DOCTORAL THESIS

Abstract

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ASPECTS OF JAMES JOYCE'S WRITING STYLE
TRANSLATIONS INTO ROMANIAN

An analysis regarding the evolution of James Joyce's writing style
in 'Dubliners', 'A Portrait of the Artist as a Young Man', and 'Ulysses'

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Abstract:

After *Dubliners* and *A Portrait of the Artist as a Young Man* had been published, Joyce's writing style was described as clear-cut, hard, realistic, and emotionally detached from the stories presented. Although, when reading these first two works, the author's intention cannot be deciphered, his inspiration came as a reaction to the "spiritual paralysis" of a divided and oppressed country. The detached style was meant to stir the emotions of readers, in an effort to cause changes in the perception of humanity. But driven by the feeling that an artist should have no boundaries when it comes to expressiveness, Joyce continued to define and redefine his style, perfecting it for years, until he was able to shift from "writing out of emotion" to "writing out of experience", as he confessed to Arthur Power in 1921 (Ellmann 1982: 595). The tormented period of youth had ended: "in *Ulysses* I have seen life clearly, I think, and as a whole. It has taken me half a lifetime to reach the necessary equilibrium to express it" (Deming 1865: 182).

The first major part of our research represents the careful examination of Joyce's approach in presenting his texts to the readers from *Dubliners* to *Ulysses*. Joyce's evolution has been interpreted by some critics as a transition from semi-autobiography to symbolism or experimentalism. Over the years, there have been conflicting views about Joyce's style. In his letters to his brother Stanislaus Joyce, in the attitude of his personae, Stephen Dedalus, and equally in the subjects implied by his work, such as race, politics, nationality, spiritual paralysis, Joyce shaped his complex attitude towards rendering the reality of his countrymen.

To better understand the relationship between Joyce's way of thinking and his writing style, our research starts with a rundown on the environment that favoured the shaping of his views. The period in which James Joyce lived was marked by major changes in the way people grasped the meaning of life. New scientific studies were revealing revolutionary approaches to thinking and behaviour processes. Works in the fields of physics, chemistry, and psychology were urging society to become more aware of the surrounding environment and the mysteries of life. In literature, these events led to autobiographical narratives and to a detachment from classic or romantic forms.

The second major part of the study concerns the issue of translation. When thinking of the two languages, English and Romanian, the discrepancies between them are inevitable, in terms of structure, syntax and culture. The famous Italian expression among translators, "traduttore - traditore", marks the effects on cultural interchange especially when trying to render

a writing style as complex as Joyce's from English into another language. It seems impossible for the translator to be devoted to the original author's intentions, to the form, to the content, to his mother tongue and to the audience as well. The issue of historical and cultural background is taken into consideration in an attempt of decoding the circumstances in which the Romanian translations occurred. In this respect, our research focuses on an actual analysis of the target and the source texts, comparing them in terms of syntactic, semantic, and pragmatic levels.

It is obvious that in mentioning certain infidelities of the translations, it is not solely the translators' abilities or linguistic knowledge that are being questioned, but also the epoch's tendencies in obstructing the freedom of speech in a country strangled by the xenophobic and regulating views of a communist regime. Moreover, in an effort to control the public opinion, a Council of Socialist Culture and Education, established in 1971, received the task of supervising every cultural activity performed inside the country, especially the works of translation and the content of publications.

In this conflictual landscape, the Writers' Union of Romania, whose main purpose was and continues to be the protection of the rights and the interests of the Romanian writers, founded in 1961 the prestigious literary magazine *Secolul XX* (The Twentieth Century). Every issue comprised excerpts of translations from modernist works that were still in progress before being published in book form. Defying the cultural conventions politically imposed by making few compromises, the magazine represented a literary breakthrough in a part of Europe that had been intentionally held back from interacting with modern tendencies in literature.

In 1965, in a celebration of its fiftieth edition, the magazine dedicated a special issue to James Joyce. It was in that issue that Frida Papadache, Simona Drăghici and Gellu Naum published their versions of chapters from *Dubliners* and *Ulysses*. In 1966, Papadache published the first Romanian complete book of Joyce: *Oameni din Dublin*. The same translator published in 1969 the second complete book of Joyce: *Portret al Artistului la Tinereţe*. After a twelve years' work and several attempts undertaken by other translators at translating various chapters from *Ulysses*, the Romanian poet and translator Mircea Ivănescu accomplished the difficult task of rendering the third complete work of Joyce: *Ulise*. All these works of translation have received both praise and criticism in relation to the techniques employed and to the degree of rendering such a difficult writing style.

During the second decade of the 21st century, scholars admitted that Joyce's works had not been translated to their full potential during the communist period. These translations removed portions of his novels and toned down his bold language. Due to changing perspectives in translation theory and the need to update the language, a retranslation of Joyce's works was

necessary. In 2012, the Humanitas Publishing House released a new Romanian translation of *Dubliners* by Radu Paraschivescu, and a second interpretation of *A Portrait of the Artist as a Young Man* by Antoaneta Ralian. In 2017, Professor Rareș Moldovan began re-translating *Ulysses*, published in the fall of 2022 by Polirom.

With the exception of Rareș Moldovan's approach to *Ulysses*, we will introduce all the other complete translations and retranslations of James Joyce's works in our study. We were unable to include this translation with the others because it was not completed during the development of this thesis. Our study operates under the premise that James Joyce's writing style progressed over time in regard to narrative structure, language usage, and literary techniques. As a result, Romanian translations should accurately represent these changes, both between novels and within the same literary work. To achieve this, translators must employ the most fitting translation strategies that capture the author's style, rather than the translator's own style.

1. Research motivation

The foundation of this thesis was established based on the premise that literary translation is among the most challenging undertakings. According to José Ortega y Gasset (2000), who expounded on this subject during a colloquium, the notion of achieving a perfect rendition of a text in a foreign language is a purely utopian concept. Literary authors exhibit an exceptional command of their native tongue, skilfully achieving the dual objectives of lucidity and comprehensibility, while also deviating from conventional language conventions (Gasset 2000: 51). It is therefore unrealistic to imagine that another individual's mind could devise a similar system in a different language. Nevertheless, literary scholars frequently regard translations as if they were primary creations, which only underscores the significance of the process of translating and the investigation of the linguistic and contextual idiosyncrasies of the translated material, utilizing a model that draws comparisons to the original text.

Translation is an essential and inevitable element of communication, and although it can be challenging to convey the distinctive voice of an author, it offers not only a reflection of individual and cultural identity, but also contributes to the circulation of works into the wider world and the enrichment of languages. In an environment where the role of translators is being scrutinized and discussed more than ever before, a new source of inspiration emerges for this thesis: the burgeoning awareness in the field of critical analysis, which aims to demonstrate how each individual literary translator has their own unique style. As this area of study continues to evolve, it serves as an additional motivation for the present research.

2. Objectives

At the beginning of our research, in a similar attitude to that of translators when they interact for the first time with a new text, several questions arose: How was the source text born? What were the author's intentions? What are the characteristics of his writing style? Of course, these inquiries were only meant to set the track for our research. Several other questions were taken into consideration once we proceeded into handling the actual complete translations of Joyce's work: What were the circumstances in which Joyce's Romanian translations were rendered? What essential features of the author's style got lost in translation and why? Has anything changed over time and do retranslations show improvement? From there, a set of other items and issues emerged in order to embrace as much as possible of Joyce's innovative style in employing language and its rendition into the Romanian language.

Our objectives are closely related to the motivating factors that led us to select the theme and structure the thesis content. The first objective is closely related to understanding James Joyce's intentions: following the literary review of how an author's style is interpreted, we want to outline the evolutionary trajectory that James Joyce had in the way he wrote the three works that are the subject of this study.

Our second objective is intricately tied to the theoretical underpinnings of the thesis, as we seek to illuminate the most recent concepts in Translation Studies that pertain to the challenges inherent in the translation process and the varying strategies employed by translators.

Our third objective centres on comprehending the circumstances surrounding the Romanian translations and retranslations of James Joyce's works. To achieve this aim, we intend to offer historical insights into the translation practices during the communist era, including the types of literature that were translated despite the significant cultural constraints imposed by the regime. Furthermore, we aim to highlight the rationale provided by the translators and re-translators for their approach to capturing Joyce's style, while also examining the critical analysis presented by translation scholars.

The vast amount of content in the three works surpasses the scope of a single study. Thus, our fourth objective involves selecting a corpus of source material and translated works that accurately capture the linguistic patterns and structures that are emblematic of the progression of Joyce's writing style.

Finally, our fifth objective involves conducting a comparative analysis of the translations and retranslations of the three works. This study will pay particular attention to the lexical, syntactic, and pragmatic strategies used to render Joyce's unique writing style in Romanian. Through this analysis, we aim to gain a deeper understanding of the nuances and disparities between the original text and its translated versions.

3. Hypotheses

After consulting the theoretical foundation, we determined that our thesis should be organized around five essential hypotheses:

1. The selection and frequency of translation strategies employed by a translator are deeply intertwined with their personal style of expression and serve as a means of interpreting the source text.

2. The varying degrees of lexical diversity between the Romanian and English languages and the intricate linguistic techniques utilized by James Joyce, wherein words possess a plethora of connotations depending on the context, produce instances of untranslatability.

3. The translator's stylistic choices in conveying the essence of the source text are unavoidably impacted by the pervasive political censorship inflicted upon publishers with regards to translations from communist Romania.

4. Retranslations capture the author's original intent with greater precision and are distinguished by a greater emphasis on preserving the source material's distinct linguistic and stylistic elements.

5. James Joyce's writing style involves the repetition of certain words and phrases to convey the characters' emotions and thoughts, which poses a challenge for translators to accurately capture their frequency and patterning.

4. Methodology

This thesis focuses on three case studies that examine different attitudes showcased by Romanian translators and re-translators of James Joyce, and relates to translation practice from 1965 to 2012, in terms of the strategies applied. In studying the style of James Joyce and the style of the four translators, we prepared three different computerised corpora of source text and translated material.

In addressing *Dubliners,* we utilized a corpus containing the first seven stories of the book, excerpted from the 2007 Signet Classics edition and their corresponding Romanian translation, provided by Frida Papadache in 1962, for which we used the 2018 Litera edition, and Radu Paraschivescu's retranslation initially published in 2012, for which we used the 2018 Humanitas edition. This first corpus resulted in two different sub-corpora: the first sub-corpus was designed to include nine texts related to the first three stories, "The Sisters", "An Encounter", and "Araby": three source texts, three target texts of Romanian translation, and other three target texts of Romanian retranslation. For our analysis, we selected twenty different instances that demonstrate the author's intention to use language in a way that is both simple and vague, capturing the essence of the experiences and emotions of the child characters, which we correlated to the two

translators' strategies of foreignization and domestication. These text samples are presented in Appendix 1 of the thesis.

The second sub-corpus aims to help us analyse how each individual translator utilizes the strategies of addition, omission, and deletion. Within this collection, there are a total of twelve files related to the four stories of adolescence, "Eveline", "After the Race", "Two Gallants", and "The Boarding House": four source texts, four target texts representing the Romanian translation and other four target texts of Romanian retranslation. In our analysis we used twenty-four source and target text excerpts, which are presented in Appendix 2 of this thesis.

The first section of Chapter 4 examines three different stories regarding *Dubliners'* childhood experiences, as well as their two Romanian translations, in light of Venuti's distinction between domestication and foreignization. The stories from *Dubliners* have frequently been characterized as being enigmatic or containing indirect references. By "vagueness" we understand the atmosphere of confusion into which the author explores the identity of the characters. James Joyce not only presents the paralysis of a country, but he also leaves his readers paralysed by the ambiguity of his stories. Scattered bits of past events, brief reminiscences of conversations, confusing explanations, slang language, allusions, all these constitute the main body used for linguistic analysis.

As it is our intention to connect each analysis of language to its corresponding context, we commence with a succinct summary of each narrative, including a concise characterization of its central figures. After that, by following the narrative line, we compare the original passages with their Romanian translation and retranslation. Our methodology involves comparing and investigating the source and target text files of the corpus, and highlighting text samples where these two strategies were used across the episodes. In our quest to comprehend the origins and multiple meanings of linguistic forms, we avail ourselves of multiple dictionaries. We also include back-translation so that all potential readers of this thesis can easily understand the examples. It is hypothesized that the language utilized during the initial interpretation of James Joyce's work was greatly influenced by Romania's period of seclusion and duress. As a result, we anticipate a noticeable difference in the manifestation of Joyce's writing style in translation and retranslation, in terms of domestication, meaning conformance to the target language's norms of clarity and fluency, or foreignization, which encompasses elements that may appear strange or unfamiliar to Romanian readers.

In the second part of Chapter 4 of our thesis the examination of the four tales centred around the theme of adolescence, and their Romanian translations, endeavours to shed light on the utilization of the techniques of addition, omission, and deletion in the rewriting of the source

material. Simultaneously, the study aims to reveal each translator's interpretive and representation biases, as well as any potential alterations to James Joyce's style. The method involves analysing the semantic and syntactic discrepancies and similarities between the original text and each respective translation. Through this approach, we can understand the extent of the changes made by each translator to the original content and compare the variances between the two renditions and their effects on readers.

Our approach involves utilizing the files within the original sub-corpus to conduct a meticulous comparison of the source text with its translation, and afterwards with its retranslation. Whenever we come across instances of content being added, omitted, or deleted, we carefully document each of these occurrences for further examination. The analysis follows these instances in sequence, starting with the translator's text and moving to the re-translator's, offering insight into the interpretation and representation of the fragments. To better illustrate the differences and similarities between the source and target texts, this time too we include back-translation.

For the case study of *A Portrait of the Artist as a Young Man* we compiled a corpus of three different files that contain the first chapter of the book and its Romanian translation and retranslation. These chapters were drawn from the 2006 Signet Classics edition of the original, the 2017 Litera edition of Frida Papadache's translation, which was first published in 1965, and the 2018 Humanitas edition of Antoaneta Ralian's retranslation, which was first published in 2012. We included twenty-one segments of narrative and speech from the first chapter of the novel in our analysis to help us interpret Stephen's language, with a focus on how word repetition affects the way he sees the outside world. We associated these passages with their Romanian translations and retranslations in order to investigate how the gradual development of Stephen's mind projected through the use of language in narration was interpreted and rendered by means of semantic and syntactic strategies. The text samples that we used for analysis are presented in Appendix 3.

In Chapter 5 of our thesis, we analyse Stephen's language in *A Portrait of The Artist as a Young Man*, with a particular emphasis on how word repetition affects the way he sees the outside world. Language is Stephen's "instrument of self-making", "an object of sense perception" (Joyce 2006: xi-xii), as Langdon Hammer notes in the *Introduction* to the book published by Penguin Group in 2006. Joyce's attention to language as a mental replication produces a kind of denaturalization that prompts readers to consider the peculiar nature of words. (Joyce 2006: xi-xii). We begin by comparing the three files of the second corpus containing the first chapter of the book, as well as its Romanian translation and retranslation. The paragraphs

are chosen based on understanding Stephen Dedalus' life and self-awareness in relation to the linguistic techniques of representing his consciousness in the narrative. We focus our argument on Stephen's efforts to overcome his disorientation, discover a language mechanism, and simultaneously update and broaden his language knowledge. For this reason, we concentrate our analysis on Chapter I of the book, in an attempt to capture the rendition of Stephen's intellectual development through his linguistic expression, from his infant years to the end of his first year as schoolboy.

The qualitative analysis employed in our examination of James Joyce's writing style and its Romanian adaptation is designed to assess the effectiveness and precision of the translation strategies presented by Andrew Chesterman (1997). By means of content analysis, we scrutinize the semantic and cultural equivalence of the source and target texts with respect to meaning and tone. We also employ stylistic analysis, which involves evaluating the two languages' repertoire, word patterns, and sentence syntax. Additionally, we apply pragmatic analysis to examine the contextual elements of the translations and the choice of information, evaluating the extent to which the translators consider the target audience. To comprehend the similarities and differences more effectively, we include a back-translation of the texts, though it should not be considered entirely accurate from the perspectives of grammar or vocabulary. Our objective is to strike a balance between preserving the Romanian sentence structures and linguistic nuances, while still conveying the meaning in a roughly understandable form of English.

The novel *Ulysses* was also divided into chapters, and a separate corpus was established to analyse the impact of different literary devices from one episode to another, with the purpose of having a more controlled examination of the text. The corpus contains twelve different files, with half being the original text and the other half being its Romanian translation rendered by Mircea Ivănescu in 1984, encompassing six episodes of the novel. The first three episodes "Telemachus", "Nestor" and "Proteus" which occur in this order in the novel, were selected on the basis of covering aspects of Stephen's consciousness in the narrative. "Calypso" is the first episode in which the central character Bloom appears, and we included it because we wanted to capture how the language starts imitating the character's mechanisms of interpreting the world. "Ithaca" is outstanding because of its devices that exclude the sound of the character's inner monologue and the narrator appears no longer in control. We found it interesting to observe how the rhythm of the language and the play on sound effects get transposed into Romanian. The final chapter, "Penelope", is the only one dedicated to the thoughts of Mrs. Bloom. It has a unique system of notation and phrasing that creates an inner rhythm of endless possibilities, making it a formidable challenge for any translator to recreate.

We used the digital files containing James Joyce's *Ulysses* published in 2000 by "Penguin Books", London, and Mircea Ivănescu's Romanian translation published by "Univers", București in 1984. According to the information provided by the editorial counsellor, the translator used the 1928 *Ulysses* edition, published by "Shakespeare and Company", Paris. An interesting debate raises around the issue of editing changes brought over time to James Joyce's text and we would like to present these observations because they constituted essential factors in our decision regarding the elements we prepared for examination.

Our study of *Ulysses* is meant to produce a material of linguistic inventiveness, creativity, and play in the form of new words and odd constructions that demand our close reading. Lexical inventiveness best characterizes Joyce's "Revolution of the Word" (MacCabe 1976), which emphasizes both creativity and playfulness of language. In developing this category of linguistic deviations, we follow the study of Kotliński (2003), referring to the presentation of unusual compounds used by Joyce for adapting the Homeric epithets, in parallel with their Polish translation. Furthermore, cased on the model presented by Wu (2011), which comprises special conversion examples, we extend the list and display the selection of words based on their occurrence throughout the episodes. We also expect to correlate these linguistic formations with various literary devices, some of which have already been identified by Bernard Dupriez (1991) in his *Dictionary of literary devices.*

We then present a structural and cultural analysis of these unusual combinations, comparing them to Mircea Ivănescu's Romanian translation, using the list of syntactic and semantic strategies advanced by Andrew Chesterman (1997). For the purpose of an exhaustive comparison between the source text and the target text, we provide the translation with an additional back-translation into English, a hazardous task, as it sometimes misses out on the more subtle tones. The actual analysis refers to contextualizing the linguistic structures, linking them to the character's thoughts and senses, but also to past, present and future events. In doing this, we rely on the interpretation of various critics, but always try to follow Joyce's clues in his correspondence, as recorded by Gilbert (1966) and Ellmann (1975). Because kaleidoscopic meaning is everything to Joyce, various dictionaries represent the toolkit support for better understanding his intentions.

Taking into account the practical considerations and the focus of our study, another tool that we use is *Lawrence Anthony's AntConc*, a freeware corpus analysis toolkit, to identify non-sequential patterns in language. We decided to apply this tool to the corpus files containing the original and translated texts of "Ithaca" and "Penelope" in order to identify the frequency and patterning of words and phrases. The main advantage of this technique, as compared to a

manually conducted analysis, is that it gives you the possibility to count more textual features. Additionally, counting a feature that appears frequently or a large number of features is particularly time consuming. (Biber & Conrad, 2009: 63-64)

Although some argue that a translator should not have their own style, but rather try to reproduce the original author's style as closely as possible, we cannot dismiss the impossibility of reproducing a stretch of language in a completely impersonal manner. Baker (2000: 245) defines style, understood particularly in relation to translation, as a range of linguistic and non-linguistic features. Apart from textual preferences, a translator's style resides also in their persistency in using specific strategies and their preferred patterns of language (Baker 2000: 245). With this premise in mind, at the end of the analysis we shall gather information regarding the most prevalent strategies used by Ivănescu and extend the interpretation to the strategies used by translators and re-translators of *A Portrait* and *Dubliners*.

5. Structure and content

The thesis is structured into two primary sections: a Theoretical Overview and a Practical Part, with a total of five chapters. The first two chapters focus on the Theoretical Overview, while the last three delve into the Practical Part. In the Theoretical Overview, the thesis establishes its foundational components by offering a theoretical framework for the concept of style, exploring the stylistic elements present in James Joyce's works *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, and delving into various translation strategies, including the concepts of translatability and untranslatability, translation and retranslation, and translation practices during the communist period in Romania.

The practical part of the thesis is comprised of one section dedicated to the methodological framework and other three sections, each one focused on a different work by James Joyce. Since the analytical approaches used for each work differ somewhat, each section outlines the specific methodology employed for research and analysis. In addition, this part includes an examination of selected examples from the original text, as well as their corresponding translations in Romanian. As each practical component of the thesis deals with distinct approaches to translation and style, the conclusion of each chapter in the Practical Part provides key findings that summarize the most essential outcomes and conclusions of the analysis. The aim of these key findings is to offer a clear and concise overview of the research, making it easier for readers to grasp the most significant implications of the study. Overall, the key findings help to distil the essential results of the research and provide a useful reference for those interested in the topic.

In Chapter 1, we explore one of the fundamental aspects of this thesis: the concept of style. Many scholars offer differing interpretations of what literary style entails, attributing it to various

literary genres, critical analysis, character voices, or the narrator's voice. As our thesis seeks to examine how language form and meaning are conveyed across different languages, we aim to clarify this essential aspect as it pertains to Joyce. Accordingly, this chapter comprises three main sections. The first section is devoted to presenting different theoretical standpoints around the implications of "writing style". Although this thesis should not rely heavily on literary implications, the interpretation of writing style serves as the foundation for identifying the elements that will be studied practically. The second section of this chapter has the purpose of drawing parallels between the translation of style and the style of the translator, a concept understood from the point of view of the target text.

Lastly, the third section concentrates on setting the track of our research by referring to the scientific, historic, and literary context in which James Joyce's talent emerged. This context also comprises the author's background and provides a brief overview of his life and the factors that shaped his personality. This part concludes with the presentation of the dominant stylistic elements in the three works that form the focus of our thesis. We consider the author's biographies (Ellmann 1982) and personal statements as captured in his correspondence (Ellmann 1975). In the case of *Ulysses,* we mainly rely on Stuart Gilbert's (1930/1963) work with the author in revealing some later contested choices in terms of literary concepts.

Chapter 2 of our thesis delves into the significant topic of translation strategies, providing a comprehensive and detailed exploration. This chapter is the most extensive section of our work, divided into seven parts that address our considerations regarding the Romanian translation of Joyce's literary style. As these strategies form a fundamental aspect of the translation process, they have been known by various names over time, such as translation methods, plans, procedures, and processes, and have been categorized in diverse ways. In the first section of this chapter, we undertake a reflective analysis of various categorizations of translation strategies proposed by different translation theorists, such as Vinay and Darbelnet (1958), Nida (1964), Malblanc (1968), Newmark (1988), Schreiber (1993), Baker (1992), and Chesterman (1997). By presenting these classifications chronologically, our aim is to demonstrate how the understanding of translation analysis has evolved over time and how it has come to acknowledge the intricate layers of language that underlie the changes that occur in translation. Ultimately, the purpose of these strategies is to transform a text from a literal translation to a reproduction of its intended meaning and even modify both the form and meaning, depending on the degree of creative freedom of action assumed by the translator.

Chapter 3 of this thesis is dedicated to the Methodological Framework of our research. This thesis focuses on three case studies that examine different attitudes of Romanian translators

and re-translators of James Joyce's works and relates to translation practice from 1965 to 2012, in terms of the translation strategies applied. In studying the style of James Joyce and the style of the four translators, we prepared three different computerised corpora of source text and translated material. The text samples used for linguistic analysis may be further investigated in the Appendices section at the end of the thesis.

In Chapter 4, we take the first analytical approach by examining the Romanian translation (Frida Papadache 1965) and retranslation (Radu Paraschivescu 2012) of *Dubliners*. Our analysis is conducted from two distinct perspectives, resulting in two sub-chapters. In the first sub-chapter, we explore the childhood experiences of the Dubliners and their two Romanian translations, using Venuti's differentiation between domestication and foreignization as a guide. We manually select passages from three stories – "The Sisters", "An Encounter", and "Araby" - based on their "vagueness", which we interpret as an exploration of the characters' identities amidst an atmosphere of confusion. To conduct our linguistic analysis, we interpret data from the source text and the two target texts, utilizing descriptive and comparative techniques. Additionally, we provide a back-translation to better compare the translations with the original text. We employ multiple dictionaries in our search for the origins and various meanings of linguistic units. The second sub-chapter refers to omissions, additions, and deletions in the stories of adolescence. As a methodology, we employ a manual examination of the three texts, focusing specifically on instances where certain words or expressions are omitted, supplementary information is included, or complete sentences are deleted. The analysis follows these instances in sequence, starting with the translator's text and moving to the re-translator's, offering insight into the interpretation and representation of the fragments. The study aims to reveal each translator's interpretive and representation biases, as well as any potential alterations to James Joyce's style. The method involves analysing the semantic and syntactic discrepancies and similarities between the original text and each respective translation. We also include back-translation to help us identify areas where the translation may not accurately convey the meaning of the original text.

Chapter 5 covers aspects of the Romanian translation (Frida Papadache 1966) and retranslation (Antoaneta Ralian 2012) of *A Portrait of the Artist as a Young Man*. In this section of our thesis, we analyse Stephen's language with a particular emphasis on how word repetition affects the way he sees the outside world in the first chapter of the novel. The paragraphs are chosen based on understanding Stephen Dedalus' life and self-awareness in relation to the linguistic techniques of representing his consciousness in the narrative from his infant years to the end of his first year as schoolboy. The qualitative analysis employed in our examination is

designed to assess the effectiveness and precision of the translation strategies presented by Andrew Chesterman (1997). Content analysis scrutinizes the semantic and cultural equivalence of the source and target texts with respect to meaning and tone. We also employ stylistic analysis, which involves evaluating the two languages' repertoire, word patterns, and sentence syntax. Additionally, we apply pragmatic analysis to examine the contextual elements of the translations and the choice of information, evaluating the extent to which the translators consider the target audience. To comprehend the similarities and differences more effectively, we include a back-translation of the two Romanian texts.

Chapter 6 is meant to produce a sequential arrangement of linguistic inventiveness, creativity, and play in the form of new words and odd constructions that demand our close reading of *Ulysses*. Lexical inventiveness best characterizes Joyce's "Revolution of the Word" (MacCabe 1976), which emphasizes both creativity and playfulness of language. In developing this category of linguistic deviations, we follow the study of Kotliński (2003), referring to the presentation of unusual compounds used by Joyce for adapting the Homeric epithets, in parallel with their Polish translation. Furthermore, cased on the model presented by Wu (2011), which comprises special conversion examples, we extend the list and display the selection of words based on their occurrence throughout the episodes. We then present a structural and cultural analysis of these unusual combinations, comparing them to Mircea Ivănescu's Romanian translation (1971), using the list of syntactic and semantic strategies advanced by Andrew Chesterman (1997). We follow the selected chapters ("Telemachus", "Nestor", "Proteus", "Calypso", "Ithaca", and "Penelope") in the order in which the narrative unfolds and pay special attention to the construction of the consciousness of Stephen, Bloom and Molly. Even though our research does not rely on a literary approach, the simple mention of *Ulysses* inevitably unfolds Gilbert's scheme before our eyes, showing Joyce transiting literary techniques, and reminding us of his words on how *Ulysses'* meaning is to be sought in nuances of language, "in the thousand and one correspondences and allusions" (Gilbert 1930/1963). Therefore, our intention in this chapter is to go through every episode of the modern Odyssey, in a quest for linguistic innovations, word patterns that reflect how Joyce's characters perceive their reality, understanding their contexts and presenting them in connection to the Romanian translation.

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