THE TRANSLATION FROM ENGLISH TO ALBANIAN OF WORDPLAY IN JAMES JOYCE'S ULYSSES

Dr. Rozana Bela
English Language Department
Faculty of Foreign Languages, University of Tirana
E-mail: rozana.bela@unitir.edu.al

ABSTRACT

In this paper we will give a study some typical cases of wordplay in ''Ulysses'', by James Joyce. Through comparative translation from English into Albanian of the novel, based on the literary explication, we will answer such questions as '' How are the logical connections organized?'', ''How are the logical connections in syntactycal systems factorized?'', and '' How are the logical connections realized in the form of a text?''. We will emphasize the nature of: the cognitive meaning and the way it has been expressed; interactive meaning and its expression through the system of states, and the meaning of the discourse and its expression through the system of topics. We will make use of analytical approach and comparative approach. The analytical approach will be realized through the deep and detailed examples provided by the source text and target text, in order to define the translator's strategies, which have made possible the construction of the translation model. In addition, the comparative method will be used to penetrate the core of the two planes of defects: language texts as a whole, and texts as a reflection of culture. Consequently, we will see the differences between the two linguistic codes (Albanian-English) and the embodiment of their respective cultures.
Keywords: English-Albanian Translation, Translation Procedures. Translation Studies, Ulysses, wordplay.

PËRMBLEDHJE

Në këtë artikull do të parashtrojmë një studim të disa rasteve tipike të ''lojës së fjalëve''në ''Uliksi'' i XhejmsXhojs-it. Përmes krahasimit të përkthimit nga gjuha angleze në gjuhën shqipe të romanit, nëpërmjet shtjellimit letrar, do t'i përgjigjemi pyetjeve të tilla si: ''Si organizohen lidhjet logjike?'', ''Si faktorizohen lidhjet logjike në sistemet sintaksore?'', si edhe ''Si krijohen lidhejet logjike në formën e tekstit?''. Punimi do të analizojë kuptimin konjitiv dhe mënyrën se si shprehet, kuptimë-sia ndëraktive dhe shprehja e tyre perms sistemeve të gjendjes gjuhësore, ashtu si edhe kuptimin e diskurit dhe shprehjen nëpërmjet sistemit të tematikës. Për këtë do të përdoret qasja analitike dhe ajo krahasimore. Qasja analitike do të shtjellohet perms shumësisë së detajuar të shembujve të vjela nga teksti (romani) burimor dhe ai gjegjës me qëllim përcaktimin e strategjive të përkthy-esit, çka kanë mundësuar ndërtimin e modelit të përkthimit. Për më tepër, metoda krahasuese do të shërbejë për të depërtuar në bërthamën e dy planeve: tekstet gjuhësore si tërësi, dhe tekstet si reflektimi i kulturave. Për rrjedhojë do të trajtohen edhe ndryshimet mes dy kodeve gjuhësore (Shqip-Anglisht), dhe mishërimii të dy kulturave respektive.
Fjalë çelës: lojërat e fjalëve, përkthimi anglisht-shqip, procedurat përkthimore, Uliksi.

1.   Wordplay and Joyce's Ulysses

According to the English dictionary of literary terms the definition of the word ''wordplay'' is: *Wordplay (or word play, and also called play-on-words) is the clever and witty use of words and meaning. It involves using* literary devices *and techniques like consonance, assonance, spelling, alliteration, onomatopoeia, rhyme, acronym, pun, and slang (to name a few) to form amusing and often humorous written and oral expressions. Using wordplay techniques relies on several different aspects of rhetoric, like spelling, phonetics (sound and pronunciation of words), and semantics (meaning of words).*

There are different wordplay techniques such as the: acronym, alliteration, assonance and consonance, double entendre, idiom, malapropism, onomatopoeia, pun, spelling, rhyming, slang.

Wordplay's use extends far beyond jokes and humor. It makes language more unique, more interesting, and witty and amusing compared to using standard words and phrases. It has had an important role in rhetoric going as far back as the classics of literature and philosophy, from Plato to Shakespeare to Mark Twain. What's more, it is a huge part of all languages and cultures around the globe, used not only by talented writers, speakers, and storytellers, but by all people of all ages. As soon as kids start telling jokes, they starting using wordplay!

Imagine what happens when wordplays are used by James Joyce!

According to John Simpson[1]: *"The Oxford English Dictionary* is currently undergoing its first comprehensive revision since it was originally published between 1884 and 1928. Joyce was not cited in the *OED until the days of its second Supplement* (1972-86). The Second Edition of the *OED* (1989) included 1,709 quotations from Joyce's works, of which 548 were "first usages" - the earliest occurrences found to date of a particular word, meaning, or expression.

Work towards the Third Edition of the *OED (2000-; now around 40% complete) changes the profile of Joyce in the dictionary, especially as his quotations are sometimes displaced by new first usages found in other, earlier sources. In a recent article published in Ronan Crowley and Dirk Van Hulle's New Quotatoes: Joycean Exogenesis in the Digital Age, I investigated which of those 548 first usages were superseded by the time of its December 2012 quarterly update.[1]* The answer was 84: on 84 occurrences the *OED* editors had found material that predated Joyce, leaving him as the first user of only 464 terms. At the same time, the number of quotations from Joyce's work used generally by the dictionary increased from 1,709 in at the time of the Second Edition of the *OED* (1989) to 2,367 in December 2012. The types of terms from Joyce's

---

1   http://www.jjon.org/joyce-s-words/oed

writing which lose their first place tell us about the areas we should look in search of Joyce's real lexical creativity.''

"Love loves to love love. Nurse loves the new chemist. Constable 14A loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle. M. B. loves a fair gentlema. Li Chi Han lovey up kissy Cha Pu Chow. Jumbo, the elephant, loves Alice, the elephant. Old Mr Verschole with the ear trumpet loves old Mrs VErschoyle with the turnedin eye. The man in the brown macintosh loves a lady who is dead. His Majesty the King loves Her Majesty the Queen. Mrs Norman W. Tupper loves officer Taylor. You love a certain person. And this person loves that other person because everybody loves somebody but God loves everybody."
— James Joyce, Ulysses

"Dashuria do ta dojë dashurinë. Infermierja dashuron farmacistin e ri. Polici 14A do Meri Kellin. Gerti MakDauell dashuron djalin me bicikletë. M.B. dasshuron një zotni të fismë. Li Ci Han doi shumë puthi Ca Pu Coun. Elefanti Xhambo dashuron Lizën elefanteshën Plaku zoti Vershojli me kornon akustike dashuron zonjën plakë me sy të shtrembër. Burri me xhoke bojëkafe dashuron njërën që ka vdekur. Shkelqësia e tij mbreti dashuron Shkelqësinë e saj mbretëreshën, ZOnja Norman U.Taper dashuron oficerin Tejlor. Ti dashuron ndonjë person. Dhe ky person dashuron personin tjetëër sepse cdokush do ndokënd, porse Zoti do cdo njeri." (Uliksi, fq354).

Yes, try to find the puzzle of the argument about love in Joyce's Ulysses! It sounds such a messed-up story!

According to Declan Kiberd, "Before Joyce, no writer of fiction had so foregrounded the process of thinking"[2]

Since its publication, ''Ulysses'' has attracted controversy and scrutiny, ranging from an obscenity trial in the United States in 1921 to protracted textual "Joyce Wars". There are many reasons why it happened so starting with the innovative stream-of-consciousness technique, careful structuring, and experimental prose—replete with puns, parodies, and allusions—as well as its rich characterisation and broad humour have led it to be regarded as one of the greatest literary works in history

Joyce once said that he had "put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant", which would earn the novel immortality''[3].

"Joyce"' means irony, sarcasm. It seems like Joyce wrote ''Ulysses'' on purpose to intentionally make readers and scholars dive deep into analysis and knowledge of different fields, to at least approach to some comprehension of the masterpiece.

Joyce's wordplay is sophisticated with a multiplicity of styles and perspectives presented to the reader.

Ulysses abounds with invented words like "howsomever" and "nameinedamine". Joyce uses lots of obscure words like "metempsychosis". He makes fun of the German

---

2 *Kiberd, Declan (16 June 2009). "Ulysses, modernism's most sociable masterpiece". The Guardian. London. Retrieved 28 June 2011.*

3 "The bookies' Booker..." The Observer. London. 5 November 2000. Retrieved 16 February 2002.

language's penchant for long, extended words with an invented English word that takes up two complete lines to spell out in the book. These little tidbits are interesting even if they don't create any investment on my part in the characters or the story.

The novel is about everything and certainly interesting from a 40,000- foot meta-narrative perspective. It speaks through the stream of consciousness technique about the mundane aspects of being human, the passions and needs, the inner world of simple and common people found amongst us everywhere and every time, the anxieties, the city of Dublin, the stars and universe, existentialism, technology and medicine of that day, the mythological aspects intertwined with the modern life of the time, moments of walking, moments of sitting, moments in a bar, the dynamics of man and woman both married and not, the lovers, the haters, poverty and social injustice, Greek tragedy mixed with Shakespeare, shaving, bathing, fireworks, Hinduism (less so whatsoever) and Catholicism (more so whatsoever), life and death and just simply everything, ironically in the most simplest and complicated forms!

"To hell with the pope! Nothing new under the sun. I am the Virag who disclosed the sex secrets of monks and maidens. Why I left the Church of Rome. Read the Priest, the Woman and the Confessional. Penrose. Flipperty Jippert. (He wriggles.) women undoing with sweet pudor her belt of rushrope, offers her yoni to man's Lingala. Short time after man presents woman with pieces of jungle meat. Woman shows joy and covers herself with pieces of jungle meat. Woman shows joy and covers herself with featherskins. Man loves her yoni fiercely with big lingam, the stiff one. (He cries.). Coactus volui. The giddy woman will run about. Strong man grasps woman's wrists. Woman squeals, bites, spucks. Man, now fierce angry, strikes woman's fat yadgana." (pp.Ulysses, 519-520)

"Përsosmërisht logjike nga ky këndvështrim. Rënia e njeriut. (Me inat, bebet e syve i zverdhen). Në djall Papa. Asgjë e re në këtë dielle. Unë jam Viragu që zbuloi fshehtësitë e seksit të priftërinjve dhe vashave. Përse e braktisa Kishën e Romës. Lexoni Prifti, Gruaja dhe Rrëfimi. E Penrozit, Flipërti XXhipërti. (Përdridhet). Femra duke e zzgjidhur me ngashnjim të ëmbël rripin e xunkthit, ia ofron atëna tëgjithëlëngshmen luckanit të mashkullit. Pak fare më pas mashkulli i paraqet femrës copa mishi xhungle. Femra shfaq gëzim dhe mbulohet me pupla. Mashkulli e do atënan e saj egërsisht me luckanin e madh, atë si dru. (Bërtet) .Coactus volui. Pastaj femra e tralisur do të dalë vërdallë. Burri i fuqishëm ia mbërthen kypin e dorës. Gruaja piskat, kafshon, hedh shkelma. Burri, tashmë inatin në majë të hundës, ia thupron gruass jagdanën e dhjamur." (Uliksi, fq525).

Telling the pope to go the hell was probably bad enough without equating priesthood with sexuality as well. Joyce was certainly bold for his time. Joyce is so direct and speaks out his anger toward the clergy. It seems like his scream against the Roman Church reached like an echo from the abusing genesis to modern times filthiness of religion. Sex was coming out of the closet into mainstream classic literature in the European post-World War One period. "An approximate erection: a solicitous aversion; a gradual elevation: a tentative revelation;

a silent contemplation. Then? He kissed her plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative oscillation. The visible signs of postsatisfaction? A silent contemplation: a tentative vexation: a gradual abatement: a solicitous aversion: a proximate erection. What followed this silent action? Somnolent invocation, less somnolent recognition, incipient excitation, catechetical interrogation." (pp. 734 - 735)

Molly Bloom reflects on showing off her breasts for a lover: «...they›re supposed to represent beauty placed up there like those statues in the museum one of them pretending to bide it with her hand are they so beautiful of course compared with what a man looks with his two bags full and his other thing hanging down out of him or sticking up at you like a hatrack no wonder they hide it with a cabbageleaf the woman is beauty of course...» (page 753).

Finally, the novel is filled with words that are, in fact, just sounds. Very funny if you attempt to read it aloud, which might have been part of Joyce's intent. Speech acts of tongue and lips are meant sound like farts among other noises. It is a rather silly and often funny occurrence. "Iiiiiiiiaaaaaaach" is a yawn, for example. "Piffpaff! Popo!" "Prrrrht!"

"Seabloom, greaseabloom viewed last words. Softly. When my country takes her place among. Prrprr. Must be the bur. Fff. Oo. Rrpr. Nations of the earth. No-one left behind. She's passed. Then and not until then. Tram. Kran, kran, kran. Good oppor. Coming. Krandlkrankran. I'm sure it's the burgund. Yes. One, two. Let my epitaph be. Karaaaaaaa. Written. I have. Pprrpffrrppfff. Done."

Yes. Done. Made it. Heidi-ho! Made it through and through. Through tangles and brambles of nonsense. Through interior thoughts of multiple characters perceiving the same mundane moments from different perspectives. Through pontifications of random significance, about weighty things expressed with lightness and yet also with a depth deserving to be called life. This and that and everywhichaway. Completely and totally and utterly. Through. And onward. Ttthhhhhht!

2. Procedures of translating culture-specific concepts (CSCs)

Graedler (2000:3) puts forth some procedures of translating CSCs:

1. Making up a new word.

2. Explaining the meaning of the SL expression in lieu of translating it.

3. Preserving the SL term intact.

4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Defining culture-bound terms (CBTs) as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (p.2), Harvey (2000:2-6)

puts forward the following four major techniques for translating CBTs:

1. *Functional Equivalence*: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey (2000:2) writes, authors are divided over the merits of this technique: Weston (1991:23) describes it as "the ideal method of translation," while Sarcevic (1985:131) asserts that it is "misleading and should be avoided."

2. *Formal Equivalence* or '*linguistic equivalence*': It means a 'word-for-word' translation.

3. *Transcription* or '*borrowing*' (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.

4. *Descriptive* or *self-explanatory* translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

The following are the different translation procedures that Newmark (1988b) proposes:

- *Transference*: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription."

- *Naturalization*: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988b:82)

- *Cultural equivalent*: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate" (Newmark, 1988b:83)

- *Functional equivalent*: it requires the use of a culture-neutral word. (Newmark, 1988b:83)

- *Descriptive equivalent*: in this procedure the meaning of the CBT is explained in several words. (Newmark, 1988b:83)

- *Componential analysis*: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988b:114)

- *Synonymy*: it is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988b:84)

- *Through-translation*: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84)

- *Shifts or transpositions*: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86)

- *Modulation*: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988b:88)

- *Recognized translation*: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (Newmark, 1988b:89)

- *Compensation*: it occurs when loss of meaning in one part of a sentence is compensated in another part. (Newmark, 1988b:90)

- *Paraphrase*: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of *descriptive equivalent*. (Newmark, 1988b:91)

- *Couplets*: it occurs when the translator combines two different procedures. (Newmark, 1988b:91)

- *Notes*: notes are additional information in a translation. (Newmark, 1988b:91)

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida (1964:237-39) advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a SL. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the SL text for the TL audience.

Appearing abundantly in literary translations, allusions, as Albakry (2004:3) points out, "are part of the prior cultural knowledge taken for granted by the author writing for a predominantly Moslem Arab [SL] audience. To give the closest approximation of the source language, therefore, it was necessary to opt for 'glossing' or using explanatory footnotes." However, somewhere else he claims that, "footnotes ... can be rather intrusive, and therefore, their uses were minimized as much as possible" (Albakry, 2004:4).

3. Some examples of making up new words in Ulysses

Words such as following were first used by Joyce, thus showing the remarkable skills at using existing words as in new forms and roles in the sentence, syntactically and morphologically.

Botch-up

Botch has been variously used in English since the 16th century to mean "to cobble together," "to repair hastily," or "to make a mess of something," but Joyce reworked it into a noun, botch-up, in Ulysses to refer to "botch-up of a concert" — namely, a total mess.

Chiseller

Joyce used chiseller as a nickname for a young child in Ulysses, although it's possible the word was already been in use in Irish slang before he before he put it down in print in 1922. Either way, it likely comes from the colloquial use of chisel to mean "to fleece money from someone."

Monoideal

As a psychological term, monoideism — referring to a single mental fixation — was first introduced in the mid1800s. It was probably the inspiration for Joyce's coinage monoideal, explained by the OED as describing something "expressing or conveying only one idea."

Mrkgnao

Another of Joyce's fantastic onomatopoeias, mrkgnao is his version of "meow," used several times (and with several different spellings) in Ulysses: "Mrkgnao! the cat said loudly. She blinked up out of her avid shameclosing eyes, mewing plaintively and long, showing him her milkwhite teeth."

Peloothered

If you're peloothered then you're very, very drunk. Joyce used this in Dubliners, his acclaimed collection of short stories, and was probably inspired by its early nineteenth century equivalent blootered.

Poppysmic

The adjective poppysmic describes the smacking sound of a person's lips. Joyce coined it in Ulysses, in perhaps one of his most characteristic sentences: "Florry whispers to her. Whispering lovewords murmur liplapping loudly, poppysmic plopslop."

Quark

Quarks are subatomic particles considered one of the building blocks of all matter. They were discovered in the 1960s by the US physicist Murray Gell-Mann, who originally called them quorks until he came across a bizarre line in Joyce' Finnegan's Wake: "Three

quarks for Muster Mark!" Noting that quarks can cluster together in threes to form other subatomic particles called baryons, Gell-Mann changed the name from quork to quark and credited Joyce with the name.

Ringroundabout
Used in Ulysses to mean "to completely surround something".

Sausage
Joyce didn't coin the word sausage of course, but he did transform it into a verb, meaning, in the words of the OED, "to subject a person or thing to treatment reminiscent of the manufacture or shape of a sausage."

Scribbledehobble
Scribbledehobble was the name Joyce gave to one of his notebooks in which he jotted down names, words, ideas, turns of phrase and anecdotes. The word has made its way into a handful of English dictionaries, likewise as the name of a rough workbook or jotter, or as a nickname for hurried, scribbled handwriting.

Smilesmirk
A cross between a genuine smile and a disdainful smirk? That's a smilesmirk.

Tattarrattat
Joyce's version of rat-a-tat, the sound of someone knocking on the door, often makes its way onto lists of palindromes — and is usually claimed to be the longest single-word palindrome ever used in English literature.

Umbershoot
Joyce's version of bumbershoot — an old name for an umbrella.

Whenceness
Someone or something's whenceness is its birthplace or source point, the place from which it arises and develops.

Yogibogeybox
Joyce coined yogibogeybox in Ulysses to describe all of the equipment and paraphernalia that a spiritualist carries around with them.

Ummagumma
Assorted neural firing patterns converted into words for no specific purpose other than for mental tinkering and self- expression.
So this could maybe lead to understanding somehow the reasons why Joyce used ''Ulysses'' to make people ''think'' or get lost into the process of thinking. It sounds a bit like psychoanalytical, and Joyce was a master of finding the ways of playing with one's mind.

4.   Some translation procedures, strategies and methods used in translating Ulysses' wordplays.

Translation has been used to bring written or spoken SL (source language) texts to equivalent written or spoken TL (target language) texts. One of the major purposes of translation is to transfer and reproduce various religious, literary, scientific, and philosophical texts in another language, making them available to wider readers.

Although translating is an ancient practice, it is only less than thirty years that it has been formally and systematically studied in a non-evaluative way. André Lefevere, a well-known expert in translation, proposed to adopt the expression Translation Studies to refer to the discipline pertaining to the issues of the production and description of translations (Bassnet,1991) in 1978, at a symposium on literature and translation.

However, this does not mean that theories did not exist before this date or that the end products of this practice were not analyzed. They were realized in pedagogic perspective and evaluative perspective.

On the other hand, if language were just a classification for a set of general or universal concepts, it would be easy to translate from a source language to a target language; furthermore, under the circumstances the process of learning a second language would be much easier than it actually is. According to Culler (1976), languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own (Culler, 1976 p.21-2). What Culler (1976), writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between an SL text and a TL text and the variation in their cultural background make the process of translating a real challenge.

The translator Idlir Hazizi has made use of technical and organizational procedures while translating ''Ulysses'. As far as technical procedures are concerned we can mention the following steps as depicted by Nida (1964):

  a. analysis of the source and target languages;

  b. a thorough study of the source language text before making attempts translate it;

  c. Making judgments of the semantic and syntactic approximations. (Nida, E. A. 1964, pp.241-45).

Undergoing the techinal procedures is in a way or another obligatory to any translator as they have to know very good both the source and target languages. A translator must study thoroughly both languages and has to make judgements of the semantic and syntactic approximations otherwise the translation will not bring the message given in the SL to the target reader.

On the other hand, knowing that Idlir Hazizi's translation of James Joyce's ''Ulysses'' is so far the only version in Albanian we cannot tell for sure how the translator made use of the organizational procedures which according to Nida (1964) consist of:

"*constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions* (pp. 246-247).''

The translator has to have a strategy while translating and as Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," (Krings, H.P. 1986).

Seguinot (1989) believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; and in our study has to do with the case of Penelope in Ulysses and typical in translating Joyce's works (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. (Seguinot, C. 1989).

Whereas Loescher (1991:8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." The notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. And the translator who would translate James Joyce's ''Ulysses'' has to strongly consider the technique of the stream of consciousness as typical of Joyce's style of writing. In this regard, Cohen (1998:4) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic.

According to Venuti (1998:240), translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." In this case he employs the concepts of domesticating and foreignizing to refer to translation strategies of which the translator has made use of while bringing the text to Albanian.

As Newmark would write: "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" Newmark, P. (1988b, p.81). It is important to mention that the translator translated the eleventh part of the novel, ''Sirens'' by using the following methods of translation as depicted by Newmark:

a. *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

b. *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

c. *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

d. *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.

e. *Adaptation*: which is the freeest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

f. *Free translation*: it produces the TL text without the style, form, or content of the original.

g. *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Communicative translation: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark 1988b: 45-47).

Some illustrations:

Source Text (ST) English
1. Bronze by gold heard the hoofirons, steelyringing Imperthnthn thnthnthn.

The last two groups of letters actually found in the very first sentence of the episode prepare the reader for a new style used in the episode compared to the rest of the novel, which is considered highly musical.

Target Text (TT) Albanian
E bronzta ndanë së artës ndjeu thundrat e hekurta, tingullçeliktat Taturp, trp trp.

The same style has been preserved in the target text as well. It is to be noted howwever that the rules of the word formation in Albanian is strictly respected. Thus tingull çeliktat is composed of a noun and an adjective. Ebronzta ndan së artes: in this case the translator has preserved the same word stucture as in the source text.

2. Horrid! And gold flushed more (ST)
E tmerrshme! Dhe e arta shkëlqente më tepër. (TT)

The same situation regarding the structure of the sentence as in the previous example. There is the unit shift which has taken place in the taregt text with the unit ''gold'' which is translated '' e arta'' and in the target text it is the function of the noun derived from the adjective.

3.*A husky note blew (ST)* **- Një notë të ngjirur pipëze fryu.** *(TT)*
Blew. Blue bloom is on the. -   Mbiu. Blu mbiu nëpër.

In this sentence the word ''blew''is translated differently from the forecoming sentence and the translator is conditioned to do so because while translating we translate words realted to the context and not just word by word.

4. *Goldpinnacled hair   (ST)*
Flokët e artë mbledhur majë kokës. (TT)

In this example the word *''pinnacled''* is translated through an explanation in the target text. I would suggest another translation for this word: *''flokëartëtopuzmbledhur''* in a signle word as it keeps the original style of the Joyce and it does not harm the target language.

5. *Jingle jingle jaunted jingling (ST)*
Çingli gingli gingli rrugë*ton çing*ël. *(TT)*

In this case the music of the sentence is preserved although it is adopted in the target language. However the translator could have used the leter ''xh'' (dʒ) instead of the letter ''ç''. The sentence could have even been translated for what the source sentence means: *''Tringëllima tringëllima rrugëtonte duke tringëllitur''*. And this translation does not lose or vain the main purpose of the style used in this episode: it's musicality. Maybe the translator has tried to be a bit shorter in choosing words as in the original text.

6. *Coin rang. Clock clacked (ST)*
Monedha kërciti. Sahati klithi (TT)

The translator has preserved the same sentence structure from the dource text while translating it in Albanian which is Subject + Verb in both cases. The tense of the verbs, Simple Past Tense has not change in none of the respective sentence.

7.   *Boomed crashing chords. When love absorbs. War! War! The tympanum. (ST)*
Bum benë *kordat n*ë krisje. Kur dashuria thith. Luftë! Luftë! Timpani. (TT)

The translation of the *''boomed crashing chords''* could have been translated *''buçiten kordat në krisje''*.

8. Martha! Come!
Marta! Ma jep, eja!

Ma jep in the target text is added in an extra way as it is not given in the source text explicitly. The reason is to imply some flirtation and sexual implication between the characters in the episode.

9. Clapclap. Clipclap. Clappyclap. (ST)
Traktrak. Triktrak. Truktrak. (TT)

The musicality goes on during the whole episode and there is only adoption regarding the words chosen to imitate the onomatopeic sounds.

10. Goodgod he nev erheard inall. (ST)
Zotnaruaj aikur respatidegjuar në**jetë (TT)**

The style has been preserved as in the source text in order to make the description of the scene vivid and give some kind of musicality to what is happening.

11. Deaf bald Pat brought pad knife took up. (ST)
Shurdh tullaci Pat solli letër thikën mori. (TT)

The structure in the target text is preserved originally as in the source text and it is not natural for Albanian. The purpose of it is to just bring the style of the original source to the target reader. The lack of the punctuation marks is noted in both the source and target text.

12. I feel so sad. P.S. So lonely blooming. (ST)
Ndihem aq trishtë PS. Sa vetë**m po sythoj. (TT)**

The translator could have used the word ''po lulezoj'' instead of ''po sythoj'' as actually ''blooming'' is more than just ''stitch'' which would be the backtranslation for the word ''sythoj''.

13. Smart Boylan bespoke potions. (ST)
Bojlani porositi helmet. (TT)

The trasnlator has not translated the word ''smart''. Just an omission of the word which actually is important as it describes Boylan. Apart of all of this the reader would understand if the description was a real quality of the character of just an irony towards him.

Conclusion

Although some stylists consider translation "sprinkled with footnotes" undesirable, their uses can assist the TT readers to make better judgment of the ST contents. In general, it seems that the procedures 'functional equivalent' and 'notes' would have a higher potential for conveying the concepts underlying the CSCs embedded in a text; moreover, it can be claimed that a combination of these strategies would result in a more

accurate understanding of the CSCs than other procedures.

Various strategies opted for by translators in rendering allusions seem to play a crucial role in recognition and perception of connotations carried by them. If a novice translator renders a literary text without paying adequate attention to the allusions, the connotations are likely not to be transferred as a result of the translator's failure to acknowledge them. They will be entirely lost to the majority of the TL readers; consequently, the translation will be ineffective.

It seems necessary for an acceptable translation to produce the same (or at least similar) effects on the TT readers as those created by the original work on its readers. This paper may show that a translator does not appear to be successful in his challenging task of efficiently rendering the CSCs and PNs when he sacrifices, or at least minimizes, the effect of allusions in favor of preserving graphical or lexical forms of source language PNs. In other words, a competent translator is wll-advised not to deprive the TL reader of enjoying, or even recognizing, the allusions either in the name of fidelity or brevity.

It can be claimed that the best translation method seems to be the one which allows translator to utilize 'notes.' Furthermore, employing 'notes' in the translation, both as a translation strategy and a translation procedure, seems to be indispensable so that the foreign language readership could benefit from the text as much as the ST readers do.

Literary translators, in addition to dealing with the difficulties inherent to translations of all fields, must consider the aesthetic aspects of the text, its beauty and style, as well as its marks (lexical, grammatical, or phonological), keeping in mind that one language's stylistic marks can be drastically different from another's. In the case of the use of the Spanish word "usted", this precision in the expression of closeness and affection between two people can be very difficult to replicate in other languages, notably English. The important idea is that the quality of the translation be the same in both languages while also maintaining the integrity of the contents at the same time.

The first question theorists must answer is the possibility of translating. The existence of translations is a social reality. The question then becomes, how well does the translator do his or her job?

Yet, what does 'translate' mean? Among the several established definitions, the one generally most acceptable is, "Translation is the substitution of the textual material of one language with the equivalent textual material of another." This definition obviously leads us to consider the meaning of a key term, equivalency, a real challenge when translating 'Ulysses' by James Joyce, the master of wordplay, irony, stream of consciousness.

For a translator, the fundamental issue is searching for equivalents that produce the same effects in the translated text as those that the author was seeking for readers of the original text. This forces the translator to consider the text, always from the perspective of literary translation, as the base of an ongoing "negotiation"

with the author so that the language of the new text presents equivalent values to those of the original language, without forgetting its strength, dynamic elements, or aesthetic quality. It is generally accepted that meanings are not translated, but messages, which is the reason that the text must be considered in is totality.

When the source and target languages belong to different cultural groups, the first problem faced by the translator is finding terms in his or her own language that express the highest level of faithfulness possible to the meaning of certain words. For example, words related to typical fabrics, culinary specialties, or jobs that are all particular to the culture of the author and the audience of the original text need to be handled with care.

This field is, as a result of all of this, quite different from any other (medical, technical, legal, etc.) and translators need to be even more flexible and transport themselves further beyond the normal limits.

REFERENCES

Albakry, M. (2004). *Linguistic and cultural issues in literary translation*. Retrieved November 17, 2006 from http://accurapid.com/journal/29liter.htm

Bell, R. T. (1998). *Psychological/cognitive approaches.* In M. Baker (Ed), *Routledge encyclopedia of translation studies*. London & New York: Routledge.

Cohen, A.D. (1984). *On taking tests: what the students report. Language testing, 11* (1). 70-81.

Culler, J. (1976). *Structuralist poetics: structuralism, linguistics, and the study of literature*. Cornell: Cornell University Press.

Graedler, A.L. (2000). *Cultural shock.* Retrieved December 6, 2006 from http://www.hf.uio.no/iba/nettkurs/translation/grammar/top7culture.html

Harvey, M. (2003). *A beginner's course in legal translation: the case of culture-bound terms.* Retrieved April 3, 2007 from http://www.tradulex.org/Actes2000/harvey.pdf

Hervey, S., & Higgins, I. (1992). *Thinking Translation.* London & New York: Routledge.

Jaaskelainen, R., (2005). *Translation studies: what are they?* Retrieved November 11, 2006 from http://www.hum.expertise.workshop.

Jaaskelainen, R., (1999). *Tapping the process: an explorative study of cognitive and effective factors involved in translating*. Joensuu: University of Joensuu Publications in Humanities.

Krings, H.P. (1986). *Translation problems and translation strategies of advanced German learners of French.* In J. House, & S. Blum-Kulka (Eds.), *Interlingual and intercultural communication* (pp. 263-75). Tubingen: Gunter Narr.

Leppihalme, R. (1997). *Culture bumps: an empirical approach to the translation of allusions.* Clevedon: Multilingual Matters.

Loescher, W. (1991). *Translation performance, translation process and translation strategies.* Tuebingen: Guten Narr.

Newmark, P. (1988a). *A Textbook of Translation*. Hertfordshire: Prentice Hall.

Newmark, P. (1988b). *Approaches to Translation.* Hertfordshire: Prentice Hall.

Newmark, P. (1991). *About Translation: Multilingual Matters*. Clevedon, Philadelphia, Adelaide: Multilingual Matters Ltd.

Nida, E. A. (1964). *Towards a science of translation, with special reference to principles and procedures involved in Bible translating*. Leiden: Brill.

Richards, et al (1985). *Longman dictionary of applied linguistics*. UK: Longman.

Seguinot, C. (1989). *The translation process*. Toronto: H.G. Publications.

Venuti, L. (1998). Strategies of translation. In M. Baker (Ed.), *Encyclopedia of translation studies* (pp. 240-244). London and New York: Routledge.

Zhongying, F. (1994). *An applied theory of translation*. Beijing: Foreign Languages Teaching & Research Press.

Kiberd, Declan (16 June 2009). *"Ulysses, modernism's most sociable masterpiece". The Guardian. London. Retrieved 28 June 2011.*