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Abstract: This collective piece [edited by F. Senn, E. Mihálycsa and J. Wawrzycka], the work of nine authors and covering some ten languages, examines the creative possibilities of translation to invent analogous forms to the broad range of (volitional) errors found in Joyce's text – lapses, aural/semantic slippage, defects, errors, misquotes. It also addresses the inevitable prioritzing, in translation, of either some existing coincidence (homography / homophony) in the TL, or of the original's signified – a choice that is as opportunistic as it is ideological. Since one of the most radical and aesthetically challenging features of the Joycean text is its co-opting of chance and error as principles of composition, the present glosses attempt to trace the translation text's possibilities to invent similar occasions for lateral growth, "portals of discovery" to breach expectations of narrative, syntactic and stylistic correctness and coherence.

Resumo: Este projeto coletivo [editado por F. Senn, E. Mihálycsa e J. Wawrzycka], trabalho de nove autores e que cobre umas dez línguas, examina as possibilidades criativas de tradução na invenção de formas análogas à ampla gama de erros (volitivos) encontrados no texto de Joyce – lapsos, escorregadelas fonéticas / semânticas, imperfeições, erros e citações erradas. Também trata da priorização inevitável, em tradução, por alguma coincidência (de homografia / homofonia) existente na língua alvo, ou pelo significado do original – uma escolha que é tão oportunista quanto ideológica. Dado que um dos traços mais radicais e esteticamente desafiadores do texto joyceano é sua cooptação do acaso e do erro como princípios de composição, estas glosas buscam investigar as possibilidades textuais de tradução na invenção de situações semelhantes em prol de uma expansão lateral do texto, "portais de descoberta" cujo fim é romper com expectativas de correção e coerência narrativas, sintáticas e estilísticas.

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Errors are of structural importance in *Ulysses*, contributing to the growth of a plural, dialogic text characterized by radical indeterminacy and lateral proliferation of meaning. Recent critical analysis in the field of Joycean studies has insisted on Joyce’s aesthetic progress by which he systematically co-opted chance, error and “miswriting” as principles of composition and publication. The master of silence, exile and punning used errors and slips as one of the most salient ways of exposing the unreliability of linguistic expression and communication, to the extent that *Ulysses* must often appear to the reader as a tissue of mishearing, missaying and unwitting double entendre. These errors often present themselves as “portals of discovery”, as Stephen Dedalus calls them in the Library episode (9.229), opening on language/textuality. The strategy of the slipping, lapsarian tongue is woven into the structure of the novel; instances of both inadvertent and volitional aural/semantic slippage, sliding signification disclose tensions at work in the text where language stumbles, soliciting the reader’s understumbling, to use a common Dublin joke exploited in *Ulysses*, prefiguring at times the word-ing strategies of *Finnegans Wake*.

Many of the Joycean errors have fallen prey to the corrective urge of early printers and editors, having only been restored by the Gabler edition. In addition, especially early translators worked under the assumption that any erroneous or odd solution in a translation text will be considered a transmissional error and held down to the translator’s defective skills, whereas in the original they are legitimated by the author’s signature. More recent translations, however, aided by accumulating critical insight, have become increasingly aware of the importance of Joycean anomalies and dislocations as portals of discomfiture, and more linguistically and stylistically daring in their attempts to approximate them.

For translation purposes errors, mistakes, lapses, bona fide puns, misunderstandings, defects (“high grade ha”), though different in origin, pose the same problem, that some appreciably equivalent verbal coincidences have to be called up or invented. At the May 2010 Zurich Translation Workshop we enlisted examples of errors taken in the broadest sense, from typos and lapses to stylistic fumbles and linguistic oddities that can only with some sleight of hand be categorized as “error”, hoping to elicit answers as to how translation texts can problematize errors. We asked our respondents to address the possibilities of creating similar linguistic occasions in their target languages – a task made all the more onerous by the fact that a great many of these errors are echoed through the *Ulysses* text, asking for a nodal translation practice. The contributors to this section of the Joyce issue of *Scientia Traductionis* have tried to tackle the same questions. Inevitably, the discussion shows that we do not all have the same idea as to what the prime task at hand is – small wonder transla-
tors go different ways, both opportunistically (what possibilities are available?) and ideologically (what deserves priority).

Our first example is one of the most telling lapses, exploited through multiple echoes through Ulysses. In “Lotus Eaters” Bloom receives a secret letter from the typist Martha Clifford which displays a conspicuous typo:

1. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word? (5.245)

Translators into languages not lucky enough to have near-homophonous words for “word” and “world” are forced to choose between tacitly correcting Martha’s typo – and losing the memorable lapse which echoes in Bloom’s interior monologues, getting entangled with thoughts of life, love and death – and reproducing some kind of slip offered by the target language, with semantic reverberations often worlds removed from those found in the original.

The substitution of “world” for “word” seems a likely mistyping in English; the letters r and l are found next to each other on typewriter keyboards. This circumstance also forces translation versions to take an opportunistic turn, looking for possible homography/homophony in the target language. Coincidentally, translators are also brought to consider the issue, exactly how ungrammatical/uneducated Martha’s letter should be rendered in translation.

That “word” by one single intrusive letter “l” is expanded into a “world” plays into Joyce’s (and potentially every writer’s) hands: fiction is, after all, creating worlds out of mere words. This makes the momentous low key change even more significant, perhaps even more so when that self-same letter “l” is taken out of Bloom’s name (“L. Boom”, 16.1260). A potent letter. The first recurrence of this essential error, in “Hades”, testifies to this: “There is another world after death named hell. I do not like that other world she wrote. No more do I. Plenty to see and hear and feel yet” (6.1001).

GERMAN/FRENCH (Fritz Senn)

… weil ich das andere Wort nicht leiden kann. Sage mir, welches die wirkliche Bedeutung dieses Wortes ist. (G/G 91)

Obviously Goyert did not notice a mistake or else he tacitly corrected an apparent misprint (which was also the case in many editions). The effect is that Martha merely wants to know the meaning of a disturbing word. So there is no trace of world which, however, occurs in “Hades”, without precedent: “Ich kann die andere Welt nicht leiden” (G/G 133). Such oversights are more common in the early translations that were done without the help of commentaries, concordances or electronic retrieval.

… weil ich von den andern Welten nichts wissen mag. Sag mir doch bitte was das für eine Bedeutung ist die das Wort hat. (G/W 108)

No reader will probably guess at a mistake, especially since Welten is

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in the plural and does not seem to be linked with *Wort*. In German the two terms are far apart, even if perhaps remotely similar. The same may apply to French, where *monde* and *mot* are phonetically closer than graphically. It takes more of an effort to substitute “-*nde*” for “-*t*”.

… parce que je n’aime pas cet autre monde-là. S’il vous plaît dites-moi exactement ce que veut dire ce mot-là. (F/M 76)

… parce que je n’aime pas ce mont-là. Je vous prie de me dire quel est le vrai sens de ce mot. (F/A 114)

The addition of “-*là*” helps to reinforce the similarity.

**ITALIAN (Enrico Terrinoni)**

T’ho chiamato bambino cattivo perché non mi piace quando parli in quell’altro mondo. Per favore dimmi che significa davvero quando parli a quel modo (I/T 102)

… perché quell’altro mondo non mi piace. Dimmi per piacere cosa vuol poi dire veramente quella parola*. (I/DA 99)

[*footnote: Errore dattilografico di Martha per modo (in inglese world e word)]

My copyeditor tried her best to correct my volitional error here. In order to explain what I have done with this tricky passage, I need to comment briefly on my predecessor’s choice. His *quell’altro mondo non mi piace* translates directly as “I do not like that other world”. Unfortunately, by doing so he creates a perfectly understandable sentence, making us think that she [Martha] actually despises “that other world”. This obfuscates the revelatory mistake, and no footnote will make up for the loss. What I did was play with the *modo/mondo* (“way/world”) near-homography, using the latter to recreate a mistake: *parli in quell’altro mondo* (“speak in that other world”). In this way, readers will immediately spot that the word *mondo* (“world”) has been wrongly used instead of *modo* (“way”), for what Martha actually wanted to say was presumably *parli in quell’altro modo*. Of course, I am losing something here, and precisely, from a theoretical point of view, I am transferring the reference to lexicon (*word*) to a discursive level (ways of speaking). But, to compensate, I am keeping the term “world” as in the original, alongside the parallelism between ways of speaking and ways of being in the world.

**SPANISH (Guillermo Sanz Gallego)**

… porque no me gusta esa otra palabra. Por favor dime cuál es el verdadero significado de esa palabra. (S/S 107)

… porque no me gusta ese otro mundo. Por favor dime qué quiere decir de verdad eso otro. (S/V 129)

… porque no me gusta ese otro mudo. Por favor dime ¿qué quiere decir de verdad ese nombre? (S/T 87)

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