version (see Appendix; p.125) that arguably manages to go even more over the top than the original: nearly twice as long (numbering 22 clauses), it harnesses the pedantic *ex cathedra* potential of German, resorting to appallingly prolix, intransitive phrases, passive constructions and roundabout collocations, such as *sich auf die Füße erhob, ein Zeichen zukom-*

⁵² Fictitious Hun, Scythian (and occasionally Parthian) descent was still a well-established cultural topos in the late 19th century, even in academic circles. Alleged Scythian/Parthian descent reached its comical apogee in the work of nationalist historian István Horvát (1784-1846) in whose 1825 forays into the “ancient pre-history” of Hungarians, based entirely on phantasmagorical etymologizing, basically everybody from Hercules to Herod was a “Parthian Scythian” and thus, an “ancient Hungarian” – much in the line of styling up “Brian Confucius” *et alia* as “Irish heroes of antiquity” in “Cyclops” (12.191): see Antal Szerb’s classic 1934 history of Hungarian literature (*Magyar irodalomtörténet*. Budapest: Magvető, 1978, 311-314). This Eastward-leaning mythologeme was spectacularly resuscitated in the 1920s-30s with the advent of ultranationalist “Hungarianism,” which served as the ideological basis for Hungarian fascism, and finds a gaudy haven in the popular imagery of current far-right movements.

⁵³ As John McCourt pointed out, the nebulous Szombathely lineage of Bloom was probably chosen after the adoptive name of a translator, Marino de Szombathely, who at the time of Joyce’s Trieste period was working on a new translation of the *Odyssey* into Italian: *The Years of Bloom. James Joyce in Trieste 1904-1920* (Dublin: The Lilliput Press, 2000): 96.

men zu lassen, der Betrag... *zum Vorschein kam* [the amount was forthcoming]. His version also adds to the narrative voice’s thesaurus of askew erudition terms: the professorial *summa summarum* given for “grand total” (tautologically reinforced by *insgesamt*) humorously misfires, since the narrative phrase applies the parenthetical modifier “literally” to the Latin phrase that, far from connoting sums, ought to introduce a concise summing-up – something that is obviously not forthcoming in this sentence.

In translation the Habakkuk echo and the parting shot are missing – “run to read” never made it to the dictionary of clichés in other languages. However, De Angelis’s substitute phrase *come mossa finale* lends the sentence some retrospective suspense, suggesting either a wrestler’s finishing move – associating thus a pugnacious sport rather than some epic feat of warfare – or a chess endgame, the latter more akin to the behaviour of Bloom the “prudent member.”

In several versions, extra idioms and set phrases underscore the all-pervasive wrongness of this snowballing of rhetoric: in the Romanian version, Bloom’s resolution to leave is backed up by popular wisdom expressed through the saying *călătorului îi şade bine cu drumul* [the traveller sits well – i.e., goes well – with the road]; allowing such spectral literal meaning to penetrate the phrase, this version ironically prefigures the syntactic, as well as spatial, procrastination of the polished period. Semantic ghosts are also allowed to disturb the syntactic surface in De Angelis’s and Terrinoni’s Italian versions: the former makes use of the domestic idiom in hurrying Bloom outwards *per non metterci le radici* [“so as not to outstay their welcome,” the English idiom also sitting awkwardly in a context of paid-for hospitality]; the phrase marks a conspicuous syntactic turn back to what precedes Bloom’s “unobtrusive” gesturing. Terrinoni’s variant operates with the felicitous turn-of-phrase *la parola data circa il saldo del conto*, where *circa* highlights the sentence’s general no-direction and roundabout dandering that clashes with its outward punctiliousness. In the “Corrected” Hungarian version, an extra disturbance is added by the repetition of the same verb in two collocations: *mivel állni kívánta a szavát, hogy a számlát ő állja* [since he wanted to stand (i.e., be true to) his word that he would stand (i.e., foot) the bill (H/“C” 560)], thereby sensibly enhancing the sentence’s general gaucheness. The bathetic “grand total” also occasions some rhetorical flourish in translation, in De Angelis’s comprehensive *un totale complessivo di quattro pence*, Goyert’s deliciously awkward, as hardly round (i.e., multiple of 10), *runde Summe von 4 Pence*, or the grandiloquent phrase employed by both Hungarian translations, *négy penny teljes egészében* [in the full totality of 4 pence].

Syntactic idiosyncrasies may also be dealt with in different manners: Terrinoni’s new translation version, for instance, augments the sentence’s hazy verbosity by putting in a succession of non-finite participial clauses; in addition, the loose verbal order in *di aver saggiamente indicato discretamente al mio caro oste* underlies the effect of hesitancy and additive wordiness, while the use of two adverbials in quick succession (with the conversion of an adjective in the original into an adverb) plays on one of the stylistic devices prevalent in the episode – tautology – and reinforces the effect overall wrongness.

“After which harrowing *dénouement*” (16.586) the genteel, and ideally insomniac reader may rest assured that not all foreign-language renderings of this episode were designed “in the shape of knowing what good form was” (16.1521) – and if so, that in their zeal of eradicating infelicities, (especially early) translators managed to slip in a good few of their own. Joyce who was, as genetic scholars keep teaching us, not above adopting printers’ errors (and emendations) as part of his text, and who kept stressing that *Ulysses* is, after all, a funny book, would probably have been sympathetic to many collateral gains and surpluses of signification that stud the pages of his book in different languages, even at the cost that far from marginal meanings are irretrievably lost. After all, his long-time role model, James Clarence Mangan, must have taught him more than anyone else, that translation is appropriation and indeed, “perversion” that may even create its own “original.” Among many things, “Eumaeus” certainly speaks volumes about the perils of translation – in the Gadamerian sense – but also, of the reality of communication, even if in the shape of a pier or “disappointed bridge” (*U* 2.39). The episode ends with the chiming in of two songs, the music-hall song *The Low-backed Car* and a German song of irretraceable origins sung by Stephen. The faultily remembered closing verse of this latter, “*und alle Schiffe brücken*” (16.1884), probably results from a lapse of the foreign tongue, by which *Schiffbruch* [shipwreck] metamorphoses into an active verb, *brücken* [from *Brücke*, bridge]. As if the fabled “Deranger” at work in the text wanted to point out that failure, mishearing, miswriting and mistranslation are singularly capable of bridging distances – between the two characters, or between the text and its multilingual anticollaborators, some of whom take on the job of translation.

Erika Mihálycsa

erika.mihalycsa@gmail.com

PhD, Professor, Babeş-Bolyai University, Romania

Appendix

To cut a long story short Bloom, grasping the situation, was the first to rise from his seat so as not to outstay their welcome having first and foremost, being as good as his word that he would foot the bill for the occasion, taken the wise precaution to unobtrusively motion to mine host as a parting shot a scarcely perceptible sign when the others were not looking to the effect that the amount due was forthcoming, making a grand total of fourpence (the amount he deposited unobtrusively in four coppers, literally the last of the Mohicans), he having previously spotted on the printed pricelist for all who ran to read opposite him in unmistakable figures, coffee 2d, confectionery do, and honestly well worth twice the money once in a way, as Wetherup used to remark. (U 16.1691-1701)

Per farla breve, Bloom, afferrando la situazione, fu il primo ad alzarsi in piedi per non metterci le radici, dopo avere inanzitutto, essendo uomo di parola e avendo detto che si sarebbe accollato il conto per quella volta, preso la saggia precauzione di fare un cenno quasi impercettibile al nostro oste, come mossa finale, in un momento in cui gli altri non guardavano così da dargli a divedere che la somma dovutagli era a sua disposizione, la quale poi ammontava a un totale complessivo di quattro pence (e depose senza averne l'aria tale ammontare sul tavolo sotto forma di quattro monete di rame, proprio le ultime dei Moicani) avendo precedentemente controllato sul listino dei prezzi stampato e messo in mostra per chiunque capitasse, lì davanti a lui, in cifre indiscutibili, caffè 2.d., maritozzo idem, e onestamente le consumazioni valevano almeno il doppio, una volta tanto, come soleva dire Wetherup. (I/DA 584)

Per farla breve Bloom, comprendendo la situazione, fu il primo ad alzarsi in piedi per non doversi trattenere più del necessario, essendosi anzitutto preoccupato, per mantenere la parola data circa il saldo del conto, di aver saggiamente indicato discretamente al mio caro oste mentre gli altri non guardavano e tramite un cenno quasi impercettibile che stavano per andarsene, e che il dovuto era lì pronto, per un totale di quattro pence (il cui ammontare discretamente porse in quattro spiccioli di bronzo, letteralmente gli ultimi dei moicani), del qual conto si era in precedenza accertato leggendo il tariffario stampato e appeso di fronte a sé per tutti gli interessati ed espresso in cifre chiarissime, caffè due p., pasticceria idem, e onestamente valevano il doppio, una volta tanto, come diceva Wetherup. (I/T 631)

Um die Sache kurz zu machen, stand Bloom, der die Situation erfasste, als erster auf, denn er wollte nicht länger bleiben als man gerne gesehen wird: er hatte aber längst, da er sich ja versprochen hatte, bei dieser Gelegenheit die Rechnung zu bezahlen, die weise Vorsicht gebraucht, unserm Wirt bescheiden, kaum merkbar, zuzuwinken, als die andern nicht aufpassten, um ihm zu verstehen zu geben, dass der *schuldige Betrag* ihm zur Verfügung stünde, der die runde Summe von 4 Pence ausmachte, (welchen Betrag er bescheiden in 4 Kupfermünzen niederlegte, buchstäblich die letzten der Mohikaner); doch vorher hatte er auf der gedruckten Preisliste ihm gegenüber, die jeder, der dein kam, lesen konnte, in deutlicher Schrift gelesen: Kaffee 2 d., Kuchen do., und war doch einmal das Doppelte wert, wie Wetherup zu bemerken pflegte. (G/G 667)

Um eine lange Geschichte kurz zu machen, war Bloom, indem er die Situation erfaßte, der erste, welcher sich auf die Füße erhob, um ja nicht länger zu bleiben, als man gern gesehen ist, nachdem er zuerst und zuvorderst, da er ein Mann von Wort war und versprochen hatte, die Rechnung zu begleichen für diese Gelegenheit, die weise Vorsichtsmaßnahme ergriffen, unserem Wirte zum Abschied ganz unauffällig ein kaum wahrnehmbares Zeichen zukommen zu lassen, als die anderen gerade nicht hinsahen, mit der nachfolgenden Wirkung, daß der schuldige Betrag alsbald zum Vorschein kam, indem er sich nämlich insgesamt und *summa summarum* auf vier Pence belief (welchen Betrag er unauffällig in vier Kupferstücken erlegte, buchstäblich die letzten der Mohikaner), hatte er doch zuvor schon die Preisliste erspäht, auf eine Tafel gemalt, daß es lesen konnte, wer vorüberlief, ihm gegenüber in unmißverständlichen Ziffern, Kaffee 2 d., Gebäck dto., und das war hier ausnahmsweise einmal sogar gut das doppelte Geld wert, wie Wetherup zu bemerken pflegte. (G/W 831)

Hogy szót szóba ne öltünk, Bloom tökéletesen tisztában volt a helyzettől, és elsőnek állott fel, nehogy visszaéljen a vendégjoggal, és állván szavát, hogy a számlát ő rendezi, és bölcs óvatossággal a legkisebb feltűnést is elkerülve intett házigazdának, míg a többiek másfelé néztek, ezzel hozva tudomására, hogy a járandósága felvehető, mégpedig négy penny teljes egészében (az összeget négy rézpénz alakjában tette le, a szó szoros értelmében az utolsó mohikánokat), miután már megállapította a nyomtatott árlapról vele szemben, amit mindenki elolvashatott, hogy kávé két penny, sütemény detto, holott testvérek között mégér kétszer annyit, ha csak egyszer kell megenni szavajárása szerint. (H/Sz 780)

Hogy feleslegesen ne szaporítsuk tovább a szót, Bloom, aki tökéletesen átlátta a helyzetet, elsőnek állt fel, nehogy visszaéljen a vendégjoggal, minekutána, mivel állni kívánta a szavát, hogy a számlát ő állja, bölcs elővigyázatossággal diszkréten intett a házigazdának búcsúzásképpen, minden feltűnést kerülve, míg a többiek másfelé néztek, ezzel hozva tudomására, hogy a járandósága felvehető, mégpedig négy penny teljes egészében (az összeget diszkréten négy rézpénz alakjában tette le, a szó szoros értelmében az utolsó mohikánokat), miután már megállapította a nyomtatott árlapról vele szemben, melyről könnyen leolvasható volt, hogy kávé két penny, sütemény detto, holott testvérek között mégér kétszer annyit, ha csak egyszer kell megenni, ahogy Wetherup szokta volt mondani. (H/“C” 499-500)

Ca să scurtăm povestea, Bloom înțelegând cum stăteau lucrurile, fu primul care se ridică în picioare întrucât călătorului îi şade bine cu drumul după ce întâi și în primul rând, el ținându-și cu scrupulozitate cuvântul că el avea să plătească nota, își luase măsura înțeleaptă de precauție să-i facă în taină semn patronului ca indiciu tocmai cât trebuia de neostentativ când ceilalți nu se uitau în sensul că suma datorită avea să-i revină, efectuând un total general de patru pence (valoare pe care o depuse discret în patru monede de aramă, literalmente ultimii mohicani) el localizând în prealabil pe lista de prețuri tipărită expusă în fața lui pentru oricine știe să citească în cifre distinct, cafea 2 penny, produse de patiserie idem, și la drept vorbind valorând dublu în felul lor, așa cum ar fi spus Wetherup. (Ro/I II/294)