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Trans(a)l(e)atory Studies or the Translator as a Performer: *Finnegans Wake* by James Joyce in Polish Translation

Indeterminacy in literature

The secret of the ephemeral beauty of literature and its indefinable charm seems to depend, at least partly, on its indeterminate nature and the infinite possibilities related to the process of interpretation. No wonder that many scholars have endeavoured to grasp this complex aspect to pinpoint the aesthetics of indeterminacy of literary works.

From the phenomenological perspective, Roman Ingarden offers a global description of a literary work and a universal structure of such a work, by determining the essence of all literariness i.e. what transforms an utterance into a work of art. He focuses on places of indeterminacy, filled by individual concretisations, which only partially remove such unclear spots [Ingarden, 1937/1973: 40]. The knowledge of the world and reference to other elements in the text help readers to choose their interpretations depending on the text type or the flexibility of their expectations. The process of resolving places of indeterminacy might follow “serial processing/garden path” (one meaning becomes rejected if proven wrong), “parallel processing” (many meanings are simultaneously present) or “minimal commitment” (out of

multiple meanings one is prioritised) [Gernsbacher, 1994: 375]. “A quasi-judgement” about the sense of the work has to be made to comprehend its ingredients, which require concretisation based on “the polyphonic harmony of (the work’s) aesthetic value qualities,” or on the interdependencies of all strata of a literary work (the mellifluousness of sounds woven with concepts, visual or auditory aspects combined with the complexity of characters and plots) [Ingarden, 1960/1973: 73-76]. Following Ingarden’s proposal, Wolfgang Iser introduces the concept of “a gap” in the literary work and notices the variation of the reading process and the reader’s creativity. Gaps, inscribed in the structure of a text, can be interconnected and processed by the reader in many ways, thus ensuring the survival of the literary work as such [Colerick&Wille, 2014: 90-91].

Other scholars emphasised the instability of the relation between the signifier and the signified in the process of interpretation, which created a rift excluding the possibility of interpretative precision. From the pragmatic perspective, Charles Sanders Peirce stresses the indeterminacy of individual interpretation and introduces “interpretant” which is a sign in the interpreter’s mind marked by the signified [Peirce, 1931–58: 2.228]. Umberto Eco uses the notion of “unlimited semiosis” to denote the manner in which a series of consecutive interpretants might proceed infinitely without ultimate closure [1995: 198]. From the poststructural perspective, Jacques Derrida applies the term “dissemination” to describe the radically ambivalent character of sense production, not limited to semanticism, but taking into consideration all aspects of the textual tissue (graphic, phonetic, syntactic etc.). Additionally, he advocates the infiniteness of the interpretation process by offering the notion of “undecidables” (to define areas within the textual matter which avoid one simple unequivocal interpretation). According to Derrida, sense is created within infinitely unfolding contexts, while a reading can only be a misreading (one interpretation replaceable by others). The central hegemony of the text is destroyed by “free play” of meaning [Derrida in Caputo, 1987: 147–152].

Again, the de-anchoring of the signifier from the signified is described by the French psychoanalyst Jacques Lacan, who notices “the incessant sliding of the signified under the signifier” [1977: 154]. Roland Barthes distinguishes between “writerly texts” (open to the infinite sense production, constituted by diversification, stratification and the conflict of elements of meaning from various linguistic layers leading to readers’ *jouissance*) and “readerly ones”

(more conventional, not challenging for readers leading only to their *plaisir*) [1975: 13–15].

Umberto Eco describes as *closed texts* those which favour one particular interpretation in contrast to *open texts* which allow interpretative freedom, stressing the indeterminate character of literary works, suggesting *Finnegans Wake* by James Joyce as an apt example [1981: 3–5]. He is particularly interested in a structure he calls “the rhizomatic maze,” which for him is a mode of reading (experimental texts can be seen as a rhizomatic labyrinth branching into many alleys, while realist texts are regarded as “mannerist mazes” with one solution, one established end) [1983: 57].

The above mentioned list is by no means complete. Nevertheless, it seems sufficient to conclude that literary works contain inherent indeterminacy, which is a challenge for the translator, who is faced with the dilemma of filling the interpretative gaps of the source text or fixing the unstable relation of the signifier and signified. The dilemma is described by Jacques Derrida, who applies the term “double bind” to denote the simultaneous impossibility and necessity of the translation process [Derrida in Markowski, 2003: 313–314]. This inherent tension can be seen particularly in the translation of literary works which include a high level of experimentation with linguistic matter where the translator is forced to create a certain hierarchy of meanings by prioritising some textual layers over others. The intensity of the tension is amplified by several levels of the indeterminacy faced by the translator in the translation process, which might be called Triple Indeterminacy:

- “the indeterminacy in Ingarden’s sense – the inherent indetermination spots present in any aesthetic work of literature processed by concretisation,”
- “the indeterminacy of translation (...) – resulting from the an isomorphism of languages,” i.e. the fact that there is no perfect compatibility between any languages,
- “the indeterminacy of ambiguitative strategies (...) aimed at the disruption of literary codes and any *familiarized* means of sense production exhausting to the extreme the possibilities inherent in language” [Barciński, 2016: 82].

While the first two are universal for any translation processes, the last one is characteristic of experimental fiction. The ambiguitative strategies of the third type include any devices which deviate from the prototypical linguistic convention or code, forming an aesthetic of constant de-prototypicalisation.

The ontological dominant

Another valid perspective on the indeterminacy of literary works can be found in the writings of the American literary theorist, Brian McHale, who attempts to explain the inner workings of contemporary fiction using the term “ontological dominant.” He states that between the modernist and postmodernist fiction it is possible to discern a shift of focus from matters related to epistemology (issue of knowledge and cognition) to ontology (issues of existence and identity). McHale asserts that “an ontology is a description of a universe, not of the universe” [2004: 27], and emphasises the indefinite article. He offers the examples of the postmodern work by Thomas Pynchon, *Gravity’s Rainbow*, where the ontological shift occurs and the novel proceeds with the “unconstrained projection of worlds in plural” [McHale, 2004: 24–25]. The oscillation “between the epistemological and the ontological lines of explanation, without finally resolving the hesitation” [2004: 24] might be described as the phenomenon of “worlds under erasure,” i.e. making and unmaking the worlds depicted in the narrative by destabilising devices of world “deconstructing, unnarrating or rescinding” [2012: 108]. McHale calls the process of transition from the epistemological to ontological dominant (occurring from modernist to postmodernist fiction) a “hemorrhage” [2004: 12, 14, 22] to stress the inconclusive and gradual nature of the shift.

If applied to translation studies, the term “hemorrhage” or, to be precise, ontological hemorrhage (“ontorrhage”) might reflect the transition to a different perception of the translation process on ontological grounds where a source text is not presumed to have one fixed target text but “hemorrhages” into an infinite number of target texts based on the Triple Indeterminacy (the core of a source text is not transported into a target text but a source text may be recreated in the form of many virtually possible target texts [Barciński, 2016: 65]. The ambiguous devices which facilitate the process of “ontorrhage” and which play an important role in the poetics of *Finnegans Wake* might be puns, portmanteaux, aesthetics of error, linguistic deviations, blending of literal and figurative meanings, blending between the graphic and semantic aspects, speech defects (stammering), undermining the connectivity of paradigmatic and syntagmatic relations, phonetic and orthographic deviations and the superimposition of many languages. The shifting scale of “ontorrhage” with respect to different literary works (elaboration of McHale’s concept) is shown in Fig. 1 below.

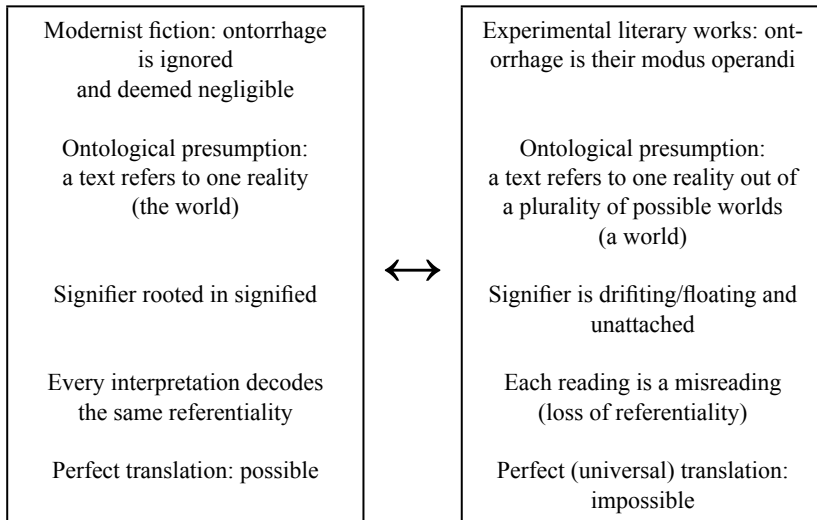


Fig. 1. The shifting scale of “ontorrhage” (ontological indeterminacy) with the two extremes of realistic/modernist fiction and experimental fiction. *Finnegans Wake* with its radical experimentalism might be placed on the furthest end of the experimental extreme and described an example of “fatal” hemorrhage [McHale 2004: 12].

Finneganesse as dreamspcak

Finnegans Wake by James Joyce is deemed by many a revolutionary masterpiece. Joyce creates a polymorphic text written in an invented language (called Finneganesse), which merges at least 62 existing languages to render the experience of a nocturnal state.¹ On the most basic level the novel is a story of a pub owner in Chapelizod (near Dublin), Mr. Humphrey Chimpden Earwicker, his wife Mrs. Anna Livia Plurabelle, and their three children Shem, Shaun and Issy. However, in the course of the novel the characters become transmorphed into historical and mythical figures and the very plot seems impossible to follow in the absence of a discernible linear narrative.

¹ In *Annotations to “Finnegans Wake”* McHugh (1991: vii-xx) lists 62 languages in the introduction and references several others in the body of his work.

One entry into the complexity of linguistic matter is to read *Finnegans Wake* as a “Traumscraft” [Joyce, 1975: 623],² the transcript of dreams, the product of “dreamwork” as stipulated by Freud in *Interpretation of Dreams*. The raging distortions in the text might be explained by four basic elements of dreamwork: 1) condensation (blending, omitting or merging of sense) linguistically manifested e.g. as portmanteaux;³ 2) displacement (shifting relevant meanings to apparently irrelevant elements of the text); 3) considerations of representability (the simultaneity of meanings which can be self-contradictory); 4) secondary revision (daydreaming) [Loska, 2000: 107–110]. Hart offers the interpretative possibilities in which dreaming can occur in the novel: 1) a dreamer dreams everything in *Finnegans Wake* (the novel as the document of the unconscious); 2) a dreamer dreams Earwicker’s dream and (the dream is controlled by the mind of Earwicker); 3) a dreamer dreams Earwicker’s dream about Shaun or Shem [Loska, 2000: 111–112].

Superimposition of languages

From the point of view of cognitive linguistics, the concept of blending might be useful to fathom the intricacies of Joyce’s linguistic invention. Gilles Fauconnier and Mark Turner introduced conceptual blending as a tool to describe two input spaces (from two different scenarios) which merge to form a space of new emergent quality [Turner, 1997: 93]. Fig. 2 shows the blending theory as applied to illustrate the process of linguistic superimposition within the text of *Finnegans Wake*, as seen by the translator who has to perform the interpretative act of translation in the face of the novel’s polymorphous hybridity.

² Bazarnik (2013: 48–49) describes the significance of “traumscraft” both as a record of dreams (*träumen* in German means *to dream*, whereas *trauen* – *to trust*) and as a record of trauma, which can only be cured by honest introspection.

³ Attridge writes about the process of “unpacking” Joyce’s portmanteux and appreciates their extremely high sense-productive potential [2009: 5–24].

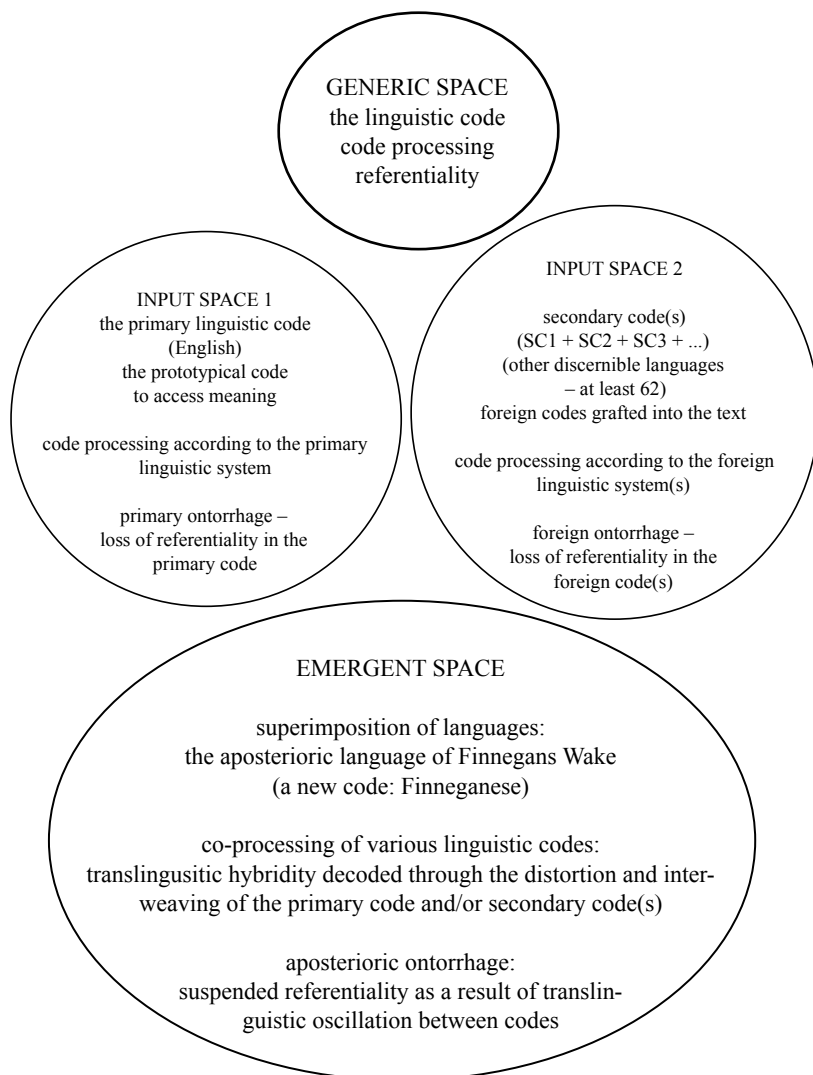


Fig. 2. The language of *Finnegans Wake* (Finnegane) as seen from the perspective of superimposition of languages presented with the use of conceptual blending and McHale's theory. The translator, confronted with the multi-facetedness of the emergent space of the source text, has to perform the act of translation, choosing one from a multitude of interpretative options.

Joyce's unique language is composed of the superimposition of numerous linguistic codes. Two input spaces comprise the primary code of the text (English) and the remaining foreign codes (at least 62 existing languages). Their blending creates the emergent space of "aposterior language" (one created on the basis of existing ones), which might be a symptom of the resistance against the arbitrariness of the signifier [Szczerbowski, 2000: 48]. The new code, Finneganese, operates on the premise of distortion: the underlying interpretative presumption is that any element of the source text (morpheme, word, sentence, etc.) can be distorted (e.g. by "dreamwork") and no utterance may be left undistorted in the process of interpretation. The phonetic and orthographic/typographic distortions strive to find possible translanguistic affinities in the "linguistic pulp" of the primary and secondary codes. The possible affinities, the possible "targets" of interpretative distortions include cognates, tautonyms, polysemes, homonyms or any phonetic and orthographical deviations of textual utterances. The emergent space, i.e. translanguistic hybridity, is responsible for the far-reaching extent of "ontorrhage" in *Finnegans Wake*, which is a truly relativistic universe in which every word is a spatiotemporal event and no element holds a privileged status. Joyce's work can be perceived as perfectly "isotropic": textually homogenous in every direction (Eco 1998:159). Constant re/de-contextualisations are possible also thanks to the devious phenomenon of interlingual heterophemia (similar words in different languages but with different meanings) (Szczerbowski 2000:49). Therefore, the poetics of *Finnegans Wake* can be called "the poetics of linguistic dysmorphism" as the *modus operandi* of the work is incessant shapeshifting of the textual matter, which demands distortion for its survival. Ultimately, the translator is faced with the raging hybridity of the emergent space of the source text (*Finnegans Wake*), and has to choose one interpretative option for the purpose of the target text.⁴

Aleatory translation

The term "aleatory music" refers to "music in which deliberate use is made of chance or indeterminacy (...). The indeterminate aspect may affect the act

⁴ Bazarnik (2010: 568-577) offers an insightful overview of translatorial strategies detected in the Polish rendition of *Finnegans Wake* performed by Krzysztof Bartnicki, including transplantation, phonetic equivalence, foreign-language substitution, proportional distortion, anticipatory reinforcement, and equivalent conceptual blending.

of composition, the performance or both” [Randel, 2003:32–33].⁵ It has to be noted that aleatory music is a vague concept, which encompasses the following notions: music where chance element was used in the process of composition; music where musical notation is provided for the composer but the arrangement is left to the performer and the third type (most indeterminate), where traditional musical notation is replaced by visual and verbal signs suggesting how a given work should be performed, giving the performer relatively considerable freedom of choice in the final performance [Randel, 2003: 32–33]. In the present study *only* the third type (in which the performer makes an interpretative decision from many valid options) is taken into consideration (and not any other definition of aleatory music linked with chance) to find the possible similarities between an indeterminate written work with an indeterminate musical score. From this perspective, the translator, confronted with the inevitable interpretative gaps and indeterminacies in the source text, is compared to a musical performer, who interprets the indeterminate aleatory notation (open form music). This approach may be defined as “trans(a)l(e)atory studies”, which consist in the analysis of multiple interpretative possibilities of target text versions based on the indeterminacies of one source text where a singular translation act is seen as a performative event, in which the translator makes an interpretative decision on the stage of target text options.

Faced with the totality of an experimental literary work, translators/performers find themselves in a specific interpretative state in which it is impossible to prioritise various possible ways of interpretation. That is why within a specific translation they are forced to perform a specific translative act based on their literary “score”. The deviation from traditional musical notation (as presented below in Fig. 3) corresponds to the deviation from the linguistic conventions found in *Finnegans*, creating textual gaps which provide the translator/performer with “the room” to perform (thanks to Triple Indeterminacy of the translation process). It is also worth noting that just as from the acoustic point of view every performance of a piece of music is aleatory (precise musical notation is never congruent with performative precision),

⁵ Apart from Pierre Boulez and Karlheinz Stockhausen, the major figure in the evolution of modern aleatory music is John Cage, who, inspired by *Finnegans Wake*, composed a radio play *Roaratorio*, an embodiment of the novel as “verbivocovisual presentation” [Loska, 1999: 42]. The musical nature of Joyce’s work is also appreciated by Eco who sees in *Finnegans Wake* the rhythm of medieval music which, at least for a moment, crosses the threshold of pure noise [1998: 175].

every translation (not only of experimental works) is also aleatory by nature, as words in one language are never fully compatible with the linguistic pool found in any other one.

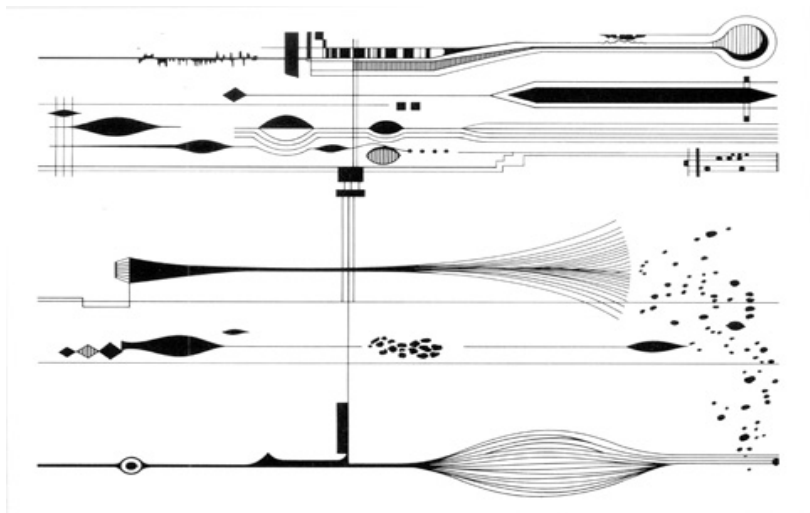


Fig. 3. A sample of aleatory musical notation (*Variations* by Barney Child) (Source: <https://archive.cnx.org/contents/04f58f59-824a-4da6-acb3-6020ded87bf4@1/rehearsal-analysis-of-indeterminate-music>).

It may be mentioned that the indeterminate nature of the translation process seems to have already been implicitly acknowledged by some translators, especially working with experimental texts. The German translator, Friedhelm Rathjen (1998) mentions the role of applying chance and coincidence in the rendition of *Finnegans Wake* (a phenomenon he calls “chancelations” or “transcidence”) by boosting “plurability” (multiplying the possible translation choices to improve their accuracy). Still, even if the findings in the linguistic pool of target language might seem accidental, it is the final interpretative decision of the translator that determines the choice performed in the translative act, by exploring the sense-productive potential of the target language.

Also Erik Bindevoet and Robbert-Jan Henkes, translators of *Finnegans Wake* into Dutch, shared the arcana of their translatory practice and provided as many as 29 strategies of translation which can be utilised according to the

translators' wishes in order to highlight a selected layer of the source text [2005: 209–215], offering a sort of transaleatory framework or a roadmap for the future practice of translators, dealing with highly experimental texts.

Analysis

The analysis below involves the Polish translation of *Finnegans Wake* (translated as *Finneganów Tren* by Krzysztof Bartnicki) with the aim of showing the indeterminate status of the original and the aleatory nature of the translation process.

Example 1

in the **Nichtian glossery** which **purveys** aprioric roots for aposteriorious tongues this is **natlanguage** at **any sinse of the world** [Joyce, 1975: 83]

w **Nichtieasnym składzie słowywczym**, u **glostawcy** apriorycznych korzeni na aposterioryczne języki, to **odłup natrzecza** z za **ogrzeży znaczętego świata** [Joyce, 2012: 83]

In this example *nat language* stands for Joyce's language of the night (*nat* is Danish for *night*). At the same time it illustrates Joyce's resistance against the arbitrariness of linguistic systems by denying Finneganese the status of a language: *not a language* (*nat* pronounced in English as *not*). Translation recreates the Danish code without changes and renders the whole phrase as *natrzecze*, a distorted form of Polish *narzecze* (dialect). *Nat* can also be distorted to *nut*, which is also made explicit by adding *odłup natrzecza*, which refers to the leftovers of nuts after their consumption (*odłup*). The emergent blending *natrzecze* packs more meanings as in Polish it can be read as *nad-rzecze* with oscillating meanings of an area close to a river (*nad rzeką*) or the abstract phrase suggesting psychoanalytical interference (*nad-rzecze* as the locus of *super* ego which monitors and censors the dreamwork).

Additionally, *Nichtian* (German *nicht* = not; *nichtig* = invalid, empty) refers to *Nietzsche* and to *Seaghán Ua Neachtain* (the author of an 18th century Irish dictionary) (www.fweet.org), which is rendered in Polish as *Nichtieasnym* (*niejasnym* lub *night-jasnym*) recreating references to Nietzsche and Neachtain. The conventional form *purveys* is rendered as a noun as distortion *glostawca* (*dostawca glossy* or *głosu* = purveyor of voice or glosses/glossary). *Sinse of the world* (*sinse* = sense or sins; *world* = word; also: since the world = since the beginning of the world), in turn, are rendered as *ogrzeża*

znaczonego świata suggesting in Polish *obrzeża znanego świata* (*the fringes of the known world*), but also *zaczętego/znaczącego* (incipient/meaningful) with the enigmatic blending *ogrzeża* (*g* replacing *b* in *obrzeża*, initiating the unpacking process of the portmanteaux: *ogry/rzeza/ogrzewa* etc. *Zza ogrzeży znaczonego świata* may also echo the original sin: *o! grzeszy; zaczęty – począty/początek świata*. Finally, the whole fragment might be read as a commentary to Joyce's unique language, which combines the existing (aprioric) languages and their roots to form an unclear aposterioric language bordering on the verge of sense. Here the aleatory aspect of translation consists in the translator's choice concerning the extent to which the rendition of the blendings reinforces or weakens interpretative elements from the source text, e.g. the downplayed motifs of night and negation in *nat language* might have become strengthened in another translation.

Example 2

Sacred avatar, how the devil did they guess it! Two **dreamyums** in one **dromium**? Yes and no error. [Joyce, 1975: 89]

Święty awatarze, zgadli to u diabła! Dwaj **bliśniacy** w jednym **dromu**? Tak i nie inaczej. [Joyce, 2012: 89]

This example can be read as an interpretation of *Finnegans Wake* as dreamt by a person who dreams Earwicker's dream (possibly Shaun or Shem). The simultaneity of two people dreaming is shown in *dreamyums* (*Dromios* – twins in Shakespeare's *Comedy of Errors*) and *dromium* (Greek *dromos* = a racetrack or passageway to a tomb; Norwegian *drøm* = dream) (www.fweeet.org). The translation recreates the doubleness: *bliśniacy* = bliźniacy + śniący oraz *drom* = dom + dromos + drøm. Here the aleatory aspect of translation consists in the translator's choice concerning the extent to which the rendition of the blendings reinforces or weakens interpretative elements from the source text, e.g. the downplayed aspects of the reference to Shakespeare might have been strengthened in another translation.

Example 3

How **mielodorous** is thy **bel chant**, O songbird, and how **exqueezitthine after draught**! [Joyce, 1975: 412]

Cóż za **mielodior** w twoim **belczkanto**, O śpiewaku, o jakież piękno **wycisnęłarefluksja**! [Joyce, 2012: 412]

Anthony Burgess [1973: 135–161] describes the puns written in Joyce's Finneganesse as "oneiroparonomastics" (wordplay created by dreamwork). One example might be: *mielodorous* (French *miel* = honey; melodious + malodorous) rendered as blending *mielodior* (preserving the French *miel*, the odour from *malodorous* – *odor*; creating in Polish a new connotation with *mielić* (grind), finally achieving a portmanteaux packed with sense: *melodia* (melody), which was ground up with sweetness or honey, however, of nasty smell, which could be an example of the simultaneity of dreamwork combining opposites).⁶ *Bel chant* (belching + *bel canto*, a technique of signing) is rendered as *belczkanto* preserving the original associations. *Exqueezit* (out-squeezed), a distortion of *exquisite*, is rendered as *wycisnąć piękno* (squeeze out the beauty), which is a distortion of the Polish phrase *wycisnąć piętno* (leave a mark): the paradigmatic distortion is rendered as syntagmatic distortion of the idiom. *Thine after draught* (*thine* – your; German *After* = anus; *after* + *draught* – afterthought or fart) is rendered as *refluksja*, focusing on the afterthought (*refleksja*) and changing *fart* into *reflux* (refluks) (www.fweet.org). Here the aleatory aspect of translation consists in the translator's choice concerning the extent to which the rendition of the blendings reinforces or weakens the presence of foreign elements in the Polish target text, simultaneously creating new associations (e.g. the translator's choice to keep the French *miel* in *mielodorous* leads to the creation of associations to melody and grinding in Polish, losing the honey reference, which in another translation might have been retained).

Example 4

Wrhps, that wind as if **out ofnorenwere**! As on the night of the **Apophanypes**. [Joyce, 1975: 626]

Uch, jaki wiatr **norwiadomo skand**! Jak w noc **Apofanipsy**. [Joyce, 2012: 626]

⁶ It could also be read as the application of Giordano Bruno's philosophy of *coincidentia oppositorum*, which inspired Joyce. The philosophy consists in the belief that the universe is in a constant state of flux and all opposites are illusory [Eco, 1998: 148–154].

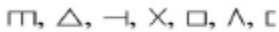
This example might illustrate Joyce's another inspiration, i.e. Giambattista Vico's philosophy of cyclicity of history, which serves as the structure of *Finnegans Wake*. *Apophanypes* (in Polish rendered as the blending *Apofanipsa*) combining *apocalypse* and *epiphany* signifies the beginning rooted in the end in line with Vico's beliefs. The difficulty in deciphering the elements of the blend is emphasised by the term *apophany* (in *Apophany-pes*) denoting the inconclusive perception of connectivity between unrelated phenomena. Eventually, the blend might be read as the cyclical rebirth of cognition: in the wake of the apocalypse of sense comes epiphany, shrouded in the doubts of apophany (which might also be the description of the intricate machinery of dreamwork).

Out of nowhere (Nore River, Norway, North-West, nowhere) is rendered as *norwiadomo skand*, which preserves the northern direction but simultaneously the lack of knowledge about it (*norwiadomo* – *nie wiadomo* or *Norwegia*; the North direction is emphasised by *skand* – both *skąd* and *Skandynawia*). Here the aleatory aspect of translation consists in the translator's choice concerning e.g. the rendition of the blending *Apophanypes*, depending on the way the translator unpacks this enigmatic portmanteau word.

Example 5

riverrun (...) brings us by a commodius vicus of recirculation back to **Howth Castle and Environs**. [Joyce, 1975: 3]

rzeki-brzeg (...) zanosí nas znów przez commodius vicus recyrkulacji pod **Howth Castle i Ekolice** [Joyce, 2012: 3]

The aleatory aspect of translation might be also manifested in the blending between graphic and semantic elements in the text. *Finnegans Wake* is interwoven with graphic representations of the characters ; an important role is also played by the recurring initials of the protagonists marking their omnipresence in the textual tissue. The initials HCE (the husband of Anna Livia, Humphrey Chimpden Earwicker, here identified with the Howth hill and land washed by the sea) appear already in the first sentence of the novel: *Howth Castle and Environs*, which are rendered as *Howth Castle i Ekolice* to preserve them by way of distortion of *environs* (in English a word within convention, while in Polish – a blending of *eko* + *okolice* = *ekolice*). Here the aleatory aspect of translation consists in the translator's

choice concerning the rendition of the initials, i.e. other possible versions of unfolding HCE in Polish.

Example 6

after all the **errears and erroriboose** of **combarative embottled history** [Joyce, 1975: 140]

już po **errealach i errorybusach** co to blank po równo były przez **cale epoki od boju do poju** [Joyce, 2012: 141]

Joyce's fascination with linguistic error is identified by Conley [2003: 15] as "an aesthetic of error", which "occurs apace with the appreciation and integration of error as a principle of composition and publication." In this example *errears* (error + arrears/arrears) is rendered as *errealy* (preserving *error* and *arealy* (areas); reinforcing the motif of war: *po errealach – po generalach*), while *erroriboose* (Latin: *erroribus* = follies; *booze* = alcohol) is translated as *errorybusy*, which changes the associative focus to *error* + *rebusy* (erroneous puzzles). *Combarative* (comparative + combative + bar) *embattled* (bottle + battle) *history* becomes recreated as *cale epoki od boju do poju* (syntagmatically preserving associations with alcohol and war: *od boju do poju* with additional rhyming pattern). The explicitation (*blank po równo*) might compensate for *comparative* (po równo), emptiness of mind after alcohol (*blank mind*) or the military aspect (Polish *blank* interpreted as crenelation). However, the rearranged initials of HCE (Combarative Embottled History) are not kept in translation. Finally, "the boozy vision of history as marked by human folly; or a vision of history as a backlog of pointless slaughter" [Creasy 2011: 14] becomes slightly shifted in the Polish translation to the image of erroneous puzzles found in drunken hostilities. Here the aleatory aspect of translation consists in the translator's choice concerning the rendition of the linguistic deviations, focusing e.g. on the re-creation of the original initials (HCE) or on some motifs (e.g. the motif of alcohol by translating *erroriboose* with the reinforcement of alcoholic associations).

Example 7

Is the strays world moving mound or what **static babel** is this, tell us?

– **Whoishe whoishe whoishe** linkin in? **Whoishe whoishe whoishe?** [Joyce, 1975: 500]

Czy ory ruch świata wywołuje zakłócenia czy to jakaś **burza babel**, powiedz?

– **Wuszy wuszy wuszy wuszy** kto łącz? **Wysz kto wysz kto wysz kto?**
[Joyce, 2012: 500]

The speech defect of stuttering (psychoanalytical symptom of guilt) always interested Joyce as a sign of resistance to the overpowering linguistic convention and the defiance of hegemony imposed on individuals by the symbolic system of language. *Whoishe*, “fuzzy diphthongs of static noise on the radio as the dial searches for a clear frequency” (or “the stutterer struggling through the static of involuntary utterance in search of intelligibility”) [Spurr, 2011: 127–128] is rendered as *wuszy* oraz *wysz kto* (wiesz ty / wiesz kto) to recreate the linguistic static of sibilants. *Static babel* referring to *static* (noise produced by disturbances on radio or TV) and *the Tower of Babel* and *babble* (mumble, gabble) is rendered by *zakłócenia* and *burza babel* (with the addition of *burza*, vaguely reminiscent of *Wieża Babel*). Here the aleatory aspect of translation consists in the translator’s choice concerning e.g. the rendition of *static babel* in a way which reinforces the reference to the Tower of Babel.

Conclusion

As can be seen from the above analysis, the target text diligently recreates the indeterminate elements of the source text. In most cases, puns, portmanteaux, speech defects, and blends preserve the sense-productive potential of the original; if not, compensatory effort is applied. It may be concluded that the Polish translation recreates Joyce’s translanguistic hybridity.

The high interpretative indeterminacy of literary works such as *Finnegans Wake* seems to pose a serious challenge to the traditional concept of simple transfer of meaning from the source text to the target text. In highly experimental literary works, it seems impossible to obtain one final target text as every reading/translation is a misreading/mistranslation and every text has an infinite interpretative potential. Zima writes that contemporary theorists of translation have not systematically dealt with the issues of indeterminacy in translation, particularly with reference to unique utterances in literary works: “for the question is precisely when and why the translator is confronted with the problem of untranslatability and what exactly is lost in the solving or overcoming of this problem or gained through original creativity” [Zima 2002: 76]. The fact remains that there is no semantic equivalence between words in different languages so instead of clinging to the outdated notions of faithfulness or equivalence, Translation Studies should focus on the analysis of the documentation of the translation event, a given translator’s

performance operating on the basis of a literary “score” of certain indeterminacy, where multiple interpretations are equally valid and presuppose multiple performances/mistranslations (each based on a different misreading).

Moving away from binarism, the discipline could focus on the delineating the fuzzy boundaries of the translation product (with radical compensation and shifts, necessary for recreating experimentalism, how can the identity of the source text be preserved?). Moreover, trans(a)l(e)atory studies might become an interdisciplinary project within the emergent discipline of Performance Studies [Schechner, 2002] to explore aspects of linguistic performativity. Finally, the approach to translation presented in this study might offer an entry into the convoluted *whorled* of Joyce’s fiction, hoping to clarify the perception of the highly experimental translation product.

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Netography

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ABSTRACT

Following the interdisciplinary approach, the article presents the translator's role from the point of view musical terminology, which becomes appropriated for the sake of translation studies. As a result, the study applies the musical term *aleatory music* denoting an indeterminate type of musical notation which allows considerable freedom in the interpretation of a musical score. From this perspective, the translator, confronted with the inevitable interpretative gaps and indeterminacies in the source text, is compared to a musical performer who interprets the indeterminate aleatory notation. This approach is defined as *trans(a)l(e)atory studies* which consist in the analysis of multiple interpretative possibilities of target text versions based on one source text.

The prominent example of the performative aspect of the translation process defined in this way is *Finnegans Wake* by James Joyce, the Polish translation of which (*Finneganów Tren* by rendered by Krzysztof Bartnicki) is analysed. The comparative study focuses on indeterminate aspects of language such as puns, neologisms (including portmanteau words), iconicity, blends and the superimposition of languages.

Key words: aleatory, ontological dominant, experimental fiction, literary translation

STRESZCZENIE

Studia Trans(a)l(e)atoryczne, czyli tłumacz jako performer/wykonawca: *Finnegánów Tren* Jamesa Joyce’a w polskim przekładzie

Artykuł, w ramach badań interdyscyplinarnych, opisuje rolę tłumacza z punktu widzenia terminologii muzycznej, która zostaje użyta w badaniach nad przekładem. W wywodzie wykorzystano termin *muzyki aleatorycznej* określający typ muzyki o notacji, która dzięki swej nieoznaczoności pozwala na znacząco dowolność w interpretacji. Z tej perspektywy tłumacz stawiający czoła nieuniknionym lukom interpretacyjnym w tekście źródłowym zostaje porównany do artysty muzycznego, który wykonuje dany utwór na podstawie aleatorycznej notacji. Takie podejście zostaje nazwane studiami trans(a)l(e)atorycznymi, które polegają na analizie wielorakich możliwości interpretacyjnych w różnych wersjach tekstu docelowego opartego na tekście źródłowym.

Trafnym przykładem performatywnego aspektu procesu przekładu jest *Finnegánów Tren* Jamesa Joyce’a, którego polskie tłumaczenie dokonane przez Krzysztofa Bartnickiego zostaje poddane analizie przekładowej. Studium porównawcze skupia się na aspektach języka o wysokiej nieokreśloności takich jak: gry słowne, neologizmy (także „słowa-walizki”), amalgamaty słowne, ikoniczność oraz nakładanie się różnych kodów językowych.

Słowa kluczowe: aleatoryczny, dominanta ontologiczna, literatura eksperymentalna, przekład literacki