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Thesis Booklet

*Intertextual References and Translation Strategies
in James Joyce's Ulysses*

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TABLE OF CONTENTS

PREFACE.....	8
Introduction.....	10
I. TRANSLATION AND RETRANSLATION.....	13
1. Theoretical Issues of Source and Target Language Contexts.....	13
1.1. The purpose of translation. H. J. Vermeer and K. Reiß's Skopos.....	14
1.2. Translation and polysystem. I. Even-Zohar's polysystem theory.....	17
1.3. Imitative transformation. A. Chesterman and the memetic transfer.....	20
1.4. Textual features of translation. F. Senn and the text as translation.....	23
1.5. The context of the target culture. A. Lefevere and the cultural adaptation.....	28
1.6. Translation norms. G. Toury and the descriptive translation studies.....	31
1.7. Translation techniques and shifts. J. C. Catford's translation shifts.....	33
1.8. Types of equivalence.....	35
1.8.1. The binary nature of equivalence. Eugene Nida's concept of equivalence.....	38
1.8.2. The concept of equivalence. Anthony Pym's paradigms.....	40
1.8.3. Multilevel approaches to equivalence. Mona Baker's typology.....	43
1.8.4. The referentiality of equivalence. Kinga Klaudy's triadic classification.....	45
1.9. Expressivity and wordplay.....	46
2. The Phenomenon of Retranslation.....	53

2.1.	Questions and motives of retranslation.....	55
2.2.	Approaches to the retranslation hypothesis.....	56
2.3.	Retranslation, re-editing, revision. The authority of earlier translations.....	58
2.4.	Multilingual approaches to retranslation.....	61
2.5.	The absence of translation and retranslation. C. Bollaert's views.....	64
II.	THE CONCEPT AND MANIFESTATIONS OF INTERTEXTUALITY.....	67
1.	Julia Kristeva and the concept of intertextuality.....	67
2.	Intertext and intertextuality.....	70
3.	Translating intertextual references. P. Sakellariou's directions.....	73
4.	Reader-oriented intertextuality. M. Riffaterre's approach.....	75
5.	The relationship between paratextuality and intertextuality. G. Genette's approach.. ..	77
III.	THE WORLD OF <i>ULYSSES</i>. FICTION, LANGUAGE, STYLE.....	80
1.	James Joyce and his epoch-making novel, <i>Ulysses</i>.....	80
2.	The language and style of <i>Ulysses</i>.....	89
2.1.	Style as an intertextual device.....	91
2.2.	The style of parody in <i>Ulysses</i>	93
3.	Hungarian translations of <i>Ulysses</i>.....	94
3.1.	Endre Gáspár's translation (1947)	94
3.2.	Miklós Szentkuthy and his translation (1974).....	98
3.2.1.	<i>The Testament of the Muses</i> and <i>Ulysses</i>	100
3.2.2.	<i>Prae</i> and <i>Ulysses</i>	104
3.3.	Tibor Bartos's revised version (1986).....	107
3.4.	The Hungarian James Joyce Workshop's retranslation (2012/2021).....	108
4.	The significance of the <i>Ulysses</i>–Shakespeare parallel.....	112

5.	Hungarian translations appearing in Shakespeare intertextuality.....	118
5.1.	János Arany, István Eörsi, and Ádám Nádasdy's translations of <i>Hamlet</i>	122
5.2.	István Vas's translation of <i>Richard III</i>	128
5.3.	Mihály Vörösmarty's translation of <i>Julius Caesar</i>	131
5.4.	Károly Szász and István Vas's translations of <i>Antony and Cleopatra</i>	132
5.5.	István Vas's translation of <i>The Merchant of Venice</i>	135
5.6.	Jenő Rákosi, Lőrinc Szabó, and Ádám Nádasdy's translations of <i>As You Like It</i>	137
5.7.	Károly Szász and Mihály Babits's translations of <i>The Tempest</i>	139
5.8.	József Lévy and Ádám Nádasdy's translations of <i>Twelfth Night</i>	140
5.9.	Sánodr Petőfi's translation of <i>Coriolanus</i>	141
5.10.	Mihály Vörösmarty's translation of <i>King Lear</i>	143
IV.	TRANSLATION ISSUES OF INTERTEXTUAL REFERENCES.....	145
1.	Style mixtures and narrative techniques in <i>Ulysses</i>.....	145
1.1.	Parallactic approaches in translation.....	145
1.2.	Translating the representation of stream of consciousness.....	151
1.3.	Translating the rendering of interior monologue.....	153
1.4.	Translating direct, indirect, and free indirect speech.....	160
2.	Phonological, semantic, and expressive phenomena. Style imitation and Shakespeare echoes.....	163
2.1.	Shakespeare imitation and style mediation	163

2.1.1.	Stylistic analysis of translating Shakespeare guest-texts.....	164
2.1.2.	Slang and cant as cultural adaptation.....	169
2.1.3.	Shakespeare-echoes and canonical translations.....	171
2.1.4.	The translatability of parody.....	175
2.2.	Reference translations and translational evidences.....	180
2.2.1.	“Mercurial Malachi” and the intertextual misunderstandings.....	181
2.2.2.	Marked reference translations by Szentkuthy.....	183
2.2.3.	The echo of <i>Hamlet</i> in Hungarian translations of <i>Ulysses</i>	185
2.3.	The emergence of formal and dynamic equivalence.....	187
2.4.	Transferring rhetorical-stylistic figures.....	191
2.4.1.	Translating the phenomenon of chiasmus.....	198
2.4.2.	Translating the phenomenon of palindrome.....	203
2.5.	Stylistic and expressive translation phenomena.....	204
2.5.1.	Transferring slang expressions.....	205
2.5.2.	Transferring metaphorical references.....	211
2.5.3.	Translating culture-specific expressions and realia.....	215
2.5.4.	Translating passages containing Hungarian realia.....	220
2.6.	Creative adaptation and the creation of stylistic surplus.....	223
2.7.	Stylistic fidelity and translational accuracy.....	225
3.	Translating expressivity and wordplay.....	229
3.1.	Phonological expressivity.....	230
3.2.	Semantic expressivity.....	234

3.3.	The simultaneous presence of phonological and semantic expressivity. Puns.....	240
4.	Formal and phonological features.....	246
4.1.	Translating alliteration.....	247
4.2.	Rendering assonance.....	249
4.3.	Translating rhyme.....	251
4.4.	Translating homonymy/homophony.....	255
4.5.	Translating polysemy.....	258
4.6.	Translation possibilities of cryptograms and secret writings.....	261
V.	Conclusions. Summary.....	264
1.	SOURCES.....	268
2.	REFERENCES.....	269

Abstract

The present doctoral dissertation examines the intertextual references in James Joyce *Ulysses* (1922) and their translations into Hungarian. The research focuses primarily on allusions to Shakespeare's works, with special attention to how these references appear in the source text, as well as the ways and degrees in which they are rendered in the three Hungarian translations of *Ulysses*: Endre Gáspár (1947, two-volume edition), Miklós Szentkuthy (1974), and the four-member translation team of the Hungarian James Joyce Workshop (Marianna Gula, András Kappanyos, Gábor Zoltán Kiss, and Dávid Szolláth, 2012/2021).

The linguistic data forming the basis of the investigation have been systematized and analyzed with the help of annotated editions and collections of notes – among them *Ulysses Annotated* (1988) by Don Gifford and Robert J. Seidman; Sam Slote's annotated edition (2012), as well as the most recent *Annotations to James Joyce's Ulysses* (2022). The digital resource *James Joyce Online Notes* (JJON) has also provided an essential basis for the analysis.

The dissertation does not aim at ranking the translations in terms of quality, but rather employs a descriptive approach to map the translators' strategies, with particular attention to how they handle those references, passages, allusions, paraphrases, and stylistic imitations that derive from, or allude to, Shakespeare's texts. The investigation is structured around three main questions: (1) How are intertextual references embedded in Joyce's novel, what linguistic markers indicate their source text, and what kind of transformation can be observed in the

process of appropriation; (2) How do the Hungarian translations convey these allusions – are the linguistic and stylistic markers of the source-text intertext preserved; and (3) What translation strategies are applied in those cases where Joyce does not quote directly but merely imitates Shakespearean language and style, and how do Hungarian translators respond: through adaptation, by using existing Hungarian Shakespeare translations, or by creating new stylistic imitations?

Beyond the investigation of intertextual references, the dissertation also extends to other literary, cultural, or linguistic allusions whenever these phenomena can be set in parallel with the Shakespearean references. This broader intertextual network allows for the enlargement of the corpus to include passages originating from other authors, which raise similar translational problems and phenomena.

The dissertation is divided into four major chapters. Chapter One – *Translation and Retranslation* – introduces the theoretical framework of translation studies, with particular emphasis on the phenomenon and motivation of retranslation, as well as the theoretical approaches that form the methodological basis of the research (e.g. skopos theory, translation norms, equivalence, textual features, adaptation). The chapter surveys the most important translation theories, including Vermeer and Reiß's skopos theory, Even-Zohar's polysystem model, Chesterman's concept of memetic transfer, and Lefevere's approach to cultural adaptation. It also discusses Toury's descriptive translation studies, Catford's translation shifts, various conceptions of equivalence, and the role of expressivity and language play. The second half of the chapter focuses on retranslation theory, examining the debate around the retranslation hypothesis, the relation between retranslation and revision, and the phenomenon's multilingual and cultural aspects.

Chapter Two – *The Concept and Manifestations of Intertextuality* – addresses the values indicated in the title, considering both theoretical foundations and the translatability, recognizability, and interpretive effects of intertexts. It analyzes different types of intertextualities – biblical, mythological, literary, or cultural references – and the translation strategies that enable their transmission into the target language. The aim is to outline a theoretical background that allows for the assessment of the extent to which Hungarian translations succeed in reproducing the intertextual references and allusions present in the source text.

Chapter Three – *The World of Ulysses. Fiction, Language and Style* – offers a detailed presentation of the source text and its Hungarian reception, with special focus on the translations relevant to the examined intertexts. Particular emphasis is placed on the *Hamlet–Ulysses* parallels, since *Hamlet* constitutes the most frequently quoted Shakespearean reference in the novel. The chapter further explores the linguistic and stylistic features of Joyce’s novel, especially the narrative techniques of stream of consciousness and interior monologue, which provide the reader with insight into the characters’ thoughts and feelings. Special attention is devoted to the intertextual, cultural, and literary references, and to the challenges encountered by translators in rendering them into Hungarian. The chapter aims to show why *Ulysses* is an ideal text for examining intertextual references. It also highlights how Shakespearean allusions – particularly *Hamlet* – integrate into the texture of the novel, what role they play in interpretation, and what options translators have when dealing with them. The final part of this chapter analyzes the points of connection among the Hungarian translations, underlining their differing strategies and procedures with regard to intertextual elements, stylistic fidelity, and narrative dynamism.

Chapter Four is devoted to the practical analysis of intertextual data and translation phenomena: it investigates quotations, stylistic imitations, culture-specific expressions, slang, parody, phonetic and stylistic devices at the linguistic level. The aim is to explore how these data appear in the source and target texts, what strategies translators applied to render intertextuality, stylistic richness, and expressive language play, and to what extent the translations preserve the complex structure of the source text. Shakespearean references, parallel narratives, stylistic imitation, and cultural translation challenges are examined in detail. The chapter also discusses creative adaptations and interpretive choices made by translators that make Joyce’s multidimensional linguistic world accessible to Hungarian readers. This practical part emphasizes translational problems arising from wordplay, phonetic structures, stylistic shifts, and intertextual references, thereby linking the theoretical framework to concrete textual analysis.

The dissertation ultimately aims to shed light on the translational possibilities of intertextual layers and to show how translation produced in different periods and under different linguistic norms reflect Joyce’s intricate system of cultural and literary allusions. The study concludes with a summary of findings and an outline of possible directions for future research. The research and its results aim to contribute to the expansion of translation studies,

intertextuality research, and especially to broadening the horizon of Joyce's reception and scholarly study in Hungarian literature.

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