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**Sexuality in Translation. Exploring the Troubled  
Seas of (Un)Official Censorship:  
James Joyce's *Ulysses* in Serbo-Croatian**

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*“There is no subject so old that something new  
cannot be said about it.”*

**Fyodor Dostoyevsky**



*This thesis is dedicated to Ulises, a little boy who shares his name with Homer's legendary hero and Joyce's magnificent novel, and who I met by sheer coincidence and got to love. Dear Ulises, may all your adventures be at least half as wonderful as your namesake's.*

*This thesis is also dedicated to my parents – simply it would not be possible without them. Additionally, it is dedicated to all my grandparents, who gave me nothing but love and support, and especially to my grandfather who died briefly after I was accepted to the PhD program, and who would be incredibly proud of me.*



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## Abstract

There are three translations of James Joyce's *Ulysses* (1922) into Serbo-Croatian: Zlatko Gorjan *Uliks* (1957), Luko Paljetak *Uliks* (1991) and Zoran Paunović *Uliks* (2001). The first two translations are in the Croatian dialect, whereas the third is in the Serbian dialect. Additionally, Gorjan's translation is important as it is among the first ten translations of *Ulysses*. Even before the original text was published in the form of a novel, it had certain censorship issues due to its sexual content. Moreover, many of the translations preceding the Serbo-Croatian translations show evidence of censorship and (self)censorship when it comes to sexuality-related topics. Thus, having in mind that two of these translations were carried out in Communist former Yugoslavia (Gorjan 1957) and during the Civil War (Paljetak 1991), while the third translation was conducted in a newly founded country, which broke ties with the Communist regime (Paunović 2001), we wondered whether sexuality-related topics maybe (self)censored. We decided to analyze only Gorjan 1957 and Paunović 2003 – an edited and corrected version of Paunović 2001 – as Paljetak 1991 was based on a much criticized source text.

In an attempt to explore and document how sexuality was translated in Gorjan 1957 and Paunović 2003, we selected 40 examples from Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”) containing sexuality-related topics. Furthermore, we conducted a paratextual and textual analysis of the translations, subsequently studying the selected examples on a macro and micro level. Throughout this dissertation we aimed at answering three Research Questions: 1) Which are the defining traits of Serbo-Croatian and the historical, cultural and religious context of Serbia and former Yugoslavia that could have influenced the translation of sex-related passages in Joyce's *Ulysses*? If it did influence, how were the passages containing sexuality translated? 2) Was there any sort of (self)censorship employed in the two translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) and what were its mechanisms of functioning, if it was employed? 3) Did (self)censorship of female sexuality play a role in the Serbian translation of *Ulysses* (Paunović 2003)? Was female sexuality (self)censored more often than male?

Our findings have shown that our hypotheses were partially correct and partially incorrect. Namely, it appears that the target language, culture, society, traditions, ideologies and history may have influenced the translations (Gorjan 1957 and Paunović 2003) as modifications in meaning were detected when it comes to sexuality-related topics. In addition, as no official censorship laws were found, we concluded that these modifications belong to unofficial censorship and most likely (self)censorship. Further on, it seems that, in the Serbian translation, female sexuality is indeed (self)censored in more examples than male sexuality, but the difference is negligible and it appears that both male and female sexuality are down-toned, while references to homosexuality are omitted.

**Key words:** sexuality, translation, (self)censorship, *Ulysses*, Serbo-Croatian



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## List of Abbreviations

AHD *American Heritage Dictionary of the English Language*

BCED *Veliki Hrvatski-Englesko Rječnik* [‘Big Croatian-English Dictionary’]

BECD *Veliki Englesko-Hrvatski Rječnik* [‘Big English-Croatian Dictionary’]

CED *Collins English Dictionary*

DAI *McGraw-Hill’s Dictionary of American Idioms and Phrasal Verbs*

DCS *Rečnik savremenog srpskog književnog jezika s jezičkim savetnikom* [‘Dictionary of Contemporary Serbian Literary Language with a Language Advice’]

DOWE *Rečnik opscenih reči i izraza* [‘Dictionary of obscene words and expressions’]

DPS *Frazeološki rečnik srpskog jezika* [‘Dictionary of Phrases in the Serbian Language’]

DSCLF *Rečnik srpskohrvatskog književnog i narodnog jezika* [‘Dictionary of Serbo-Croatian Literary and Folk Language’]

DSCLL *Ž–K Rečnik srpskohrvatskog jezika. Knjiga četvrta Ž–K* [‘Dictionary of Serbo-Croatian Literary Language. Book two Ž–K’]

DSCLL *K–O Rečnik srpskohrvatskog jezika. Knjiga treća K–O* [‘Dictionary of Serbo-Croatian Literary Language. Book three K–O’]

DSCLL *O–P Rečnik srpskohrvatskog jezika. Knjiga četvrta O–P* [‘Dictionary of Serbo-Croatian Literary Language. Book four O–P’]

DSCLL *P–S Rečnik srpskohrvatskog jezika. Knjiga peta P–S* [‘Dictionary of Serbo-Croatian Literary Language. Book five P–S’]

DSCLL *S–Š Rečnik srpskohrvatskog jezika. Knjiga šesta S–Š* [‘Dictionary of Serbo-Croatian Literary Language. Book six S–Š’]

DSUE *The Concise New Partridge Dictionary of Slang and Unconventional English*

ECD *English-Croatian Dictionary*

IOD *Illustrated Oxford Dictionary*

LFWE *Leksikon stranih reči i izraza* ['Lexicon of Foreign Words and Expressions']

MASUE *The Routledge Dictionary of Modern American Slang and Unconventional English*

MED *Macmillan English Dictionary*

OED *Oxford English Dictionary. A New English Dictionary of Historical Principles*

OED-CD *Oxford English Dictionary CD-ROM*

# **INTRODUCTION**



In 1922 James Augustine Aloysius Joyce (1882–1941) published *Ulysses* in Paris. Long before the novel's sea blue covers came out of print, bearing the title and the writer's name in ebony white letters, the content of the novel had been famous, even notorious. The publishing process had been long and tiresome, followed by a pending lawsuit in the United States, directed at the editors of *The Little Review*. The literary magazine which published monthly installments of chapters from *Ulysses* for almost three years (March 1918 until December 1920) was sued<sup>1</sup> for publishing obscenity (a complaint was filed in September 1920). Due to its – at the time – particularly unpopular content, the printing and distribution of the novel was banned in most of the English-speaking world, thus the Paris publication.

At first glance *Ulysses* appeared to be a longsome story covering 732 pages – two for each day of a leap year – and running on about an ordinary day in the lives of mainly Mr. Leopold Bloom, Mrs. Marion (Molly) Bloom and Stephen Dedalus. However, the manuscript contained words, phrases, and discussions on topics that did not agree with the delicate tastes of the time. The readers were appalled, and to some extent disgusted, when a part of Chapter 13 (“Nausicaa”) was featured in *The Little Review*. The voyeuristic scenes in which Mr. Bloom pleases himself while watching a young girl by the name of Gerty MacDowell, who knowingly allows her spectator to

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<sup>1</sup> The complaint was filed in September 1920 by John S. Sumner, secretary of the New York Society for Suppression of Vice. The “Nausicaa” chapter came out in the July-August issue of *The Little Review* and it caught Sumner's attention. The trial began in February 1921.

see her hidden charms, were unsettling for the literary public at the beginning of the 20th century. According to Brown (1985), *Ulysses* was considered, and may still be in some societies, fundamentally perverse.

In *Ulysses*, Joyce constantly questions and ridicules the social norms that are believed to be moral and correct. Additionally, he mocks institutions such as marriage and religion, while he focuses on sexual orientation and urges. His characters imagine what it would be like to have been born with the opposite sex. Mr. Bloom goes through the pains of child birth, fantasizing that he is pregnant, whereas his wife Molly fancies becoming a man and having sexual intercourse with women (see Chapters 4 and 5).

Nevertheless, the novel was read by many and it was in high demand, especially as it was banned. After the first 1000 signed copies of the Paris edition, *Ulysses* has seen many editions up to this date. A number of corrections had to be introduced right away as the typesetters made mistakes and the first edition was bursting with flaws (there were seven printings of the first edition, all containing different mistakes). Chapter 18 (“Penelope”) was meant to contain mistakes, hence depicting Molly’s poorer education. For the eight printing, the type was completely reset, thus this printing is considered to be the first printing of the second edition (1926, by Shakespeare and Company). By the time the 11th, and the last printing by Shakespeare and Company, came out, *Ulysses* was published in around 28.000 copies. Some of the more recent editions attempted to bring the novel even closer to its possibly less informed readers, thus these editions were harshly criticized for being overcorrected and oversimplified (for example, the Hans Gabler edition from 1984). Copies of the first printing were smuggled and confiscated in the United States (allegedly in 1922 500 copies were confiscated and destroyed). Additionally, pirated versions appeared in the USA (in 1929, Samuel Roth published in New York a forged version of the legitimate *Ulysses* from 1927) (see Chapter 3).

As interest for the novel grew rapidly, the need for translations became more obvious. Thus, the German translation was published in 1927 and soon afterwards, the



French followed in 1929. Being unsatisfied with the German translation, Joyce oversaw the translating process of the French translation as he was proficient in French, and his final say was demanded in order to clarify numerous doubts hidden in the novel. In 1930, the new corrected version of the German translation came out, containing over 6000 corrections that had been introduced by Joyce himself. Certain translations were not approved by Joyce, as they contained too many corrections and changes, especially of the notorious last chapter which features Molly's inner monologue (for instance, the Japanese translation, see Chapter 5).

The first Serbo-Croatian translation of *Ulysses* (by Zlatko Gorjan) appeared in Croatia in 1957 and at the time of its publication it was among the first complete translations of Joyce's novel (see Grubica 2007), coming after the Czech, Japanese, Danish, Hungarian and Spanish – all of which either faced censorship problems or lacked Joyce's approval for translating (see Ionescu and Milesi 2008, Ionescu 2010, Michalycsa 2010, Sanz Gallego 2013). Gorjan's translation was well accepted in former Yugoslavia and it received positive critiques (see Chapter 5).

The second Serbo-Croatian translation was also published in Croatia in 1991. The translator, Luko Paljetak, chose the 1984 Hans Gabler edition of *Ulysses* called *Ulysses: A Critical and Synoptic Edition*, therefore his venture and outcome differ from Zlatko Gorjan's translation from 1957, which was based on an earlier edition of the 1922 publication (the 1952 Bodley Head edition) (see Chapter 5). Paljetak's translation is excluded from our research and reasons are provided in Chapter 5. Finally, in 2001, Zoran Paunović translated *Ulysses* into the Serbian dialect, and he too used the earlier editions of *Ulysses* for his translation (1993 Oxford University Press, to which we refer as *Ulysses 1993* and from which all the quoted examples are taken). Having been unsatisfied with his own translation, Paunović reviewed it and in 2003, the new and edited version of the Serbian translation appeared (for more details see Chapter 5).

Prior to the first Croatian translation of Joyce's novel, there were hardly any translations of Joyce's works on the territory of former Yugoslavia. Most of the

translations were carried out after the Second World War, in the 1950s. Only *A Portrait of the Artist as a Young Man* (1916) and a few stories from the story collection *Dubliners* (1914) were available in Serbo-Croatian before the translation of *Ulysses*. The translation of *Ulysses* encouraged interest in other works by Joyce, and their translations in the coming years (for more details see Chapter 5).

Much of the territory of former Yugoslavia belonged to the Austro-Hungarian Empire until the First World War and owing to that fact, German was widely spoken in the region and the population was familiar with German literature. In addition, French, Italian and Russian literatures were more common than English. The explanation may be found in the fact that French was still a language of prestige in the early 20th century, while Italian was spoken in the coastal areas of Slovenia, Croatia and Montenegro; besides, Russian belongs to the same language group as Serbo-Croatian, which perhaps facilitated translation from it into Serbo-Croatian.

For a relatively small language, three translations of *Ulysses* are a great endeavor. What is more, other works by Joyce have found their way into the region of former Yugoslavia, either in the Serbian or Croatian dialect or both. Although a lot has been written about Joyce and his work, and his work has been studied at length, it has not been overtly analyzed in regard to its Serbo-Croatian translations (for example, there has not been a study of the Serbian translation until date). Furthermore, it appears that this is the first time that examples of sexuality in *Ulysses* are explored in Serbo-Croatian translations of the novel.

The two Croatian translations have been compared in an attempt to study the translation of allusions; however, they have not been critically addressed regarding other topics, such as sexuality in translation or censorship, nor have they been compared to the Serbian translation. With the intention of comparing Gorjan's translation to its source text, Vidan (1958, 1959) wrote a study mentioning a certain number of examples that could have been translated differently, analyzing the style, rhythm, lexis and syntax and dividing his study according to the type of mistakes he had found. Vidan's study is

perhaps, even today, the most extensive study of a Serbo-Croatian translation of *Ulysses*, according to Grubica (see Grubica 2007 and Chapter 5).

Moreover, Grubica (2007) compared the translation of the allusions in the two Croatian translations to their sources and with each other. Yet, the three translations have never been compared, not even partially. Especially taking into account sexuality, neither of the two Croatian translations has been compared to the Serbian one. We wish to underline that this thesis aims to address two important research gaps: on the one hand, the lack of a more extensive study of the first Croatian translation, particularly when it comes to sexuality; and on the other hand, the need for an analysis and comparative critique of the Serbian translation.

In spite of the long and prosperous translating tradition on the territory of former Yugoslavia, there seems to be a gap when it comes to criticism or analyses of the published translations altogether. Renowned translators have been complaining about the work that has been done by non-professionals during the last decades, both in literary and field specific translation. Although the tradition is just beginning to change, and some analysis of translations have been conducted, there is still much to be said and investigated (for more details see Chapter 4).

Therefore, the main purpose of this thesis is to study both Gorjan's (1957) and Paunović's (2003) translations of *Ulysses* through comparative analysis, with the intention of finding out how the passages dealing with sexuality were translated. Initial research has shown discrepancies between the source texts and the translations, especially when it comes to topics covering sexuality; hence, this thesis looks into the possibility of censorship regarding sexuality. However, having in mind that no official censorship laws existed at the time when the translations were carried out, this thesis addresses the possibility of (self)censorship in both translations of *Ulysses* and in particular the (self)censorship of female sexuality in the Serbian translation.

In an attempt to study sexuality and censorship in the Serbo-Croatian translations of *Ulysses*, we particularly pay attention to social, cultural and historical

circumstances in Serbia. Once having understood the background, it will be much easier to grasp what has occurred in the translating process. One of the fields of translation that have been especially undermined and overlooked in Serbia is that of sexuality in literary translations. It could be argued that sexuality in literary translations in Serbia has been received with skepticism due to the influence of a strong patriarchal culture, a conservative state of mind and religious view points (for more details see Chapter 2).

When the first translation of *Ulysses* was published in Croatian, former Yugoslavia was a Communist country, oppressed by a dictatorship (see Wilson 1979, Rajak 2011, West 2012, Green 2015). Croatia, as well as the rest of the country, belonged to the Eastern Bloc, the countries on the right hand side of the Iron Curtain. In the surrounding countries such as the Czech Republic, Hungary and Romania, publishing Joyce and above all *Ulysses* was forbidden or, when his works were actually published, the translations were down-toned, evading sexual or political connotations (see Ionescu and Milesi 2008, Ionescu 2010, Michalycsa 2010). Thus, there is a strong possibility that the sexually-charged texts in the neighboring Serbia and Croatia might have suffered some level of censorship (see Josipović 2011). Yet, official censorship did not exist on the territories where the translations of *Ulysses* were carried out into Serbo-Croatian and the possibility of its existence should be explored (for more details see Chapter 2).

Josipović (2011) addresses the possibility of censorship in the Serbo-Croatian translations of Joyce's works. Having proved that no state or official censorship existed for Joyce's novels, she hints that (self)censorship might have played a role when it comes to translating sexuality in *Ulysses*. Unfortunately, Josipović did not conduct a more extensive analysis.

As a result, we believe that (self)censorship, as the most common type of censorship when no official censorship exists, is likely to appear in the translations. Accordingly, we assume that a wide diversity of (self)censorship mechanisms – such as

omissions, literal translations, down-toning, changed points of view and metaphors – will be found when the original text is compared to the translations.

Therefore, this thesis addresses the existing gap in translation criticism. In particular, our work is concerned with the comparison of two of the translations of James Joyce's *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) with the original text and with each other, which has not been done so far. This PhD thesis critically and comparatively studies Chapters 13 (“Nausiaca”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”), precisely paying attention to the passages that contain any type of sexually-related language or depict sexuality.

The inspiration for this dissertation has come from various sources. First of all, I was introduced to *Ulysses* by an outstanding professor at the University of Belgrade, who teaches English literature and who happens to be the translator of the Serbian translation of Joyce's novel. Professor Paunović played a great role in decoding *Ulysses*, as it is an extremely demanding book for first time readers without any previous references or knowledge on numerous topics that arise throughout it. Interestingly enough, although I decided to write a thesis on *Ulysses* once I read Paunović's translation, my first encounter with it was in English.

Moreover, while I was studying at the University of Vienna, I chose a seminar on James Joyce where we studied for one semester all of Joyce's works in much more detail. I was supposed to write a seminar paper on the topic “The Stream of Consciousness on Film”, which analyzed the film versions of *Ulysses*, or more precisely, how the stream of consciousness passages from the book were transferred on to the big screen. As the Chapter 18 is completely written in the stream of consciousness fashion I mostly studied Molly Bloom's inner monologue. Having read numerous studies about Joyce's life and work, I began to appreciate his riddles and puns. I enjoyed his sarcasm, irony, his playfulness and mocking of the whole world, society, education and religion, while I was reading *Ulysses* time after time, in an attempt to understand it fully.

Additionally, we find out that people could be divided into four groups when it comes to *Ulysses*, the ones who have read it and understood it; the ones who have tried and failed, and because of that they do not appreciate it; the ones who know it exists but simply have not attempted to read it; and the ones who have not even heard of it and are shocked upon hearing there is something other than Homer's *Ulysses*. Generally, we discovered that the first three groups together are probably much smaller than the fourth alone, although much has been written about *Ulysses*. However, readers who are not fluent in English have to rely on the translations of *Ulysses* into their mother tongues, which underlines the necessity of faithful translations that resemble the style and playfulness of the original, while preserving the original meanings.

The very last chapter of *Ulysses* is Chapter 18 ("Penelope"), which is by many people seen repulsive as its protagonist Mrs. Marion Molly Bloom may give an impression of a distasteful and immoral person, while her thoughts and language would appear as bold and offending. Particularly, the crudeness and vulgarity of the chapter mentioned add to its significance. Topics that are sexuality-related such as maternity, nursing, menstruation, sexual satisfaction and hidden desires are all given thought and they are discussed in great detail several times throughout the chapter. In addition, these topics are reviewed by Molly, who provides her opinions, and who herself is a mother, wife and adulterous lover with a prominent libido and who gets her period during the monologue. What is more shocking, we find out that Molly's husband, Mr. Bloom, is well aware of her extracurricular activities. Furthermore, it seems that Mr. Bloom pimps Molly out, as he himself is impotent, asexual or homosexual. By allowing his wife to have lovers, Mr. Bloom receives pleasure indirectly.

Mr. Bloom would not generally be considered an insensitive and chauvinist person, as throughout the novel he is constantly worried about his wife, daughter (while thinking about menstruation, contraception, abortion, teenage sexual intercourse) and other mothers and children (while visiting a friend who is in labor). Nevertheless, Mr. Bloom has perverse thoughts about women and he often sees women as sexual objects (he visits Dublin's Red District and he reads soft-porn magazines). The best example is

perhaps when he voyeuristically pleases himself while watching 17-year-old Gerty MacDowell, who puts up a seductive show for him.

According to Goodman (1999), the female population is the world's greatest majority treated as minority. Thus, feminism represents the awareness and resolution of women who have decided to fight against the repressed position they have held throughout history, and which they still hold in many societies and cultures (see Goodman 1999). The rather unfavorable situation in which women in Serbia and former Yugoslavia found themselves at the beginning of the 20th century (for example, they were treated as male property and were not allowed to handle money or in case of divorce they could not obtain the custody of their own children, especially male) is presented in Chapter 2.

Critics believe that Joyce has liberated the voice of women through the "Penelope" chapter (see Maksić 2011). Through the use of female voice one is able to hear female problems, concerns and desires. By challenging typical female roles at the beginning of the 20th century, Molly makes ground for emancipation of women. James Joyce combines the physical and mental experience with the language experience, playing with syntax, punctuation, lexis and grammar altogether, thus creating Molly's voice. Finally, Joyce produces a language of senses and emotions, a language that depends on the body and its desires (see Maksić 2011).

Marion Bloom is everything but an everyday, Christian, Catholic, Irish woman, mother and wife on the onset of the 20th century. Through her inner monologue, she rebels against all the roles that are assigned to women. She ponders on sex, sexuality, pleasure, childbirth, menstruation and breast feeding, concluding "nice invention they made for women" (*Ulysses* 1993: 694). Molly's *they* refers to men, society, nature and God. As Molly gets her period she thinks: "O Jamesy let me out of this pooh sweets of sin whoever suggested that business for women what between clothes and cooking and children" (*ibid.* 719). It is clear that Molly is unsatisfied with the position of women and their predestined roles – some set by nature, while others by society. The supremacy of

Marion's character probably influenced many women to help Joyce publish his book – Harriet Shaw Weaver published a few chapters in her magazine *The Egoist* in 1919 and before that The Egoist Press published other works by Joyce, such as *A Portrait of the Artist as a Young Man* (1916). Sylvia Beach finally published the whole book through her little bookstore Shakespeare and Company in 1922, while Margaret Anderson and Jean Heap editors of *The Little Review* were even charged with obscenity for publishing passages of *Ulysses* in their literary magazine *The Little Review* (for more details see Chapter 3). These brave, powerful and capable women paved the way for Joyce's success and without them his work would have probably remained unpublished.

However, Molly is not the only character that evaluates the position of women. Gerty MacDowell, in Chapter 13 ("Nausicaa"), exposes herself in a peepshow for Mr. Leopold Bloom, who willingly completely accepts her voyeuristic play. They both have sexual thoughts which lead them to come to conclusions about women and their predestined role. Mr. Bloom concludes that Gerty must be "near her monthlies" as it "makes them feel ticklish" (*Ulysses* 1993: 351). Why else would she allow herself to enjoy in life, if not due to her *animal* nature, "their natural craving" (*ibid.*), which makes her feel a desire to procreate, conveys Bloom. Perhaps she has "all kinds of crazy longings" as "virgins go mad in the end" (*ibid.*); anyway, it was "cheap too" (*ibid.*), finishes Leopold his thoughts. According to Mr. Bloom's reflection, it can be concluded that Gerty is immoral, insane, has animal sexual cravings, but at least her services are cheap, or more precisely free; therefore, Gerty is not to be harshly judged, as she provides sexual pleasure to men.

Maksić views Joyce's battle against the church, religion, crude moral standards, and political tendencies in his homeland similar to the position of a woman in a patriarchal society. Although Joyce chose his own faith, by turning to body, art, and literature, he became a social outcast, due to that even his literature was overlooked. Precisely this marginal position that he held in the society of the first half of the 20th century is similar to the marginal position of women in patriarchal and conservative



societies (see Maksić 2011). The difference, however, may be found in the fact that women in those societies do not choose their roles or positions, like Joyce did.

Impressed by Joyce's ingenuity and Molly's cunning boldness, early on we decided that this thesis needed to deal with a woman-related topic. Joyce had decided to free the language of women through his novel, writing about things that were unspeakable at the beginning of the 20th century and we felt that our smallest contribution to his heritage would be to write about something related to women, however slightly it may be. Therefore, the obvious choice was Molly's chapter, the last one, Chapter 18 ("Penelope"). Nevertheless, we wanted to make a contrast between Marion Bloom, a married woman and an extremely bold woman, with a stereotypical woman, Gerty MacDowell, a young single lady. Although Gerty too behaves distastefully, which makes the novel only more interesting, her thoughts are modeled according to Victorian crude morals. In addition, Chapter 13 ("Nausicaa") casts a male perspective on female topics, which is of importance for the thesis, as it provides a contrast. Perhaps the two chapters mentioned could have been enough, had we not found amusing and revealing examples of sexuality in Chapters 14 ("Oxen of the Sun") and 15 ("Circe"), thus including these two chapters in the research as well.

Being a woman myself, I feel strongly about many of the topics that appear in the four chosen chapters. Further on, I was born and used to live in a patriarchal, conservative and Christian Orthodox country which had shaped some of my opinions, but luckily my family moved a lot and I have lived in four other countries up till now, getting to know different cultures and languages. Therefore, many of my standpoints differ greatly from those of the Serbian society, whose women I mostly see stuck, overlooked and limited by their fathers, brothers and husbands. For all those women I wanted to write about something liberating, as *Ulysses* is.

Not a long time after reading *Ulysses* in English, I realized that our home collection possessed a Serbian translation. Having had problems with understanding some parts of the novel, it occurred to me to attempt reading it in Serbian, with the

intention of clarifying doubts. I am not sure if I even finished the first page, as reading it in another language was even harder; *Ulysses* existed for me only in English. Much later, I forced myself to read all of its translations into Serbo-Croatian with the purpose of studying it, and it appeared as a different book, a familiar story that I might have heard but was not sure how it goes.

Namely, the aim of this thesis is to study the expression of sexuality in the literary translations of James Joyce's *Ulysses* into Serbo-Croatian, concentrating mainly on female sexuality, and its reception on the territory of former Yugoslavia, and particularly in Serbia. The thesis rests on the assumption that the translations have undergone some level of censorship, especially in regard to sexuality; hence, it is the aim of this dissertation to explore and document the types of censorship experienced by the sexual passages in *Ulysses* in their translations into Serbo-Croatian. As no official censorship existed at the time of translating, we are led to explore (self)censorship and the mechanisms of its function (see section 6.1). In order to prove the point, we also explore what we believe to be a systematic (self)censorship of female sexuality (see section 6.2). Adopting a critical discursive and descriptive perspective, the translations are analyzed in the context of cultural, social, political and literary traditions of the target language countries. A comparative analysis takes into account the three main topics, sexuality, translation and censorship in literary texts.

Sexual language is interesting for research as it is, as Santaemilia (2015) suggests, it is one of the best signs of identity construction. Through sexual language, many ideologies can be discovered. According to Santaemilia, sex determines our language and our attitudes as it is built on multiple personal, social, textual, cultural, political and economical levels. Thus, by investigating sexual language we can make assumptions about the culture and traditions of a certain language community. Yu (2015) explains that women have stereotypically been described as sexual objects throughout history, resulting in labels, as for example, virgin – prostitute (depending on their promiscuity), mother – barren (depending on their child bearing abilities and desires) and wife – spinster (depending on their marital status). By describing women as

sexual objects for men and by labeling them, they have been prevented from expressing their own sexuality, adds Yu.

Having in mind that sexuality in literature is constructed through the use of sexual languages, by studying sexuality in translation we can compare and document differences and similarities between two languages and attitudes of two cultures. Through the study of translation, we are able to study how men and women are constructed in different languages and cultures, by doing so we are able to make conclusions on the construction of sexuality, gender and sexual identities in those languages and cultures (see Santaemilia 2015). Translation allows us to document the level of acceptability of a certain topic, in our case sexuality, in a language or culture, the existence (or non-existence) of censorship and (self)censorship may be an indicator of acceptability.

Sexuality in terms of sexual orientation and self-reflection – how we see ourselves and others considering what is attractive and what is not – is a great topic of discussion in *Ulysses*. It was drawn to our attention that many translators of *Ulysses* employed translator tools (omissions, additions and literal translations), often omitting controversial allusions, statements or thoughts. Having in mind the state in which women in Serbia lived in at the beginning of the 20th century, we decided to study the translations of James Joyce's novel into Serbo-Croatian, believing that they would illustrate opinions and attitudes of the individuals coming from that language community on the topic of sexuality.

This dissertation focuses on two translations of *Ulysses*: Zlatko Gorjan's (1957) translation of *Ulysses* in the Croatian dialect (in the analysis marked as Gorjan 1957), and on Zoran Paunović's (2003) edited translation into the Serbian dialect of the same language (in the analysis marked as Paunović 2003). The translation from 1991 done by Luko Paljetak is not the subject of this thesis for two reasons: 1) he based his translation on an edition of *Ulysses* which is quite different from the source texts used for the other two translations; and 2) his translation is characterized as, at times, rather free and too similar to Gorjan's (Grubica 2007). The edition Gorjan used for the source text is a

1952 reprint of the Bodley Head's edition from 1937 (in the analysis *Ulysses* 1952), while Paunović relied on the 1993 Oxford University Press edition (in the analysis *Ulysses* 1993). The Oxford edition reprinted the original 1922 text with all its mistakes, including the Errata list Joyce wrote for the second edition and according to Johnson (1993), this version is the closest to Joyce's original version. Consequently, the Oxford edition is used throughout this dissertation and all the page references for quotations rely on that edition. However, in Chapter 6, each example is followed by a reference to both editions, so that anyone who might be interested may look up the examples in both source texts.

To put it in a nutshell, this thesis has three specific objectives:

1) To document the main historical, cultural, linguistic and ideological aspects of the Serbian society, which may help us understand and contextualize the reception of *Ulysses*. Particularly relevant are the attitudes towards sexuality, religion and the position of women (see Chapter 2).

2) To examine the two available Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003) and compare them to the original text in order to explore and document differences and similarities, exploring the possibility of (self)censorship of sexuality in the translations and documenting the mechanisms of (self)censorship in the translations, if any, were applied.

3) To explore and illustrate the examples of (self)censorship found in the translation of *Ulysses* into Serbian, with the intention of (dis)confirming the prevailing attitudes towards female sexuality in comparison to the attitudes towards male sexuality, if any difference in attitudes exists.

Thus, the Research Questions which we attempt to answer in this dissertation are:

1) Which are the defining traits of Serbo-Croatian and the historical, cultural and religious context of Serbia and former Yugoslavia that could have influenced the translation of sex-related passages in Joyce's *Ulysses*?

2) Was there any sort of (self)censorship employed in the two translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) and what were its mechanisms of functioning, if it was employed?

3) Did (self)censorship of female sexuality play a role in the Serbian translation of *Ulysses* (Paunović 2003)? Was female sexuality (self)censored more often than male?

Our initial hypotheses are as follows:

1) Having in mind that there are three translations of *Ulysses* in Serbo-Croatian we can assume that *Ulysses* was well accepted in former Yugoslavia and Serbia. It appears that the first translation of *Ulysses* influenced further translating of Joyce's work into Serbo-Croatian. Additionally, it seems that it inspired some writers on the territory of former Yugoslavia and Serbia (see Chapter 5). However, it also seems that the patriarchal society, religious ideology, language differences and cultural traditions influenced the translations and that the analysis is very likely to show modifications of sexual content.

2) Having in mind that the territories on which *Ulysses* was translated can perhaps be considered patriarchal and conservative, we believe that there is a strong likelihood that the passages from *Ulysses* containing sexually-related language were softened in the Serbo-Croatian translations (Gorjan 1957 and Paunović 2003). As there were no censorship laws when the translations were carried out, official censorship has to be ruled out. Hence, we expect the passages containing sexuality in the translations to resemble the original text, but not to be completely faithful to the original one when it comes to topics dealing with sexuality. Initial research leads us to the assumption that (self)censorship is the most common type of (un)official censorship in the Serbo-

Croatian translations (Gorjan 1957 and Paunović 2003) of sexuality-loaded passages from *Ulysses*, as a result of cultural environment in which the translations were carried out. Most likely, omissions, deletions, additions, metaphors, literal translation and changed point of view are just some of the mechanisms through which (self)censorship may have influenced the translations.

3) As patriarchal societies tend to have stricter moral codes for women than men, we are led to believe that female sexuality is (self)censored in the Serbian translation (Paunović 2003) more openly and more often than male sexuality. Additionally, in all likelihood the same mechanisms of repression (omissions, deletions, additions, etc.) are used for the (self)censorship of female sexuality in the Serbian translation.

When studying (self)censorship of sexuality in translation we are dealing with interdisciplinary topics, which, as Santaemilia (2015) points out, is in itself difficult, not to mention that none of the concepts we use are transparent (sexuality, (self)censorship and translation). Understandably, by studying translations of a literary text we need to study the literary text itself (*Ulysses*) and its author (James Joyce). Moreover, in order to explore the translations (Gorjan 1957 and Paunović 2003) it is essential to understand the target language and target culture. Therefore, in the theoretical part we attempt to provide some explanations and definitions of the concepts necessary for our investigation (sexuality, translation and (self)censorship). Finally, we provide cultural, historical and linguistic background for the target language (Serbo-Croatian) and target culture (Serbia and former Yugoslavia).

Regarding the structure of the thesis, it is divided into two main parts, Theoretical Overview and Practical Part, which are further broken up into six chapters of which the first three belong to the Theoretical Overview, while the last three chapters go into the Practical Part. The Theoretical Overview presents the main building blocks of this PhD project by providing theoretical background on sexuality, translation and (self)censorship, then historical, linguistic, religious and cultural background of Serbia

and biographical and literary facts about James Joyce, his work and especially *Ulysses*. The Practical Part explains the methodology employed during the research and analysis. Moreover, it presents the Serbo-Croatian translations of *Ulysses*, the topics dealing with sexuality in *Ulysses* and it features the analysis of the selected examples from the original text and its corresponding translations in Gorjan 1957 and Paunović 2003.

In Chapter 1, the main concepts in this dissertation – sexuality, translation and (self)censorship, are defined. The most important theoretical explanations are provided in connection to sexuality, translation and (self)censorship. The first section of Chapter 1 distinguishes between sex, gender and sexuality. The main theories and concepts dealing with sexuality are mentioned as well. In many societies, even nowadays, the very mention of the word *sex* provokes turmoil let alone going into detail to describe the action of it. Historically speaking, sex did not have such an effect on ancient societies as it does on contemporary ones. According to Foucault (1978), the changes were introduced in the 17th century with the boom of the industrial revolution. Having in mind that sexuality is not a transparent concept, quite on the contrary, it is a concept rather difficult to define, we provide a definition of sexuality that covers all the topics dealing with sexuality in *Ulysses* that we explore and document in this thesis. In this section, special attention is paid to the importance of sexuality in literature and its representation and reception to date. Additionally, the connection between sexuality and language is established, as sexuality in literature cannot be expressed without the use of language.

The second section of Chapter 1 deals with translation, its origin, definition and importance. Reviewing several different definitions of translation, it is explained what translation meant once, and what it means nowadays, stressing how difficult it is to give an appropriate definition, due to its ever-changing nature. Underlining that translation from any given source language into any given target language is difficult due to cultural, historical and religious differences, it becomes clear that translating sensitive topics as sexuality faithfully may be nearly impossible at times. The translating of *Ulysses* and the challenges a translator may face are made reference to as Joyce's novel

contains numerous topics connected to sexuality and it represents a case which demonstrates how demanding translation of sexuality may be.

Further on, the third section of Chapter 1 establishes the main points concerning censorship, following its development and presence until today. The most important theories and breakthroughs are mentioned, as are the types of censorship. (Self)censorship, which may appear within both official and unofficial censorship is defined. Censorship in translation is presented in greater detail as this dissertation is mostly interested in that form of censorship. Moreover, the connection between censorship and sexuality is pointed out. Finally, the battle against censorship which James Joyce fought for *Ulysses* is accounted for.

Chapter 2 deals with a brief overview of the Serbian history, culture, religion and language, with the desire of shedding light onto the cultural background of the territory on which Paunović's 2003 translation was done and where both Gorjan's and Paunović's translations were received. Additionally, many cultural characteristics of Croatia and former Yugoslavia are provided as Gorjan's 1957 translation was carried out in Croatia which at the time belonged to former Yugoslavia. The first section of Chapter 2 presents the historical and cultural facts about Serbia. The main purpose is to find an explanation for today's society in Serbia, which at times seems to be rather conservative and patriarchal. Special attention is paid to the characteristics of Serbs. Some of the laws that regulated the lives of female citizens of Serbia and former Yugoslavia in the past are stated, as well as the fight of the female population for emancipation, as these topics illustrate how the women were treated in Serbia, and how they may still be treated today. Another relevant part of this section is devoted to the religious situation in Serbia, as the majority of Serbs are Christian Orthodox. General facts about the Christian Orthodox religion are provided and many of the pagan traditions that exist even today in Serbia are presented, demonstrating close ties between the religious and pagan traditions. Examples that depict in which ways the Christian Orthodox Church may discriminate against women are given. These topics are



important as they may offer better understanding of (self)censorship of sexuality, especially female sexuality, in the translations, if any (self)censorship is found.

The second section of Chapter 2 is dedicated to the Serbo-Croatian language, its origins and form. Most contemporary linguists find Serbian and Croatian as dialects, speaking strictly from a linguistic point of view, the reason being the lack of distinctive features between the two, and mutual understanding among the speakers of these dialects. After the civil war of the 1990s and the breakup of former Yugoslavia, its former territories, now autonomous countries (Serbia, Croatia, Bosnia and Herzegovina and Montenegro) all declared that their version of Serbo-Croatian is actually a separate language (Serbian, Croatian, Bosnian and Montenegrin). Nowadays, Serbo-Croatian may be referred to as BSCM – the acronym is a compound made out of the initial letters of the countries in which Serbo-Croatian is spoken. However, throughout this thesis, the language is termed Serbo-Croatian and reasons for preferring this name over the other(s) are given in Chapter 2. Important distinctive features are presented and opinions of linguists are provided and these topics are vital for the sake of understanding that the Croatian and Serbian translations of *Ulysses* are comparable as dialectical versions of the same language (Serbo-Croatian).

The third section of Chapter 2 deals with translating and publishing trends in Serbia. In order to comprehend (self)censorship in translations, if any exists, it is necessary to understand translating trends in the country of the target language. It has been brought to our attention that criticism of translations in Serbia is not common, therefore the quality of translations may be questionable at times. Opinions of translators and other experts are presented in Chapter 2.

In the fourth section of Chapter 2 censoring traditions in Eastern Europe are presented. The aim of this section is to show the political and social situations in former Yugoslavia and Serbia that might have led to censoring of certain types of texts, which allows us to understand why topics dealing with sexuality might be changed in the translations on those territories. What is more, it is explained that official censorship did

not exist in former Yugoslavia and in Serbia. Nevertheless, the evidence illustrates a much different picture when it comes to unofficial censorship. Hence, we go into greater detail in order to explain the types of unofficial censorship that might have existed in former Yugoslavia and Serbia at the time the translations of *Ulysses* were carried out. Evidence supporting the claim that (self)censorship of certain topics existed in former Yugoslavia and Serbia is provided in this section. Furthermore, Vidan (1959) and Josipović (2011) suggest the possibility of (self)censorship in Gorjan's translation, while Paunović, in a private email conversation, informed us that he was not advised by any third parties to modify his translation. These findings lead us to the assumption that if any modifications exist in the translations, they are in all likelihood a result of (self)censorship.

In Chapter 3, information on James Joyce and his novel *Ulysses* is featured. Finding out about the author and his masterpiece, hence creating a background story and a context for the novel, allows the readers of this thesis to understand our research better. Although Chapter 3 concentrates on the life and work of James Joyce, it only gives the most important facts, creating a setting that allows greater understanding of the passages from *Ulysses* that are further on analyzed in the Practical Part. A much longer chapter could be written on James Joyce's life, work, and *Ulysses* in particular; however, we concentrate only on the facts that are needed for this thesis.

In the first section of this chapter, the most important dates and occurrences in Joyce's life are mentioned, depicting his nomadic and bohemian lifestyle. Numerous biographical facts are incorporated into *Ulysses*; therefore, this first section is vital for the understanding of the novel. Many interesting anecdotes from Joyce's and Nora's life are summed up in this section. Further on, opinions of various other authors, literary critics and Joyce's friends on *Ulysses* are provided in this chapter.

In the second section of Chapter 3, the majority, if not all of Joyce's works are commented on, as several of them are connected to *Ulysses* (for instance, the character of Stephen Dedalus, Joyce's alter ego, which appears in *A Portrait of the Artist as a*

*Young Man* (1916)). Joyce faced certain obstacles during the publishing of all of his works, but *Ulysses* had the most problems with censorship in the English speaking world. The third part of this chapter is dedicated to a brief summary of the plot of *Ulysses*. Various interesting details from the novel, symbols, metaphors and motifs are dealt with in this section. Moreover, the curious story of its publishing and reception at the beginning of the 20th century are recapped. Furthermore, more details on Joyce's fight with censorship are given in Chapter 3 and it occupies an important part of this chapter, explaining why and how *Ulysses* ended up trailed for obscenity and banned in the English speaking world and how more than a decade later it was judged *not obscene*. As a direct result of the ban, *Ulysses* was published in Paris by Shakespeare and Company. An account of occurrences that led to the French publication is given in this chapter. This section also deals with numerous editions that followed the first Parisian edition. Presenting some of the translations of *Ulysses* that preceded the first Serbo-Croatian, it becomes clear that translating sexuality has never been easy and that many of the translations show signs of (self)censorship.

The first three chapters of this thesis are important for the topic of this PhD as they provide a necessary background. Once having understood the definitions of sexuality, translation and (self)censorship, the political, cultural, religious and linguistic situation in the country of the target language, as well as the translating and censoring traditions there we will be able to understand the differences that may appear between the original and the translations. Importantly, James Joyce's life and work, and *Ulysses* in particular, are also necessary for the analysis and comprehension of the examples in the Practical Past.

The Practical Part of this dissertation is devoted to analyzing a selected number of examples of sexuality from the Serbo-Croatian translations of *Ulysses* and comparing them to the original text. This section is divided into three chapters, of which the first one addresses the methodology and corpus, while the other two are concerned with a thorough presentation of the translations and the analysis of the collected data from the source texts and the translations.

Chapter 4 presents the methodology and corpus of the thesis. The first section of this chapter is dedicated to the methodology applied in the analysis. The main methodological concepts of this thesis are based on descriptive translation studies (DTS). As the original text and two translations are compared in an attempt to explore and document (self) censorship of sexuality in the Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003), contrastive analysis is conducted. Having in mind that the translations are in Serbo-Croatian and that the examples from the translations are in Serbo-Croatian, back translation into English was employed for the sake of comparison. The back translation of all the examples, as well as all the titles of books, films, quotes and any other material that may be in Serbo-Croatian, were conducted by me. In addition, the back translation allows all the potential readers of this thesis to understand the examples with ease. A detailed step-by-step account of the research process is provided in this section.

In order to have a better glimpse at the corpus, chapters from *Ulysses* are recapped in the second section of this chapter. In particular, a summary of Chapter 13 (“Nausicaa”), Chapter 14 (“Oxen of the Sun”), Chapter 15 (“Circe”) and Chapter 18 (“Penelope”) is given. Chapters 13 (“Nausicaa”) and 18 (“Penelope”) are compared and presented perhaps in much more detail than the other two chapters, as the number of examples that are studied from Chapters 14 (“Oxen of the Sun”) and 15 (“Circe”) is much smaller. The most important motifs, symbols and topics which are repeated time after time throughout these four chapters are discussed. Special attention is given to topics and/or symbols and motifs that are later on presented in the examples we analyze.

In the third section of this chapter we present 10 topics that are closely tied to sexuality (for example, prostitution, homosexuality and virginity), which were found in the examples from the four chapters analyzed. These 10 topics are divided into 10 sections and the same organization of topics is found in the analysis; additionally, examples dealing with these topics are provided. Symbols and motifs connected to each and every topic individually are discussed in greater detail. Opinions of various literary critics about the motifs and symbols covered by a particular topic are featured for every

topic separately. As motifs reoccur, words and expressions are repeated throughout the whole novel with the intention of intensifying and sexualizing certain topics; however, in this way they also connect one character to another. Numerous words and/or expressions that appear frequently and that are relevant for the analysis are counted through the use of a Concord tool and the number of their occurrences is given in this section.

In the fourth section of this chapter, the objectives of this thesis are once again presented. The research questions are featured and the hypotheses are elaborated with the intention of stressing the aims of this dissertation before moving on to the analysis.

In Chapter 5, a detailed presentation of the Serbo-Croatian translations is provided, with the aim of understanding the corpus fully. In the first section of this chapter, all the translations that preceded the first Serbo-Croatian translation (Gorjan 1957), are presented and their problems with censorship or (self)censorship are discussed. In addition, Joyce noticed some mistakes in some of the translations (in the German translation in particular) and he urged the translator to publish a second corrected edition. Moreover, Joyce worked together with the translators on the French translation of *Ulysses*. Other interesting facts about the translations that appeared before the Serbo-Croatian, for example, that Joyce never gave the authorization for the Japanese translation, are accounted for in this section. This section also features all the works by Joyce that were translated into Serbo-Croatian, providing details on the year of translation and translators.

In the second section of this chapter, first the Croatian and then the Serbian translations are presented. Additionally, a paratextual analysis of the translations is conducted and all the details are featured in this section. The third section deals with some accounts of Gorjan's and Paunović's experience of translating *Ulysses*. Moreover, Vidan (1959) analyses of some aspects of Gorjan's translation is commented on, as Vidan finds certain problems in Gorjan's translation, in particular with swearwords and sexual language, finally concluding that Gorjan makes numerous modifications and that

they are in all likelihood a result of (self)censorship. Similarly, Josipović (2011) writes about censorship of Joyce's works and concludes that Gorjan's translation shows elements of possible (self)censorship.

In Chapter 6, in-depth analysis of the selected data is carried out. The analysis is divided into two sections, the first is concerned with both translations and explores the possibility of (self)censorship of sexuality in the translations. In this section, 30 examples are analyzed and organized into 10 topic areas which correspond to the ones discussed in Chapter 4. Each example consists of passages from the original text, the corresponding translation from Gorjan 1957, the back translation into English of that translation, the corresponding translation from Paunović 2003 and its back translation. The words and expressions, as well as the overall context of each example from the original text, are judged and sexual allusions are documented. Further on, we look for the same sexual allusions in the translations, estimating whether or not they are transferred in a way that allows them to have equal intensity in the translations as in the original text. If the allusions are modified or omitted, we document the type of modification or omission explaining it and commenting on it, while giving additional background information when needed.

The second part is a tentative analysis which features only 10 examples, taken from the original text and compared only to the corresponding passages from Paunović's translation. Each example consists of passages from the original text, Paunović's translation and back translation into English. Each example contains the verb 'to come' which is highly ambiguous and carries sexual allusions to male or female pleasure in each example. In order to determine whether or not female sexuality is more often or more harshly (self)censored than male sexuality in Paunović's translation, we compare both male and female pleasure and draw conclusions from the findings.

# **THEORETICAL OVERVIEW**





# Chapter 1

## **Trapped between Sexuality, Translation & (Self)censorship**

Throughout this chapter our aim is to present the concepts linking sexuality, translation and censorship, especially concentrating on sexuality in translation, the translation of sexuality and the (self)censorship of sexuality in translation. As it has been already explained in the introduction, the objective of this thesis is, first of all, to study the translations of James Joyce's *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003), assuming that the translations were influenced by the target culture. Secondly, the aim of this dissertation is to explore and document the possibility of (self)censorship in the translations of *Ulysses* into Serbo-Croatian. Additionally, if (self)censorship is indeed documented, the type of modification (if any exist) is noted. The third objective concerns only the Serbian translation (Paunović 2003) and our intention is to explore the possibility of (self)censorship influencing female sexuality more than male sexuality. With the intention of reaching our objectives, the first section of this chapter touches on sexuality in literature in order to explore what might happen to it when it is translated from one language into another and when it is transferred from one culture to another, often a completely different one. The second section of this chapter mainly concentrates on translation, with an accent on translating sensitive topics like sexuality. The third section is devoted to official and unofficial censorship. As we suspect that if any censorship occurred, it must have been unofficial. Thus, this section also

concentrates on (self) censorship as the most common type of unofficial censorship. Special attention is paid to censorship of sexuality in literature and translations.

### **1.1 The New Womanly Men and Manly Women: Sexuality**

In this section of Chapter 1, sexuality is defined and its beginnings are outlined. Before we explain what sexuality represents for this thesis, which is mainly concerned with sexuality in literary translations, we review a number of ideas about sexuality, proposed by authors such as Joseph Bristow, David Glover and Cora Kaplan, Anne Fausto-Sterling, Deborah Cameron and Don Kulick, just to name some. We derive our conclusions regarding the meaning of sexuality from the works of these authors, and we provide our own definition of sexuality for this dissertation. In addition, we go a step back and explain what sexology is, consequently providing definitions for sex and gender as well, as the meanings of all of these terms overlap with each other. When defining sexuality, we take into consideration Sigmund Freud's, Jacques Lacan's and Michael Foucault's understandings of sexuality, as their research, mostly conducted in the 20th century, influenced and encouraged subsequent findings on the subject of sexuality.

Starting off as "*ars erotica*" and transforming into "*scientia sexualis*", human sexuality has suffered many changes throughout history. For example, it has been studied through research in psychoanalysis, philosophy, history, culture, anthropology and art. It is demonstrated how expressing female sexuality has not been regarded in the same manner as the expression of male sexuality. Moreover, it is noted that homosexuality was considered a disease. Further on, it is shown that our opinions on sexual taboos and what we consider a taboo depend heavily on our cultural background. It is illustrated that language and sex are interconnected as they are both among the most intimate expressions of our personalities; hence, both are prone to gender distinction and entangled with other traits like race, ethnic origin, gender and social class. This section is also concerned with the expression of sexuality in literature and the translation of sexually-loaded literature. The grammatical and natural gender of

languages at times might present a problem for translation, as the source and target language may differ greatly when it comes to expressing sexuality.

Sexuality is a relatively new term, it was derived from the word sex and coined in the 19th century, when extensive scientific studies on sex as a biological and social category began. Sexuality was first used to define human eroticism (bisexual, heterosexual, homosexual). According to Bristow (1997), the term sex is definitely quite ambiguous in the English language. Sex is “[a] sign with various connotations, sex refers not only to sexual activity (*to have sex*), it also marks the distinction between male and female anatomy (*to have a sex*)” (emphasis original, Bristow 1997: 1). Sexuality, as a term derived from the term sex, is hence also ambiguous and has numerous possible meanings.

Namely, sexuality was studied by sexology, a branch of medical science which aimed at naming, classifying and defining desires and sexual types. The terms that were introduced by sexology are in use even nowadays. “Not only did sexology bring the figures of the bisexual, homosexual, and heterosexual to public attention, it also investigated perverse behaviours, including sadism and masochism”, adds Bristow (1997: 6). In sexology, sexuality served as a category for classifying desires or rather sexual tendencies (for instance, towards the same sex, opposite sex or both). Although sexology aimed at classifying sexual desires, it did not have a positive outlook towards many of its own findings, categorizing numerous sexual behaviors as diseases. In addition, it mainly based its research on personal accounts of male and female individuals, devising a “system of terms for describing a broad range of sexual types and practices” (*ibid.*). At present, sexology sways away from labeling sexual desires as diseases as much as it stirs away from “anthologizing styles of sexual conduct” (*ibid.*).

The work of Sigmund Freud (1859–1939) at the end of the 19th century and beginning of 20th was vital for a novel understanding of sexuality. Freud provided a redefinition of sexuality through his research in psychoanalysis. He explained sexual deviations and tied sexual urges to the conscious and unconscious parts of human

nature, linking erotic desires to developmental stages in infancy. Further on, Freud established the existence of libido – sexual drive, which is regulated by sex hormones. Following in Freud's footsteps, Jacques Lacan (1901–1981) achieved to separate eroticism from biological mechanisms, arguing that sexuality depends on cultural authority, around which it is structured. According to the psychoanalysts, early stages of human development are crucial for the development of erotic desires in later life (see Bristow 1997).

James Joyce found inspiration for both *Ulysses* (1922) and *Finnegans Wake* (1939) in Freud's theories, using Freud's interpretation of dreams, libido, sexuality and manias as topics (see Ellmann 1959). For example, in Chapter 18 ("Penelope"), Molly Bloom is lingering between being awake and asleep. The free and uninterrupted flow of her thoughts can be followed throughout the chapter. Consequently, a sneak peek into her mind is granted, which allows readers to gain knowledge about her life and prominent libido. Molly expresses all her sexual desires, that is, her thoughts are visible to the readers, even though she never utters a single word, and it is her mind that communicates her desires.

According to Cameron and Kulick (2003), sexuality refers to sexual identity and sexual desire (see Cameron and Kulick 2003). Nevertheless, "sexuality as a seemingly boundless source of impulsive energy caught within a dynamic of creation and destruction" (Bristow 1997: 9) was first proposed by Freud, and later on during the 20th century studied as such. Freud recognized the power of sexual desires (or sex drive), terming them libido (Latin for 'lust', 'desire'). As a result of the both creative and destructive potential of desires, feminists disagree on pornography even up to date, believing that it is responsible for sexual crimes, but that it may also be helpful for women in patriarchal societies, allowing them to sexually explore (see Bristow 1997).

Michel Foucault (1926–1984) was particularly interested in the repression of freedom of sexual desires, dividing the history of sexuality into two great periods. According to Foucault, the first period would include the ages of the ancient societies,

which dealt with sexuality in a sensitive way, considering it sacred, artistic and a vital part of our existence, an “*ars erotica*”.

In the erotic art, truth is drawn from pleasure itself, understood as a practice and accumulated as experience; pleasure is not considered in relation to an absolute law of the permitted and the forbidden, nor by reference to a criterion of utility, but first and foremost in relation to itself; it is experienced as pleasure, evaluated in terms of its intensity, its specific quality, its duration, its reverberations in the body and the soul. (Foucault 1978: 57)

In contrast, from the 17th century onwards the Western societies have introduced a “*scientia sexualis*”, that is sexuality has been turned into science, something to be observed, analyzed, at times dreaded and suppressed. The overt expression or no expression of sexuality might be worrying (sexual promiscuity could be stigmatized, while passivity could be characterized as impotence or asexuality). Nevertheless, the standards are not the same for women and men, and they especially vary from culture to culture (for example, a promiscuous woman could be called a harlot or slut, while a promiscuous man could be called a stag). According to Foucault, no other civilization has had this type of approach or treatment of sexuality and contemporary societies lack the “*ars erotica*” point of view (see Foucault 1978). Foucault underlines the power of sexuality to dominate and regulate social order; examining “the political fabrication of influential beliefs which profess that erotic behaviours, identities, and styles are fundamental to humane existence” explains Bristow (1997: 10).

However, the modern civilization has devised an astonishing practice of “telling the truth of sex” (Foucault 1978: 58). Along the centuries the more sex and sexuality were considered taboo the more they were spoken about, although in strict confidentiality. People were to confess all their thoughts, if they had anything to do with sex. The peculiarity was that no one was to discuss these topics openly, but to confess them to religious representatives, which were to hold the sexual secrets. Therefore, confession was a means of controlling sexuality. Later on, as science

evolved, confessing for medical or educational purposes became widespread and it is used even nowadays (see Foucault 1978).

According to Glover and Kaplan (2000), Foucault's theories are faulty as he overlooked the fact that "a person's sexual desires cannot be deduced solely from a simple inventory of anatomical facts" (2000: xv). Such advances were proven through medicine as sexual abnormalities could not be cured by curing the sexual organ, as it was not dysfunctional.

As knowledge about sexuality changes, so do research tools. Questionable behaviors or sexual desires once defined as abnormal or as disease, pass into the sphere of normal behavior and desires (for instance, homosexuality). Thus, Fausto-Sterling (2000) explains that "the categories used to define, measure, and analyze human sexual behavior change with time" (2000: 10). As the measures and definitions change so does "the social organization and expression of human sexuality [which] are neither timeless nor universal" (*ibid.*). *Figure 1* depicts how our understanding of sex and gender, and therefore sexuality too has changed throughout history (see *Figure 1*).

Taking into account that sexuality changes through time and space, as do the means for studying it, it is safe to conclude that sexuality did not always exist. According to Bristow, "the term sexuality is historically contingent, coming to prominence at a time when detailed attention was increasingly turned to classifying, determining, and even producing assorted sexual desires" (1997: 5). As such sexuality did not exist in the past and may well disappear in the future.



Figure 1. Constructing Sex and Gender (see Fausto-Sterling 2000: 11)

Glover and Kaplan equally recognize the power of sexuality to shape our lives. Having in mind that not all societies are open-minded when it comes to sexuality and the expression of it, limits are set and rules are established. As sexuality rules our lives and we can be limited due to our sexuality, it is both a liberating and limiting aspect of human nature (depending on the society, sexuality can be a source of either pleasure or limitation).

Sexuality is here much more than a facet of human nature, the seat of pleasure and desire. It has become a principle of explanation whose effects can be discerned, in

different ways, in virtually any stage and predicament of life, shaping our capacity to act and setting the limits to what we can think and do. (Glover and Kaplan 2000: xii)

According to Butler (1988), sexuality and sex are not only biologically determined, in fact, the feminist theories criticize the biological distinction between the male and female sex and their roles (see Butler 1988). Namely, Rahman and Jackson (2010) argue that the naturalist point of view differentiates between masculine and feminine gender, assigning to the genders predetermined roles and social behaviors. Female roles are generally connected to the domestic sphere – housekeeping, childbearing, while male roles regard the public sphere – working, governing. According to the naturalist theory, the behavior of homosexuals and transgender people is against nature, as their relationships do not naturally contribute to child reproduction. Hence, homosexual, bisexual or transgender individuals are often subjected to moral and social discrimination. Furthermore, men are seen superior to women, and even more so to homosexual men, they occupy the highest position in the gender hierarchy, thus men have better education and work opportunities and they are often better paid. Naturalist theories are deeply rooted in many societies and reinforced through social institutions or religion, law and education (see Rahman and Jackson 2010).

It seems that Joyce recognized the faultiness of the naturalist theory early on, as his female characters are more sexually active than his male characters. Moreover, Mr. Bloom already has a daughter and still desires a son, even though it is not quite clear whether or not he is heterosexual (it is hinted that he may be homosexual, transsexual or asexual, although we would like to argue that he is multisexual, we explain this observation a bit later in this section). Thus, Mr. Bloom's sexual desires do not go hand in hand with the naturalist point of view, as he may not be heterosexual and still desire to reproduce and have offspring.

Biology and naturalist theory are not the only obstacles when one aims at defining sexuality, religion plays its role as well. Rahman and Jackson explain that from a religious point of view gender and sexuality are seen as “God-given” (2010: 17), as a result sexuality is “downplayed or ignored” (*ibid.*). Individuals that do not fit into the



predestined system are stigmatized, therefore “sexually active women have been described as either spiritually ‘fallen’ or psychologically disturbed, and, of course, homosexuals have been similarly characterized as either sinful or perverted” (*ibid.*). Sexually promiscuous and homosexual (as well as asexual, transsexual, etc.) individuals challenge the traditional, religious and naturalist view of gender, by expressing affection towards members of their own gender group (and neither or both of the groups), instead of feeling sexually attracted to members of the opposite gender group, their sexual desires thus differ from those who are heterosexual. Accordingly, sexuality in these cases represents our own perception of our sexual drives, whether towards the members of the opposite gender or towards the members of our own gender group (or the perception of our sexual drives seen by others, who tend to classify people according to their sexual desires).

Traditionally, sexual drives are tied to men and they are “identified as ‘essential’ to ‘maleness’” (Rahman and Jackson 2010: 17), while women, supposedly, do not feel the same intense sexual urges, unless they are sexually provoked. The authors add that “[w]oman’s sexuality is seen as naturally passive, but also buried deep in her essential biological being, awaiting arousal by a man” (*ibid.*). James Joyce revolts against the predetermined male and female roles. He mocks the traditional and naturalist theories – on one hand, his male protagonist, Mr. Leopold Bloom, is sexually passive, and could be considered even impotent, while on the other hand, his female protagonist, Mrs. Molly Bloom, is sexually active, and driven by intense sexual urges that she seeks to fulfill (plenty of examples are provided in Chapter 6).

Clark (2006) believes that conclusions about female sexuality are drawn from one’s own fantasies and that they have little to do with what women really experience – we would add, mostly when female sexuality is characterized as passive. The main problem is that women do not talk openly about their experiences (and they did so even less when Joyce wrote *Ulysses*), as they feel ashamed and rather keep their experiences a secret. It follows that female sexuality is difficult to define due to its secretive nature.

Female sexuality is one of the most difficult subjects in women's history, because female sexual desire has been both invisible and all too visible. Instances of transgressive female sexuality, such as the prostitute, the lesbian, or the unmarried mother, often attract much public attention, as moralists fear they will undermine the social order. (Clark 2006: 54)

We may ask ourselves, how can female sexuality disturb social order? First of all, the institution of marriage can be endangered (for example, if the women are not monogamous), and secondly reproduction would be threatened (if women are not heterosexual). As a consequence, throughout history, authorities "experimented with different kinds of laws, institutions and regulations to manage women perceived as promiscuous", explains Clark (*ibid.*).

Similarly, authorities have long tried to deal with homosexuals through law. According to Fausto-Sterling (2000), the term homosexual was coined by a German legal reformer in 1869, who was trying to change antisodomy laws. Shortly after, physicians began publishing case reports concerning homosexuality. As social, economic and cultural changes occurred in the 19th century, men (and later women) began meeting in bars or other places in search of same-sex interaction. Once their actions and intentions were obvious, ways to somewhat control their behavior were required. At the time, individuals, "who identified themselves as homosexual [...] sought medical help and understanding" (2000: 14). As a result, the term heterosexual was coined and defined in late 19th century (see Fausto-Sterling 2000). However, not all were informed about the newly established sexual distinctions between individuals. Bristow gives an example of an English writer, J. R. Ackerley (1896–1967), who wrote in his memoirs about being asked after the First World War whether he was 'homo' or 'hetero'. Ackerley did not know the answer as he had never heard those two words before (see Bristow 1997). Although homosexuality and heterosexuality were defined in mid 19th century and the terms were used in scientific circles, many everyday men and women still did not know their meaning at the beginning of the 20th century.

Fausto-Sterling explains that various groups of scientists and philosophers (historians, anthropologists, biologists, feminists, etc.) disagree about human sexuality,

as ones see it permanent and unchangeable through time and space, others see it culture and time dependant. However, she believes that our bodies and thus our sexualities are constructed through time, space, language and culture (see Fausto-Sterling 2000).

It seems that sexuality is constantly employed with the intention of classifying sexual desire. If sexuality depends on sexual desire, then sexual desire ought to be defined. Clark argues that “[s]exual desire is not a natural, biological drive, unchanging through history; rather, the diverse emotions which constitute sexual desire are stimulated, created and constructed by social formations” (2006: 55), as Freud suggested. In order to illustrate to what extent sexual desire depends on other factors, Clark gives an example of 19th century women coming from different classes saying that “women experienced sexuality in very different ways, for sexual morality differed dramatically by class” (*ibid.*). On the one hand, there were examples of cross-dressers and female husbands among the women coming from working-class, on the other hand, erotic female friendships existed among middle-class women, proving that sexual desire is class dependant (see Clark 2006).

In *Ulysses*, Joyce portrays Molly Bloom, a middle-class, uneducated married woman, and her sexuality. However, other women are portrayed as well, women that are better off than Molly, or women that are from lower social classes. They might not all share the same sexual preferences, or express same desires equally openly, and readers might get the impression that women from the higher-class would not approve of Molly’s behavior. Additionally, Molly is jealous of women from other social classes which may be noticed when she talks about those women visiting a doctor: “I suppose thats how he got all the gilt mirrors and carpets getting round those rich ones off Stephens green running up to him for every little fiddlefaddle her vagina and her cochinchina” (*Ulysses* 1993: 720).

Morrish and Sauntson (2007) argue that sexual identity is a form of social identity, which is a result of power relations between marginalized groups and empowered groups (for example, the government). In addition, an important feature of

identity is that it can be constructed and afterwards revealed or concealed, depending on individual preferences, “identity fosters a sense of core individuality and location, and it gives us a lens through which to view our social relations” explain the authors (2007: 4). The dependence of sexual identity on social and power relations is particularly visible in the case of marginal sexual identities (for instance, lesbians and gays) as their identities are quite often “formed in the face of stigma, shame and exclusion” (*ibid.*)

So far, we mentioned sexual promiscuity and homosexuality, as they so often appear alongside the term *sexuality*, as examples of classifying sexual desire and activity. Furthermore, both sexual promiscuity and homosexuality are featured in *Ulysses*, as it was already said, Molly is sexually promiscuous, while her husband, Mr. Bloom, might be homosexual. Nevertheless, up till now we have not given thought to transsexuality (or transgender), and it is an important topic in *Ulysses* as a good deal of Chapter 15 (“Circe”) revolves around transsexuality (more on transgender in Chapters 4 and 6).

According to Bristow, transgender is a sufficiently flexible word “to include practices of cross-dressing, transsexuality, and intersexual identity” (1997: 226). Thus, in the analysis part of this dissertation we give various examples from *Ulysses* under the section title of transgender (see 6.1.10). Mr. Bloom has transsexual desires and in Chapter 15 he changes his sex and turns into a woman, and later on into a pregnant woman (*Example 1*). Additionally, Molly too has transsexual dreams, as she wishes to try sexual intercourse as a man: “God I wouldnt mind being a man and get up on a lovely woman O Lord” (*Ulysses* 1993: 720).

#### *Example 1*

*Bloom embraces her tightly and bears eight male yellow and white children. They appear on a redcarpeted staircase adorned with expensive plants. All are handsome, with valuable metallic faces, wellmade, respectably dressed and welleducated, speaking five modern languages fluently and interested in various arts and sciences. Each has a name printed in legible letters on his shirtfront : Nasodoro, Goldfinger, Chrysostomos, Maindoree, Silversmile, Vifargent, Panargyros. They are immediately appointed to positions of high public trust in several different countries as managing directors of*

*banks, traffic managers of railways, chairmen of limited liability companies, vice chairmen of hotel syndicates.* (emphasis original, *Ulysses* 1993: 466)

It is clear that Joyce's intention was to radicalize the society of his time on numerous levels. The children are all male and white, well educated, good-looking, speak various languages, have other valuable skills and hold the best employments. Few women of that time could have such education and employment opportunities, not to mention the poor circumstances people of other skin colors faced on daily bases. As discussing this example extensively would probably takes us away from the topic of this section and thesis, we will concentrate on the gender role Mr. Bloom occupies in the example. It is interesting to notice that Mr. Bloom becomes a 'real' woman (as he is pregnant and gives birth); hence, he fulfills a female gender role. Bristow explains that "[...] the male-to-female transsexual gives up one gender role and just replaces it with its opposite, keeping the fixed hierarchy between male and female firmly in place" (1997: 226). Bristow's take on transsexuality may not be always true; however, it is certainly true for *Ulysses*, and pregnant Mr. Bloom. Nonetheless, Bristow also points out that the meaning of transgender is strongly tied to the concepts of femininity and masculinity as it stands in opposition to what is preconceived about these concepts. Therefore, transgender "only makes sense once sex and gender are conceptually praised apart", adds Bristow (*ibid.*).

Morrish and Sauntson believe that "gender and sexuality are inseparable" (2007: 13). Therefore, as we already stated above, we would like to argue that Mr. Bloom's sexuality is multidimensional, or that he is multisexual. Namely, Joyce tricks readers into believing that Mr. Bloom is heterosexual, homosexual, asexual, transsexual and bisexual. Yet, Mr. Bloom might be all of these, he simply might be multisexual or Joyce could be laughing in the face of sexual classification – let us be reminded that most of what we know about sexuality nowadays, Joyce did not know as the better part of the vast theory that is available today was generated after Joyce's time.

Nowadays, the meaning of the term *sexuality* has been narrowed down so that it mainly means "*sexual orientation*". *Sexuality* addresses our erotic preferences, whether

they are aimed at same-sex or other sex partners (see Cameron and Kulick 2003). No matter what *sexuality* denominates at present, there is vast literature generated by a number of scientists (philosophers, historians, biologists, anthropologists), who cannot decide what sexuality exactly represents, why and since when. Throughout history, it was regarded as an art or studied as a science. Perhaps its numerous meanings were derived from the meanings of the word sex, hence sexuality also referred to sexual activity or to the expression of erotic desires. It was used for classification of sexual desires, and certain sexual urges and preferences were characterized as diseases in the past; thus, sexuality has proven to be an uncertain and unstable concept. Further on, it has not been agreed on the fact whether it is inborn or does it develop in infancy (as Freud suggests), although it is certain that it may be both liberating and limiting. Key elements of sexuality are certainly: social construction of categories, its performative nature, and it is profoundly ideological.

In its marked tension between sameness and difference that certainly presents the greatest challenge to anyone studying the fast postmodern expression of sexual identities today. Even if we inhabit an age of postmodern uncertainty, one issue remains for sure. There is a desperate need for common language that respects various expressions of eroticism in a sensitive and non-prescriptive manner. (Bristow 1997: 228)

Although we agree on most points with Cameron and Kulick, we disagree on one account. Namely, the authors suggest that “when sexuality and sexual identity are conflated: it tends to evacuate the sex from sexuality” (Cameron and Kulick 2003: xiii). In our opinion, sex has everything to do with sexuality, and in our understanding sexual identities originate from sexual desires, and the aim of sexual desires is to fulfill the sexual thirst, which may be extinguished with sexual intercourse (in all of its possible modes, meanings and versions).

Therefore, being that sexuality is a particularly unsteady term, and that it is extremely difficult to find an adequate definition for it, sexuality in this thesis has a meaning of its own. In this dissertation, sexuality is understood as an umbrella term covering sexual desires (no matter whether the characters of *Ulysses* act upon them or

not), sexual activity (prostitution, extramarital relationships, impotence), sexual intercourse (masturbation, oral, anal), sexual orientation (homosexuality, bisexuality, heterosexuality, asexuality, transsexuality), sexual fetishes (cross-dressing, high heels, virginity, menstruation) and sexual taboos (sadoomasochism, voyeurism, pedophilia). In addition, I would like to add that people can be sexually immature or mature – in the sense that reproduction is impossible (children before puberty, especially girls before menstruation), sexually experienced or inexperienced (virginity, prostitution), therefore these characteristics are also considered under the topic of sexuality. Furthermore, pregnancy, breast feeding, raising children and child birth are taken into account as these topics can be connected to the development of female sexuality and perhaps to the fulfillment of gender roles.

In *Ulysses*, Joyce uses sexuality in all of its meanings, exploring its contemporary usage (portraying his characters as homosexual, heterosexual, bisexual, asexual), but also describing sexual intercourse of his characters or their erotic desires, and even showing the phases of development of their sexuality – for example, Molly growing up and discovering her sexuality. In addition, relying on Foucault's theories, Joyce mocks religious institutions as his characters confess about their sexual activities and fantasies, and bodily frustrations and functions.

In our attempt to define sexuality we lean on the term gender too many times without explaining its meaning. Ann Oakley, defined gender and sex in *Sex, Gender and Society* (1972), by distinguishing them as separate terms. Accordingly, gender is not directly derived from our biological sex; nevertheless, it is built through our social and cultural background, it is a result of our growing up in a certain environment, having a certain education and bearing defined cultural heritage, as it was already discussed at the beginning of this Chapter.

'Sex' is a word that refers to the biological differences between male and female: the visible difference in genitalia, the related difference in procreative function. 'Gender' however is a matter of culture: it refers to the social classification into 'masculine' and 'feminine'. (1985: 16)

In addition, Litosseleti (2006) makes a similar distinction between the terms sex and gender which are so often used as synonyms. According to Litosseleti:

The terms *sex* and *gender* are sometimes used interchangeably as synonyms. Language and gender theorists have generally made a distinction between sex as physiological, and gender as a cultural or social construct. According to this distinction, *sex* refers to biological maleness and femaleness, or the physiological, functional, anatomical differences that distinguish men and women, whereas *gender* refers to the traits assigned to a sex – what maleness and femaleness stand for – within different societies and cultures. (emphasis original, 2006: 10–11)

It has already been mentioned that the term sex has a dual meaning (biological classification and sexual intercourse) and that it is ambiguous. The ambiguous meaning of the term sex has led speakers to prefer rather the term gender over the term sex, when referring to the biological and social classification that these terms cover. As, “*sex* has the additional meaning of erotic desire or behaviour – subject speakers in some contexts try hard to avoid on the grounds that it is indelicate or impolite”, explain Cameron and Kulick (2003: 4).

According to Bristow, both sex and gender are affected by class, race and generation, which further complicates the expression and definition of these terms (see Bristow 1997). Even within the same culture or society men and women will not always behave in the same way. Depending on the situation, environment, aims, interests and audience (by audience we mean, the people who surround us at a given time) men and women will act differently, thus becoming “active agents involved in their own ‘gendering’ or ‘doing gender’” (*ibid.*, 11). As doing gender is unstable and depends on external factors, so are gender and gendered identities. They change from generation to generation and situation to situation within the same culture, age, race, class, religion and sexuality not to mention if compared to other cultures or societies (see Litosseleti 2006). Therefore,

gender is socially and culturally constructed; our gender identities (our sense of who we are as gendered subjects) are largely constructed through the discourses we inhabit and negotiate. The plural form *identities* is used to emphasize the current thinking of identities as multiple, diverse, fragmented, and shifting. In addition, our gendered



identities are not simply about being male or female, but about *doing* or *performing* one's gender at any one time. (emphasis original, *ibid.*, 2)

McConnell-Ginet (2011) explains the origin and definition of gender, sex and sexuality, stating their importance for us as individuals and social beings. According to her, *sex* is by far the oldest term, while *gender* and *sexuality* are more recent and they were invented in order to distinguish certain aspects that were part of what was understood as *sex* – for example, the ambiguity of *sex* as a biological category or as sexual intercourse – but at the same time different aspects that demanded their own term and definition.

*Sex* was to be reserved for biological/bodily classification of living beings as female and male, *gender* for sociocultural practices, conventions and ideologies clustering around the biological classification, and *sexuality* for sexual practices and erotic desires. (emphasis original, 2011: 6)

Although *sex* is still in use for biological classification (male, female) – in which case it is almost understood as a synonym of *gender*, whether given (assigned at birth) or chosen (transgender) – nowadays, *sex* is mainly associated with the sexual activities – various types of sexual intercourse – taboos, desires and practices. Therefore, *sexuality* is, much like gender, a cultural construction, which labels humans according to their sexual preferences; it is “a social status based on the individual's self-definition as heterosexual, gay, lesbian, bisexual, etc.” (Cameron and Kulick 2003: x). Nevertheless, both gender and sexuality are discursive constructions as well, and depend on language (more on sexuality and language in 1.1.1).

As Rahman and Jackson (2010) point out, “[...] gender refers to the social division between men and women; masculinity and femininity are thus understood as social attributes rather than natural ones” (2010: 18). Therefore, *sex* would classify us as male or female, *gender* as masculine or feminine (and perhaps transgender as well), while our *sexuality* could be homosexual, heterosexual, bisexual, asexual etc. Hence, these attributes, are assigned to us as early as possible – some already at birth when the midwife exclaims “It's a boy/girl” – which would classify us according to our sex, gender and sexuality, determining our social position (see Butler 1988, Rahman and

Jackson 2010). In Chapter 15 (“Oxen of the Sun) of *Ulysses*, a boy is born and the doctor exclaims its sex ever so proud for it being a boy, thus it may be concluded that Joyce realized these social categorizations earlier than others, by including them in his novel.

According to Cameron and Kulick, it is important to differentiate between sex, gender and sexuality. The authors argue that these terms are cultural constructions rather than natural as gender is a social construct, while sex a biological. Additionally, it must be noted that “*sex* in its ‘other’ sense of ‘erotic desire/practice’ has been progressively displaced for the purpose of theoretical discussion by *sexuality*” (emphasis original, Cameron and Kulick 2003: 1). Providing Brazilian travesties as an example, who do not desire to change their sex and who have both female and male body parts, Cameron and Kulick pose a question, wondering whether travesties should be defined through gender or sexuality and concluding that probably a bit of both would be necessary (see Cameron and Kulick 2003).

Feminist theories distinguish between sex and gender, assuming that sex should not dictate the position of women in society, their behavior or experiences. Further on, Butler (1988) elaborates on Beauvoir’s concepts which explain the difference between sex and gender, woman and female, the historical and biological facts.

To be female is, according to the distinction, a facticity which has no meaning, but to be a woman is to have become a woman, to compel the body to conform to an historical idea of ‘woman’, to induce the body to become a cultural sign, to materialize oneself in obedience to an historically delimited possibility, and to do this as a sustained and repeated corporeal project. (1988: 520–522)

Although we could be born female, we might not be feminine or heterosexually driven to men. Moreover, even a heterosexual woman might not accept the traditional female roles; she might not feel the urge to have children, for example. Joyce radicalizes the traditional classifications time after time.

The definition of a woman or a ‘proper’ woman depends on the culture in which that woman is brought up. “To be a ‘woman’ as opposed to a ‘female’ takes more than

just being born with the ‘correct’ reproductive organs. It is a cultural achievement which has to be learned [and reproduced or performed], and exactly what has to be learned is different in different times and places”, suggest Cameron and Kulick (2003: 3). The society, culture and religion all give their own take on what a woman should be, or how she should behave, and these descriptions differ greatly from one cultural surrounding to another, or from one religion to another. In Western societies, for example, women should cross their legs when seated in public, while in some Eastern societies women should wear a veil in public. The definition of real men and true women demands them to be heterosexual, technically female individuals that are not heterosexual are not women, and equally male persons that are not heterosexual are not men.

The ideology holds that real men axiomatically desire women, and true women want men to desire them. Hence, if you are not heterosexual you cannot be a real man or a true woman; and if you are not a real man or a true woman then you cannot be heterosexual. (*ibid.*, 7)

James Joyce tests these definitions of “a true woman” in *Ulysses*, allowing his female characters to behave in a manner that was considered unconventional at the beginning of the 20th century. On the one hand, Gerty MacDowell not only sits improperly showing her legs to Mr. Bloom, in public and in broad daylight, she lifts her skirts as well, allowing him to see her underwear. Yet, Gerty is portrayed as a virginal character and the readers are informed of her virginity. On the other hand, Molly Bloom desires to have sexual intercourse in the role of a man, thinking: “I wished I was one myself for a change just to try with that thing they have swelling upon you so hard and at the same time so soft when you touch it” (*Ulysses* 1993: 726). Therefore, Joyce’s female characters stretch the definition of womanhood, demonstrating that ‘true’ women may behave in improper ways and still be real women.

Cameron and Kulick argue that sex, gender and sexuality are not separate terms, but mutually connected ones:

[H]aving a certain type of body (sex), living a certain kind of social being (gender), and having certain kinds of erotic desires (sexuality) – are not understood or experienced by

most people in present-day social reality as distinct and separate. Rather, they are *interconnected*. (emphasis original, 2003: 5)

Joyce's understanding and representation of sexuality is similar, and throughout *Ulysses* he toys with the concepts of sex, gender and sexuality, exploring their margins.

As it has been mentioned, in the opening paragraphs of Chapter 14 ("Oxen of the Sun"), for instance, a boy is born and we are informed about his sex right away, "Hoopsa, boyaboy, hoopsa! Hoopsa, boyaboy, hoopsa! Hoopsa, boyaboy, hoopsa!" (*Ulysses* 1993: 366). In the very next chapter, Chapter 15 ("Circe"), the concept of sex, in terms of classification, is questioned. Namely, Mr. Bloom, a married man, becomes a pregnant woman and gives birth to eight boys (see *Example 1*). Mr. Bloom, who is throughout the novel, at times, asexual, homosexual or heterosexual, finally changes his sex – thus, "Professor Bloom [becomes] a finished example of the new womanly man" (*Ulysses* 1993: 465).

Time after time, Mr. Bloom's masculinity is judged in *Ulysses*, he is first seen in the kitchen, he is making breakfast for his wife – traditionally cooking is considered a female role, he runs her errands, and he knows about her love affairs and does nothing. In addition, his potency is doubted, as he has abstained from sexual intercourse during eleven long years and he has failed to procreate a son – hence, he is considered impotent. In a dark whorehouse he shows his gentle side as he becomes a dominated woman in a sadomasochistic role play with the brothel's madam. Mr. Bloom's transition, however, finally culminates when he gives birth to no more and no less than eight beautiful, intelligent, accomplished, white and male children (see *Example 1*).

Quite on the contrary, Mr. Bloom's wife, Molly, is everything a woman at the beginning of the 20th century was not, or was not supposed to be. She does not care much about the household and housekeeping: "the damn cooking and throwing out the dirt I gave it to him anyhow" (*Ulysses* 1993: 692) or "O Jamesy let me up out of this pooh sweets of sin whoever suggested that business for women what between clothes and cooking and children" (*Ulysses* 1993: 719). She reads erotic literature reading

“Sweets of Sin by a gentleman of fashion some other Mr de Kock” (*Ulysses* 1993: 715) and indulges in extramarital love affairs (Boylan currently) – she could be labeled a slut or nymphomaniac (see Cameron and Kulick 2003). She is perverse, breaks taboos and has most probably had sexual intercourse before marriage. She pleases herself “pretending to like it till he comes and then finish it off [herself]” (*Ulysses* 1993: 692), when men are unable to give her satisfaction – masturbation was considered dangerous and it was seen as a disease in the 19th century, even early 20th (see Jones 2001); she uses various types of contraception and does not describe motherhood as the best thing in the world, quite on the contrary (examples provided in Chapter 6). She expresses her longing for being a man and having sexual intercourse with a woman. Additionally, she is gassy; she uses the night pot and gets her period. Hence, Joyce shifts the ground portraying his main characters as female and male on the surface, masculine and feminine, but multisexual deep inside, suggesting that the traditional and naturalist theories are too simplistic for the much more complex human sexuality. Some of the most interesting types of sexuality found in *Ulysses*, are selected and their translations into Serbo-Croatian are analyzed in the practical part of this thesis, with the intention of exploring the possibility of (self)censorship influencing the translations.

Sexuality is far more complex both in reality and in Joyce’s work, it is not a simple division into heterosexual and homosexual individuals, as the naturalist theory might suggest, and it does not concern only the direction of our sexual urges (towards the same sex or the opposite, both or none). Cameron and Kulick argue that “[...] the study of sexuality should concern itself with desire in a boarder sense; this would include not only whom one desires but also what one desires to do (whether or not with another person)” (2003: 8). Joyce’s representation of sexuality in *Ulysses* is in line with this understanding of sexuality as his Molly dwells on her past sexual intercourses and plans her future ones, expressing her desires. However, as Joyce uses language in order to illustrate sexuality, thought needs to be given to the relationship between sexuality and language. Thus, in the coming section we provide opinions of leading theoretician

in the fields of gender, sexuality and languages and the relationships that the three may have.

### 1.1.1 Sexuality and Language

It was argued that sexuality is our most personal representation of self as it consists of our inhibitions, longings, yearnings or simply our desire to reach satisfaction. How we experience sex and what we consider taboo or normal sexual activity depends on our cultural background. The physical characteristic we are drawn to, the types of personalities we like best, whether we find intelligence or status attractive, all rely on our cultural experience, what we are taught, what is presented to us, what we know and recognize as acceptable. Human beings express their feelings and desires through language (although not only through the use of language), thus our thoughts are bound with our language and it follows that even our sexual urges and sexuality are closely tied to our use of language. Through the use of language we define ourselves and our experiences, yet we define others and their experiences as well. Hence, the use of language and the expression of sexuality are mutually interwoven. In addition, as the representation of sexuality relies heavily on the language used, invented or reproduced, so language, translation and sexuality become visibly interconnected.

Ni Chuilleanain, O Cuilleain and Parris (2009: 17) state that “humans need a shared common ground of language on which to meet, and because of all social conventions, none is more biding or less transgressed than language”. A further connection can be established between sex and language, as expressing our desires or thinking about our longings is impossible without language. “If sex is the most intimate indicator of identity, language is likewise the most intimate way of expressing sexual experience, because language acts repeatedly as a site for enactment of gender identities and sexual conflicts”, says Santaemilia (2005: 118). James Joyce has detected these features of language usage additionally toying with language and stretching the boundaries of language application. In *Ulysses*, sexuality and language are closely tied as readers experience Mr. Bloom’s or Mrs. Bloom’s sexuality through their usage of

language. A glimpse into the world of both male and female sexuality is given, which are contrasted as the male sexual experience of self and others is available in the form of thoughts, actions and direct speech, while the female sexual experience is provided only in the form of thoughts which are bursting with sexual desire and memories of passionate encounters.

According to Litosseliti (2006), research about male and female language has been conducted since the 20th century onwards. Since then, gender and language have been studied together as linguists realized early on that men and women speak differently (for instance, the quantity of adverbs and adjectives may differ, or the range and style of vocabulary). Subsequently, it was found that these differences have a root in education, social and cultural norms and type of occupation that men and women fulfill (which historically differed greatly). As gender and language have been studied more closely it was concluded that languages were made for men, and sexist elements have been recognized (for example, the 'Mrs' and 'Miss' distinction exists only for women, while men are always 'Mr', a much higher number of discriminative and insulting words for promiscuous women than men, insulting terms for unmarried women, etc.). Litosseliti explains that these differences between male and female language and the sexist usage of language altogether prevent "women from expressing and raising consciousness about their own experience, and perpetuating men's dominance and exploitative behaviour" (2006: 14).

Joyce noticed these language properties and its dependence on gender, education, social norms, class and interests. Hence, Molly Bloom's monologue contains unfinished sentences (only eight sentences on 40 pages, most of them leaning one on another, packed with pronouns), buzzwords ('God', 'Oh Lord', 'Jamesy', 'O', 'yes'), adjectives and adverbs ('pretty hot', 'awfully jolly/found/nice/put'). In addition, the transcription of Molly's thoughts is grammatically irregular and misspelled ('Ill', 'dont', 'wont', 'theres'). According to Brown (2006), Molly's literary interests are reflected in her thoughts, thus it becomes clear that she reads magazines such as *The Gentlewoman* or *Irish Times* (see Brown 2006). However, Molly is also drawn to pornographic

literature (she wants another book from Paul de Kock) and her thoughts are packed with sexual desire.

Nevertheless, Molly is not the only character in *Ulysses* whose discourse illustrates gender, occupational, ideological or educational characteristics of language use. Gerty MacDowell's language shows that she is young, dreamy, inexperienced and childish (for example, "cosy little homely house", "brekky", "dear little wifey" (*Ulysses* 1993: 337)). Additionally, Gerty reads the *Lady's Pictorial* and follows fashion trends for young ladies blindly which is evident from her descriptions of clothes and colors ("rosepink, pale blue, mauve and peagreen" (*Ulysses* 1993: 335)). Similarly, Mr. Bloom's language illustrates his interests (he reads a soft-porn magazine called *Photo Bits*), occupation (he works in advertising) and level of education (obviously higher than Molly's as his thoughts wonder through literature, history, philosophy).

In addition, language and gender are connected on a grammatical level. Glover and Kaplan (2000) explain that the term *gender* used to have sexual meaning – alluding to same-sex relationships or sodomy – apart from its meaning used for grammatical classification of words. Today's meaning of the word *gender* is generally used for distinguishing the grammatical gender of languages or the grammatical classification of some words in certain languages (masculine, feminine or neuter gender of nouns, adjectives and pronouns in some languages), or for classifying people according to their assumed social roles (masculine, feminine, transgender).

The modern meanings of *gender* still bear the traces of these older historical usages. *Gender* continues to function as a grammatical term, for example, as well as being a euphemism for a person's sex, though it is no longer used as a synonym for the sexual act. (2000: xi)

Languages differ greatly in terms of expressing gender and sexuality. In some situations gender and sexuality are recognized sooner in Serbian than English, as Serbian is a gender sensitive language (grammatical gender language), while English on the other hand is a gender neutral language. For example, if we say 'I am tired' in English the sex of the person making this statement is disguised. However, the same



phrase in Serbian would have two possible translations, depending on the sex of the person speaking, *Ja sam umorna* (female) and *Ja sam umoran* (male). The same statement in the past functions similarly, ‘I was tired’ translates into *Ja sam bila umorna* (female) and *Ja sam bio umoran* (male). Due to the suffixes *la/o* added to the verb ‘to be’ – *biti* and *an/na* added to the adjective ‘tired’ – *umoran/na* in the Serbian language we can detect the sex of the person that is speaking twice in the same sentence (both in the verb and in the adjective), while in the same example in English the sex of the speaker is hidden. The gender of characters is rapidly discovered when a book is read in Serbian, therefore fewer puns and ambiguities are possible in some cases, while vast opportunities are created in others; however, one thing is certain much is lost in translation.

As research of gender and language relationships could not account for so many differences within the same gender, the study of relationships between language and sexuality began depending on many disciplines, and not only linguistics, while concentrating mainly on homosexuality. Research in the field of sexuality and language went into many directions but two are most notable: sexual identity and language and sexual desire and language. Although language and sexuality research has concentrated mainly on sexual minorities (gays, lesbians, bisexuals, transsexuals), it is important to notice that “just because heterosexuality is the ‘unmarked’ identity, [it] does not mean that it goes unmarked in discourse” (Morrish and Sauntson 2007:12). Deriving their conclusions from research conducted in the field of language, desire and sexuality, Sauntson and Kyratzis (2007) argue that sexuality depends on social and cultural factors as much as on psychological or physical predispositions. “It is not something which is experienced in a social or cultural vacuum, rather, our sociocultural experiences shape and influence our perception and construction of sexuality”, explain the authors (2007: 5–6).

Litosseliti clarifies that “language *both reflects and creates* how we see the world; and how we see the world includes assumptions about gender and gender inequalities” (emphasis original, 2006: 1). By agreeing, disagreeing, negating, denying,

accepting, pausing, restating, repeating, asking, and debating speakers, writers and readers construct social reality through language use. Hence, language shapes our opinions of ourselves, others and the world. Due to its rather constructive than indexical characteristics, language “has the potential to help establish and maintain social and power relations, values and identities, as well as to challenge routine practice and contribute social change” (*ibid.*, 9).

Morrish and Sauntson argue that language reflects, reinforces and constructs social categories and identities, (for instance, femme and butch categories/identities among lesbians) which are not fixed as they are culturally constructed. Thus, “[...] sexuality, as a form of social identity, is linguistically constructed through coded references to forms of gendered behaviour”, clarify the authors (2007: 13).

According to Cameron and Kulick, sexuality is equated with sexual identity; hence, they propose a broader meaning which should include erotic desires and practices. In addition, as erotic desire and sexual identity are constructed and expressed through the use of language, the authors establish a connection between language and sexuality. It follows that, sexual encounters, even though they include ‘acts of identity’, they also show many “other kinds of verbal acts: acts of love and affection, domination and submission, aggression and humiliation, lying and concealment” (Cameron and Kulick 2003: xi). Similarly, Morrish and Sauntson propose that the study of sexuality should encompass the study of “engagements, structures and cultures of sexual relationships between human beings” (2007: 4), including the study of “erotic exchanges and the communication of desire” (*ibid.*).

Throughout *Ulysses*, Joyce illustrates all of these verbal acts of constructing sexuality, by expressing desire and concealing or reviling sexual identity of his characters. Molly Bloom cheats on her husband and lies about it, her husband has a pen friend called Martha, and he does not inform his wife about his friend, neither does he tell about his masturbatory, afternoon encounter with Gerty MacDowell, thus the Blooms lie and conceal. Further on, they show their love and affection for each other

(for instance, Mr. Bloom takes breakfast to his wife, who is in bed, while she thinks of doing the same for him the next day). The Blooms also demonstrate domination and submission, aggression and humiliation as they indulge in sadomasochistic encounters in which Molly tends to dominate, whereas Mr. Bloom is being dominated and humiliated (see Chapter 6, *Examples 29* and *32*).

All our opinions are connected to language as we use language in order to formulate and express our thoughts. Therefore, our opinions about sexuality, gender and sex are also tied to language. What we consider 'normal', permitted, taboo or controversial sexual intercourse depends on our language, "our ideas about sex are bound up with the language we use to define and talk about it" (Cameron and Kulick 2003: ix). In order to clarify this assumption, Cameron and Kulick provide an example in which they explain how 60% of American students when asked whether or not oral sex is the same as 'having sex' answered with a no, thereby demonstrating that for them oral sex does not mean to have sex (the Kinsey study on the Clinton-Lewinsky affair, see Cameron and Kulick 2003). Therefore, the experience of reading *Ulysses* will not be the same for all and it can change through time, as our opinions depend on our cultural, social and linguistic background and for example, Molly's extramarital activities or Mr. Bloom's voyeuristic and masturbatory practice would not be equally acceptable to all readers.

Even though the main purpose of sexual intercourse is reproduction, human beings indulge in sex of all kinds for other reasons (for instance, out of boredom, for creating and maintaining intimacy, seeking pleasure and giving pleasure, worshiping and religious rituals). Nonetheless, all these rituals change through time and space as do our sexual practices and reasons for having sexual intercourses. Our understanding of the meaning of sex and sexuality nowadays is not the same as it was for people in the past. Subsequently, the language we use to express and represent sex and sexuality constructs and underlines what is to be considered as 'normal' and desirable (see Cameron and Kulick 2003).

Sex can be a source of powerful physical pleasure, through which we can achieve true emotional satisfaction, yet it can also be the cause of suffer, cruelty and misery. “Less extreme but more common negative experiences of sex include embarrassment, disappointment and boredom”, add Cameron and Kulick (2003: xiv). On the one hand, Molly seems bored in half of her sexual adventures saying that there is “no satisfaction in it” (*Ulysses* 1993: 692), as her sexual appetite is often left unfulfilled or she does not reach sexual climax. On the other hand, Mr. Bloom feels discomfort and embarrassment after masturbating (see *Example 2*).

*Example 2*

Mr Bloom with careful hand recomposed his wet shirt. O Lord, that little limping devil. Begins to feel cold and clammy. After effect not pleasant. Still you have to get rid of it somehow. (*Ulysses* 1993: 353)

Connecting desire and satisfaction to sexuality and language to the expression of sexuality Cameron and Kulick provide examples of personal ads in which people express their sexual desire and what they are seeking for. As people describe themselves and what they are looking for they use language to express their desire and illustrate their sexuality, thus once again combining sexuality and language (see Cameron and Kulick 2003). Mr. Bloom advertizes his wife, showing a photo of her to Stephen and trying to spark Stephen’s sexual interest for Molly.

Language and sexuality are closely tied as “sex(uality) is above all a discursive construct, a rhetoric that has a regulatory effect on human and social bodies” (Santaemilia 2015: 141). Sexuality depends on language as using language we manage to express our sexuality, we demonstrate who we really are, turning our most intimate feelings inside out as “language (or discourse) is the deepest, most intimate way of expressing/manifesting our sexual experience(s).” (*ibid.*) Pinpointing sex as “a key locus of anxiety” (*ibid.*), the core where all taboos, fears and prejudices about social behaviors and the level of their acceptance meet, is underlined in *Ulysses* time after time. Joyce magnifies taboos – Mr. Bloom not only masturbates, but does so in broad daylight and in public, where he is additionally seen by the object of his desire. In

addition, fears and prejudices are denied – Molly knows very well how adulteresses are treated in her society, she is aware of the consequences, yet she desires to go into the public with her lover and she imagines how everyone would write about her if she had an affair with Stephen or if they found out about her affair with Boylan (see *Examples 3* and *4*).

*Example 3*

suppose I never came back what would they say eloped with him (*Ulysses* 1993: 700)

*Example 4*

then hell write about me lover and mistress publicly too with our 2 photographs in all the papers when he becomes famous (*Ulysses* 1993: 726)

Silence is equally important as words. Quite often silence shows what is poorly tolerated (for example, homosexuality or female sexuality). Simply hinting, without openly stating, might indicate a taboo position some word might hold. Hence,

sexuality shapes ([...], is shaped by) what is not said, or cannot be said, as well as what is actually put into words. The structuring significance of the not-said, of silence, is implicit in such oft-repeated formulas as ‘the love that dare not speak its name’ for male homosexuality, and in characterization of women’s sexuality as unspoken and somehow unspeakable [...].” (Cameron and Kulick 2003: 12)

Joyce detected the importance of silence, pointing out various types of sexuality or sexual taboos, without openly confirming what readers are about to encounter (for instance, it is never clearly stated if Mr. Bloom is heterosexual, homosexual, bisexual, impotent or simply not drawn to his wife – although we gather hints for each sexual identity).

In order to recognize sexual meaning in silence or words, codes are necessary because “[s]exual experience, like other human experience, is communicated and made meaningful by codes and conventions of signification.” (*ibid.*, 15). Without the experience of codes learned and recognized beforehand, sexuality might pass undetected. Nevertheless, as readers are aware how an orgasm could be communicated, they understand Mr. Bloom’s orgasm in Chapter 13 (“Nausicaa”).

*Example 5*

And then a rocket sprang and bang shot blind and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively! O so soft, sweet, soft! (*Ulysses* 1993: 350)

In the same vein Molly's cries in Chapter 18 ("Penelope") such as "O" (it appears 52 times) "O Jamesy" (*Ulysses* 1993: 719), "O Lord", "easy God" (*Ulysses* 1993: 720) – but also various other times as well – and "yes" (which appears 83 times) are easily comprehended as sexual, orgasmic exclamations. Joyce goes a step further in his descriptions; he not only depicts a male orgasm, but also a female and by doing so he breaks social boundaries at the beginning of the 20th century.

According to Maksić (2011), the most prominent feature of female writing is disobeying grammar and punctuation rules; Joyce does so in Chapter 18, thus creating his own "language-corporal logic"<sup>2</sup> (my translation, Maksić 2011: 133). The last chapter of *Ulysses* lacks punctuation and organization in paragraphs – there are a few breaks (precisely, there are 8 paragraphs, which divide the text into 8 huge sentences), which generally make a division between past, present and future. Moreover, it breaks syntax and grammar rules and words are misspelled – without punctuation, particularly apostrophes, words are misspelled, although other words are also misspelled on purpose. Sentences just flow, leaning one on another, at times confusing the reader. Personal pronouns are overused, especially the pronoun 'it'.

Using unbroken thoughts, without punctuation the language has an unrestrained flow, emotions are expressed forcefully and the language of the body is vividly depicted. The body dictates the rules of conversation, while the text is created as a result of what the corporal language has communicated. Texts which are heavily based on corporal language commonly leave us on the verge of understanding, as their substance is unstable and open to interpretation. Joyce's intention was to transmit real thoughts into writing; hence, *Ulysses* is teeming with elliptical sentences, allusions and motifs.

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<sup>2</sup> Original text: "jezicko-telesnu logiku" (Maksić 2011: 133) Ivana Maksić is a poet and short stories writer.

The rules of syntax are bent and twisted in order to create sentences in which thoughts are beaded in an unusual and dispensable way. Maksić (2011) believes that all of these features of Joyce's text are typical of female writing, and therefore the thoughts and behavior of his character Molly Bloom are even more convincing (see Maksić 2011).

In addition, Maksić explains that language skepticism is yet another element that could be labeled as a female characteristic of writing, along with syncretism of genres. Some of the other features are dialogues, different styles in each chapter and irony. Polyphony, italics, capital letters – or the lack of capital letters, italics and newspaper titles are other elements generally found as female. Thus, it could be said that these writing tools contributed to the expression of female sexuality (see Maksić 2011).

Although Joyce experiments with language throughout *Ulysses* as a whole, Chapter 18 (“Penelope”) might be seen as the biggest experiment. Many authors write about the subordinated position of women in Dublin at the turn of the 20th century (see Mulin 2003, Carpentier 2015). Female roles were mainly concerned with housework and rising children. Dublin women were expected to be pure, moral and church going. Laws that intended to regulate sexual lives of female Dubliners were numerous (for example, contraception). Thus by applying unconventional language, and creating a language of his own, it seems that Joyce attempts to free women and their sexuality. In order to free sexuality, Joyce liberates language of any syntax or grammar rules, hence liberating sexuality of rules and restrains. Additionally, his main female character, Molly Bloom, is depicted in a way that allows readers to conclude that she is an emancipated woman, who breaks social rules and fights against sexual constrains.

### 1.1.2 Sexuality and Literature: *Ulysses*

In order to study sexuality in literature, attention has to be paid particularly to the language employed in the description of sexuality. As it was explained in the previous section the language of men and women may differ, but also of heterosexuals, homosexuals, bisexuals and transsexuals when compared to each other. Additionally, the young and mature members of these groups use distinctive registers. This particular

function of language – to adapt to the needs of different social or age groups – is vital for understanding and appreciating the language of *Ulysses*. Namely, Joyce detects the language differences and transmits them to his novel, that is young Gerty MacDowell does not speak about her garments in the same way Mrs. Molly Bloom does. *Example 6* is from Chapter 13 (“Nausicaa”) and it shows Gerty’s speech, while *Examples 7, 8, 9* are from Chapter 18 (“Penelope”), and they portray Molly’s register.

*Example 6*

As for undies they were Gerty’s chief care and who knows the flattering hopes and fears of sweet seventeen [...] can find it in his heart to blame her? She had four dinky sets, with awfully pretty stitchery, three garments and nighties extra, and each set slottend with different coloured ribbons, rosepink, pale blue, mauve and peagreen [...]. She was wearing the blue for luck, hoping against hope, her own colour and the lucky colour too for a bride to have [...]. (*Ulysses* 1993: 335)

*Example 7*

Ill change that lace on my back dress to show off my bubs and Ill yes by God Ill get that big fan mended make them burst with envy (*Ulysses* 1993: 713–714)

*Example 8*

O well I suppose its because they were so plump and tempting in my short petticoat he couldnt resist they excite myself sometimes (*Ulysses* 1993: 726)

*Example 9*

Ill put on my best shift and drawers let him have a good eyeful out of that to make his micky stand (*Ulysses* 1993: 729)

Even though Molly and Gerty are both female and heterosexual (although in Molly’s case her heterosexuality may be argued), they come from different social classes and their level of education is not the same (Molly grew up in Gibraltar, her thoughts include many Spanish words, for example, ‘embarazada’), and Molly is considerably older than Gerty (Gerty is 17, Molly is 33). Therefore, Joyce pays special attention to their language, making it distinctive for each character, which is evident from the above quoted examples. Having in mind that Molly’s and Gerty’s language differs, and remembering that language both represents and constructs reality, we may



assume that their opinions on all matters concerning sexuality would be distinct, and they truly are.

Nowadays, sexuality may be studied, for example, scientifically or sociologically; however, describing or representing sexuality artistically has a much older tradition. According to Cavendish (2010), “[a]rtistic expressions of sexuality have been created by humans from the earliest times. They appear throughout history and exist in every culture” (2010: 75). The need to express feelings, describe relationships and pleasure, our own or of others, is apparently common among humans. It is a part of our personalities, and many cultures and societies around the world and throughout history share the need to express sexuality through arts. “The arts celebrate, inspire, investigate, and reflect thoughts, feelings, and cultural beliefs regarding many aspects of life, including sexuality”, suggests Cavendish (*ibid.*). Through the use of arts sexuality has become a “creative force” (*ibid.*). James Joyce’s *Ulysses* represents an encyclopedia of sexuality as it features numerous sexual tendencies ranging from asexual to bisexual, transsexual, homosexual and heterosexual. But it also concentrates on topics that could be considered as various stages of female sexuality, as it blooms and matures – first sexual urges, motherhood and prostitution.

At the climatic midnight center of *Ulysses* we find a narrativized drama that emphasizes the fantastic, unruly, and dangerous aspects of sexuality: the pleasures of the body (aphrodisiac), instincts and desires are held accountable to, and are constructed by, social and moral preoccupations. (Mooney 2008: 39)

The term art covers a whole range of fields in which humans express themselves artistically or creatively. Painting, sculpture and architecture might be the most obvious examples, yet literature and music are art as well. Depiction of sexuality is present in most forms of artistic expression – in literature as well. The expression of sexuality in literature can be viewed from a number of perspectives and it exists under a variety of labels – for example, some texts are considered erotic, while other pornographic. Literature on sexuality dates far back into the past – Ch’in Shih Huang-Ti (2697–2598 BCE), a Chinese emperor, wrote a medical book that contained information on sexual health. Sexual manuals – describing sexual positions – and books that helped couples

maintain harmony in marriage appeared in Asia and were influenced by the Chinese emperor's book. The ancient Greek and Roman societies worshipped sexuality by depicting it in literature, painting and sculpture. Homer and Sappho are just some of the authors who wrote texts containing sexual reference (see Johnson and Ryan 2005, Cavendish 2010).

It seems that sexuality has always comprised a significant part of our lives. Since the earliest times, people have felt the need to express sexuality artistically through painting, sculpture or writing. Although some societies were more tolerant to the expressions of sexuality than others, and religion and sexuality might have gone hand in hand in ancient societies or in Eastern religions, Western societies and religions – in Europe especially Christianity – did not tolerate the expression of sexuality very well (see Strokes 1999, Robertson 2005). The Industrial Revolution played a huge role in repressing sexuality from the 17th century onwards. The Victorian society in the United Kingdom did not tolerate well sexual diversity or its expression. Sexual intercourse was welcome only in order to procreate (see Foucault 1978).

According to Foucault, the moral standards that were reinforced in the 17th century and which forbade talking about sexual feelings, actions, thoughts and body parts backfired as sexuality was discussed in a wider context and introduced to many spheres of everyday life where it had not existed before, such as medicine, law and education. Sexual intercourse, speaking about it and sexuality altogether were repressed because they did not go hand in hand with the principles of work that became popular with the development of capitalism. In the 19th century with the oppression of sexuality, family life and relationships underwent change. Adults and children were separated, and so were boys and girls; strict instructions for nursing infants were implemented, child sexuality was discussed, dangers of masturbation were proclaimed, all in order to police sexuality (see Foucault 1978)

However, it soon became obvious that not all individuals (or their sexualities) could be controlled and there were some more deviant than others, who refused to obey

the moral codes. For this minority of people there was no other remedy but to facilitate the practice of their deviant sexualities on the outskirts of society. Of course they too would have to be a part of the chain of profit if not production as well. Therefore, special institutions were to be created for the abnormal individuals and these institutions found way in the form of public houses and mental hospitals. Brothels and mental institutions were places where it was possible to sell or provide services or help the nonconventional individuals, as these places showed greater tolerance towards “the prostitute, the client, and the pimp, together with the psychiatrist and his hysteric.” (see Foucault 1978). Thus, sexual services were sold under supervision and with authorization, much like in the centuries before the industrial revolution. These places allowed everything and anything, the hidden desires and urges were set free, while the world outside was silenced and battled with taboos and norms.

Not differing much from the rest of the Christian Europe, 19th-century Catholic Ireland protested against the expression of sexuality. Due to the Great Famine in Ireland women turned more and more to prostitution. Their overt sexuality additionally resulted from the low number of Catholics before the Famine and the remains of Celtic paganism which proclaimed open female sexuality, which worried moral purists. Nevertheless, things radically changed in the years after the Famine as the Catholic Church gained power, although the Church was not the only one to promote rigid virginity, the Victorian Puritanism too had a hand in it all (see Schneeman 2007).

*Ulysses* deals with numerous examples of sexuality and its clashes with religious or moral purists. James Joyce exaggerates, somewhat twisting the reality with the intention of underlining the importance of the topics he explores. Joyce writes about the brothels (Chapter 15 (“Circe) is set in a whorehouse in Monto, Dublin’s Red Light District, where Mr. Bloom and Stephen in a hallucinating and drunken state converse with the prostitutes, while Mr. Bloom also participates in a sadomasochistic role play with the brothel’s Madam, Bella/Bello) (see Chapter 6, *Example 32*), the rigid sexual laws (for instance, Criminal Law Amendment Act) and mocks the White Cross

Vigilance Association<sup>3</sup> – association that policed the streets of Dublin’s Red Light District (the Nightwatch in “Circe”, First Watch and Second Watch approach Mr. Bloom and try to identify him, writing down his personal details, but Mr. Bloom gives false information, all along Mr. Bloom’s female acquaintances keep passing by, while incriminating him) (see *Example 10*).

*Example 10*

([...] *Two raincaped watch approach, silent, vigilant. They murmur together.*)

THE WATCH

Bloom. Of Bloom. For Bloom. Bloom.

(Each lays hands on Bloom’s shoulder.)

FIRST WATCH

Caught in the act. Commit no nuisance.

BLOOM

(Stammers.) I am doing good to others. ([...])

[...]

FIRST WATCH

Come. Name and address. (*Ulysses* 1993: 430–431)

Traces of many of the theories on sexuality that Foucault suggests could be found in *Ulysses*. Namely, Joyce concentrates precisely on the double faced nature of policing sexuality, as some things are repressed while others overlooked. He focuses on both male and female sexuality and the roles of the sexes in Dublin and Ireland towards the end of the 19th and at the beginning of the 20th century (women ought to spend time cooking, cleaning and taking care of their children, while men work and spend time in bars drinking and betting – the side characters generally obey gender roles in *Ulysses*, for example Mrs. Mina Purefoy). Nevertheless, Joyce’s main male and female characters are quite unique as they break boundaries of the society in which they live. Mr. Leopold Bloom shows his overtly feminine, even motherly side, while his wife,

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<sup>3</sup> For more information on White Cross Vigilance Association and laws regulating sexuality see Attridge and Howes (2000) and Mullin (2003).

Molly, has a masculine side which she does not try to hide. These characters are not conventional and their sexualities are complex (for instance, both Mr. Bloom and Molly express homosexual and/or transsexual fantasies) (see *Example 1* and Chapter 6.1.10). Through the use of literature James Joyce introduces novel ideas and points of view when it comes to sexuality (for example, sexuality is much more complex, like in the case of the Blooms, thus Joyce never labels his characters' sexualities).

Joyce might have been too bold in his descriptions of sexuality, especially in Chapters 13 ("Nausicaa"), 15 ("Circe") and 18 ("Penelope"), for the literary tastes at the beginning of the 20th century. However, not all societies and people of all backgrounds are equally open-minded towards literature containing sexuality, even today. "What is considered acceptable in one culture, place or time may seem strange or sacrilegious in another", believes Cavendish (2010: 75). Therefore, portraying sexuality in literature may be done in a more or less liberal way, depending largely on the cultural background and literary tastes of the time. Literary works containing different amounts of sexuality or presenting sexuality in distinct ways may be considered erotic or pornographic.

Erotica is considered to be a literary genre that vividly describes human sexuality. More often than not, the erotic genre is used for creating sexual stimulation among the readers. Very often erotica is termed pornography, which is according to Hale (2000) a derogatory name for it. This literary genre has relied heavily on translation throughout history (see Hale 2000).

According to Schneeman (2007), pornography is commonly considered a vivid portrayal of female sexual fantasies, although they might be male as well. Further on, pornography is in the first line writing, though other media might be used as well, with the intention of describing sexual images aiming to achieve sexual excitement. Schneeman adds that the word originates from the Greek language in which *porne* would mean "prostitute", while *graphos* would be "to write", therefore it could be concluded that pornography was originally invented as a literary genre which was to depict prostitutes (see Schneeman 2007).

Kaite (1995) argues that erotica and pornography are “uncoded picture[s] of sexuality” (1995: 11). Kaite underlines the complexity of distinguishing between erotica and pornography explaining that “[e]rotica may be in the eye of the beholder [what] pornography is in the eye of the masses” (*ibid.*, 12). According to Bancroft (2009), “various forms of visual or literary erotica as sources of erotic stimulation” (2009: 225) stand “somewhere between overt sexual activity and sexual fantasy” (*ibid.*). Horley and Clarke (2016) explain that little distinction is made between pornography and erotica in social sciences as both contain sexual material intended for achieving sexual arousal. However, Horley and Clarke do make a distinction between pornography and erotica, pointing out that the first represents one-way pleasure, while the later is all about mutual pleasure. Additionally, pornography may contain violence (abuse, aggression, degradation) and it is closely tied to prostitution, while erotica is more about erotic love and sensuality (see Horley and Clarke 2016).

Thus it can be concluded that erotica may have an artistic side to it, and that it may generate generally more positive reactions, then pornography. In erotica the enjoyment of both participants would be included, and mutual love and respect should exist. In pornography the object of desire may be humiliated and abused and s/he may not give his/her consent for sexual activity.

It is extremely complex to define works that bear sexual content, especially if such content is explicit. Moreover, the definition of such literature would depend highly on the cultural setting. In some societies a literary text containing sexuality would be tagged as erotic while in others pornographic, depending on the tolerance towards sexuality that a society might have developed. The difference between *erotic* and *pornographic* texts is generally found in the tools that are applied by authors for the description of sexuality. The former uses artistic tools to illustrate sexuality, while the later relies heavily on descriptive tools that are on the borderline of the appropriate, more than often stepping into the spheres of immoral (see Santaemilia 2011a). Hence erotica could be considered an art, while pornography would represent anti-art. As

Santaemilia outlines, the definition depends on many factors such as society, culture, religion and whether love is involved or not.

The indeterminacy of definitions along the erotic/pornographic continuum may clash with the readiness of relevant reactions, ranging from praise, tolerance and veiled sneer to harsh moral judgment, censorship and severe punishment. The only common denominator seems to be the presence of sex-related language or behavior. (2011a: 266–267)

Similarly Cameron and Kulick argue that our perception of sexual content depends on our cultural background. “What we know or believe *about* sex is part of the baggage we bring *to* sex; and our knowledge does not come exclusively from firsthand experience: it is mediated by the discourse that circulates in our societies”, conclude the authors (emphasis original, 2003: 15–16).

Throughout *Ulysses* Joyce acts as a pornographer, illustrating female sexual fantasies, desires and urges and depicting the pleasure of only one participant at a time. Nonetheless, it seems that Joyce’s characters give their consent before indulging in sexual intercourses, and love and sensuality are often featured. Then again, Chapter 15 (“Circe”) deals with prostitution, sadomasochism and sex trafficking – it shows signs of violence, aggression, obligation. Joyce’s descriptions have blurred lines at times, as we are unsure whether he is depicting sexual or religious fantasies in Chapter 13 (“Nausicaa”), and in that chapter there is evidently mutual pleasure (both Mr. Bloom’s and Gerty’s), thus it perhaps may be considered an erotic chapter. On some occasions it is perfectly clear that Joyce alludes to sexual intercourse, while on others the reality is hazy and we need to read between the lines, grasping at not so obvious sexual allusions.

Generally speaking, *Ulysses* has met a lack of understanding. Perhaps many may have misunderstood its meaning, judging it morally, critically and philosophically. The problem lies in the fact that *Ulysses* features scenes depicting all possible physiological functions of human beings and their tendency to copulate and enjoy the act. The reality is that the father – son motif has been connected to the motifs of fertility and birth, which has nothing to do with pornography. These motifs promote life in all its shapes and forms, and they are the most important features of the novel (see Vidan 1959).

The US authorities marked several passages as inappropriate and banned the publication of *Ulysses* in the USA (more in Chapter 3, and Appendices 1, 2 and 3). From 1928 to 1933 *Ulysses* was on the list of obscene books in the USA, it was prohibited, and thus it was illegal. There was no legal way to bring Joyce's novel into the USA. Fifteen years had to pass before the book was allowed in the USA (see Chapter 3 and Appendices 1 and 2). In Chapter 6 of this dissertation we analyze examples of sexuality taken from the Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003) in order to determine whether or not (self)censorship influenced the translations.

*Ulysses* could be termed as both erotic and pornographic, depending not only on the content of the novel, but also on the context in which it is read and from the reader's social and cultural background. In a fairly conservative environment Joyce's book would be considered pornographic while in an open-minded and liberal environment it would be slightly erotic, in others neither. *Ulysses* was banned in the United States on the pretence that it is obscene and pornographic; however, judge Woolsey states that "[...] in spite of its unusual frankness, I do not detect anywhere the leer of the sensualist. I hold, therefore, that it is not pornographic" (Woolsey, 1933) (more on the ban in 1.3, Chapter 3 and Appendices 1 and 2). According to Mooney (2008),

Bloom's explorations through gender and sexual fantasy produce potentially pleasurable scenes which are counterbalanced by the social condemnation inherent in the use of heteroglot discourse, that is, to involve the discourses of pornography and erotica, social purity reformist literature, idealized sexuality of romance literature, and public debates of institutionalized flagellation and other practices in girl's schools and reformatories (as a sign of bourgeois concern with regulation of the unruly body of the underclasses). (2008: 52)

Nevertheless, it is beyond discussion that certain elements found in *Ulysses* are erotic (see Osteen 1995, Attridge 2004). Additionally, to put it in a nutshell, as Brown (1985) suggests sexuality in *Ulysses* is "fundamentally perverse" (1985: 78).

Having explained the meaning of sex, gender and sexuality and established a connection between sexuality, language and literature, especially in *Ulysses*, we move



on to translation. In the next section, we define translation and discuss the difficulties of translating sexually-loaded material, with the intention of studying sexuality in the Serbo-Croatian translations of *Ulysses*.

## 1. 2 Translation and Sexuality

Having in mind that people use numerous languages for communication and that they often prefer to read literature in their own mother tongue – out of convenience or necessity – translation serves as a tool that bridges the difference between languages and cultures. By fostering understanding and availability to greater masses, translation has proved itself crucial for the transfer of literature from one language into another. In this section, first of all, we provide the opinions of Maria Tymoczko, Zhongli Yu, Theo Hermans and many others on what translation represents. Secondly, we discuss the translation of sexually-loaded material in order to depict how sexuality is translated.

### 1.2.1 Defining Literary Translation

The word *translation* originates from the Latin language. The Latin word *translatio* meant “to bring or carry across”. However, the Ancient Greeks had two words for translation, one meaning *word-for-word* translation or more commonly known as literal translation (*metaphrasis*) and the other one that meant *saying in other words* (*paraphrasis*). Nowadays, translation would probably be considered a combination of the ancient meanings as it often consists of transferring meaning through paraphrasing and literal translation together. Whether the connotations are translated literally, descriptively, metaphorically or paraphrased depends vastly on what the translators consider important for translating (words or sense).

According to Hatim and Munday (2004), the word ‘translation’ may refer both to the product of translation and to the process of translating. Further on, the authors explain that translation may be conducted within the same language (intralingual), between different languages (interlingual) and of signs into words (intersemiotic). In addition, translation may be oral (interpreting) and written, the first translates spoken

material while the second written texts. There are various types of translation, for instance, machine, audiovisual (dubbing and subtitling) and literary. Finally, translation may be literal or free, depending on the fidelity between the source text and the target text (see Hatim and Munday 2004). Therefore translation is:

1. The process of transferring a written text from SL or TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, of which results from that process and which functions in the socio-cultural context of TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2. (2004: 6)

Literary translation as a type of translation of written material is different from other types of translation as the translator needs to pay attention to linguistic, pragmatic and cultural elements equally – the cultural aspect in a technical translation may not be necessary. According to Bahaa-eddin (2011), a literary translation differs from other types of written translations thanks to its aesthetics and it “must reflect the imaginative intellectual and intuitive writing of the author” (2011: 3).

Hence, literary translation would be the process of translating texts from the source language into the target language, with the intention of transferring style, meaning and form. All along special attention should be paid to the aesthetic qualities of the text with the aim of transferring the beauty of the text equally as the meaning. Additionally, the characteristics of the source culture and target culture need to be respected.

Translation is more than just simple rendering of meaning in one language to meaning into another language. Yu (2015) defines translation as “a cross-cultural as well as cross-lingual activity, involving more than linguistic considerations, especially when the source culture is geographically and/or temporally distinct from the target culture” (2015: 1). Being a cross-cultural discipline, translation takes into consideration the social, political, ideological, religious and other aspects of the source culture and the target culture in order to transfer a text accurately. Having in mind that some topics become more accepted with time as a particular culture may develop, it becomes clear

that translation is extremely culture dependent, and it further depends on time and subject.

According to Tymoczko (2009: 36), “translation is a metonymic process: it is not possible for a translator to capture all aspects of a source text”. Some translation problems are more obvious than others; for example, the difference between the source language and the target language may produce some obstacles. Tymoczko names the asymmetries of cultures as another possible problem in translation processes. The source text is open to interpretation, and the translators are the ones who make active decisions when they prioritize one piece of information over another or when they chose the terminology for their translations (see Tymoczko 2009).

Hermans (1996) notes that the process of translation has developed from a simple transfer of messages from one language to another to a multilayered operation that seeks infinite understanding of cultures, societies and traditions. A person that ought to bridge all these different backgrounds of communication is a translator; hence, the translator as a social being becomes an imperative for the translation process as s/he inserts her or his opinions and attitudes into translation. Moreover, Hermans sees translation as a transactional procedure that demands full participation of the interested parties as they need to be active in the decision making process as many things will not be acceptable in many societies and cultures (see Hermans 1996).

The initial choice of a preferred or intended mode of import may be modified by the initiator’s assessment of what is materially possible in terms of various physical factors (technology, geography, etc.), and of what is socially, politically, culturally and/or ideologically feasible, i.e. what is likely to be tolerated, permitted, encouraged or demanded by those who control the means of production and distribution and by the relevant institutions and channels in economic, social, ideological and artistic terms. (1996: 2)

The fact is that “a translation is a text about a text [...] – a metatext” (Tymoczko 2009: 27), that has a complicated background; moreover, it is an original text on its own; although it depends greatly on the source text, it has its own life. The new original – the translation, is a work of art produced by a translator who communicates his/her

ideologies through the translation. The translation becomes a metastatement, a statement that compliments and expands the source text and is a result of the translator's interpretation of the source text. The ideas coming from the source text can be tampered, toned down or emphasized in the target text, changing the ideology to suit the necessities and restraints of the target society. In a similar way content may be repeated and reinforced by additional arguments, or they may be left out, thereby silenced (see Tymoczko 2009).

It may be concluded that translation is always an (inter)cultural affair – artistic, ideological, political, historical. As such, translation is active and almost never completely neutral. It may require an evaluation of power asymmetries, never truly achieving 'faithful' rendering on all levels, and constantly staying open to interpretation.

James Joyce was aware of the difficulties a translator might encounter during the translation process; therefore, he reviewed the German translation of *Ulysses* (1927) – which was the first translation of *Ulysses* ever to appear. He was not satisfied with Georg Goyert's translation, thus he demanded a new translation, to which he contributed by introducing more than 6000 corrections. Joyce wrote to Harriet Shaw Weaver in 1926:

The Rheinverlag want to rush out next month with a translation of which I verified 88 pages. They decline to let the translator to come here. I informed them that the German Literary press would be circularised with a disclaimer if they did. Now [I] am waiting. (Gilbert 1957: 246–247).

Additionally, James Joyce worked alongside August Morel, Stuart Gilbert and Valéry Larbaud on the French translation of *Ulysses* (1929), the publication of which he approved (see more on these translations in Chapter 3 and Chapter 5).

The story of the Danish translation is interesting as the translator, Mogens Biosen, kept revising the original translation by constantly introducing corrections. The original version was published in 1949; however, Biosen kept editing and publishing

corrected editions until 2002 (other editions are from 1970 – it contained more than 10,000 corrections of the original version – 1980 and 1986). Some episodes were even completely retranslated (1–5 and 9), and the final 2002 edition contains corrections introduced by Bent Wiberg (see Klitgard 2006, Frehner 2008) (more on translations of *Ulysses* in Chapter 5, section 5.1).

The translations of *Ulysses* serve as complex examples of how difficult it is to translate from one language into another. At times the authors of original texts want to be involved in the translating process – as James Joyce did in the case of German and French translations, due to the overwhelming complexity of the task. The translator's task is always demanding, but even more so if the topic of translation is sensitive, as sexuality is.

### 1.2.2 Translation of Sexuality and Sexuality in Translation

When it comes to translating something as sensitive as sexuality, numerous gender and sexuality-related prejudices need to be considered and handled with caution. Prescribed social behaviors might be advocated, presented and practiced through translation, although it could theoretically be possible to create new concepts and understanding for the uncommon conduct. Therefore, translation serves as a basis for reinforcing social norms, promoting moral or any other codes of social behavior. However, norms may also be challenged, and through translations rebellion against certain behaviors, opinions or norms might be raised.

Beyond any doubt, translators play a central role in the translating process, investing themselves (their skills, opinions and attitudes) in the process; hence, it becomes almost impossible for translators to act as neutral agents that have no influence on the final outcome of the translating process. To be fair, translators are not the only ones that have a say in the translating process. Quite often editors, publishers and even government officials, or censors play their parts, guiding the translator or limiting his/her work. Sexually-charged texts and sex-related language tend to provoke a higher

level of consciousness among translators as they are constantly making decisions about how to transfer the real meaning of the original text into a target language. At this point of sharp awareness, translators include their own stand points on the subject matter they are translating or they succumb to the pressure of the external factors of the target language society (see Santaemilia 2015).

At the end of the 19th and beginning of 20th century women started fighting for their rights – the right to vote for instance. This period is marked as the first-wave feminism. However, in the 1950s and 1960s, greatly inspired by Simone de Beauvoir's *The Second Sex* (1949), feminist fought more fiercely than ever before for their rights, which resulted in the appearance of numerous women's and LGBT movements in the Western societies. This period is known as the second-wave feminism. At the same time postmodern theoretical approaches were applied in the social studies of individuals. Thus, the focus changed and suddenly the gender and sexuality of the translator were essential when determining the quality of translations (see Baer and Massardier-Kenney 2016).

Baer and Massardier-Kenney believe that Translation Studies seemed to play a part in the feminist activist movements creating shifts in opinion. Such shifts were of particular importance in patriarchal societies, where sexuality, other than heterosexuality, was not – and may still not be – welcome.

For this reason, research on the topics of gender and sexuality in translation and interpreting contexts has often had an activist bent, that is, it was designed to draw attention to and to some extent redress the imbalance of power in traditional patriarchal societies, where masculinity and heterosexuality are the privileged embodiment of gender/sexuality. (2016: 83)

The study of influence of gender and sexuality on translation produced a number of theoretical opinions and writings. A number of case studies appeared, describing the difference between the texts handled and provided by female or homosexual translators and heterosexual and male translators. Discoveries that were made changed the position

of translation in the literary and political context owing to the influence they had in the cultural senses (see Baer and Massardier-Kenney 2016).

Although we have already explained the distinction between sex, gender and sexuality (see section 1.1), we would like to give to more opinions that sum up the definitions on gender from above. Namely, Simone de Beauvoir's book *The Second Sex* (1949) was considered crucial for the development of gender studies. Her opinion that no one is born a woman, but rather becomes one through patriarchal upbringing which is restrictive, has influenced further definitions of gender. Nowadays, gender is considered "a cultural construction that is both the expression of oppressive gender norms and the locus (embodiment) of possibilities for personal agency and transformation, providing escape from a long tradition of oppression and victimization" (Baer and Massardier-Kenney 2016: 83).

Yet, there still exist societies in which homosexuality is not completely accepted or where female sexuality might still be a taboo. In 2001 in Serbia, for example, the participants of the Pride Parade were brutally attacked by football fans, skinheads, and religious organizations. Even the policemen that were protecting the participants were attacked, and many people were badly hurt. In 2009 members of LGBT groups wanted to organize a new Parade; nonetheless, the Parade was canceled due to dangerous threats. Finally, in 2010 the first Pride Parade was peacefully held in Belgrade.



Figure 2. A policeman and participant attacked in the Belgrade Pride Parade in 2001

By negotiating various factors (language and culture differences, meaning, ideologies) translators face numerous obstacles, especially when dealing with sensitive topics. Such a topic, beyond any doubt, is sexuality, as it represents our own personal understanding of our sex, gender and sexual preferences – it is how we want the world to see our intimate desires. Thus, the translating process becomes a cause of inner disagreement, as the translator tends to solve his or her own ethical and moral dilemmas. Furthermore, the translator has to harmonize his or her own opinions with those of the outer world, especially in his or her own society. As *Ulysses* deals with sexuality in numerous ways (directly, indirectly, through thoughts and dreams) and in many of its forms and understandings (with sexual desire, sexual identity), many of its references may prove to be troublesome for the somewhat narrow-minded; therefore, its translation might be challenging if the original references are to be preserved and even the most conservative public pleased.

More often than not, the task of adapting a translation to a certain language environment is on the translators and they are expected to cut out and add bits and pieces of text in order to preserve it morally clean and understandable for the public. Regarding translators, they are mediators and the product of their work is in a way a “dialogue between cultures, languages, genders and identities” (Santaemilia 2011b: 21) through which something positive might be gained, but lost as well.

“Manipulation” and “translation” basically allocate the same meaning to the process of translation, in the sense of artful adaptation, as modification and alteration often occur during the transfer from the source text into the target language. These, at times, artful adaptations occur in order to satisfy a certain purpose of communication. By introducing the term “fidelity,” according to which all translations could be at the same time faithful and unfaithful, depending on the point of view and topic of investigation, perhaps it can be said that all translations are manipulations up to a certain level (see Santaemilia 2005).



Translation is much more than pure manipulation. In order to begin a translating process, vast knowledge of at least two languages and cultures is needed. Apart from language skills, that are needed on the transfer route between the two languages chosen, knowledge of other literary texts (other than the one being translated), both in the source and target language, or translations of other literary texts from the source language (and their translations into the target language), might be relevant for the translation at hand<sup>4</sup>. Ziman (2008) finds translators less poetic than writers, as they mainly pay attention to the message that they need to convey, not so much to the artistic effect. Thus, he believes that the lack of lyrical elements (if any exists) appears due to the fact that translators tend to take fewer risks when compared to writers, especially when working on sexually charged topics and texts (see Ziman 2008).

As it has been already said, translation is often manipulated and the manipulation is more visible when it comes to sensitive topics such as sexuality. “Translating sex, in particular is a highly sensitive area in language (and culture) transfer: it is a powerful index of the translator’s linguistico-cultural competence, prejudices, taboos or ideological assumptions”, argues Santaemilia (2005: 119). Consequently, any change of context or meaning indicates, in the first line, manipulation, but also it shows the stand point a translator might have, or the prejudices of the target language society. The Japanese pirated translations of *Ulysses* did not include Chapter 18. The German translation had age limitations for its readers, while the Czech translation had a very low number of published copies (more on the translations in Chapter 5). These examples point out just some of the measures that were introduced in order to police sexuality in translation.

Ni Chuilleanain, O Cuilleain and Parris (2009) argue that the best translations are the ones that blend into the target language and culture without their readers noticing that they are translated texts. Nonetheless, having his or her work hidden or overlooked

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<sup>4</sup> Paunović explains that in order to translate *Ulysses* adequately, he needed the knowledge of not only original texts that appear in *Ulysses* but also their translations into Serbian (more on translating *Ulysses* into Serbian in Chapter 5).

might be frustrating for translators. Yet, translated texts are criticized when they do not blend into the surrounding cultural setting, and praised when their readers are unaware that they are reading a translation (see Ni Chuilleanain, O Cuilleain and Parris 2009). These authors indicate that translated texts need to comply with the traditions in regard to style and topics commonly present in a certain language, culture and society. A translation should be understandable to its readers, in the sense that it cannot tackle something completely unfamiliar to its audience – for example, Joyce’s references to a number of other texts that might not have been translated into Serbo-Croatian. Indisputably, translations become new originals as most of the written material undergoes change in the process of transfer from source language to target language. Therefore, translated texts are actually rewritten texts that convey messages coming from other languages, on their path from one language to another they become new literary materials and create original contexts.

Texts written by means of experimental writing tools are tricky to read and understand, therefore even more demanding for translating. Such texts contain innovative structures that impede understanding (see Yu 2015). Joyce’s *Ulysses*, due to its experimental structure, is certainly a text that often exceeds the competences of its native English readers, not to mention its nonnative readers. The composition of the text is complicated, and it demands careful attention from its readers. According to Lawrence (1981: 208) “*Ulysses* is a set of fictions that reveals the inconclusiveness of all “fictions”, a compendium of schemes of order that implies that there is no absolute way to order experience, either in life or literature”. Punctuation is not respected, nor is syntax or semantics of the English language. Numerous writing styles are employed, each chapter has a different form, and several foreign languages appear, time and again misspelled, misused, and misplaced. Therefore, “*Ulysses* is not a difficult book to begin, but it is a very challenging book to finish” (Latham 2014: xiv). James Joyce’s novel features allusions to other literary works such as plays and poems, but to other art as well, thus sculpture and musical compositions could be recognized. Additionally, landmarks, especially in Dublin but abroad as well, myths, historical events, sport

events, religious beliefs and practices, superstitions, psychological theories, sexual tendencies, taboos, phobias and much more are all interwoven throughout *Ulysses*.

“[...] *Ulysses* becomes a book no longer just about a Dublin day in 1904, but about the very process of reading and interpretation itself. Difficulty, in short, becomes part of the book’s point, and we test ourselves against it to uncover the challenges and mysteries that still shadow our lives and language. (*ibid.*, xv)

If comprehension of *Ulysses* is impeded in English, for native speakers of English, we can only imagine how demanding it must be for speakers of other languages. In order to translate Joyce’s novel, one needs to understand every bit and piece of it – and one’s understanding might not go hand in hand with Joyce’s intended meaning. Therefore, before venturing on a translating task, translators need to undertake a huge amount of preparation. Most literary works need preparation, *Ulysses* perhaps more than others, and they

[...] need ‘mediation’ (criticism and explanation) within the source language and culture before they can be understood. The neologisms, word play, puns and other linguistic and formal innovations in ‘writing through the body’ require innovative ways to respond to the ‘resulting technical and theoretical challenges’. (Yu 2015: 5)

In this section, it was explained that translation is on its own demanding not to mention translation of sensitive content like sexuality. Moreover, it was clarified that translation is culturally dependant. In the previous section sexuality was presented as culturally dependant as well, therefore translation of sexuality may depend from culture to culture. Some countries may have official censorship laws for certain topic, while others resort to unofficial means of censorship. In the coming section, we define censorship and (self)censorship in order to investigate sexuality in translation in the Serbo-Croatian translations of *Ulysses*.

### 1.3 Blurred Boundaries: Censorship & (Self)censorship

“Hope you got Nausikaa. Do you like it? USA govt. burned whole May issue and threaten to suppress review on account of me” (L II: 458), wrote James Joyce to Frank Budgen (1882–1971), an English painter, who was his dear friend, after the reaction of the public and authorities in the USA to Chapter 13 (“Nausicaa”) of *Ulysses*, evidently

feeling a certain amount of satisfaction for causing problems and having his writing banned.

In this section, the functions and mechanisms of censorship and (self)censorship are clarified. First of all, we define censorship and explain how it functions, as (self)censorship might be seen as an unofficial form of censorship. Secondly, we move on to defining (self)censorship and its mechanisms of functioning. Precisely, attention is paid to censorship and (self)censorship in literary translations, especially when texts deal with topics connected to sexuality. Another topic of interest for this thesis is (self)censorship of sexuality in translations, especially in the Serbo-Croatian translations of *Ulysses*. In addition, the problems that arose before the publishing of *Ulysses* and its encounter with censorship are given an account. As it was illustrated in the previous section, translating sexuality is complicated enough without censorship, bringing censorship, more precisely (self)censorship, into the picture only additionally complicates things as it is explained in this section.

### 1.3.1 Introduction to Censorship

“Censorship exists in all societies.” (O’Leary and Lazaro 2011: 5)

However, censorship may not always be visible, and therefore, we might believe that it is nonexistent. Generally, two main types of censorship can be distinguished: official and unofficial. The official type would be public and governed by state laws, while the unofficial is often hidden, as it should not exist in the first place. (Self)censorship may appear as a product of both official and unofficial censorship.

“**Censorship** is the suppression or prohibition of speech or writing that is condemned as subversive of the common good” (emphasis original, Allan and Burrige 2006: 13). Nevertheless, censorship is much more complex, it is not simply a prohibition that should protect and serve the common good. Censorship ‘acts’ without the knowledge of those who need to be ‘protected’ (and ironically it acts in their name) by deleting pieces of information from books, films, letters and similar material in order

to ‘protect’ people from debatable morals, and religious or political ideas. Quite often oppressive government regimes introduce censorship in order to control the people, not protect them – for example, censorship in Communist countries (more about censorship in Yugoslavia in Chapter 2) – such governments even resort to aggressive measures, hurting those who have been accused of wrong doing.

Censorship is a very old institution that dates back to ancient Rome. According to Allan and Burrige (2006), censorship first appeared in 443 BCE and “[t]he *ensor* was a magistrate with the original function of registering citizens and assessing their property for taxation” (emphasis original, 2006: 12). Later on, Roman censors undertook the role of moral supervisors “with the authority to *censure* and penalize offenders against public morality” (*ibid.*, 12). The institution of censorship survived throughout centuries and its use has spread to societies other than ancient Roman. Although it has always dealt with the moral and political lives of people, at times, it has expanded or limited its jurisdiction to other topics of concern.

Therefore, censorship has practically always been a part of societies, with the only difference that modern Western democracies may enforce censorship through pacific and legal means, avoiding violence. The restrictions imposed are supposedly always introduced for the greater good of the society in question. When censorship is seen from the point of view of individuals, whose access to certain types of information may be restricted, it is certainly considered unjust or redundant. The most prominent distinction would be that some societies introduce censorship through the use of legal norms, while others employ violence. In any case, the flow of information is interrupted not only within the censored society, but also with the outside world. As censorship is usually controlled by the few ruling and imposed for the greater masses, it frequently promises that it will not be long-lasting and that it is necessary for the protection of the population – generally their moral protection (see Ni Chuilleanain, O Cuilleain and Parris 2009). According to Mooney (2008), censorship of literature occurs when a text differs greatly from other available texts, when it is offensive for individuals or the whole society and when it provokes conflict disrespecting values and rights. Yet,

censorship may also occur when the public is unprepared for, or poorly understands a topic (see Mooney 2008).

Novels and other artistic discourses tend to complicate language; readers may not all read an avant-garde or high-literary text in a comprehensive way because they may not share or cannot appreciate the set of codes and points of reference that the writer has developed. Thus, censorship generally entails a situation of conflicting receptions of texts. (2008: 26)

Butler (1997) argues that censorship not only limits speech, but also produces speech. Conventionally, censorship interferes with offensive speech, changing and manipulating it in order to become less offensive. Two ambiguous and paradoxical points of view imply that censorship is never complete and that a text is never completely uncensored (see Butler 1997).

Hence, if censorship is previewed as a discourse, one that both limits, but also creates new discourses through limiting, it follows that censorship is a dominant discourse “produced by a given society at a given time and expressed either through repressive cultural, aesthetic and linguistic measures or through economic means” (Billiani 2007: 2). When restrictive measures are introduced it becomes clear that manipulation is being used, with the intention of filtering information. Thus, “[c]ensorship is a form of manipulative rewriting of discourses by one agent or structure over another agent or structure, aiming at filtering the stream of information from one source to another” (*ibid.*, 3).

Suppression, introduced through censorship, is not simply a battle between the oppressors and oppressed. Censorship “[...] is a constant balancing act” (O’Leary and Lazaro 2011: 5) that might not always avoid violence – for example, in Communist Yugoslavia it used violence (more in Chapter 2) – although it most certainly should avoid. Additionally, its main priority should be the wellbeing of the citizens, in whose name it exists and for whose sake it was introduced, in the first place.

In Butler’s opinion, “[c]onventional accounts of censorship presume that it is exercised by the state against those who are less powerful” (1997: 127). The restrictions

that are most commonly introduced through censorship are “directed against persons or against the content of their speech” (*ibid.*, 128). Mentioning words such as censorship and manipulation, abuse of power comes to our mind. Censorship seems and feels like an extended hand of dictatorship that limits the freedom of speech that should be granted to each and every individual.

Kiš<sup>5</sup> (1995) explains the spirit of censorship, adding that commonly its main feature is to deny its own existence, describing itself as a special force and institution of utmost necessity that protects the people, and other institutions such as the law and order. While it denies itself, it creates its own legitimacy, representing itself as unavoidable and necessary. “Censorship is therefore only a temporary measure” [“Cenzura je, dakle, samo privremena mera”] (my translation, 1995: 97), says Kiš ironically, adding that it would certainly be removed as soon as the people become “of legal age and politically mature” [“punoletni i politički zreli”] (*ibid.*), because up to that moment people *really* need the guidance of the government and state. What Kiš ironically implies is that censorship exists only for our own good or that is what the institution of censorship wants us to believe.

### 1.3.2 Basic Types of Censorship

First of all, a difference should be made between two main types of censorship, the one imposed through official social norms, censorship laws for example, and the other enforced through informal social constraints, such as economic controls, intimidation and policing. As the repressive governments and societies become innovative and creative when it comes to censoring, the clear distinction between the formal and informal, the explicit and implicit censorship is lost. Having the text altered in the target

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<sup>5</sup> Danilo Kiš (1935–1989) was a Serbian novelist of Hungarian descent, nominated for the Nobel Prize in Literature, a holder of numerous other awards, member of the Serbian Academy of Science and Art (SANU) and a recipient of the French Order of the Knight of Arts and Literature. He wrote against the Communist regime in *Grobница za Borisa Davidoviča* [‘A Tomb for Boris Davidovich’] (1976), and defended his view point in *Čas anatomije* [‘The Anatomy Lesson’] (1978) and was hence sued. His collection of stories was forbidden in Yugoslavia in the 1970s, although it was already sold-out.

language, its importance for the target society may differ quite a bit from its significance to the source society (see Ni Chuilleanain, O Cuilleain and Parris 2009).

Other types of constraints would be external and internal. Among the external constraints, censorship laws, media standards, the influence of the publisher or the people on positions above the translator, economic resources, but also social norms, language rules, translation laws, linguistic laws, cultural norms and many more have an impact on translation. However, internal constraints are more connected to the translator him/herself. These constraints include language structures, ideologies and discourses that the translators accept, believe in and employ in their daily lives. Due to a nonexistent clear cut between the external and internal constraints, Tymoczko describes the internal ones as “elements of the cultural context that the individual accepts for one reason or the other” (Tymoczko 2009: 38). Social restraint is possible only if the individuals accept it and do not rebel against it. Individuals, when united, could generate collective rebellion against social constraints. Such movements change societies, and such changes are possible when the individuals are willing to react to constraint (see Tymoczko 2009).

Billiani enlightens Bourdieu’s concepts of ‘structural censorship’ explaining how this particular type of censorship does not consist of state enforced laws, it rather concerns a tradition that is respected and it is self-imposed. The unstated rules are strongly suggested by the government, in addition accepted and respected on public and individual level.

[...] censorship has to be seen not as an institutional set of rules, or even as an overtly repressive means of controlling public opinion and discourses: rather as a set of unwritten rules, shaped both by the current habitus and by the symbolic capital a text enjoys in a certain field. (2007: 9)

This type of structural censorship is more in line with (self)censorship, as it is assumed that individuals act on their own, correcting their own speech and writing with the intention of respecting unwritten rules and traditions (more on (self)censorship in 1.3.3).



Mechanisms of official censorship should be clearly governed through law and its dealings should be rather public – banning certain literary works, blacklisting, imprisoning authors or sending them to exile or sentencing them to death. However, not all forms of censorship are so drastic and life-threatening, O’ Leary and Lázaro believe that other forms of censorship exist, which focus on destroying the image and career of the writer, who dared to write on certain topics.

There are other, less obvious forms of censorship also, including the humiliation, harassment and exclusion of authors, the imposition of fines, loss of employment, and public campaigns against certain writers, deemed enemies, not of the state, but of the people. (2011: 6)

Moreover, unofficial censorship is very often forbidden – if the Constitution for example denies the existence of censorship and grants the freedom of speech and writing – thus, the mechanisms of its functioning are numerous and often denied and hidden. An author may still be blacklisted, banned, harassed, blackmailed, humiliated, imprisoned and killed. One way or another, “[t]he purpose of censorship is not only to prevent the dissemination of an unapproved message but also, in the longer term, to break the spirit and destroy the will or ability of the writer to defend himself.” (*ibid.*)

On the one hand, Spain and Ireland have seen censorship coming not only from their oppressive political regimes, but also from the Catholic Church. On the other hand, in England the moral crusade was powered by Victorian values. “In all forms of moral censorship, attempts were made to rid literature, and by extension society, of bawdiness, indecorous behaviour and language, obscenity, immorality, indecency and crudeness” (*ibid.*, 8). Nonetheless, unlike Catholic countries, which opted for outright patronizing solutions, when it comes to censoring dangerous or immoral ideas, Communist countries actually encouraged reading, explain O’Leary and Lázaro. Of course, not any kind of reading was acceptable, the Communist regimes generally reviewed and approved of certain benign texts – harmless for the ruling ideologies – which were reprinted and very often the only available texts (see O’Leary and Lázaro 2011).

According to Kern (1992: 332), “[c]ensorship reveals the bodily details of sex that public morality permits.” As public gradually becomes less sensitive to certain topics, or how these topics are presented, the need for censorship diminishes, as in the case of *Ulysses*, points Kern out. Mooney (2008) studies James Joyce’s and Vladimir Nabokov’s novels (*Ulysses* and *Lolita*) in connection to censorship, explaining their reception in Franco’s Spain and Soviet Russia. These novels are specific as they deal with the topic of sexuality, which even in democratic countries is not always well accepted, not to mention in countries ruled by dictatorship.

This sensitivity to the expression of sexuality reveals the strong faith of literal association between the signifier and the signified. For the regimes, literature represented the artists’ and intellectuals’ perceptions and values, yet conversely the regimes wished literature to serve the state and present “positive” works. Francoist and Soviet prepublication censorship aimed to maintain virtues of sanitized realism and prudish morality unsullied by vulgarity, obscenity, and explicit sexual expression and themes. (2008: 32)

Exploring Foucault’s Panopticon theory of constant surveillance, Billiani suggests that censorship is omnipresent. Its official presence may serve as a warning, while its unofficial presence alarms us. It is especially present in our minds, creating perpetual fear and uncertainty, as its existence cannot be proved, unless it becomes openly visible (see Billiani 2007). The uncertainty and fear of the unknown, its powers and corrective measures foster an environment for (self)censorship and “[o]ne of the most obvious effects of censorship is self-censorship, both conscious and unconscious” (O’Leary and Lázaro 2011: 13).

### 1.3.3 Defining (Self)censorship

(Self)censorship is introduced on one’s own account, without any previous or official restrictions suggested by the authorities and only the person that resorts to (self)censorship can prove its existence in his/her own work. It follows that no one else can detect (self)censorship with clear certainty in the work of others, apart from the author of the work in question. Without any official censorship laws, individuals are entitled to say or write whatever pleases them. Yet, publishers may refuse to publish

books of questionable ideologies or moral (for instance, books that contain explicit sexual language or that preach radical ideologies dangerous for public masses) or such books may disappear from bookshelves in libraries or stores. Regardless of the definition, it is truly difficult to detect and grasp (self)censorship, due to the supposed nonexistence of restriction and fear of prosecution – if you admit that you support an ideology that stands in opposition to the ruling one. Thus, (self)censorship can be defined as one's own initiative to filter one's own actions or words out of fear of causing problems for him/herself, without previously being instructed to hide information.

The internal source of constrain, or rather (self)censorship, could be categorized as unofficial censorship if there are no legal constrains or official repressions in the country of the target language and culture. However, in some countries the threat of official censorship fosters the creation of (self)censorship, as individuals fear to speak or write openly, as they would be breaking the law by doing so, therefore they resort to (self)censorship. Nowadays, most modern societies do not provide official mechanisms of censorship, therefore (self)censorship might be used as an unofficial type of constraint and freedom of expression could be obstructed.

As far as (self)censorship is concerned, it is a disease, says Kiš, “a pathological state” (Kiš 1995: 99) manifested through censoring one's own words or actions. The disease festers deep in the author's mind and its products are more efficient than of any other type of suppression. Both (self)censorship and censorship use the same means to achieve their goals of suppressing by editing and manipulating texts. Various types of “threatening, fear and blackmail” (*ibid.*) are characteristic for both mechanisms of censoring. Nevertheless, censorship and (self)censorship differ gravely as the fight against censorship is a heroic fight, as it might be dangerous for one's career and wellbeing, while (self)censorship is anonymous, hidden and cowardly. Further on, (self)censorship provokes emotions tied to shame and humiliation as the author sees him/herself as an accessory in the process of censorship. “(Self)censorship is reading your own text through the eyes of another person” [“Autocenzura je čitanje svog

sopstvenog teksta tuđim očima.”] (*ibid.*). Entangled in self criticism, we tend to modify our own work harshly; therefore, this type of censoring is stricter than the censorship conducted by an official censor. The writer knows what s/he wanted to say and they delete more as they become obsessively suspicious, fearing for their security. The writer turns into the censor, perhaps without even being aware. Being that the censor and writer become the same person, s/he gives too much meaning to the text, trying desperately to hide their forbidden ideas, and therefore deleting extensively (see Kiš 1995).

Kiš recognizes various types of unofficial censorship defining “friendly censorship” and (self)censorship as two different types of censorship. For him friendly censorship is a bridge between official censorship and (self)censorship. He adds that this type of suppression is less known but extremely widespread. In the case of friendly censorship editors usually “advise” writers and translators to cut out or paraphrase certain bits and pieces, changing the overall unwanted meaning or message. The editors pass the advice on as they fear for their own well being. If they do not persuade the writer, they threaten refusing to publish the book and promising to ruin the writer’s career. They appeal to the conscience of the author, whom they morally blackmail. In return for accepting their “well minded” guidance, they will not crush someone’s existence and they will gladly publish the text in question, keeping it a secret that the text had questionable ideas, opinions or language, explains Kiš. Joyce experienced some form of friendly censorship before he managed to publish his novel without any intrusions on the part of censors. Namely, the publishers in the USA and the UK refused to publish *Ulysses* as it got caught up with obscenity charges in the USA and Joyce was advised to edit the allegedly obscene parts (more on Joyce, *Ulysses* and censorship in 1.6, Chapter 3, Appendices 1 and 2).

The fight against (self)censorship is laborious, and many fall into its traps. The writers whose texts survive all types of censorship successfully manage so by hiding them wisely, masking them and disguising them into metaphors. Such manuscripts not only outwit the censors but also acquire a sophisticated structure due to the stylistic

tools that help camouflage the true meanings. It could be said that those texts represent positive outcomes of the censoring process. Although (self)censorship is generally a negative process that limits the creativity of an author, it could be transformed into something positive if the author puts in sufficient effort. “The victory of the moral principle kills either the writer or his work.” (my translation) [“Pobeda moralnog principa ubija ili pisca ili delo.”] (*ibid.*, 101). Such effects of censorship and (self)censorship had outcast numerous writers. Both censorship and (self)censorship may represent a potential catastrophe; censoring is “a dangerous mental manipulation” (*ibid.*, 102) and its effects may be quite harsh and negative for literature.

In countries that are governed by dictatorships and where censorship is not official and public, even “the word “censorship” [may] not [be] part of the official discourse, a fact that [makes] challenging it all the more difficult” (O’Leary and Lázaro 2011: 9). In former Yugoslavia, while Josip Broz Tito was the head of the Communist government, the Constitution granted freedom of speech and writing and censorship did not exist, officially. Nonetheless, the Department for Agitation and Propaganda (Agritprop) was formed and that department had the function of deciding which texts could be published and which not. The word “censorship” was not commonly applied, texts were banned or perhaps “on hold”. “Political censorship in authoritarian regimes is often linked to the creation and protection of a national identity, as can be seen across many European countries in the aftermath of civil and world wars.” (*ibid.*, 6) In Yugoslavia, censors were mostly alarmed by works that did not go hand in hand with the Communist values of the country. Hence, authors, fearing the system, often resorted to the means of (self)censorship (more on (self)censorship in former Yugoslavia in Chapter 2).

Basically, hidden forms of censorship exist in each society and they are so deeply rooted into the society’s values and traditions that very often no official censors are needed, as the society itself functions as a censor. “A social network of different bodies and apparatuses [may ensure] that censorship [is] pervasive, normalized and, therefore, unchallenged”, suggest O’Leary and Lázaro (*ibid.*, 9). Such an apparatus

existed in former Yugoslavia, where individuals fought for their existence and better position by rating on others (more in Chapter 2).

Both official and unofficial measures of censorship that force the authors to resort to (self)censorship may be numerous.

They range from economic controls, including the restriction of paper supplies, to the role played by editors and publishing companies in the preparation of a text for submission to the censors. In some cases, this amounted to another layer of direct censorship, as it was not only the author who would be punished should the work displease the censors, but also the publishers. (*ibid.*, 9)

In Yugoslavia the publishing houses, bookstores, printing presses, libraries and literary associations were controlled by the state and all contributed to the (self)censoring chain (more in Chapter 2).

Having in mind that (self)censorship is imposed internally, unlike official censorship which is characterized by external restraints, it is extremely difficult to detect and be certain of its existence. If it is awfully complex to identify (self)censorship in original works, it would be safe to say that its detection in translations is on the verge of impossible. Translations might differ gravely from their source texts due to a number of reasons which may not have anything to do with (self)censorship. Discrepancies between the source and target language – in terms of grammar, syntax, or vocabulary, or the source and target culture may cause some of the problems that translators encounter during the transfer process, not to mention the social, developmental, or political circumstances.

If a (self)censoring practice is present in literature in a certain society, it is beyond doubt existent in translation as well. Additionally, the results of a (self)censoring practice in translation would be very similar if not completely the same to the ones in literature. One of the positive aspects would be that a piece of foreign literature is translated into the target language and although it might be (self)censored, it could fill an existing gap in literature, or bring a foreign culture closer. Another positive fact could be the possible creativity of the translation; a particularly talented translator

may hide numerous messages from the original by using metaphors or varying styles, thus creating a new original. When it comes to negative aspects, clearly altering an original piece of work, manipulating information from it and filtering messages is a setback on its own.

#### 1.3.4 Censorship in Translation

It is clear that translating is always rewriting and altering of the original text up to a certain degree (see section 1.2) and that the level of modification might depend on external factors, such as political or ideological beliefs, or economic or religious circumstances of the state; however, according to the above mentioned theory another group of constraints would consist of internal factors. The translator who reshapes the translated text on his or her own, guided by his or her own dispositions, would then be considered as an internal source of constraint.

Translation has long been used to make way for new concepts and introduce foreign ideas, especially the forbidden type of ideas that would foster change in the target society. Apart from using translations as alibis, translators rely on the almost assured lower level of control for imported products. No matter whether the translators work in secrecy with the intention of challenging cultural norms or alter the translations just enough to pass through the hands of censors as something harmless, yet still conveying the desired thoughts, they manage to get across their message.

The constraints of translators, in terms of them being allowed to translate without being worried about what they are writing, from time to time depend on external factors. The external factors may be regulated through official laws or prescribed by publishing houses, editors or other external sources. However,

often it is the translator her/himself who modifies the text in the course of 'rewriting' – for that is what a translation necessary is – and the borderline between translation and adaptation is fluctuating and uncertain; the translator may be doing no more than accounting for the social differences s/he has learned to study as a linguist. (Ni Chuilleanain, O Cuilleain and Parris 2009: 17)

Hiding behind translations, explaining that they have just conveyed the thoughts of others, many translators have suffered in the past, due to the controversy or accuracy of their work. Tymoczko names a Bible translator, William Tyndale, who paid with his life in the 16th century. Additionally, she gives a contemporary example of a Japanese translator, who was killed, because he translated Salman Rushdie's *Satanic Verse* (1991) (see Tymoczko 2009).

Gibbels (2009) gives an example of a book translated up to as many as four times from English into German and all four translations were censored. However, these translations do not bear much evidence of censorship; in one translation the only proof of censoring are the footnotes. In another example, the translators change some terms that may cause a problem, other alterations involve toning down the whole translation. Various shifts are introduced in the translations, affecting the point of view, style and syntax, making the translations vague; additional phrases or words are inserted changing the meaning at times. The modals and hedging elements suffered deletion, as did the female forms of addressing. The lack of style changes in other examples thus resulted in shifting the perspective in the translation especially when it comes to female characters. "The strategies are basically everywhere the same: syntactic cleansing and corrective use of language", explains Gibbels (2009: 59–71). Such examples portray the numerous mechanisms of restricting a text without later proof for demonstrating that (self)censorship occurred.

Furthermore, it is of vital importance for a translator to be sensitive to cultural norms, of both the source and target culture in order to create a faithful translation. Cultural sensitivity is neither a requirement nor a cultural expectation, but Walmart, Macy's, Harrods, Nama and Merkator department stores, or Dr Pepper, Ginger Ale, Cockta and Fanta Shokata drinks may not be understood in a translation, without the right context or a footnote. Nevertheless, overt sensitivity may lead to submissiveness to dominant cultural norms of the target culture in particular. Censorship and (self)censorship could appear as a result of predominantly unconscious submissiveness to the norms of the target culture (see Tymoczko 2009).



It can be argued that in case of Joyce's *Ulysses* one would need a detailed preparation in Irish culture, religion, literature, and language and Dublin topology as much as in Greek mythology, world literature, culture and history, numerous foreign languages, music and psychology, among many other topics. In Chapter 18 ("Penelope"), Molly thinks in English and Spanish, while in Chapter 15 ("Circe") Mr. Bloom uses English, German, Hungarian and Spanish. References to various literary works of high and low literature may be found, for example to porn magazines like *Photo Bits* or to female magazines like *Lady's Pictorial* (more on *Ulysses* in Chapter 3).

It is not uncommon for both censorship and (self)censorship to occur as a result of national taste and reading preferences. "Censorship of foreign texts cannot help but act according to the wide national patterns of taste, or in other words to what is perceived as the sought after national textuality", believes Billiani (2007: 15). In such cases the role of the editors and publishers cannot be overlooked, as they may act together with the translator with the intention of manipulating a foreign text so that it would comply with the target society's tastes.

Specifically, the publisher and the regime must, reciprocally and consensually, shape those discursive practices that define their shared national textuality and, significantly, this process does not only have to occur at the level of high culture but also, and indeed especially, at that of popular culture. (*ibid.*, 18)

(Self)censorship is a typical example of hegemony. And hegemony is procured through endless negotiation between the dominant and subordinate social classes. The members of the dominant social classes intend to impose their political, ideological, moral, economic or any other rules onto the subordinate social classes by altering, filtering and mediating information. Nevertheless, along the way the dominant discuss with the subordinate with the intention of gaining a favorable consent from the members of the subordinate social groups, who are somewhat aware of the manipulation of information. The role of translators is of utmost importance in hegemony, as the dominant interests may be represented by translations, if translators believe that they could gain some personal benefit, such as economic compensation, popularity or perhaps power, they might succumb to (self)censorship (see Tymoczko 2009).

“Translators – like other human beings – are rarely totally submissive to dominant thinking or totally resistant to it”, believes Tymoczko (2009: 36). Even though translators might accept some rules and restrictions, they generally oppose to others. When translators use (self) censorship, they do it with the intention of achieving something important – they intend to fill a gap in literature or culture with a new translation, for example. If the rebellion against certain ideologies or introduction of new ideas is done through translation, although (self) censorship may be applied, it is intended for a larger purpose and strategically planned (for instance, translating a literary piece that is unavailable in the target language). Therefore, such a (self) censoring practice could be called “*strategic self-censorship*” (emphasis original, *ibid.*) and it would be a useful mechanism, applied for responding to repressive societies through translation.

Gibbels (2009) argues that censorship and (self) censorship particularly in translation will not be uprooted until the translators gain the position and pay their work effort deserves. Translators currently lack authority, and have lacked it in the past; thus, until they change their position they will not be able to fight censorship (Gibbels 2009).

Meanwhile, Tymoczko indicates that translators at times find themselves as poorly creative people. Hence, they tend to believe that they are not producing an original piece of work, but rather simply transferring thoughts of others from one language into another. Such attitudes make the translators susceptible to (self) censorship (see Tymoczko 2009).

In addition, Tymoczko stresses the importance of self-reflection when it comes to translating. In order to avoid (self) censorship, translators should be constantly conscious of the reasons for translating and the content of the translation. Moreover, she believes that the fear of penalties in cases in which official censorship exists, powers (self) censorship imposed by translators, editors, publishers or anyone else who could be found responsible. Hence, external constrains fuel internal constrains and together their blurred lines result in self-censorship (see Tymoczko 2009).

There is a creative side to (self) censorship, suggests Billiani, pointing out that censorship pushes the translators to resort to (self) censorship, which fosters creativity as the translators need to devise ways to hint the forbidden and at the same time keep it hidden.

By ignoring its subversive potential and focusing instead only on how its explicitly sexual content can be turned into innuendo, a text can be legitimized and circulated amongst a surprisingly varied interpretative community of readers. Censorship becomes a means of establishing a given cultural authority which organizes reading patterns by exercising the power of punishment and the right of surveillance. (2007: 15)

According to Kuhiwczak (2009), (self) censorship is imminent in culturally and politically charged or conservative societies and “each translator’s decision is context specific, set in time and space, located in culture, history, and ideology” (2009: 42–43). Therefore, it is of outmost importance to know how to escape excessive (self) censorship. Let us be reminded that former Yugoslavia was a conservative society, which did not allow free speech and writing, although it claimed to do so. Even after the civil war, the countries that were formed after former Yugoslavia fell apart continued some of its suppressive traditions (more on former Yugoslavia in Chapter 2).

It is crucial to understand the mechanisms of (self) censorship, how they function, their sphere of influence, how they are brought about and finally how they can be avoided. If the fight against (self) censorship is to be real and successful, translators need to be active rather than passive, they need to possess the right knowledge and means, concludes Tymoczko (see Tymoczko 2009).

Billiani, for instance, provides an example of censorship in the Victorian era, indicating that both the original and censored translations were available. She terms the translators’ attitude towards censorship ‘semi-censoral’, as it promoted reading of the censored texts with the intention of discovering changed passages. Some of the preferred tools or most commonly used by translators of the time were euphemisms, innuendos and transliterations, adds Billiani. These are just some of the (self) censoring tools (see Billiani 2007).

As much as languages serve as a bridge in facilitating communication and as much as they allow the human kind to express itself freely, they are a perfect territory for repression. The grammar of every language defines how something should be said or written, while moral norms define what is acceptable to be said or written. Societies use languages in order to set moral norms, and much is done through translation where many prescribed rules already exist. Moreover, translating sensitive topics, such as these connected to sexuality, might foster a dispute “over who is allowed (or not) to define and categorize sex(uality) and translation, what their accepted meanings should be, what practices should be socially accepted or censored” (Santaemilia 2015: 141).

The power and influence of translators is very often evident when it comes to censorship. S/he usually gives his/her personal stamp to translation, which from then onwards reflects their own opinions and stand points on numerous topics. Every decision a translator makes during the translating process is reflected in the final outcome. (Self)censorship may occur due to possible political or ideological limitations, or any number of other factors, and these interferences could be sometimes more or less obvious.

When various topics or ideas are not translated in a way that conveys the same message in the source language as in the target language, some sort of censorship is most probably involved. When the need to censor certain ideas arises, undoubtedly, these ideas are considered as some form of threat to the society in question, no matter whether they represent a political, economic, religious or moral threat. Nevertheless, we might ask ourselves why and how someone should be entitled to decide on what we are to read or not and what might be dangerous or harsh for us.

One of the most important characteristic of censorship and (self)censorship is that just a handful of people stand up to the imposed restrictions (see Ni Chuilleanain, O Cuilleain and Parris 2009). More often than not, the citizens under the censoring regime facilitate the introduction and enforcement of censorship, probably by turning a

blind eye to the ongoing situation. Such behavior may be a result of fear or of desire for personal gain.

### 1.3.5 Censorship and Sexuality

It seems that certain genres are more prone to changes than others. Similarly, specific topics that deal with sensitive themes may suffer a considerable amount of modification due to official or unofficial mechanisms of censorship. Bearing in mind that “sexually explicit terms constitute a highly sensible matter, which travels with difficulty to (an)other language(s), and is subjected to an unpredictable range of censorship(s) and self-censorship(s)” (Santaemilia 2011b: 23), all the tools that translators might employ in order to translate these sensitive matters can be imagined. However, some translators or systems cut out huge chunks of texts and transfer meanings that do not exist in the originals. The original pieces of work get ruined and the translations become entirely new pieces of art.

Erotic or pornographic literature is susceptible to revision and alternation owing to its fiddly topics especially in morally aware environments where the “unpalatable edges [...] may threaten the moral ecology”, suggests Santaemilia (2011a: 271). Nevertheless, censorship has its own ways for polishing the “unpalatable edges”. The originals enter the translating and publishing processes whereby they are torn into pieces in order to be put back together again, but only after they have been thoroughly inspected and liberated of any ticklish topics. Hence, original literary works become cultural commodities. Perhaps the problem lays in the fact that in the contemporary consumer society it is all about profit and consuming, no matter what is sacrificed in return.

In Ireland for example, policing female sexuality, thereby controlling how women behaved, dressed, spoke or what they read was a result of greater independence that the women enjoyed. Society became visibly preoccupied with moral norms due to the growing number of female prostitutes, thus reacting in a way that was to limit and

control female sexuality altogether. As books proved to be a valuable source of all kinds of information they were to be censored.

The sentimental novel – and the censorship of "dirty" novels such as Joyce's – was a tool of social purists in Joyce's time for policing female sexuality and encouraging the notion that young females are innocent virgins that need to be protected (Schneeman 2007: 8).

Yu considers sexuality a moving force that proves the existence of censorship, and recognizes different forms of it. As far as she is concerned, sexuality serves as an excellent indicator of censorship and its forms. When comparing and analyzing a translated text, especially one that contains sexuality and its original, certain forms of repression become evident. Repression could be manifested in the form of (self)censorship, introduced by the translator or editor, or even a higher level institution could introduce censorship to the translation (see Yu 2015).

Billiani explains, drawing her conclusions from Bordieu's study, that censorship greatly depends on the demands of the society and that it is less of a "top-down" process than we might think: "The level of textual manipulation required by institutional and individual censorship is often determined by readers' social position and tastes" (2007: 9). Therefore, it seems that societies basically demand censorship on their own.

Gibbels recaps Butler's and Bourdieu's findings by stating that the (self)censoring individuals do not just change one offensive word with another which is less offensive, they do not simply leave out certain passages or words, their work is far more sophisticated and unconscious.

They tinge the tone of texts and make them readable and acceptable. This is no conscious choice but an effect of their position in the system of symbolic production. The only way to resist is to produce heretical discourse themselves, which, however, does not seem to be generally honored by the market. The fluid, smooth, a-pleasure-to-read translations that the feuilleton sections praise are testimonies to domesticated language use and the results of censorship made natural. (2009: 74–75)

Each society and culture has its own tastes, traditions and rules. In order to be a member of a certain group you need to comply with the rules and "[a]n individual's

behavior is subject to sanction within these groups and by the larger community” (Allan and Burrige 2006: 8). Although certain topics, such as sexuality for example, may not be officially censored, in certain societies texts containing such topics might receive the (self)censoring treatment especially when translated. (Self)censorship in translation may often be unconscious and a result of inherited cultural traditions. Nonetheless, it may as well as be a result of tastes and reader preferences.

### 1.3.6 Censorship tackling *Ulysses*

On 4 October, 1920, the New York Society for the Suppression of Vice initiated the proceedings against the ‘Nausicaa’ issue of *The Little Review* which would lead to *Ulysses*’ proscription from the English-speaking world for the next twelve years. (Mullin 2003: 171)

This was Joyce’s and *Ulysses*’ first hurdle, when it comes to censorship. A few months later Ben Huebsch (1876–1964), who was meant to be the American publisher, refused to print the novel stating that its form, at the time, was violating the law and that Joyce needed to insert changes in order for him to print it, which the writer firmly refused to do (see McCullough 1986, Vanderham 1998, Mullin 2003, Birmingham 2014). However, before *The Little Review* prosecution, John Quinn<sup>6</sup> (1870–1924) wrote to Joyce in the summer of 1920 suggesting him to publish *Ulysses* in a private edition that would be available only for subscribed readers. The same year in fall, Huebsch had a meeting with Joyce in Paris, where he “spoke frankly about the problems of inevitable censorship. Huebsch suggested deletions and alterations of the text to pacify the authorities in the United States” (McCullough 1986: 189–190), but Joyce declined to alter his text. According to McCullough, “Huebsch knew that he faced almost certain arrest, fine and imprisonment should he agree to publish *Ulysses*” (1986: 190), and the wise and experienced publisher was not willing to lose his freedom or money over Joyce’s novel. Therefore, after the editors of *The Little Review* were arrested and *Ulysses* banned in the USA, the writer and his novel began a longsome and weary battle

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<sup>6</sup> John Quinn was a lawyer and collector of fine arts. He defended *The Little Review* and its editors Margaret Anderson and Jane Heap, who were charged for obscenity due to serializing *Ulysses* (more in Chapter 3 and Appendices 1, 2 and 3). In addition, Quinn bought parts of Joyce’s original manuscript gradually as Joyce finished them. This later became known as the *Rosenbach Manuscript*.

against censorship both in the UK and the USA (more on publishing *Ulysses* in Chapter 3).

Joyce harshly criticized on the one hand religion, especially the clergy and church, while on the other hand, the politics in his own country, particularly in the form of Irish nationalism. His critiques further focused on mediocrity and making fun of it, celebrating bodily pleasures and functions as they were considered taboo. Joyce mocked the somewhat polished outside, which did not resemble the immoral inside and the real desires and state of mind of the citizens of Dublin (see Maksić 2011). However, *Dubliners* were used just as an example of what was really to represent a wider picture of the world. Consequently, his texts were unwelcome or banned in the English-speaking world, while the translations of his work were left either undone or unpublished or they suffered considerable change.

The New York Society for the Suppression of Vice specifically went on a crusade of Chapter 13 (“Nausicaa”) and *Ulysses* (more on publishing *Ulysses* in the USA in Chapter 3), because they had identified the passages directly mocking the pristine virginity of young girls. Moreover, pure young girls, unlike Gerty MacDowell, were not supposed to be familiar with immoral behavior, or recognize improper actions, such as masturbation. Both Gerty and Bertha are well informed, the first one spots Mr. Bloom’s self-pleasing action, while the other observes the male lodger enjoying in the same self-pleasing action (see Mullin 2003). Joyce made fun of social and moral rules and it was not well accepted.

Further on, Mullin points out that Joyce intends to demonstrate that Gerty does not require protection from social purity groups; she dominates the situation, deciding how much exactly Bloom may see. It goes without saying, Bloom is not permitted to touch, and he is only granted permission to enjoy the spectacle of Gerty’s show. Gerty is “promoting yet containing desire, [while] keeping him guessing”, explains Mullin (2003: 170).



*United States v. One Book Called Ulysses* is perhaps up to date the most famous trial on a book due to its content. Publication and distribution of *Ulysses* was banned from 1922 to 1933 owing to its notorious paragraphs, especially in Chapters 13 (“Nausicaa”) and 18 (“Penelope”). Mostly guided by the book’s infamous reputation, other countries forbade the publication of *Ulysses*, especially English-speaking ones, or censored its contents in the translating process.

Writing and translating in the countries where Communist dictatorship was strong, on the Eastern side of the Iron Curtain, in the so-called Eastern Bloc countries such as Hungary, Romania, Croatia, Serbia, Czech Republic or Slovakia is described in Kershner and Mecsnober (2013). Many of these countries were influenced by the Stalin-led Communist regime in Russia and they had their own Communist governments. Due to its topics and style *Ulysses* was condemned, while the *Portrait* and *Dubliners* were somewhat less effortlessly presented to the censors as they plastically depicted the benefits of social realism and pitfalls of bourgeoisie (see Kershner and Mecsnober 2013).

While *Ulysses* was on trial Joyce was writing Chapter 15 (“Circe”) and he was particularly amused by the fact that his work was banned. Thus, Joyce decided to make Chapter 15 (“Circe”) even more explicitly sexual than he originally intended. According to Mooney, who studied censorship in *Ulysses* and Vladimir Nabakov’s *Lolita* (1955), Joyce additionally introduced the topic of censorship in Chapter 15 (“Circe”) and skillfully hid it within the narrative.

Joyce’s “Circe” and Nabakov’s *Lolita*, in their metanarrative and narrative forms, explore human subject’s encounter with Law. In these texts, sexual transgressions and desires are developed critically and aesthetically in themes such as adultery, prostitution, and pedophilia. Legal and religious regulative discourses (trials, confessions, judgments) respond to the instances of sexuality. (2008: 26)

The pleasures Mr. Bloom gets from his numerous fantasies “are negated or censored by social concerns constructing them” (*ibid.*, 52). Mr. Bloom is the censor and he is conducting the censoring as he is the one fantasizing (see Mooney 2008). Hence, it

may be concluded that Mr. Bloom's negative feelings right after he masturbates (for example, he is ashamed) or his omitting of explicitly sexual words, are evidence of him censoring himself and his actions (more in Chapter 4).

The story of the German translation of *Ulysses* and its ban is perhaps the most interesting. As it turned out, the German translation was the first one, published as early as 1927. Due to Joyce's dissatisfaction, the translation was reviewed and corrected, once again to be published in 1930. These translations had an age restriction for their readers. In 1932 a completely new translation of the novel appeared; nevertheless, Germany forbade the printing of Joyce's works altogether until the late seventies. The first to be printed were translations of the *Dubliners* and the *Portrait*, while *Ulysses* did not appear again until the year 1980.

These examples depict different mechanisms of censorship in different countries. Some works made their way to the acceptable literature, while others were on lists that prescribed avoidance. In countries governed by Communist regimes, those that were to be avoided, were generally the ones that did not go hand in hand with the Communist ideology or that were too blunt when it comes to subjects such as sexuality. There were various ways of censoring or banning a literary work, ranging from limiting its circulation to a small number of copies or selected publications. It was easier for smaller works, while whole books were restricted through a smaller number of copies, limited access in libraries or bookshops; furthermore, a "corrective foreword or afterword" (Kershner and Mecsnober 2013: 26) followed the work advising the reader on the book's content and preaching the *correct* ideology. The Czech translation, which was only available to a handful of readers, suffered such a treatment, and so did the Hungarian, while the Romanian was visibly changed (see Kershner and Mecsnober 2013).

Romanian Communist regime was against any foreign piece of literature altogether, as it could promote a lifestyle threatening the regime. Books coming from Western democratic countries were especially banned, while the ones coming from

other Communist countries were carefully selected and heavily censored. The Romanian translation of *Ulysses* was published in 1984. Nevertheless, its translator, Mircea Ivănescu, sacrificed Chapter 18 (“Penelope”), in order to have the translation published at all. “The overview of *Ulysses* in Romania was that of a revolutionary novel whose cultural challenge could have been considered a serious threat to the moral values upheld by the establishment”, explains Ionescu (2010: 239). Molly’s love life was particularly troubling for the conservative critics. Molly was cast as immoral, the chapter overtly pornographic and the book overall blatantly erotic. Therefore, when it came to translating some sexual words, Ivănescu resorted to their scientific counterparts which sounded less offensive (see Ionescu 2010).

In this chapter we discussed various definitions of concepts such as sexuality, translation and (self) censorship. In the first section we defined what the concept of sexuality represents for this thesis. In addition, in the second section we defined translation and explained all the complications when translating from one language into another and transferring sensitive topics such as sexuality from one culture to another. In the third section of this chapter we defined censorship, explaining that it is mainly divided into official and unofficial censorship. Furthermore, we defined (self) censorship, assuming that it is the most common type of unofficial censorship and the most likely to appear (if any appears) in the Serbo-Croatian translations of sexuality in *Ulysses*.

Having in mind how Communist countries dealt with the translations of *Ulysses*, and particularly with its sexual content, the aim of this thesis is to explore and document how *Ulysses* was translated into Serbo-Croatian (Gorjan 1957 and Paunović 2003) as it was long governed by a Communist government. Additionally, our intention is to take note of whether or not there was any (self) censorship of sexuality in the Serbo-Croatian translations of *Ulysses*. The third aim of this thesis is to find out whether or not female and male sexuality were equally translated and whether or not there was more (self) censorship of female sexuality. Therefore, in Chapter 2 of this thesis we give a short historical background of former Yugoslavia and today’s Republic of Serbia, which

belonged to the countries of the Eastern Bloc, where Communist regime was strong, with the intention of studying (self)censorship of sexuality in the Serbo-Croatian translations of *Ulysses*.

## **Chapter 2**

### **Painting the Serbian Landscape: History, Culture, Religion & Language**

In the previous chapter we presented the basic concepts and brief history of sexuality, translation and censorship and how they influence one another. As it was showed in Chapter 1, the three are quite interconnected when it comes to certain topics that might be considered immoral or taboo, as many dealing with sexuality might still be. Being that this thesis deals with the Serbian translation of *Ulysses* and that the readers of this thesis are most probably unfamiliar with the historical and cultural facts about Serbia, this chapter is essential as it provides better understanding of the reception of *Ulysses* and its translations on the territory of Serbia. Special attention is paid to the treatment of female sexuality in Serbia and to the fight for female emancipation. In addition, through learning about the cultural background of the country of the target language, reasons and justifications for possible (self)censorship in translation, in particular of passages concerned with sexuality, will be understood. Moreover, this chapter gives a glimpse of the religious situation in Serbia, as the majority of people are Christian Orthodox, therefore their acceptance of James Joyce's *Ulysses* might be slightly different, since religion in Joyce's novel plays a huge role and it is mocked at. Moving on, the chapter points out some language differences between English and Serbian, as such differences may influence the transfer of meaning, in our case sexual references in particular. In

addition, Serbian and Croatian languages are treated as dialects of the Serbo-Croatian language, for reasons that are presented in this chapter. Finally, translation tendencies and the question of censorship in Serbia are addressed, with an accent on (un)official types of censorship, in particular (self)censorship.

## **2.1 Brief History of Serbia & Cultural Facts**

It might be surprising for many that the first Serbian country dates back to the medieval centuries, thereby being one of Europe's oldest countries. The Slavic tribes that represent the ancestors of contemporary Serbs settled in the Balkan Region around the 6th century, forming their first Principality Raška in the 7th century, on the territory of today's Kosovo and Metohija. For many centuries to come, the political, educational and religious heart of the Serbian country was on the south, far from its modern capital, Belgrade. The proximity and influence of the Orient seem to have played their role in shaping today's patriarchal and somewhat conservative society of Serbia.

### **2.1.1 The Characteristics of Serbs**

In order to truly understand a country, its language and customs, it is of great importance to understand its people. People pass on opinions and traditions from generation to generation, creating a cultural context in which certain behaviors or topics are more tolerated than others, as it was discussed in Chapter 1, especially when it comes to sexuality – for example, homosexuality still appears to be a taboo in Serbia (see Chapters 1 and 6). The circumstances in all likelihood influence the development of personalities. The Serbs suffered in many wars and therefore it may be no surprise that their personal characteristics were modeled by poverty, bravery and resourcefulness.

B. Jovanović (2002), in his attempt to characterize the Serbian mentality, states that, on the one hand, the lack of religious coordinates influenced the character of the Serbian people, making them gullible, tractable, impulsive and irrational. On the other hand, perpetual hope forced the people to become extremely hospitable, with a great desire for communication, friendship and gatherings (see B. Jovanović 2002). However,

as the fate of the nation was not too bright on numerous occasions, people became intolerant, rigid, conservative and poorly self-critical. The lack of real achievement and success was created through constant bragging and boasting, while any critique would be seen as a sign of absolute hostility (see B. Jovanović 2002).

Such characteristics were brought about throughout centuries of yearlong wars, poverty and lack of education. Many generations grew up enslaved, fighting for bread crumbs, having their children taken to serve as Ottoman soldiers, or killed, their women raped, living in everlasting terror and infinite poverty. Therefore, many character traits were handed down with patriarchal upbringing. According to B. Jovanović, psychological mechanisms of defense resulted in moral and social mimicry. Additionally, constant submissiveness and the feeling of guilt created aggressive individuals that seek to hurt those weaker than themselves, such as women and children (see B. Jovanović 2002).

As the Serbian people could rely on scarce external factors, they turned themselves to what they had at hand. Family and true friends are of outmost importance to the Serbs. These ties were cherished during the five centuries of Ottoman rule, while no real governmental organizations existed and the people organized themselves into tribes and small villages, mostly connected through blood ties or *kumstvo* – godfathering or best-man ties.

According to B. Jovanović, a long tradition of investigating the characteristics of a typical Serb, his or her psychological type, mentality, character and other defining attributes, exists at the national level. Nonetheless, a comprehensive study has never been published and the character of the Serbian people has not been defined, although a number of different characteristics have been suggested (see B. Jovanović 2002).

The country has suffered much foreign suppression over centuries – from 14th to 19th century it was a vassal of the Ottoman Empire – especially when it comes to its identity, religion, spirituality, culture, language and traditions. Moreover, hasty political

changes have resulted in the uprooting of its national identity. The Serbs have lost their identity – during the Ottoman rule many converted to the Muslim religion. Additionally, during the Communist rule of the 20th century religion and national identification were forbidden. Numerous scientists, historians and ethno psychologists published works and researched the Serbian mentality trying to save it from oblivion, their works were prohibited by the Socialist governments, which tried to unite the multiethnic and multireligious Yugoslav nations – the majority of Serbs, Macedonians and Montenegrins are Orthodox, Croats Catholics and Bosnians Muslim, although there are parts of Serbia (for example, Novi Pazar) where Muslim Serbs live, or Bosnia, where Orthodox Bosnians live.

While science was silenced, literature provided plenty of descriptions of a typical Serbian person. Many writers throughout the history of Serbia have contributed to portraying and understanding of the characteristics of the national mentality. The works of great poets and writers have a greater national dimension than the works of historians, suggests B. Jovanović (see B. Jovanović 1992, 2002, 2008).

Interestingly, B. Jovanović (1992, 2002, 2008) does not discuss a typical Serbian woman, nor does he mention whether any of the previous research had findings regarding a typical Serbian woman. When the character of the Serbs is discussed, it mainly concerns the male population. Only a couple of instances include the female population of Serbia, and these concentrate on their bravery, courage or willingness to sacrifice themselves in war times. Evidently there is a lack of research that would address typical Serbian women, or even the behavior of men towards women and children. Women, their temperament, physical characteristics or achievements were never accounted for.

However, women in Serbia are not only ignored when it comes to their physical or mental characteristics. Gordić-Petković (2007) describes the position of Serbian female writers, saying that during the 20th century the works of female writers in Serbia were forgotten. No one spoke of their novels; they were not sold or read. In her opinion,



the literary corpus was more than satisfying; literature coming from female writers was unappreciated and undermined. The female writers she mentions deal passionately with female topics, with female experiences, thoughts and feelings. Their characters are mostly women who travel, fall in love, cheat, have sexually transmitted diseases, and children out of wedlock. An extremely interesting example is a dystopian novel that talks about a world in which plastic surgery is a must. One of the female protagonists refuses to go under the knife for aesthetic reasons, thus provoking rebellion. Gordić-Petković adds that the discrimination of female writers was highly selective, hence only light chick lit; love stories and stories that promote family duties and sagas were allowed. Another type of books for women that were found on the shelves of bookstores were cookbooks (see Gordić-Petković 2007).

James Joyce's Molly Bloom in the last chapter of *Ulysses*, in her inner monologue, deals with similar topics as she is recapping her day and life altogether. Molly reflects on childbirth, adult relationships, hers and of other people that she knows, menstruation, breast feeding, sexual satisfaction, masturbation and much more. These topics are found in the writings of the ignored female writers of the 20th century in Serbia. If women were not allowed to write openly about their own experiences or those of other women, or if they were ignored and misjudged when they did write, the treatment of similar topics in translations conducted into Serbian should be investigated. Therefore, this thesis provides information about the treatment of the female population, their sexuality and fight for emancipation, with the intention of studying the translation of sexuality in *Ulysses* in Serbian.

### 2.1.2 The Beginnings of Female Emancipation in Serbia

Although the concept of 'family' in today's sense is relatively new (it dates to the 18th century (see Abrams 2006)), as Joyce represents family life and female roles at the beginning of the 20th century, and his illustrations are somewhat close to the contemporary understanding of the concept of 'family', in this chapter we present some of the characteristics of family life in Serbia of the 20th century as well as nowadays.

Family “[a]s a means of basic social organization [...] frames domestic and work lives, and as a symbol it influences social policy” (Abrams 2006: 14). In Chapter 1, it was explained that women and family historically and traditionally go together. Nevertheless, Joyce illustrates female characters that crush historical and traditional boundaries by stepping into predominantly male territory. Gerty’s and Molly’s thoughts may be superficially different, but both characters break social rules at the beginning of the 20th century (see Chapter 4).

Having in mind that Serbian women are not often characterized, or even at all, this section has the intention of shedding some light on the lives of Serbian women at the beginning of the 20th century, their education, roles and typical jobs they could obtain, if they had the opportunity to work. Further on, we follow the struggle of those women to improve their status and we comment on their current position. The position of Croatian women, especially when it differs from that of Serbian, is discussed, as the first and second translations of James Joyce’s *Ulysses* into Serbo-Croatian were published in Croatia. The treatment of female sexuality, their roles and positions is presented. Certain laws, regulating the life of the female population of Serbia, such as abortion, contraception and adultery, are reviewed. The beginning of the 20th century was taken as a starting point as the plot of the novel was placed at that time, and Joyce was writing his novel at the onset of the century. Therefore, we can compare the lives of the Serbian women to those of the Irish, or rather Dublin women. Finally, the late introduction of gender studies into Serbian universities, or the lack of such studies in Croatia, is another relevant point of this section.

The emancipation of women in Serbia was firstly considered in the 19th century in the south of Hungary among the educated Serbian elite and in the Principality of Serbia. Women were expected to be educated so that they could pass their knowledge on to their offspring. The legal position of married women was truly devastating as their rights were equal to the rights of the mentally ill and underage persons. They could not inherit from their families or husbands, and they were under the protection of the

husbands. Meanwhile, the unmarried and divorced female population enjoyed a slightly better legal position (see Draškić and Popović-Obradović 1998).

On the contrary, other countries recognized the rights of women – for instance, women in Croatia enjoyed a better legal position than in Serbia. Only on the territory of Serbia, between the two World Wars, were women legally limited to work; by contrast, in other countries of the Kingdom of Serbs, Croatian and Slovenian, women were equal to men in this aspect. Moreover, women were inferior even when it came to parenthood, and if underage children did not have a father, another male guardian was to be appointed. In the case of divorce male children over four years and female over seven were to go into the custody of the father. Children out of wedlock belonged to the mothers and proof of paternity was forbidden (see Draškić and Popović-Obradović 1998).

Vojvodina, which was originally a part of Hungary, was the only province of Serbia where women had a better legal position as they had the right, as their brothers, to inherit from their fathers; they could open stores and they were not under the protection of their husbands. Nonetheless, most of them did not use their rights and they stuck to the traditional customs, leaving their inheritance to their brothers. In other parts of Serbia women did not have the right to manage money, property or to appear in court (Kolarić 2015: 128–130).

Milica Tomić (1859–1944) was probably the only woman in Serbia at the beginning of the 20th century who had the means, political backup and – due to the place of her birth – the legal right to found organizations for women, book reading clubs, which were both for literate and illiterate women and served as educational institutions in a way. It was only natural for the Serbian feminist Milica Tomić to found a magazine for the female population called *Žena* [‘Woman’]. Yet, she too preached patriarchal values, stressing the importance of marriage, motherhood, and having Serbian nationality and the importance of doing everything possible for the nation. Still, she fought for a better position for women in all spheres of public and private life, as

long as that went hand in hand with the existing traditions concerning a typical Serbian family (see Kolarić 2015).

Topics such as sex and sexuality were addressed in the above mentioned magazine, though these too were appropriated for the patriarchal environment. Such topics were introduced into schoolbooks and constituted a part of a subject called ‘sexual pedagogy’. Ideas and concepts coming from other countries and cultures were adjusted for the Serbian traditional society, or rather topics were introduced selectively, leaving out the ones that were considered inappropriate (see Kolarić 2015). Some of the topics mentioned were the moral duties of reproduction, sexual hygiene and the function of the organs, all explained in a scientific way. Self-control, which referred to the control of early urges, was to be cured with physical activities, while masturbation was severely condemned. Furthermore, it was advised to avoid prostitution due to sexually transmitted diseases and because of its immoral character. Altogether, sexual intercourse was to be practiced only between married couples and only for reproductive purposes, sexual actions were not meant for pleasure and it was advised against them (see Kolarić 2015).

In *Ulysses*, Molly Bloom freely speaks, or rather thinks, about topics concerning female sexuality. We find out that Molly gets her period; in addition, she is worried if her lover will be willing to have sexual intercourse, while she is menstruating. The pains of childbirth and breastfeeding are described, as are the problems of raising a female teenage child. Molly confides in her readers, letting them know that she enjoys pleasing herself after a particularly unsatisfying sexual intercourse. Writing about these topics in Serbia at the beginning of the 20th century would have been unorthodox, if we are to judge from the treatment of the female population, their education and sexuality.

Some interesting texts on wedlock, contraception and abortion emerge in the Serbian female magazine at the beginning of the 20th century which Kolarić studies in her thesis. First of all, the topic of contraception was introduced as something happening in other counties due to economic reasons and no justification for it was

found in Serbia. Similarly, abortion was stigmatized, and Kolarić considers that although there was some understanding of it in rural environments where life was extremely difficult, there was no justification for its occurrence. The main role of a woman was to procreate; a woman did not have the right to decide. Those women that did not desire to become mothers were considered “abnormal” and rare cases, as the authors of the texts in the magazine considered that it is in the human nature of women to desire children. Finally, some of the topics concerning marriage underlined the idea of the differences between people, stressing the importance of not mixing with other nations and an overall sense of poor tolerance for diversity among humans was propagated when it came to marriage and procreation (see Kolarić 2015).

Once again, the topics Molly touches would have been alarming in Serbia at the time. Molly expresses her desire to try sexual intercourse with a black man, a gypsy or a sailor. She discusses various types of contraception – “the French letter” or interrupted intercourse, for example. Her intention is definitely not to conceive a child; quite on the contrary, her only intention is to achieve physical satisfaction. Not to mention that Molly’s sexual adventures are actually extramarital affairs.

The atmosphere changed visibly after the First World War and so did the magazines. Before the war the female population in Serbia was about to get the right to vote; however, when the war broke out that fight was forgotten. After the war, feminist activists, women societies and magazines began a fight for the right to vote; they underlined the importance of female writers; and they spoke openly on topics such as marriage, divorce and abortion. They stated that they had fought as much as men did in the war and therefore they demanded equal rights. Kolarić points out to the fact that another World War and thirty or so years had to pass before women on the territory of today’s Serbia would get equal rights to vote and education (see Kolarić 2015).

On the territory of Croatia the laws concerning the inheritance of women and their equal rights with men in many aspects of life were much better. Those laws allowed women to inherit after the death of their fathers or husbands and to manage

assets and to work. On the contrary, Serbian women did not have these rights and their position was completely inferior to the position of men. Furthermore, after the First World War in the Kingdom of Serbs, Croats and Slovenians, many laws were copied from the Croatian law and were in force for all the territories, except these laws concerning women, which were left untouched and in force for the territories separately (see Draškić and Popović-Obradović 1998).

Equal rights existed only at a superficial level. After the Second World War women finally had the right to vote, education and work, but these rights were still under a patriarchal mask as many professions were still divided into male and female. Daycare facilities for children, prolonged school stay and maternity leave enabled women to work and to choose from a wider spectrum of career paths, though they mostly worked if it was needed to provide for the family and they chose teaching jobs, or similar professions classified as female. Their career prospects were limited, as they did not travel abroad to continue career training and education as much as men did (see Božinović 1996).

Still, some women were brave enough to step into the realm of men, as science in research facilities and laboratories was for example. The percentage of women who graduated at the Natural Science Faculties, University of Belgrade (such as the Faculty for Mathematics, Physics and Electro Technology) from 1947 to 2001 was 25%–42%; however, 35% of them chose scientific research departments and 60% educational departments that prepared them to become teachers and professors of these subjects. Up till now not a single woman has been the dean of the Physics Faculty in Belgrade, nor has any woman been a member of the Serbian Academy of Science. A low percentage of women has applied for scholarships, obtained a PhD, and published scientific research, visited symposiums or congresses. The female scientists generally rarely appear in public and rarely speak about their research, and their position was better during the Socialist regimes than it was after it or that it is nowadays (see Božinović 1996).

Nikolić-Ristanović et al (2012) believe that women have always had an unprivileged position and that they still continue to have it in more or less every country, but to a different degree. According to the laws that were in force in the 19th and 20th centuries, women in Serbia were considered male property, first of their fathers and later in life of their husbands. As “the property”, criminal law did not protect them much from abuse. Most of the laws were intended to protect men and the institution of marriage, thus protecting the assets of the married men (see Nikolić-Ristanović et al 2012).

An interesting example is found in the law that punishes a man for committing adultery with another man’s woman, meaning a married woman, no matter whether the woman consented or not to the relationship, she was punished as well. The same law did not punish a married man having an affair with a single woman, as she did not legally belong to another man. A woman could not sue her husband for adultery unless he would bring his mistress to live with them in the same house. For the same crime of adultery, women were punished from three months up to two years of jail while men were punished with twelve months of jail. A man would additionally be punished for dishonoring a woman before marriage with death penalty (see Nikolić-Ristanović et al 2012).

The Constitution of 1946 recognized an equal status for women and men in political and private spheres. Unlike in the previous legislation, children did not belong directly to the father in case of a divorce, women could inherit from their husbands and families, they had the right to vote, and all the property acquired during the course of a marriage belonged equally to both spouses. Daycare facilities, prolonged school stay and maternity leaves were provided with new laws and abortion was legalized (see Gudac-Dodić 2006).

We cannot help but wonder how a society that does not have a long history of treating women fairly, or a tradition in writing on the topic of sexuality, allows translations of texts containing sexuality. Moreover, an interesting question is not only

how a translation of a book beaming with sexuality got published in such a society, but also how the material was translated. Interestingly, the translation of James Joyce's *Ulysses* in Serbo-Croatian was not conducted once, but as many as three times.

Although the current Constitution of Serbia equals both sexes and their rights, domestic violence is not covered by the law. Nikolić-Ristanović et al say that these crimes are rarely reported and, if reported, the perpetrators are punished with mild sentences and there is no possibility of obtaining a restraining order against the culprit. A husband is still the most important and empowered person of a household, therefore domestic violence is commonly overlooked and justified. Crimes such as human trafficking, especially trafficking with women are not suitably defined or punished (see Nikolić-Ristanović et al 2012). Altogether the rate of violence and crimes committed against women in Serbia is higher than in other European countries (see Gudac-Dodić 2006).

While the universities in the United States introduced gender studies into their curriculums in the 1970s, the first university in Serbia to introduce gender studies was the University of Novi Sad no earlier than 2003. Since then other universities and faculties, such as the Faculty of Philosophy or Faculty of Politics both at the University of Belgrade, have introduced Bachelor, Master and PhD studies or simply subjects that involve gender studies and women's studies. However, Croatian universities still lack a department for gender studies.

In 1991 the Center for Women's Studies was founded in Belgrade and in 1995 in Zagreb. These centers are nongovernmental institutions that fight for equal rights for women, education, employment and equal salaries, as well as for maternity leaves, and the political representation of women in the governments of Serbia and Croatia. These centers additionally educate women, offering seminars, conferences and lectures at universities. Furthermore, they function as research facilities and publishing houses, especially concerned with female and gender issues and with works written by female citizens. Both centers have proven to be valuable assets in their fight for women in



Serbia and Croatia in the last twenty or twenty-five years. They have achieved a lot and they have much more to fight for.

Although women were granted equal rights and they could work freely in theory, they were discriminated against in practice. The working conditions were worse for women, especially those coming from the rural parts of Serbia to the big cities. When people were laid off, female workers were the first ones to go and the reasons given were that they are less capable than their male coworkers, less qualified and that they are absent from work more often – maternity leave, for example. Nevertheless, there is a growing percentage of employed women in the last decades. One of the reasons for this tendency is that the industry, in which mostly men were employed, has been destroyed due to poverty and wars, while other sectors, where women are mostly employed, have evolved. Gudac-Dodić conducted a research that shows that women are less discriminated against and more employed in Belgrade, whereas in other cities and rural parts they still suffer discrimination (see Gudac-Dodić 2006).

Another indicator of the backwardness of the patriarchal traditional society in Serbia is the representation of women in politics. The situation has improved somewhat in the recent years but the statistics after the elections in 2000 show that out of seventeen ministers in Serbia, only two were women and out of two hundred and fifty MPs in the Parliament only twenty-seven were women (see Gudac-Dodić 2006).

Marriage was and still is one of the most important institutions for the citizens of Serbia. Gudac-Dodić states that two thirds of the population older than fifteen is married. Nevertheless, the traditional, patriarchal family has changed due to urbanization, industrialization and due to the higher education of women. Yet, the importance of motherhood is still underlined and the working conditions are arranged so that each woman can first concentrate on motherhood, although the situation is not that good for divorced and single mothers. The custody of children in case of divorce is given more commonly to women. The divorce rate has grown; nevertheless, it is still quite low when compared to the divorce rate of other European countries. Generally the

birthrate of children born out of wedlock is low and much lower than in other more developed countries, demonstrating the importance of marriage (see Gudac-Dodić 2006).

Research has shown that the obligations of married men and women are not the same. These findings depict the customs of a patriarchal society in which men do not help around the house with chores nor do they deal with the upbringing of the children or help them with homework. If a woman has any assistance, it is normally her mother or her mother-in-law; in fewer cases they have paid help. According to Gudac-Dodić, the traditional concepts of male and female obligations at home and with the children still exist and are rooted deeply in the minds of the Serbian people. The new generations learn from their elders and continue the same backward traditions that limit women at home, giving them more chores. According to certain research, women in Serbia work up to seventy-five hours a week counting their jobs, house chores and raising the children. The last two are, in most cases, the sole obligations of a woman (see Gudac-Dodić 2006).

According to Maksić (2011), another controversial topic in the Serbian patriarchal society is breastfeeding. It is considered to be a marvelous experience and of utter importance for the mother and the child. However, when it comes to nursing in literature, mostly men speak about it and write about it, describing it as something marvelous, neglecting the less popular, painful, uncomfortable or tiresome side of it. The importance of Chapter 18 (“Penelope”) lies in the fact that [‘Molly speaks about the troubles, limitations, pains’]<sup>7</sup> (2011: 141) of breastfeeding, which are commonly overlooked topics even in contemporary and modern societies.

Women are still oppressed by men, the state and religion in most spheres of life in Serbia. Joyce was aware of the position of women; hence, he wisely incorporated his opinions on the topic into *Ulysses*. A patriarchal society and religion go hand in hand

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<sup>7</sup> Original text: [“Moli govori i o mukama, ograničenjima, bolovima”] (Maksić 2011: 141)

together, supporting one another, and through Molly Bloom's monologue in Chapter 18 ("Penelope"), Joyce reveals the suppressed position of all women due to the laws of church and state. Yet, some whiff of change could be caught as Molly is not a conventional woman of her time, she speaks freely about breastfeeding, labor, raising children, housework, cheating, sexual intercourse, and her fantasies and fetishes (see Maksić 2011). When *Ulysses* was translated into Serbo-Croatian, these changes were too far ahead, and women in Serbia and Croatia still had quite limited rights.

## **2.2 The Orthodox Religion: Neither the East of the West nor the West of the East**

The majority of Serbians are of Christian Orthodox religion. Little or none is known to the people on the Western side of the world or even Europe about the Orthodox religion, and that "Eastern Orthodox Church has far more similarities to than differences from the Catholic Church" (Denmark, Rabinowitz and Sechzer 2016: 62). Therefore, this section concentrates on the topic of religion in Serbia, explaining its beginnings, customs, traditions, beliefs and practice nowadays. The aim of this section is to bring the Orthodox religion closer to the readers of this thesis and thereby provide future understanding of the customs and traditions. Joyce incorporated religion into *Ulysses* by mocking it; in this chapter, by explaining the Orthodox religion we intend to build the character of typical Serbs. In addition, once we fully comprehend the character of the Serbs, we will be able to imagine in which context the translations of *Ulysses* were conducted.

### **2.2.1 General Facts about the Orthodox Religion in Serbia**

The geopolitical position of Serbia determined many of the characteristics this nation possesses today. The territory of Serbia represents the borderline between the Christian West and the Muslim East. Serbia itself does not belong to either of the two. Being Christian, it stands with the West, but being Orthodox, it stands in its opposition, and Orthodoxy brings it nearer to the East, while Christianity separates it from the East. In

order to distinguish itself both from the East and West it had to create its own identity (see B. Jovanović 2002).

According to Bishop Nikolaj Velimirović<sup>8</sup> (1881–1956), Serbian people managed to outwit and out-power both the West and the East, staying true to themselves and accepting the Christian Orthodox religion, thereby they avoided being the East of the West and the West of the East. The Christianization of Serbia was a slow and long process that came in waves, starting around the 9th century A.D. and reaching its peak in the coming centuries, resulting in Serbia being the last country of the Balkans to renounce Paganism and become Christianized (see B. Jovanović 2002).

The religious followers in Serbia are mostly Christian Orthodox. However, the Serbian Bishop Nikolaj Velimirović states that the faith of most Serbs is closely tied to their profound belief in destiny. Namely, the history of the Serbian people is clear only from the middle ages, precisely from the beginnings of the 12th century. Ironically that is also when the ruling Grand Prince Stefan Nemanja (ca. 1113–1199) converted from Catholicism to Orthodoxy. The conversion of Serbs into Christianity had begun in the 9th century, but the process was unhurried. The noble men and women of the ruling classes were the first to accept Christianity, while the wider masses had a problem when it came to breaking up the ties with their pagan traditions and polytheism. The flexibility of the Serbian Orthodox Church was of outmost importance for the spreading of the religion. The Church tolerated certain ties with the pagan culture and introduced many rituals and ceremonies into its religious service. B. Jovanović adds that the people were torn between the higher and lower types of religion, thus unifying them into one and creating their personal religious identity (B. Jovanović 2002).

The Church on the territory of Serbia had close ties with the Orthodox Church in Constantinople (today Istanbul) and backed up the Serbian ruler, crowning his son Stefan Nemanjić (ca. 1165–1228) as the first Serbian king. Probably due to the religious

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<sup>8</sup> Saint Nikolai Velimirovich of Ohrid and Žiča or Nikolaj Velimirović was a Serbian Bishop of the eparchies of Ohrid and Žiča (1920–1956) in the Serbian Orthodox Church. He was a great nationalist, thus he wrote extensively on the subject of Serbian history, especially the Nemanjić period.

changes that occurred, the history before the Nemanjić dynasty has been erased and forgotten. This first royal dynasty procured twelve saints on the male line, and many more on the female line. The monarchs of the Nemanjić dynasty were great warriors, some of them became tsars, conquering and ruling the territories all the way to Turkey. Nevertheless, they were highly loyal to the Orthodox Church, spreading religion, going on crusades and building monasteries and churches, mostly on the territory of today's Kosovo and Metohija, but also in Romania, Bulgaria, Macedonia, Montenegro, Croatia and Greece. That is a unique example of building temples in the neighboring countries, as none of those countries have their temples on the territory of Serbia.

### 2.2.2 Theodully & Mont Athos

According to Bishop Nikolaj Velimirović, the reign of the Orthodox Church in Serbia is of a God-serving nature, which would mean that the country too is in God's service. Similarly, the ruling monarchs were God's civil servants. The Bishop terms this type of organization of church and country *Theodully*, while most other religious institutions and countries have *Theocracy*, where the church and the country might be seen fighting each other in order to gain power over one another. In Serbia the church and the country have always fought together side by side to serve God (see Dimitrijević 2002). The monarchs, and all the noble and powerful landlords, warriors and citizens built churches and monasteries instead of castles and fortresses; therefore, Serbia nowadays has a huge number of Orthodox temples. Nonetheless, many Serbian Orthodox monasteries can be found all around the world.

*Theodully* was introduced by Rastko Nemanjić (1174–1236), the Grand Prince of Hum, who rejected his royal duties and family and became a monk by the name of Sava at the monastery of Hilandar. The Hilandar monastery is located on Mount Athos (Holy Mountain – a self-governing Orthodox country with twenty monasteries, located in Greece). The monastery was first founded by a Greek monk called George Chelandarios, but it was later abandoned until Saint Sava and his father the Grand Prince Stefan Nemanja rebuilt it in 1198 and founded it again. The monastery is an

important sacred place for the Serbian people, and it is the center of Serbian Orthodoxy, as is the whole Holy Mountain, which would be like the Vatican of the Orthodox world. Further on, the monastery's massive library possesses some of the most significant and oldest religious manuscripts dating from the 12th century onwards.

One of the most interesting facts about both the monastery and Mount Athos, is that women are not allowed to visit its grounds. "According to an early Christian tradition, the Virgin Mary visited the mountain, which as a consequence is Christian holy ground, reserved to her", hence only men "are permitted to visit Mount Athos" (Davidson and Gitlitz 2002: 410). The nearest a woman could come to the holy ground is to watch it from a boat, maintaining a certain prescribed distance. Throughout history, some women have managed to disguise themselves and visit the Holy Mountain and its twenty monasteries. A legend says that the wife of Stefan Uroš IV Dušan the Mighty (1308–1355), the Emperor of the Serbs and Greeks, spent a year at Hilandar during a plague outbreak in Serbia. Supposedly, the Emperor's wife never touched the holy ground as she was carried in a special carriage at all times.

As it can be concluded from the previous passage, that Mount Athos – the Vatican of the Orthodox religion – does not welcome women to its premises. The religious and "mythic perception of woman as necessary evil has successfully survived the evolution of ideas and intellectual changes", explain Denmark, Rabinowitz and Sechzer (2016: 47). It appears that the Orthodox Church discriminates against its female followers, by not letting them visit its holy ground. Perhaps, it is no wonder that the Serbian society has always treated women differently from men (for instance, the marriage and inheritance laws), if we know that one of its pillars – the Orthodox Church – seems to discriminate against women.

### 2.2.3 The Serbian Orthodox Church and Customs

The Serbian Orthodox Church is an autocephalous entity, and the second oldest member of the Slavic Orthodox community, the Bulgarian Orthodox Church being the oldest.

Saint Sava founded the Serbian Orthodox Church by separating it in 1219 from the Constantinople Orthodox Church, and becoming the first Serbian Archbishop. The territories of the Serbian Orthodox Church grew along the centuries, raising to the level of a Patriarchate and reaching its peak during the reign of Tsar Stefan Dušan the Mighty (1331–1346). Therefore, the highest priest nowadays is the Patriarch of Serbia. An interesting fact is, perhaps, that Serbian Orthodox priests have to be married before they can become priests.

Serbian Orthodoxy has been enriched by Byzantine culture and religion, as well as with traditions originating from Russia, Mount Athos, Jerusalem and the Western countries. According to Blagojević (2006), the main characteristics of the Serbian Orthodox religion would be endowments, the celebration of individual saints and mutual help and support for the weak and poor. However, some pagan traditions have been kept among the citizens and continue to play an important part in the religious lives of the Serbs. The religious individuals believe in the holy Trinity of the Father, the Son and the Holy Spirit as well as in the Holy Cross. The Serbian Orthodox Church follows the Julian calendar, while most other religious institutions follow the newly revised Gregorian one. Hence, the Serbian Christmas Eve is on 6th of January and Christmas Day on 7th of January. Generally, the celebration of the Saints' days or other Holidays is some thirteen days after the Catholic celebration of the same Holidays.

Although, the First and Second Communion do not exist, all believers are baptized and their godparents continue to play a significant role in their lives. A godparent is usually a male best friend of the father of the child; the same person normally had played the role of the best man for the wedding of the parents. After these acts, the two families would become tied together for all generations to come and all their members would show mutual respect and love. Both godfather and best man in Serbian translate to *kum* and there is a saying that goes "God in heaven, *kum* on earth" ['Bog na nebu, *kum* na zemlji'], which depicts the importance of this relationship. At times, the *kum* both for the baptism and the wedding can be inherited from the

grandparents or even generations further back into the past. In addition, it is possible to have two *kums*, the one you chose and the one you have inherited.

Six weeks before Christmas and six weeks before Easter all believers of the Serbian Orthodox Church should fast and there are two other shorter fasting periods during the summer. Every Wednesday and Friday should be a fasting day and generally for the Saints days – *Slava* – which are celebrated on a Wednesday or a Friday the host serves the guests dishes without meat, milk and eggs, based on fish, fruits and vegetables. Nowadays, most Serbs skip the fasting periods, respecting them only for the day of their family's Saint and on Christmas Eve and Good Friday. The Holy Communion may be received after each fasting period if it was completely and faithfully respected.

The traditions and customs are still very important for the Serbs, especially *Slava*, Christmas and Easter. *Slava* is passed on from father to son; hence, it is not common for a married woman to celebrate her father's *Slava*. *Kum* is traditionally a man, both for wedding and baptism ceremonies. There are no female social roles that are respected on that level in the Serbian society.

#### 2.2.4 Serbian Orthodoxy Nowadays

“Serbia's modern society resembles a big pot seasoned with various cultures, religions and social values”, Serbian's culture has lost its individual characteristics importing foreign flavors, as Cvetovska and Cvetkovski believe (2010: 81). These authors explain that today Serbian society faces many problems concerning its nationality, origin and religion. Problems of self-identity occurred after the breakup of the Communist former Yugoslavia. The Communist regime did not tolerate religion and religious processions and the Serbian, mainly Christian Orthodox citizens, for some fifty years did not practice their religion and declared themselves atheist. The breakup with the former republic and regime was bloody and horrific. Thus, the new government embraced religion once again in order to underline its democratic, non-discriminatory orientation



and to demonstrate the broken ties with the old tradition that reminded the people of repressed rights, explain Cvetovska and Cvetkovski.

Due to the Communist government people lost their identity, nationality and religion two times in the same century. Embracing religion once more, the nation tied the sense of Serbian nationality to the Orthodox religion and nowadays the two go again hand in hand together (see Cvetovska and Cvetkovski 2010).

Blagojević conducted a study on religiosity in Serbia demonstrating that the number of believers has grown double or more since the 1980s. He further shows that the growth was mostly noted during the 1990s, and at the beginning of the 21st century the number stayed high (see Blagojević 2006). Finally, Blagojević points out how the demographics of the religious followers have changed in many aspects.

A typical believer used to be a woman, a farmer or a worker or an elderly person living in the country, not very educated and belonging to a socially marginalized or underprivileged social group. Today, a typical believer can be from either rural or urban background, either elderly or young, either male or female, either uneducated or highly educated. (Blagojević 2006: 244–245)

### 2.2.5 Pagan Traditions Die Hard

There are numerous, ancient, folk customs that are respected even today in Serbia. The well known ones are carried out for engagement, wedding, and birth of a child, Christmas, Easter and the day of the family's Saint – *Slava*. These traditions vary from village to village across the whole country. According to B. Jovanović, the years that the Serbian country and its citizens spent under the rule of the Ottoman Empire (around five centuries, from the late 14th to the early 19th century) influenced the increase in folk customs and pagan traditions, especially at the end of the 17th century, as the people were enslaved, poor and miserable their fate was shaken (see B. Jovanović 2002).

Pagan customs were always present on the territory of Serbia. The old Slavic tribes had their own gods and rituals, and even when they accepted Christianity they

kept their folk traditions. The deepest belief in destiny, foretelling it, changing it, escaping from it or tricking it, is still present among the people. If the villagers needed rain they would dance and chant for the gods to send it, the same would be done for sun, and many sacrifices were often offered to the gods in exchange for a favor. Magic and superstition still play a great role in the collective awareness of the nation. Even if we consider the language, many sayings and expressions can be heard that could be connected to destiny or faith. Curiously, religiosity was described as a female thing (see B. Jovanović 2000), for the brave warriors it was absurd to be overtly religious or to visit the temples. The religious feelings and processions were originally tied to women, yet instances from the previous sections (see 2.2.2) can perhaps be seen as examples of the Orthodox Church discriminating against women. It is ironical that religion would be considered a female thing, while precisely women are banned from Mount Athos.

One curious tradition regards buying the bride before her wedding. The groom's brother or the next closest male relative should go to the bride's house and buy the bride from her brother or the next closest relative. Previously the sums for which the brides were sold were sky-high amounts of gold or money. In 1846 Prince Aleksandar Karađorđević (1806–1885) forbade this custom stating that it is against human and moral rights. Nevertheless, the tradition has been kept in many regions of Serbia and continues to be respected even nowadays. This particular tradition, as many others, perhaps demonstrates the somewhat backward behavior of men, and the society overall, towards women in Serbia. Buying a woman in the 21st century sounds outrageous, and only shows that women may be treated as objects, which further indicates that in many societies they may have very little or no free will of their own.

The Serbian Patriarch Pavle (1914–2009) believed that women are unclean or impure during their menstrual days and that they should be forbidden to enter churches during those days of their cycle (see Serbian Patriarch Pavle 2010). Additionally, women cannot be baptized or receive the Holy Communion on those days, as women are “seen as totally incompatible with any ritual worship or sacrifices made to God” (Denmark, Rabinowitz and Sechzer 2016: 53) due to their menstruation. Moreover, for

40 days after childbirth or abortion women are seen as unclean and should not visit temples (see Serbian Patriarch Pavle 2010). Currently, the priests of the Serbian Orthodox Church are of divided opinions when it comes to these and similar topics. Such opinions introduced by men and serving for the governing of women, once again portray the subordinate position that women may still have in Serbian contemporary society. Generally, menstruating women, as well as women who recently gave birth, are considered unclean in many religions and should not visit temples during their periods (see Denmark, Rabinowitz and Sechzer 2016).

### 2.3 One Language, Many Countries

In the Republic of Serbia the language spoken is Serbian, which would not pose a problem if there were not three more countries with variations of the same language but different names for it, thus in Bosnia the Bosnian language, in Croatia the Croatian language and in Montenegro the Montenegrin<sup>9</sup> language. Nevertheless, the speakers of these countries understand each other if not one hundred percent, then ninety-nine percent, when it comes to written and spoken language. While these countries were still part of former Yugoslavia the language was called Serbo-Croatian. The language was termed Serbo-Croatian even before former Yugoslavia existed, although Serbia, Croatia, Bosnia and Montenegro were not part of the same country. Therefore, this section is of vital importance, as it explains the origin of Serbo-Croatian, the differences between the so called languages, which are actually dialects, and it clears any misconceptions that might exist when it comes to this topic. Furthermore, this section is highly important for the understanding of the translations of *Ulysses* into Serbo-Croatian. The first two were conducted and published in Croatia, and while reading them right away it becomes clear that the dialect is Croatian. The third and last translation was conducted in Serbia, and the dialect is Serbian.

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<sup>9</sup> Montenegrin language was considered a dialect of the Serbian language, and most of the citizens of Montenegro call their language Serbian. However, the first grammar of Montenegrin language was published in 2009. The grammar added two new letters to the existing 30 letters – Serbian has 30 letters. Many linguists are of opposing opinions when it comes to this topic. (see Kortmann and Van der Auwera 2011, Gorup 2013).

### 2.3.1 Linguistic Standpoint

The contemporary Serbian language is polycentric and its variations are stratified. Kovačević believes that the Serbian languages – as he terms all the dialects – are closer one to another than the dialects of English language or the dialects of German language. The Croatian language, is according to Kovačević, the Zagreb variant of the Serbian language, while the Bosnian language is the Sarajevo variant of the Serbian language that was reformed by Vuk Stefanović Karadžić<sup>10</sup> (1787–1864). The difference between the Serbian, English and German languages or variants is that the Serbian variants changed their names due to political reasons. He further states that these variants have no important linguistic differences and that the problem occurred when they were firstly renamed into Serbo-Croatian (see Kovačević 2003).

The Serbian, Croatian, Bosnian and Montenegrin languages are all one and the same language named differently at national levels, suggests Kordić (2010). She further argues that to the linguists these languages have been known as Serbo-Croatian for over 150 years (see Kordić 2010). Brown and Alt (2004) are of a similar opinion and they define language as viewed from two different points of view:

Bosnian, Croatian and Serbian are three standardized forms based on very similar linguistic material. For many people the term “language” means standardized form of a language, and in this meaning we can speak of a Bosnian language, Croatian language, and a Serbian language. “Language” can also be a system that permits communication, and in this meaning we can consider all three to make up one language. Serbo-Croatian was the traditional term. (2004: 7).

Mutual understanding between these three or four languages is not the only indicator that would prove that they are rather variants than languages. In addition, the genetics, structure and sociolinguistic factors are other indicators that prove that the three variants are one language, from a strictly linguistic point of view. However, he admits that the sociolinguistic factor creates certain disputes as it considers how the speakers of one language view this language; and in this case Croatians see it as

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<sup>10</sup> Vuk Stefanović Karadžić (1787–1864) was a Serbian philologist and linguist. He reformed the Serbian language, collected and wrote down folk songs, poems, stories etc. He wrote the first grammar and dictionary of the Serbian language. Thanks to Karadžić the Serbian script has 30 letters and each letter corresponds to a sound of the Serbian language.

Croatian, Serbians as Serbian, Bosnians as Bosnian and Montenegrins as Montenegrin. Kovačević shares Kordić's opinion that accepting the sociolinguistic factor in this case could also mean that we could have more foreign languages in the future as each city, municipality or territory could claim their own language as their dialect would always differ to a certain degree from the standard language (see Kovačević 2003, 2013).

### 2.3.2 The Tale of the Predecessor Language

To explain what Serbo-Croatian, Croat-Serbian, Serbo-Croat-Bosnian (SCB), Bosnian-Serbian-Croatian (BSC) or Bosnian-Croatian-Montenegrin-Serbian (BCMS) is, we will go a few centuries backwards to the Ancestor language. The Predecessor language would be the Late Proto-Slavic language which was further divided into South Slavic, East Slavic and West Slavic languages. These languages belong to the Balto-Slavic group of the Indo-European languages. The language was called Old Slovenian or, as only sacred books were translated and written in it in order to be used for religious processions, nowadays it could be called Old Slovenian Church language (see Milanović 2010). The South Slavic language was further divided into BCMS or Serbo-Croatian, as it was previously called, and might still be called in the linguistic circles (see Brown and Anderson 2006, Langston and Peti-Stantic 2014).

Nowadays, Serbo-Croatian is a highly pluricentric or polycentric language – which means that it has various standard variants. Its variants are standardized national variants of different countries in the Balkan region. Serbo-Croatian belongs to the Western South Slavic languages, further dividing into three bigger dialects – Shtokavian, Chakavian and Kajkavian. One of the main differences splitting these dialects is how their speakers say “what” (“šta”, “ča” and “kaj” respectively), which also gave the names to the dialects (Kordić 2010).

Another dialect spoken in the South and South-East of Serbia is Torlakian, which is either categorized as a transitional dialect between Bulgarian, Serbo-Croatian and Macedonian or numbered as one of the dialects of these languages. Other smaller dialects can be found on the coastal areas of Croatia and Slovenia, or in the mountain

and border regions, where influence of other languages such as Austrian German or Italian was stronger. Each of the dialects is further divided into smaller subdialects (Okuka 2008).

The Shtokavian dialect is by far spoken by the biggest number of speakers and it is spread on the greatest chunk of the territory of Serbia, Croatia, Bosnia and Herzegovina and Montenegro. Chakavian and Kajkavian are spoken only in Croatia, mostly in the costal parts, and in Slovenia. Torlakian, as it was mentioned, is spoken only in Serbia, Bulgaria and Macedonia. Therefore, Shtokavian is the prestige dialect of these regions. The Herzegovina subdialect is the base for the standard Serbian, Croatian and Bosnian. The Shtokavian dialects can either be Ekavian, Ijekavian/Jekavian or Ikavian. The Ekavian is spoken mainly in Serbia and rarely in Croatia, the Ijekavian/Jekavian is spoken in Montenegro and most parts of Croatia and Bosnia, while the Ikavian is spoken in smaller parts of Bosnia and Croatia and does not form part of the standardized varieties of the Serbo-Croatian (Okuka 2008).

The distinction between the Ekavian, Ijekavian/Jekavian and Ikavian is in how the old vowel sound called jat (Cyrillic / ѣ /, Latin /ě/) developed into /e/, /ije/je/ and /i/ (Crystal 1998, Ronelle 2000). For example, ‘milk’ would translate to *mleko*, *mlijeko* and *mliko*, the same would happen to the verb, ‘to sit’ which would translate into *sedeti*, *sjedeti* and *sideti*. This is the main dissimilarity between the dialects and further on between what are now considered contemporary Serbian, Croatian, Bosnian and Montenegrin standard varieties. Other differences could be found in orthography, e.g. ‘I will see’ in the Ekavian dialect will be *Videću* and in the Ijekavian/Jekavian *Vidjet ću*, the Ekavian merges the infinitive and the auxiliary verb “ću”, deleting the “t”, while the Ijekavian/Jekavian separates them (see Table 1) (see also Pešikan 2007)

<b>English</b>	<b>Ekavian</b>	<b>Ijekavian/ Jekavian</b>	<b>Ikavian</b>
Milk	Mleko	Mlijeko	Mliko
To sit	Sedeti	Sjedeti	Sideti
I will see	Videću	Vidjet ću	Vidit ću

Table 1. The distinction between the Ekavian, Ijekavian/Jekavian and Ikavian dialects of Serbo-Croatian

Another distinction that might be of importance for translation is that in the Croatian standard variant foreign names are transliterated, while in Serbian they are transcribed. The Croatian is the only variant of Serbo-Croatian that does not use the Cyrillic script; its speakers use the Latin script exclusively, while other variants use both the Cyrillic and Latin script. The pronunciation and accents may vary, but all have a four accent system. The Serbian variant tends to drop the middle or initial /h/ sound and the final /r/ and /l/ sound; meanwhile the Croatian keeps these sounds, e. g. ‘salt’ translates into *sol* (Croatian) and *so* (Serbian) or ‘wrestler’ into *hrvač* and *rvač*. Many vocal oppositions may be noted as well as some consonant oppositions, e.g. /t/–/ć/ ‘happy’ translates into *sretan* and *srećan* or /u/–/i/ ‘plate’ into *tanjur* and *tanjir* (see Table 2).

<b>English</b>	<b>Serbian</b>	<b>Croatian</b>
Salt	So	Sol
wrestler	Rvač	Hrvač

Happy	Srećan	Sretan
Plate	Tanjir	tanjur

Table 2. The difference in spelling between Serbian and Croatian

Other numerous differences exist within the standard variants as well, and none of the changes and distinctions is completely constant, e.g. ‘to catch’ translates into *hvatati* in both the Serbian and Croatian, hence it can be noted that the /h/ is not always dropped at the beginning of a word in the Serbian variant. Not even the use of /e/, /ije/ and /i/ is constant and exclusively limited to one or another variant when changing the old jat sound.

The spelling distinction between the dialects or the transliterating and transcribing traditions may make a difference when it comes to translating, but mostly just for names. That is to say, foreign names might differ in translations as they are transliterated in the Croatian dialect and transcribed into the Serbian dialect. Thus, *Molly Bloom* is written as *Molly Bloom* in Croatian and as *Moli Blum* in Serbian.

The Serbian and the Croatian dialect (as well as Bosnian and Montenegrin) make a T-V distinction (from Latin *tu* and *vos*). The T-form is used with friends and family (and it is often used by children), while the V-form is reserved for everyone else in educated, polite and formal situations. The V-form is constructed from the second person plural of verbs and in written Serbo-Croatian the pronoun in second person plural (*Vi*) is capitalized in all cases (*Vi, Vama, Vaš, o Vama, sa Vama*) if it is used as a V-form (Kordić 2010).

Serbo-Croatian is marked for grammatical gender and it distinguishes between three genders (masculine, feminine and neuter) (see Andrews 1990). Andrews explains that the grammatical gender in Serbo-Croatian is an important topic as it may change from singular to plural (for instance, singular for ‘child’ *dete* (neuter) in plural



‘children’ *deca* (feminine)). All pronouns, numbers, nouns, verbs (mostly notable in past tenses) and adjectives can be marked for grammatical gender in Serbo-Croatian (see Andrews 1990, Ivir and Kalogjera 1991, Kordić 2010). Nevertheless, Hentschel (2003) points out that many occupations are still not marked for both genders.

Swearing and obscene words and expressions are quite common in spoken Serbo-Croatian and according to Hentschel there is a high tolerance for such words and expressions. The male sexual organ is often used in swear expressions to denote something that someone will not get, obtain or find (generally lack of success) (*kurac*, vulgar for ‘penis’ and wide-spread), while the female sexual organ is used “either [to] denote a place someone is metaphorically sent to, or they are used in order to insult a person’s character” (2003: 303). In addition, references to the female sexual organ (*pička materina*, very vulgar and literally means ‘mother’s cunt’) are even more wide-spread that just saying or writing *p.m.* is enough (see Hentschel 2003).

Šipka (2011) studied the use of obscene words in Serbo-Croatian and noticed that their use and tolerance are high in spoken language. However, he also found that most of the dictionaries of Serbo-Croatian do not contain swearwords or do not include slang meanings that may be ambiguously sexual. Additionally, it was found that metaphorical, euphemistic and derived words and expressions are far less obscene than the original terms and expressions such as *kurac* (‘penis’), *pička* (‘cunt’), *jebati* (‘fuck’). *Penis* and *vagina* were found not obscene. Generally, sexual actions and sexual organs are considered rather obscene, yet the verb *jebati* (‘fuck’) is so wide-spread that it is almost not considered obscene (see Šipka 2011).

The Serbo-Croatian name for these languages has a long tradition in Slavistics. It was used by Vuk Stefanović Karadžić and his close acquaintances – Jakob Grimm and Jernej Kopitar, who worked with Karadžić on the reform of the language and script. As a result, at least in the linguistic circles, it would be understandable to use the term Serbo-Croatian for naming the Serbian, Croatian, Bosnian and Montenegrin languages,

indicating that they are various dialects of the same language, while the people on the national levels may name the dialects as it pleases them.

### 2.3.3 Origins of the Alphabet

As it has already been mentioned, Croatia exclusively uses the Latin script, while the other three countries use both the Latin and Cyrillic script. In Serbia the official script is Cyrillic; however, Latin is very often used more than the Cyrillic, except in government offices, schools and universities. Basically, in the government institutions the Cyrillic script is obligatory. This section explains the existence of two scripts and their origins.

According to Milanović, the Old Slovenian folk were illiterate until the 9th century and as they were pagans they used to tell fortunes reading lines, dots and commas. Some of the educated Slovenians used the Latin or Greek script to write their texts in Slovenian. The Great Moravian Prince Ratislav (ruled 846–870) sent a letter to the Byzantine Tsar Michael III (840–867) saying that he would like to spread the religion on his territory in the language of the people. In order to achieve that, the Tsar appointed two Greek brothers from Thessaloniki called Konstantin – later on known as Cyril (827–869), and Methodius (826–885). The Greek brothers lived in Thessaloniki where at the time many Slovenians lived, hence they had learned the Old Slovenian language in childhood. They worked together and created the first Slovenian alphabet, which was appropriate for the sound system of the Slovenian language. Konstantin went on and translated the Liturgical Gospel into Old Slovenian, thus creating one of the oldest literary languages and the third language into which the Bible was translated, the first two being Latin and Greek (see Milanović 2010).

Milanović explains that, while translating, the brothers had problems as the people's language did not contain the complicated language constructions that the Bible was written in, so they introduced some syntax constructions into the Old Slovenian language. Currently, notes Milanović, the linguists agree on one thing, that Konstantin had created the first script, the Glagolitic alphabet, while the Cyrillic alphabet was

invented later on in Bulgaria during the reign of Tsar Simeon (ca. 864–927). Both the Glagolitic and Cyrillic alphabets were designed using two Greek scripts as patterns: the first one (called Minuscula) influenced the Glagolitic script, while the second (Uncial) influenced the Cyrillic script (see Milanović 2010).

Other copies of the translations were made by hand; people would read the texts copying them onto a new set of papers. As the language of the originals was different from the language of the person copying it, many mistakes and alterations occurred. Therefore, the modifications of the Old Slovenian language occurred separating the language first into dialects and then later into languages; in the process the Serbo-Slovenian language was born in the 11th or 12th century. The period from which Serbo-Slovenian originated is not exactly clear and Serbian linguists debate about it, placing the date somewhere between the 11th and 12th centuries. The problem lays in the fact that most literary works originating before the end of the 12th century had been destroyed. The new language became the official church and state language, and religion and education were spread through the use of it. As Milanović notes, the Serbo-Slovenian language had not changed much until the 1730s. Much as Old Slovenian, Serbo-Slovenian was not spoken but rather used in religious books and processions. The Cyrillic script was more commonly used by the Serbs than the Glagolitic one (see Milanović 2010).

In 1814, Vuk Stefanović Karadžić began collaborating with Jernej Kopitar (1780–1844) on the reform of the Serbian language and Cyrillic script. He wrote a new grammar<sup>11</sup> that contained the rules that were more appropriate for the spoken language of the people. Further on, he wrote down folk poems and stories from the ethnic tradition of the Serbian people, saving them from oblivion. In 1850 Vuk Stefanović Karadžić met with the Croatian representatives in Vienna and signed an agreement whereby both Serbians and Croats accepted his reforms and were to use the new literary language. Vuk Stefanović Karadžić collected the vocabulary of the Serbian

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<sup>11</sup> *Pismenica serbskog jezika po Govoru prostoga naroda napisana* (1814) by Vuk Stefanović Karadžić [‘Grammar of Serbian language written according to the speech of common people’].

language in order to publish the first dictionary. Moreover, he shortened the Cyrillic alphabet and translated the New Testament. The Serbian Cyrillic script nowadays is the one Vuk Stefanović Karadžić reformed and although many things have remained the same, the Serbian language of the 21st century has evolved to follow the technological, social and cultural changes of the people that speak it (see Milanović 2010).

In the 1840s Josip Jelačić (1801–1859), Croatian Ban<sup>12</sup>, proposed that the Catholics on the territory of Croatia should be called Croatians, while the Orthodox citizens should be called Slavonians. Consequently, he termed the texts written in Latin script as Croatian and the texts in the Cyrillic script Serbian. In 1850, one name for the two variants was proposed, Croatian-Slavonian. In 1861 the Serbians were not satisfied with the name and therefore the language was renamed into Yugoslavian. Kovačević further notes that at the time the Croatians considered the Serbians as Orthodox Croatians and desired to overcome all the language and character differences. In 1867, the language was renamed once again and the accepted name was Croatian or Serbian. No matter what the language or the variants were called at the time there was no doubt that the Croatians had accepted Vuk Stefanović Karadžić's reformed Serbian language and its grammar, adds Kovačević (see Kovačević 2003).

As it was already mentioned, the medieval Serbian country represented the borderline between the West and the East, both of which fought to enforce their power over the newly Christianized people. The Roman Catholic Church tried to influence the people through the Latin alphabet, while the Byzantine East tried to spread the Cyrillic alphabet. Jovanović quotes Đorđević explaining how the West and the East had different tactics. The West struggled to introduce the Croatians and Serbs to the Latin alphabet and literature, while the East created an appropriate alphabet for the national folk literature and translated the religious service into the national language. That made a huge difference for the simple people, who could finally understand literature and

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<sup>12</sup> A noble title which existed in some Southeastern Countries (for example, Croatia and Serbia).

service in their own language, thus tying Serbia closer to the Byzantine East and the Cyrillic alphabet (see B. Jovanović 2002).

Originally the people who spoke the Serbo-Croatian language used to write in Latin, Glagolitic, Cyrillic and Arabic script. Latin was mostly spread in the coastline cities under Roman control; as there was a need for a standardized script, which was more appropriate for the spoken language. The Glagolitic script became more widely used in that region. Finally, with the Nemanjić dynasty and definite acceptance of the Orthodox faith, the territories under their rule accepted the Cyrillic script.

The Catholic influence has always been much stronger in Croatia, which was surrounded by Catholic countries on all sides; additionally, parts of it had belonged to Italy and Austria in the past and it had ties to those countries and cultures. Therefore, the Croatian people gave in to the Roman Catholic Christianization, accepting the Latin alphabet as their own, while the Serbian people ended up accepting Christian Orthodox faith, and using the Cyrillic alphabet.

Although the official script is the Cyrillic, as it is stated in the Constitution of the Republic of Serbia from 2006, nowadays, Serbian people use both the Latin and the Cyrillic scripts, as Serbian literature was written at times in one or the other and giving up one would mean renouncing many pieces of literature. During the Baroque and Renaissance periods, literature was mostly written in Latin script. The Croatians, however, use only the Latin script.

## **2.4. The State of Translation in Serbia**

As the most crucial means of communication, language allows people to interact, expressing their opinions, desires, retelling stories and experiences or indulging in pastime activities through the use of conversation. Similarly, translation represents a bridge between two languages, facilitating communication. Translations serve as ambassadors of foreign languages, literatures, cultures and countries. Thus, careful election of texts that should be translated is vital as much as a well conducted

translation. Most publishing houses in Serbia rely heavily on publishing translated texts, as their main source of income (see Paunović 2010).

In 1948 out of 194 translations of foreign works, 161 were written by authors from the Soviet Union (see O’Leary and Lázaro 2011). The strong ties between Yugoslavia and the Soviet Union were nourished after the Second World War, and the friendly relationship between the two countries was more than notable, when it comes to translating traditions. However, due to the fallout between the Soviet Union and Tito in the late 1940s and early 1950s, foreign literature from English speaking countries became more popular in Yugoslavia. Westerns and detective stories were particularly of interest as their content posed no immediate danger for the Communist regime. World trends were followed and literary classics were translated during the 20th century in Yugoslavia.

Nowadays, many language specialists find that the translating trends in Serbia offer a low quality in translations. According to Stanić, translating literature once again became popular after the end of the sanctions of the 1990s. Nonetheless, since then, the translations have been conducted in a setting that faces a number of obstacles. One of the problems is that the market for translations in Serbia has shrunk in size as the country is no longer part of Yugoslavia; hence, the domestic market is much smaller. Secondly, a number of new publishers emerged on the market; flooding the market and lowering the prices of the translations (see Stanić 1997).

According to numerous practitioners, translations from English into Serbian are in a rather bad state. These bad translations are ruining the Serbian language, stating that translators contribute as much as the writers to a language, making it richer and preserving it or ruining it by not respecting certain language rules, believes Stanić. She further adds that the work of translating carries many responsibilities but that nowadays everyone translates without even having the necessary qualifications. Several problems occur as the translators are not respected for their work, they are not well paid nor does society understand the work that goes into the translating process (see Stanić 1997).

Furthermore, the problems lay in the lack, or rather, absence of editors, explains Stanić. Additionally, no language standard is respected or clearly defined, and as a consequence the English into Serbian translations were much better in the 1920s and 1930s than they are at present. Translators should not accept the extremely low fees that are offered for their work, nor should they accept impossible deadlines (see Stanić 1997).

In the same vein, Ćirilović (2007) features statements of a few prominent translators who explain that their profession is not respected, their work is not appreciated and they are not paid enough to make ends meet. In the same article the director of a publishing house is quoted, criticizing other publishers for employing cheap and unprofessional translators or editors and giving insane deadlines for translations. Both articles mention that many “bad translators”– as they call them – “steal” translations that are in the Croatian or Bosnian dialect, just changing them a bit and making them serve as Serbian original translations.

Silaški advocates the importance of employing editors, who would correct possible language mistakes, lamenting that editors are unfortunately rarely employed. She believes that in case of a field specific translation, besides having field specialist as editors, the publishing houses should additionally have linguistic specialists as editors (see Silaški 2007). Cerović, Jakšić and Prašćević add that the Center for Publishing of the Faculty of Economics, of the University of Belgrade is battling a heroic fight with deadlines, lack of resources and well educated editors, printing methods and that volunteers are more than needed and appreciated (see Cerović, Jakšić and Prašćević 2007).

Paunović believes that the publishing houses make mistakes before the translating even begins, by choosing wrong books to be translated in the first place. In order to insure that they will sell a greater number of copies, hence earn more, they are guided by the bestseller lists of other countries, ignoring the quality or any other possible attributes of the texts. Bestsellers are not the best quality works; rather they are

very often quite the opposite. Most of the books that are translated into the Serbian language come from the English speaking countries as the number of works published in English is definitely the highest. The majority of translations belong to the genre of melodrama, chronicle and self-study books that explain to the readers how to reach inner satisfaction, whether mental or emotional (see Paunović 2010).

As the translated texts mostly belong to the chick lit or low quality works, the so called “easy” literature, the publishers believe that anyone with knowledge of the source and target languages could translate them. The translators that work for low wages and on short deadlines are very rarely philologists, underlines Paunović, thus the translated texts appear stylistically dry. Sadly, the texts that should be noticed and subsequently translated, the truly worthy texts are undermined in a consumer society, believes Paunović. The professional translators and philologists are overlooked, disrespected and their work is ignored (see Paunović 2010).

The readers are the ones that might suffer the most in the process. They are the receiving end of a long chain of publishers, translators or quasi-translators and editors. Many badly translated works have damaged the readers, whose only perception of foreign countries, traditions and cultures is perhaps materialized through translations coming from those countries (see Paunović 2010).

In 2008 the members of the Association of Literary Translators of Serbia demanded protection of their copyright, pleading to the media to review the translations, stating that the positive and negative remarks would influence future translations, contributing to their quality (RTV.rs 2008). In December of the same year a work group that analyses, professional formation and continuous training in the area of publishing within the Ministry of Culture of Republic Serbia was organized with the intention of reviewing the quality of translations and establishing standards that would cover various aspects of the translation process (see Vuličević 2009).



Paunović is not only a university professor of English literature, an experienced translator and a writer; he also reviews translations in the work group. As one of the aims of the work group is to suggest possible solutions and prevent bad translations from being published, Paunović gives some promising ideas on how to prevent unworthy translations from appearing. First of all, he suggests a careful selection of works to be translated; subsequently the publishing houses should employ competent and experienced translators. In addition, the new and inexperienced translators should be tested in order to determine the quality of their work. Moreover, the publishers should pay a fixed fee to all translators with the aim of avoiding low wages that unprofessional translators accept and they should try not to ignore the work of expert translators. Finally, if editors are employed in the process at all, they should have a well established communication routine with the translators. Very often grammatically correct texts are not the most important feature of translations, if the writer of the original has experimented with the language overlooking grammar or syntax rules (Paunović 2010).

Additional evidence for supporting the statements of the translators was provided by reviewing the scientific journals in the fields of linguistics and translation. In 2003 a scientific journal called *Philologia* was published for the first time. One of its sections features reviews and critiques of translated texts. Interestingly, many of the volumes do not contain a single article in this section. Although negative critiques have been published for literary translations, none of the volumes contain a review of a field specific translation. The Journal *Mostovi*, which has been published since 1970, founded by the Association of Literary Translators of Serbia, publishes reviews and critiques only of literary translations. *ESP Today – Journal of English for Specific Purposes on Tertiary Level* is a new journal, has been published since 2013, and it has only two volumes. It reviews study books and field specific texts, however, no reviews of translations of specialized books or textbooks have been published in these journals. Luckily, at least literary texts are reviewed from time to time.

Nevertheless, when it comes to certain topics, language is much more: it is a sensitive, tangible tool that can be used to reveal or withhold information on a number of topics in numerous situations. One of those topics, and of particular interest for this thesis, is the topic of sexuality, where the language of sex plays the main role. According to Santaemilia (2005: 147), “[l]anguage is a privileged means through which we display or reveal our sexual identities or inclinations, our love or hate, our attitudes to love or sex. It is through language that we construct a sexual narrative”. Translating sensitive topics becomes an even more difficult task.

Societies – or more accurately language communities – share many opinions, traditions and ways of conveying any number of topics; therefore, translators may find it difficult to transfer some meanings in the case of sensitive topics. It can be said that,

The sexual idiom is ritualized differently in the different languages and, consequently, demands highly conscientious translators to turn it from one language into another. The language of sex is, in any type of text, a highly sensitive one, and demands an accurate rendering of words, expressions, innuendoes and associations. (Santaemilia 2005: 147)

That means that in English and Serbian we cannot express the same actions and feelings and have them mean exactly the same thing. A translation from one language to another will always differ from the original text, and even more so if the text deals with sexuality.

“In a patriarchal society, language is created by and for men. Patriarchal language often fails to speak of women’s experiences,” argues Yu (2015: 5). Therefore, in the Serbo-Croatian language it could be fairly difficult to express female experiences, because as it was already mentioned, the countries of former Yugoslavia are rather patriarchal, traditional and conservative. Considering Serbo-Croatian language as male, as Čopić (2008) suggests, or made for the use of men (due to a high number of nonexistent female terms for various occupations), hence finding that it would be difficult for women to express themselves, would pose a problem right at the beginning of translating *Ulysses*, as the novel speaks of female experiences extensively.

Interestingly enough, all three translations of *Ulysses* in those regions were conducted by men.

The speakers of the Serbo-Croatian dialects, which are at national levels termed languages (Serbian, Croatian, Bosnian, Montenegrin), share a mutual intelligibility, meaning that 50% from any of these variants will understand each other without any special effort or knowledge of the other variant. However, in the case of translations of *Ulysses*, which was published in the Croatian standard dialect and the Serbian standard dialect, there is a huge time gap, the first one was done in 1957 and the second in 2003, therefore there might be considerable distinction as some terms, although understandable and familiar to a Serbian contemporary reader, might seem outdated and archaic.

Browne and Alt (2004) found that the differences among the variants of Serbo-Croatian are of greater number in vocabulary than in grammar. Nevertheless, the translations of *Ulysses* were published in the Serbian and Croatian variants and the dissimilarities of these two variants might be of importance for understanding the translations. Therefore, we use the names of the variants in this study in order to underline the discrepancies if they exist, and we call the language Serbo-Croatian when referring to it.

## **2.5. Behind the Iron Curtain – Official, Unofficial, “Friendly” and (Self)Censorship in former Yugoslavia and Republic of Serbia**

In the previous sections we were introduced to the Serbian history, culture, religion and language. In addition, translation was discussed and the difficulty of translating sexuality was mentioned, now we move on to censorship and (self)censorship more particularly. Moreover, we briefly mention the censorship laws and the constitutions of former Yugoslavia and its former territories which now belong to the Republic of Croatia and the Republic of Serbia. Officially, there were no censorship laws in former Yugoslavia, and they do not exist today on its former territories. Nonetheless, examples

of unofficial censorship could be found and they paint a distinct picture. More details are provided on the Communist governments of neighboring countries and how they dealt with undesired topics, through the use of censorship and (self)censorship. In Chapter 1 (see 1.3) we defined censorship and (self)censorship; however, in this section we concentrate on unofficial types of censorship, that is (self)censorship more precisely in former Yugoslavia and Republic of Serbia.

Kershner and Mecsnober (2013) describe censorship problems that the translators of James Joyce's works found in Eastern Europe countries during the Communist regime. The study provides information for better understanding of the mechanisms of censorship and (self)censorship in the countries surrounding the territories of former Yugoslavia. Understanding the overall atmosphere in the neighboring countries, which were governed by Communist regimes, allows better comprehension of the situation in former Yugoslavia, especially when it comes to translation. In addition, Arleen Ionescu (2010) provides information on the Romanian translation of *Ulysses* and its encounter with (self)censorship.

With the aim of clarifying the mechanisms of (self)censorship Danilo Kiš's thoughts on the subject are mentioned as his own work was heavily criticized. Additionally, in order to understand (self)censorship in translations in former Yugoslavia – no official censorship existed (more in 1.3 and 2.5.2) first we need to understand the overall situation in former Yugoslavia, when it comes to publishing. After presenting the complete picture of the state of affairs, we will be able to fully understand the setting in which Gorjan translated *Ulysses*. In addition, Dragoslav Mihailović, a Serbian writer whose works (a play and novel *Kada su cvetale tikve* ['When Pumpkins Blossomed'] (1968) and a film *Frede, laku noć* (1981) ['Good Night Fred'] were banned, later on published as short stories in 1990). His novels and autobiographical works feature his testimony (in *Goli Otok* (1990) for example), as Mihailović was imprisoned on Goli Otok (more on Goli Otok in 2.5.2); therefore, he talks from his own experience about the work camp, prison, tortures, disappearance of people and documents during the Communist regime.

Another vital testimony is provided by Dragoljub Jovanović, who was a lieutenant colonel and a professor at the Military Academy of former Yugoslavia. Jovanović was sent to Goli Otok as a politic prisoner. He gave a detailed account of the tortures and life on Goli Otok in his book *Muzej živih ljudi* (1990) ['Museum of the Living'], which is considered as one of the most complete testimonies written up to date.

These testimonies are of importance for this thesis as they demonstrate how the Communist government dealt with individuals that spoke and wrote freely. Owing to the information gathered, it can be concluded that many writers and translators opted for (self)censorship out of fear. With almost no other options available, authors had to modify their texts and ideas, if they wanted them to see the daylight. In such an environment, Gorjan translated the first Croatian translation of *Ulysses*, and any differences that might be found between the source text and the translation are likely to be proof of (self)censorship in translations conducted in former Yugoslavia.

The last part of this section is devoted to the current state of affairs in the Republic of Serbia, regarding censorship. It is underlined that currently there are no censorship laws, thus any discrepancies between the source text and translated text (Paunović's translation) are likely to be understood as part of a wide range of (self)censorship.

### 2.5.1 Censorship and (Self)Censorship in other Countries of the Communist Block

It is a well known fact that censoring exists in countries ruled by oppressive regimes. It has been written extensively about the censoring in Spain during Franco's regime, especially in literature and film (see Pegenaute 1994, Merino and Rabadan 2002, Gomez Castro 2008). Similarly, Joyce was censored both in Péron's Argentina and Franco's Spain (see Sanz Gallego 2013). Therefore, it is not a surprise that Communist governments of the Eastern Block practiced official and unofficial forms of censorship in order to repress undesirable ideas or loose morals.

Behind the Iron Curtain in the Soviet Union everything was censored from literature to wedding invitations. Romania even had restrictions for paper distribution and printing presses. Censorship was just one of the restrictions in the Communist countries; others for example were entry and exit visas, control of private and state businesses, social and economic isolation from the rest of the world. According to Kuhiwczak (2009: 53), “the Soviet empire resembled a family – a vast patriarchal family strictly controlled by willful, unpredictable and authoritarian parents”. Similar relationships between the government and the citizens were maintained in all Communist countries and former Yugoslavia being one of them, fostered equivalent ideologies and relations.

Everything that was produced in countries under Communist regimes was double checked and censored, but so was everything that was imported. Translations of imported books were under strict surveillance as it was of importance how the translations might influence the target culture and language at the present moment as much as in the future. As the most worrying topics for Communist regimes were of a political nature, censors were mainly interested in restricting such texts. Conversely, moral and religious questions were not of particular concern. Furthermore, avant-garde or modernist writers were translated only if their texts did not pose political problems; therefore, Joyce was translated early on in some Communist countries (see Kuhiwczak 2009).

Many intellectuals, publishers and editors collaborated with the regime due to fear or in search of personal gain. Nevertheless, the problem was that the rules of censorship were not quite clear. The fear of the regime and the uncertainty of the outcome led to (self)censorship:

At first, editors advised writers not to include certain material, because it was potentially ‘dangerous’, then writers themselves began to censor their own work. As a rule, anticipatory anxiety and fear on part of the editors and writers led to much harsher acts of self-censorship than any censor would have expected to exercise. (Kuhiwczak 2009: 55)

According to Kershner and Mecsnobor, the Hungarian translation of *Ulysses* serves as a good example of what was going on with translations in the countries under Communist regime. The translation came out in 1947, which Kershner and Mecsnobor pinpoint as presumably the last possible moment for the publication of a translation of an infamous book. During the following year the Stalinist rule was enforced in Hungary “with their promotion of “democratic” writers and corresponding prohibition of “decadent” ones” (Kershner and Mecsnobor 2013: 23). It was not a very good time for translating Joyce in Hungary or even writing about him or his work, as some of his political ideas were considered dangerous for the ruling regime. In the late 1950s the *Portrait* and *Dubliners* were published (see Kershner and Mecsnobor 2013), while the new edition of the Hungarian translation of *Ulysses* remained under consideration. Although it could not be said that Joyce’s novel promoted anti Communist ideas, it contained a fair amount of sexual language due to which it had a taboo status. The translating process of *Ulysses* was once again initiated in 1965, and finally in 1974 a new Hungarian translation was available, which surprisingly was not down-toned or in any way corrupted, according to Kershner and Mecsnobor. Furthermore it was widely available and enjoyed good critiques (see Kershner and Mecsnobor 2013).

The Romanian translation appeared quite late, in 1984. In addition, it was down-toned especially regarding sexuality (see Ionescu 2010). Yet the first Serbo-Croatian translation was already available in 1957, in at the time Communist Yugoslavia, which opens many questions especially in reference to the quality of the translation when it comes to sexuality, if censorship or rather (self)censorship is to be considered.

Generally speaking, *Ulysses* has faced a lack of understanding. Many have misunderstood its meaning, judging it morally, critically and philosophically. The problem lies in the fact that *Ulysses* features scenes of all the possible physiological functions of people and their tendency to copulate, enjoying in the act. The reality is that the father – son motif has been connected to the motifs of fertility and birth, which have nothing to do with pornography if interpreted correctly, argues Vidan (1959).

These motifs promote life in all its shapes and forms, and they are the most important features of the novel (see Vidan 1959).

### 2.5.2 (Self)Censorship in former Yugoslavia

As it was already mentioned, Serbia and Croatia formed part of former Yugoslavia. After the Second World War and during the Cold War countries of Eastern Europe belonged to the Eastern Bloc (the countries situated on the East), or rather behind the Iron Curtain that divided the West from the East. Along with the Soviet Union, Hungary, Rumania and Bulgaria, Yugoslavia found itself on the wrong side of the curtain with Josip Broz Tito, a Communist President, as the head of state. Tito and the Communist Party of Yugoslavia were given merits for maintaining national peace and fighting for world peace. However, the Communist government in Yugoslavia was rigorous, oppressive and Tito was characterized as a dictator (see Mihailović 2005).

Throughout the 20th century the territories that are now known as the Republic of Serbia and the Republic of Croatia were part of one country known as Federal People's Republic of Yugoslavia (1945–1963) or Socialist Federal Republic of Yugoslavia (1963–1991). Yugoslavia was further renamed into Federal Republic of Yugoslavia (constituted only of Serbia and Montenegro) (1991–2003) and finally broke apart in 2006. No matter what the names of these territories were, the constitutions of all of them assured that there was no censorship and that the freedom of speech was self procured.

Section 1, Article 1 of the press law in Yugoslavia's Constitution from 1945 says: "In Federal People's Republic of Yugoslavia the press is free. No one can be prevented from expressing their thoughts freely through the press, except in the cases set forth by the law." (my translation, see Figure 3 and Appendix 4)<sup>13</sup>. Further on, Article 2 explains that the press law refers to all types of press, even drawings, as long as they are meant for collective distribution and use. The press law excludes invitations

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<sup>13</sup> Special thanks to Majrana Čabarkapa for sending the Constitutions to me. Additionally, the Constitutions can be found on Web site: <http://mojustav.rs/>



to parties or individual and personal correspondence, while Article 3 adds that prior approval of the state is not necessary for printing books.

Section 4, Article 15 addresses the distribution of foreign books and foreign material altogether. Such distribution was allowed and very welcome – at least that is what the Constitution states – especially for literary pieces, journals and magazines. Both domestic and foreign companies were granted permission for distribution of foreign material, without the need to previously notify the corresponding government institutions (see Figure 4, Appendix 4).

Reading the Constitution of Federal People's Republic of Yugoslavia from 1946, it becomes more than obvious that there were no state or official laws for censorship of printed material, domestic or imported. In 1963 the country was renamed Socialist Federal Republic of Yugoslavia (SFRY); nonetheless, the Constitution remained the same. Therefore, if any censorship was conducted between 1945 and 1991 – Yugoslavia fell apart in 1991, and ceased to exist as one country, comprised of various nations – it must have been unofficial censorship. Censorship having been officially forbidden, the Communist government of Yugoslavia had to be extremely creative, employing all types of unofficial censorship in order to control the individuals who opposed the Communist values, as it may be seen from the coming examples (see also Miller 2007).

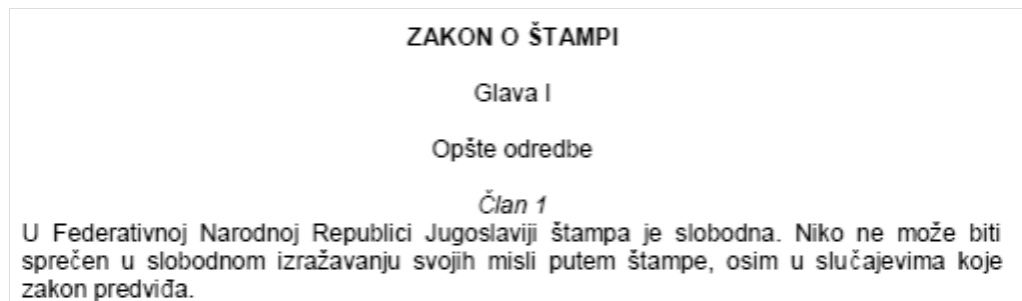


Figure 3. An excerpt from the Constitution from 1946

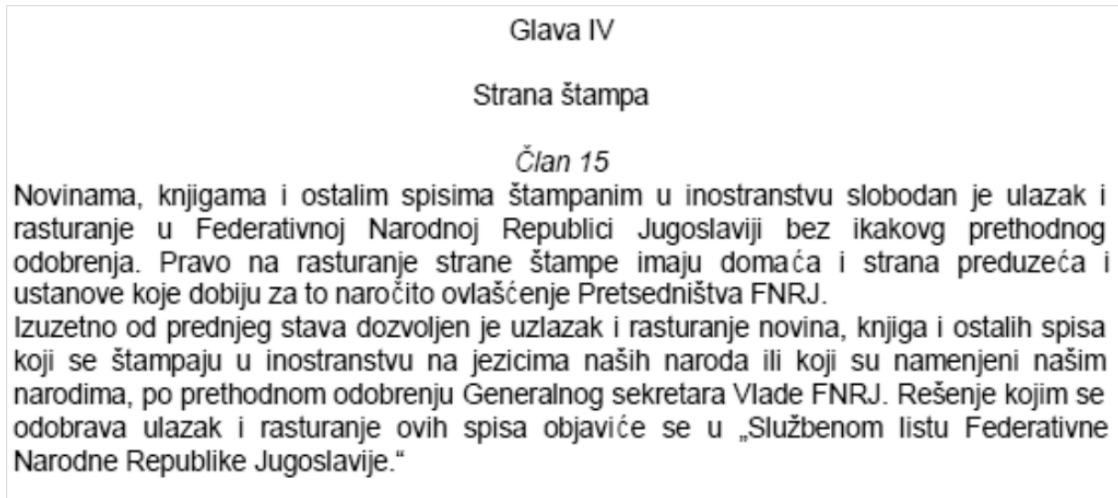


Figure 4. An excerpt from the Constitution from 1946 addressing foreign press

In 1945, the Communist Party of Yugoslavia founded a department that was meant to revise published texts and to monitor actions of individuals – the Department for Agitation and Propaganda (Agritprop). The Agritprop was made up of intellectuals that supported the Communist regime and dedicated time to build its values, at the same time banning and destroying the values of the previous regime. Literary associations such as the Serbian Literary Guild [‘Srpska književna zadruga’] suffered in the process and so did the writers (for example, Stojan Novaković, Sima Pandurović, Jovan Dučić), editors and publishers that did not share the Communist values. Everything that was written during the war was destroyed; even translations (for example William Shakespeare’s *The Merchant of Venice*<sup>14</sup>) (see, Bokun-Đinić 1997, Miller 2007).

In addition, according to the Government Gazette of former Yugoslavia from 1978 (issues from various months of that year), numerous newspapers and journals were banned in Yugoslavia (see Appendix 5)<sup>15</sup>. Among the banned newspapers there are various papers in English, French and especially German: *Le Mond*, *Le Figaro*, *Die Welt*, *Die Zeith*, *Der Spiegel*, *Bild*, *Welt am Sonntag*, *International Herald Tribune*,

<sup>14</sup> A translation of William Shakespeare’s *The Merchant of Venice*, was part of a series published by the Serbian Literary Guild (Srpska književna zadruga) in Belgrade, between 1942 and 1944, under the number 308. It was among the banned books which were to be recycled (see Bokun-Đinić 1997).

<sup>15</sup> Special thanks to Petar M. Jakšić for providing these documents.

*Financial Times, The Guardian, The Observer, The Times, Il Piccolo, Daily Mail.* Although the mentioned newspapers mostly had a political and financial character and influence, banning them demonstrates the lack of freedom of writing and speaking, thus proving the existence of a certain type of unofficial or at least unconstitutional censorship.

Josipović (2011) claims that four main types of unofficial censorship were employed in Yugoslavia: court censorship, self-governing censorship, political censorship and police censorship (see Josipović 2011). However, the existence of court censorship is very curious as state institutions such as the court and the public prosecutor were involved in the prohibition and publication of books and magazines, which were “judged to have a potentially harmful effect on society” (*ibid.*, 93).

The existence of self-governing censorship, on the other hand, is understood in a country in which no official censorship exists and its purpose was “to defend the best interests of the proletariat and to protect the public from the corrupt influence of some books and magazines” (*ibid.*). Such censorship was highly effective as government officials acted on their own, without previously being instructed by the government, but with the intention of proving their devotion to the Communist ideologies and the government. In return, they were granted better work positions or received material contribution. “This type of censorship is considered to be the Yugoslav contribution to censorship in general” (*ibid.*).

The Communist Party founded political censorship “with the aim of preserving the ideological purity and correctness of authors and their work” (*ibid.*), while police censorship was enforced by police and customs officers, who confiscated all the texts that threatened the state ideologies. Many of those texts were printed abroad and written by political emigrants or nonconformists (Josipović 2011).

Suspected political opponents, their families and friends were sent to prison or labor camps. Many Yugoslavian authors who tried to mask their opposing opinions in their works were sent to Goli Otok, an island in the Adriatic Sea near the Croatian

coastline. The notorious island was the most famous prison for those who dared to speak or write against the government. Those who spoke against the Communist regime either served a sentence, or were even sentenced to death at times. A nearby island called Sveti Grgur was a prison for female political opponents.

Goli Otok, as its names suggests (Naked/Barren Island), is a rocky, unwelcoming and unpopulated island in Croatia, which served as an infamous political prison and concentration camp while Croatia was still a part of former Yugoslavia. Goli Otok was a male prison and labor camp, whereas Sveti Grgur, located right next to Goli Otok, was a prison for female political prisoners. A number of other similar places existed near the two islands. The prisoners were held in these other smaller camps or they were sent during the day to work; additionally, other political prisons were located in Croatia, Bosnia and Serbia (see Mihailović 2005).

Goli Otok, the number of its prisoners, the number of the prisoners that died, the diseases, malnutrition, physical and mental torturing were all covered under a veil of secrecy. Mihailović states that the paperwork surrounding the real story about Goli Otok was most probably destroyed bit by bit on various occasions. If any documents testifying to the existence of the notorious prison and the torture of men and women are left, they must be concealed. Mihailović further adds that his requests to access the documents were denied in the 1990s. He had to rely on the testimonies of those who survived in order to complete his study. On two separate occasions his friends were interrogated by the State Security Service, which wanted to know what he was writing about (see Mihailović 2005).

The speculations about the number of prisoners are many; according to Mihailović, in 1952 Josip Broz Tito admitted to a number of 13,700, while others speculated that the number was between 13,000 and 16,000. Another source believes that 22,000 people spent some time on Goli Otok and as many as 35,000 altogether were held captive either on Goli Otok or in other prisons and labor camps. However, Mihailović is convinced that 40,000 or even up to 60,000 persons were held as political

prisoners of former Yugoslavia. He states that up to 200.000 or 250.000 citizens were arrested and detained for at least one day during the Communist regime of Josip Broz Tito (see Mihailović 2005).

Some of the most popular ways of torturing the prisoners in order to obtain their confessions were sleep deprivation, achieved either by making them work without sleep, or waking them up every hour, or allowing them to rest only in an upright position. The prisoners had to do everything while running (eat, work), they had no time for food, sleep or hygiene, and they were beaten up, isolated and tortured in numerous ways. The nutrition was so scarce that men started transforming into women, obtaining breasts and losing testicles. If one was accused or thought to be guilty his or her entire family and friends were also threatened, arrested, questioned, tortured and at times even killed (see Mihailović 2005).

Having in mind the wording of the Constitution from 1946, regarding the freedom of press, and the evidence on what happened in reality, we are faced with an ironical situation that surrounds censorship law in former Yugoslavia. Freedom of speech was granted to all the citizens, as long as they did not speak or write against the government. While perpetual fear of wrong doing was deeply embedded in the nation's mind, few allowed themselves the luxury of contradicting the prescribed manners of life. Writers, editors, publishers, historians, teachers, doctors, philosophers all complied with the given opinions and corrected their own thoughts and writings, running out of fear in the direction of (self)censorship.

Jovanović's book *Muzej živih ljudi* ['Museum of the Living'] (1990) keeps a record of the people that were arrested and that served sentences either on Goli Otok or in other political prisons and labor camps. Apart from the names of the prisoners the records show their occupation, place of arrest, duration of sentence and where it was served. Judging from the evidence the prisoners were of all ages and occupations, many of them were journalists, editors, writers and teachers. All those people spoke or wrote

against the Communist regime, or on topics that were not acceptable by the regime, therefore they were considered dangerous and so was their work.

Additionally, Đuro Gavela, who was a literary historian, an official of the Ministry of Education in former Yugoslavia, and the editor at the publishing company “Prosveta”, provides information on a series of books that were burned. The only surviving example of the apocryphal series is in the Library of Šabac, a small town in Serbia. Namely, during the Second World War a series of books was printed by the Serbian Literary Association<sup>16</sup> [‘Srpska Književna Zadruga’]. After the war the series was proclaimed dangerous due to the alleged collaboration of the printer, publisher or writer with the forces of occupation. In addition, the overall tone of the series did not go hand in hand with the newly adopted philosophy of the liberators. Therefore, in the late 1940s the entire series was confiscated and burned. Moreover, Gavela (1945) gives an account of the books that were confiscated or purchased from publishers and writers during and after the Second World War and how much was paid for them or for some translations of foreign books (see Gavela 1945). Gavela’s book describes how the previous government allowed manipulation of literature; nevertheless, Gavela does not explain how the Communist government, which he supported and for which he worked, destroyed the literature written during the war and about the war (see Bokun-Đinić 1997, Miller 2007).

Another way to prevent the publishing of unwelcome texts in former Yugoslavia was through criticizing. Namely, if a work was considered dangerous for the ruling regime the author was harshly criticized and so was his/her work. “The victory of a new order demanded more, and less, of criticism than ever before. More, because a communist literary intelligentsia had to be developed, quickly; less, because the new order demanded a single critical approach [...]” (Miller 2007: 16). Criticism was used as prevention, the critiques were written with the intention of warning future writers. Additionally, prizing and celebrating the writers who cherished the Communist values,

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<sup>16</sup> All the books from number 301 to 312 from the series were to be destroyed due to a court ruling of the new Communist government (see Bokun-Đinić 1997).

the critiques prescribed what was valued and welcome. Hence, criticism served as “a didactic guide to the writer” (*ibid.*).

Bokun-Đinić is of a similar opinion. She stresses that important parts of Serbian culture went through a process of “rewriting, omitting, altering” [‘prekrajanje, prećutkivanje, prepravljanje’] (1997: 65) due to politic ideologies of the government. Writers were outcast, prosecuted and executed, but the interesting fact is that many other authors helped in the prosecution process. Namely, there were writers, editors and publishers who were close to the Communist regime, who believed in it, or who simply worked for their own personal gain, proving their loyalty to the system. Those individuals obtained the best positions in the literary circles and benefited from crushing their colleagues, without being instructed by the government to do so, suggests Bokun-Đinić.

Interestingly enough, the terms “censorship” and “to censor” were avoided, and terms such as “to ban”, “to put on ice” or “to remove” were employed when talking about the prevention of publication of undesired texts (see O’Leary and Lázaro 2011). Moreover, it is understandable that such words were not used as technically censorship was illegal if freedom of press was granted.

Remembering that there was no official censorship at the time, we can only assume that these measures were part of the unofficial mechanisms of censorship. If texts containing undesirable ideas disappeared even without official censorship laws, the authors were left with little other options. Apparently, if an author desired to see her/his text published, s/he had to resort to (self)censoring measures or hide their ideas deeply into metaphors.

It was already mentioned in the previous sections that the tradition of extensive translating from English into Serbo-Croatian began in the late 1940s and early 1950s (see 2.4). Generally, English and American writers and translations of their works did not pose a problem for the Communist government; however, there are a few examples of banned books. Marko Lopošina marks a number of authors and their plays as banned

in *Crna knjiga: cenzura u Jugoslaviji, 1945–1991* [‘The Black Book: Censorship in Yugoslavia from 1945–1991’]: George Bernard Shaw’s play *Pygmalion* (1913), Tennessee Williams’ play *A Streetcar Named Desire* (1947), Samuel Beckett’s *Waiting for Godot* (1953) and *Endgame* (1957).

Yet, no evidence has been found of official censorship of Joyce’s works in former Yugoslavia. Josipović believes that Joyce’s books were not dangerous for the Communist regime; hence, the censors did not find it necessary to ban his novels. Nevertheless, traces of unofficial censorship could be found in the first Serbo-Croatian translation of James Joyce’s *Ulysses*. Namely, Josipović states that Gorjan (1957) filtered the translation of *Ulysses*, swaying away from any terms that might appear obscene. “The translator systematically avoided translating the word “cock” with an appropriate Serbian equivalent, and instead he used the word “member””, explains Josipović (2011: 96). Having in mind that the translator resorted to modifying the translation on his own initiative, we can conclude that the filtering of sexuality that might be found in the first translation of *Ulysses* into Serbo-Croatian is a result of a form of (self)censorship.

Bearing in mind that no official documents of censorship of James Joyce’s works were found, it seems that Joyce’s works escaped censorship in Yugoslavia due to their complicated structure. Moreover, the censors believed that only the intellectual elite would understand Joyce.

The censors who dealt with literary texts were editors in publishing houses, newspapers and magazines, and they did not censor Joyce’s work, because they wanted to be perceived as the elite, the chosen few who could understand Joyce. However, in reality, they found Joyce’s work too complex and incomprehensible, but would not admit it. (Josipović 2011: 102).

Further on, it was believed that Joyce would not be appealing to the public or at least not to the majority of readers. Finally, the critics in Yugoslavia considered his work as a negative criticism of bourgeois life, which did not stand in opposition to the Communist values and was therefore a positive thing (see Josipović 2011).



### 2.5.3 The Current State of (Self)Censorship in Serbia

The three Serbo-Croatian translations of *Ulysses* were conducted in quite unusual socio-political times as the first one was published during the Communist regime of former Yugoslavia, the second one was published during the roaring civil war of the 1990s, while the third one was published in a newly formed democratic country. Therefore, the question of censorship in the translations is a rather interesting one especially because according to the Constitution it did not exist. The first translation was published in 1957, in Rijeka, a city in the Socialist Republic of Croatia that at the time constituted a part of the Federal People's Republic of Yugoslavia. The translation was done by Zlatko Gorjan. The language of this translation was officially Serbo-Croatian. Having in mind that the translator was of Croatian descent the dialect he used was Ijekavian of the Shtokavian dialect, which belongs to the Croatian dialects. The second translation was published in Opatija, it was finished in 1989, but due to the civil war it was published in 1991 and the country in which it was published was already called Republic of Croatia. The translator of this version was Luko Paljetak, and he also used the Croatian dialect. Owing to the fact that this translation was based on a much different and later edition of *Ulysses* it will not be studied at present. Finally, in 2001 Zoran Paunović published the first edition of the Serbian (Ekavian of the Štokavian dialect) translation of *Ulysses* printed in Podgorica, Republic of Montenegro, at the time part of Federal Republic of Yugoslavia. The second corrected edition was printed in Belgrade in 2003, in a country renamed into Serbia and Montenegro.

In order to determine whether official censorship existed at the time of publishing the translations of *Ulysses* in Serbo-Croatian the effective Constitutions were consulted. The Constitution from 1946 (see Appendix 4) was effective when the first translation was published. Subsequently, new Constitutions were drawn up in 1963 and 1974; perhaps the one from 1974 would be relevant for the second translation or the Constitution of Republic of Croatia from 1990. Finally, for the last translation (the second edition (2003) of the translation of *Ulysses* is taken into account), the

corresponding Constitution would be the Constitution of Republic of Serbia from 1990 (see Appendix 4), as the one after that is from 2006.

As it was determined, there were no official censorship laws when the first translation was published. The last translation was conducted by a Serbian translator and published in the Republic of Montenegro in 2001; the second edition of that translation was published in the Republic of Serbia in 2003. It is interesting to mention that the effective Constitution of the Republic of Montenegro from that period addresses the censorship of press, stating that the censorship of press was forbidden. Both Montenegro and Serbia were part of Federal Republic of Yugoslavia at the time.

Regarding the censorship laws in the Republic of Serbia, Section 2, Article 46 of the Constitution from 1990 grants the freedom of press. Additionally, Article 46 clearly states that “the censorship of press is forbidden” (see Figure 5). Thus, censorship was officially illegal in both Republic of Montenegro and Republic of Serbia and neither of the two editions of the translation of *Ulysses* into the Serbian dialect of Serbo-Croatian should have suffered due to censorship.

#### Član 46.

Jamči se sloboda štampe i drugih vidova javnog obaveštavanja.

Građani imaju pravo da u sredstvima javnog obaveštavanja izražavaju i objavljuju svoja mišljenja.

Izdavanje novina i javno obaveštavanje drugim sredstvima dostupno je svima i bez odobrenja, uz upis u registar kod nadležnog organa.

Organizacije radija i televizije osnivaju se u skladu sa zakonom.

Jamči se pravo na ispravku objavljenog netačnog obaveštenja kojim se povređuje nečije pravo ili interes, kao i pravo na naknadu moralne i materijalne štete nastale po ovom osnovu.

Zabranjena je cenzura štampe i drugih vidova javnog obaveštavanja. Niko ne može sprečavati rasturanje štampe i širenje drugih obaveštenja, osim ako se odlukom nadležnog suda utvrdi da se njima poziva na nasilno rušenje Ustavom utvrđenog uređenja, narušavanje teritorijalne celokupnosti i nezavisnosti Republike Srbije, kršenje zajamčenih sloboda i prava čoveka i građanina ili se izaziva i podstiče nacionalna, rasna ili verska netrpeljivost i mržnja.

Sredstva javnog obaveštavanja koja se finansiraju iz javnih prihoda dužna su da blagovremeno i nepristrasno obaveštavaju javnost.

Figure 5. The Constitution of Republic of Serbia from 1990

Nowadays, Section 2, Article 50 of the Constitution<sup>17</sup> of Republic Serbia regards the freedom of the media stating: “U Republici Srbiji nema censure.” [‘In the Republic of Serbia there is no censorship’. (my translation)]. Nevertheless, theater director Andraš Urban claims that it is extremely optimistic to say that there is no censorship:

Naravno, lice i mehanizmi cenzure su se promenili, no ne bi rekao da to ne postoji. Ako zakon ne poznaje cenzuru, to još ne znači da ga nema. Pogledajte koliko ljudi se bavi time šta može da kaže i šta ne može, i šta je prikladno reći, šta nije, šta će ga dovesti do neke dobiti, šta će ga izbaciti iz blizine vatre... Mislim da načini cenzure dakako postoje. (internet source)

[Of course, the face and mechanism of censorship have changed, so I would not say that they do not exist. If the law does not recognize censorship, it still does not mean that it does not exist. Just look how many people deal with what can be said and what not and what is convenient to be said and what not, what will bring them into some gain, and what will throw them far from the fire... I think that the mechanisms of censorship certainly exist. (internet source<sup>18</sup>, my translation)]

Finally, Zoran Paunović, the translator of the third and last translation of *Ulysses* into Serbo-Croatian (Paunović 2003), specifically the Serbian dialect, gave us insight on the question of censorship in his translation. The translator offered his answers on the subject in a private email correspondence saying that he was never told to leave something out. In addition, neither the editor and publishing house nor friends and family suggested down toning of any kind in his translation. Having in mind that official censorship did not exist, if any modifications exist in his translation they must be a result of unofficial censorship. However, as Paunović explained that editors and friends did not influence his translation, if any modifications are found during the analysis they are perhaps a result of (self)censorship.

Setting the rules for official censorship, and knowing what is permitted and what not perhaps diminishes interest for investigating it. The uncertainty of existence of unofficial censorship and its operating mechanisms and tools are much more appealing for research. By stressing that official censorship did not exist when the translations of

<sup>17</sup> The Constitution is available on Web site: <http://mojustav.rs/wp-content/uploads/2013/04/Ustav-iz-1990.pdf> Additionally, all the other constitutions of the Republic of Serbia and former Yugoslavia are available on Web site: <http://mojustav.rs/od-prvog-ustava-2/>

<sup>18</sup> <http://www.univerzitetskiodjek.com/intervju/kultura/andras-urban-pozoriste-ne-sluzi-za-izlaganje-mojih-ili-tu%C4%91ih-stavova>

*Ulysses* into Serbo-Croatian were conducted the possibility of (self) censorship is left open. Additionally, the possible existence of (self) censorship of sexuality in Gorjan's translation was already hinted by critics (see Vidan 1959, Josipović 2011); hence, allowing us to believe that (self) censorship of sexuality might exist in Paunović's translation too. Perhaps down toning sexuality is something that is done unconsciously on the territories of former Yugoslavia.

In this chapter, a brief history of Serbia and cultural traditions were presented. The character of typical Serbian man was provided in more detail, than the character of a typical Serbian woman due to the lack of research on female population in Serbia (see B. Jovanović 1992, 2002, 2008). Serbian men were described as brave, resourceful, impulsive and irrational, as well as poorly self-critical. However, they were also described as friendly and hospitable (see B. Jovanović 1992, 2002, 2008). An example of female writers whose works were undermined due to the topics they explore (marriage, infidelity, sexually transmitted diseases) was given (see Gordić-Petković 2007) and it was concluded that Molly Bloom's thoughts from Chapter 18 ("Penelope") would have been unacceptable at the beginning of the 20th century in Serbia. In addition, the laws limiting the lives of women in Serbia and Croatia were discussed (marriage, inheritance, occupation, custody of children, education). It was explained how magazines such as *Žena* ['Woman'] dealt with topics such as sex and sexuality. The moral duties of a woman were based on reproduction and masturbation, prostitution, contraception, abortion and infidelity were severely condemned. It was mentioned how the situation changed slightly after the Second World War when women gained the right to vote and were allowed to work and manage their assets as well as inherit from their fathers and husbands. Yet, women did not have equal work opportunities as men. Although women in Serbia have better opportunities today, they still have to fight for equality.

Orthodox Religion in Serbia and its beginnings were presented as well as some important facts about the Orthodox Church and traditions. It was explained that menstruating women and women who gave birth recently are considered dirty and

advised against visiting Orthodox temples (see Serbian Patriarch Pavle 2010). It was mentioned that alongside the Orthodox Religion, many pagan traditions have remained on the territory of Serbia.

The origin of Serbo-Croatian, its characteristics and the characteristics of the Serbian and Croatian dialects were presented. It was illustrated through examples in which ways Serbian and Croatian differ. Some differences between English and Serbo-Croatian were mentioned, like the T-V distinction or grammatical gender. It was explained that Serbo-Croatian shows a high tolerance and use of swear and obscene words and expressions in spoken language, while in the written language such words and expressions may be omitted. The origins and characteristics of the script, or better said scripts as both Cyrillic and Latin scripts are used, were provided.

Moreover, translating traditions and trends in Serbia were discussed. It was concluded that translations are not reviewed or criticized very often and that editors, language experts, translators and publishing houses often have poor communication; hence, resulting in a low quality of translations very often. Finally, official and unofficial censorship and (self)censorship in former Yugoslavia and today's Serbia were discussed. It was explained that official censorship never existed; however, examples of and testimonies to a range of unofficial censorships were provided. The translating traditions, concerning *Ulysses* mostly but other works by Joyce as well, of neighboring countries which had Communist regimes in the past were presented. Vidan's (1959) and Josipović's (2011) opinions on the possibility of (self)censorship in Gorjan's translation of *Ulysses* were discussed. Finally, Paunović's claim that he was not advised to modify any type of information in his translation of *Ulysses* was provided.

In the next chapter, James Joyce's life and work are presented as we believe that it is impossible to truly understand *Ulysses*, which features so many autobiographical references, without knowing some facts about its author's life. Joyce's life and work could be studied in much more detail; however, we concentrate only on the facts that are connected to this thesis.



## **Chapter 3**

### **James Joyce & *Ulysses***

If sex is repressed, that is, condemned to prohibition, nonexistence, and silence, then the mere fact that one is speaking about it has the appearance of a deliberate transgression. A person who holds forth in such language places himself to a certain extent outside the reach of power; he upsets established law; he somehow anticipates the coming freedom. (Foucault 1978: 6)

The current chapter presents some of the most interesting or most relevant facts about James Joyce's life and work, connected to the topic of research in this thesis. Throughout this Chapter it is illustrated just how much Joyce tried to stay "outside the reach of power", upsetting not only the law, but also the moral regulations, fighting for sexual freedom and freedom of speech.

#### **3.1 James Joyce's Life**

According to Paris (1957), it was easy to recognize Joyce from a crowd in Dublin, as he always stood out due to his unusual clothing habits. No matter the season, he wore white tennis shoes at all times. Although his clothes were old and worn-out, he tried to

dress like the gentlemen of the time, wearing a jacket and sweater or a shirt and vest. The pants were normally too big for him, as he was outrageously skinny. In fact, the first thing that would strike people when they saw James Joyce was his undernourished, bony figure. Most of the time, he was a walking sack of bones. And then there was his shockingly piercing gaze, so blue, so penetrating, and so “liquid”. His look indicated that Joyce’s head was buzzing with dreams and great plans, explains Paris (1957). Precisely his beautiful blue eyes caused most of his health troubles. He was shortsighted and wore round glasses; additionally, he suffered from conjunctivitis and other eye illnesses, and underwent numerous surgical procedures all over Europe in order to cure his sore eyes. In later life, he wore an eye patch. Often, a yacht hat, mustaches or a goatee were other prominent features of his appearance. Joyce was tall and he always walked with an ash wood cane. He was known for his wicked and ironic comments and statements. Paris adds that James Joyce was full of himself, pretentious and expected admiration from his fellow citizens without having achieved anything important yet (see Paris 1957).

### 3.1.1 Early Life in Dublin

James Augustine Aloysius Joyce was born on 2 February, 1882, the first of ten surviving children, four boys and six girls, of John Stanislaus Joyce and Mary Murray. The place of his birth was Rathgar, Dublin, Ireland. According to Ellmann (1982), he “liked to think about his birthday, [...] [making] it even more his own by contriving, with great difficulty, to see the first copies of both *Ulysses* and *Finnegans Wake* on that white day” (1982: 23). The Joyce family was a huge one with many members to feed. As the father was involved in politics and retired at a young age, the family’s fortunes declined rapidly during the years of James’ childhood and youth.





Figure 6. James Joyce at the age of six (ca. 1888)<sup>19</sup>

From an early age, Joyce was noticeably more intelligent than his peers and he was aware of it, as Ellmann notes, thus he behaved with certain arrogance. As he was of poorer health and weaker than other children, he did not engage himself in typical childish games, but rather he spent his free time reading. His father desired to provide the best possible education for James; hence, he began studying first at Clongowes Wood College and later on at Christian Brothers' school, for a short time, and finally at Belvedere College (see Ellmann 1982). Joyce accepted going to school, desiring to flee from the family household on constant economic decline, full of hungry children, strict Catholic rules and political ideologies (see Paunović 2005). He changed schools as his family became poorer and tuition fees were too high for their social status. As a school boy Joyce was excellent in writing and languages, he went to competitions and “won numerous examination and composition prizes” (McKenna 2002: 2).

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<sup>19</sup> All the references for the photographs can be found in the bibliography.

Luckily, Joyce was able to attend the University College Dublin after he had finished Belvedere College, where he went on to study German and Norwegian, adding them to his list of English, French, Latin and Italian (see McKenna 2002). Later on, he went to Paris to study medicine, which he abandoned in 1903, owing to the poor family state and his mother's death. Before arriving to Paris, he made a stop in London, where he met W. B. Yeats (1865–1939), who helped him financially, providing accommodation and food for him and introducing him to Arthur Symons (1865–1945)<sup>20</sup>, who was to publish *Chamber Music* in 1907, Joyce's collection of poems and first work to be published (see Norris 1998).

Due to money problems the Joyce family moved quite a lot, changing homes, each time moving from the suburbs deeper into Dublin. After returning from Paris, Joyce moved from friend to friend and from relative to relative, going into debt, attending singing classes and working as a school teacher. At one point in 1903 Joyce lived with a friend in the Martello Tower in Sandycove, which he later used as a living place for one of the protagonists in *Ulysses*, Stephen (see Norris 1998). Thus, James was accustomed to moving frequently and perhaps he did not tend to get attached to the places where he lived, which might have helped him in later life on the continent. "Joyce was a traveler by nature as well as necessity", points out Ellmann (1982: 183). He and his life companion Nora Barnacle moved across Europe, spending most of their lives together in Italy, France and Switzerland.

The famous writer renounced religion at an early age, "falling victim to the physical urges of his maturing body, [he] abandoned his religious devotions and began to explore his sexuality with prostitutes" (McKenna 2002: 2). Joyce was in all likelihood only 14 years old when he had his first encounter with prostitutes. He might have even left Dublin in 1904 because many of his citizens knew that he acquainted prostitutes and suffered from venereal diseases. The medical evidence supporting the fact that Joyce had syphilis is numerous; he probably even infected Nora, and was

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<sup>20</sup> A British poet and editor.

haunted by the thought that his children's illnesses were a product of his disease (see Utell 2010, Ferris 2010, Hogan 2014).

Additionally, the years he spent being educated by priests and Jesuits allowed him to realize what was really going on in the church and religious orders. From his original idea to become a priest he moved onto renouncing religion altogether. Consequently, he even refused to kneel and pray with the rest of the family while his mother was on her death bed. Stephen Dedalus, the protagonist of both *Ulysses* (1922) and *A Portrait of the Artist as a Young Man* (1916), also refuses to kneel and pray for his mother, and that refusal continues to haunt him throughout the novels. In Chapter 15 ("Circe") of *Ulysses*, the ghost of Stephen's mother appears while he is drunk and in a whorehouse.

### 3.1.2 The Great Move to the Continent

Joyce saw Nora Barnacle for the first time on the evening of 10 June 1904, when he was walking around Dublin. She had dark red hair and was tall and slim, which caught his eye. He approached her with a snotty comment, and received from her a similar answer. From her appearance and pronunciation Joyce could gather where she was from – the Western Irish province, Galway. For an Irish nationalist, a typical Irish maiden was all he needed. The correspondence between Joyce and Nora, which took place during the first years of their life together, testifies to the love and passion they felt for one another. Additionally, it gives evidence of how jealous James Joyce was, and most probably without any reason (see Ellmann 1975). Their first date was set on 14 June in front of William Wilde's house, who was Oscar Wilde's father. Nora did not show up and, disappointed, Joyce wrote a letter asking for another date on 16 June. Finally, on 16 June Nora and James Joyce met and that day marks the action of the plot in *Ulysses*. Joyce entered the world of adults on that night while that date entered history (see Paunović 2005).



Figure 7. Jim and Nora (ca. 1920s)

In the fall of 1904, James Joyce and Nora Barnacle immigrated to the Continent, making their first stop in London. As Joyce was unable to find a post, disappointed, penniless and hungry, they continued to Zurich, where they were faced with similar circumstances. The Berlitz School of English in Zurich supposedly had a vacancy, and Joyce was to fill it. However, the school director did not know of such a vacancy, thus he sent James and Nora to Italy, as another job was available at the Berlitz School of Trieste. Only there were no available posts for Joyce there either, and he and Nora were sent to Pula in Croatia, where an English teacher was actually needed.



Figure 8. James Joyce and Nora Barnacle (1904)

The Joyce family lived poorly most of the time. James Joyce, Nora and their children moved from city to city, from country to country, searching for better work and life opportunities and running away from wars (during First World War and Second World War, they moved to Zurich both times), while Joyce tried to write and publish his work. In 1922, after having read *Ulysses*, Ernest Hemingway wrote to a friend:

Joyce has a most goddamn wonderful book. It'll probably reach you in time. Meantime the report is that he and all his family are starving but you can find the whole celtic crew of them every night in Michaud's where Binney and I can only afford to go about once a week. (qtd. in Ellmann 1982: 529)

It seems that the Joyces were not accustomed to saving. According to many of his contemporaries, James, much like his father, was not frugal and tended to spend every penny he earned, especially on drinks, going into debts.



Figure 9. Nora, Giorgio and Lucia (1918)

Joyce married Nora towards the end of his life, after more than twenty-five years of having lived together and having had two children. He consented to marriage out of pure bureaucratic necessity, in order to assure that his life companion and offspring would inherit his estate. He had a son named Giorgio, who was born in Trieste in 1905 and a daughter called Lucia, who was born in Rome in 1907. The Joyce children were very talented but lacked self-discipline and motivation. Giorgio was a gifted singer, whereas his sister Lucia was a talented dancer. They possessed many skills and abilities; in addition, they spoke German, English, French and Italian as they moved quite a lot and changed schools often. However, they were not trained for any profession in particular, excluding perhaps art. Giorgio began a relationship with a married woman, Helen Kastor Fleischman, who was not only eleven years older than him, but also had a son from a previous relationship. In 1930 they got married and later on they had a son of their own named Stephen James Joyce, Joyce's only grandchild (see Norris 1998).



Figure 10. The Joyce family (1924)

Joyce and Nora might have first got married under false names in Trieste, so that Joyce could register Giorgio as his legitimate son. That marriage, if it existed, would have been illegitimate due to the fake names. Therefore, somewhat inspired by Giorgio's marriage (it was more out of legal necessity, as explained above), the older Joyce couple got married in London in 1931, and the event was highly publicized much to James Joyce's dislike. It seemed that Giorgio was settling down, although without a permanent career calling, whilst Lucia became more and more lost and at times violent (see Norris 1998).



Figure 11. James Joyce and Nora Barnacle (1931)

During the course of the following years Joyce's eye sight and overall health deteriorated, resulting in almost complete blindness. Owing to his ill-temper, poor health, financial and family problems, in the end Joyce lost his most faithful friends and supporters, Sylvia Beach and Harriet Shaw Weaver. The relationship with Beach was crushed owing to Joyce's everlasting financial problems and differences in opinion when it came to professional topics. On the other hand, Weaver and Joyce parted ways due to the problems with his daughter Lucia. Lucia became worse as years passed, as a result of a full-blown mental illness she was more violent than ever and friends and family "were pressed into service as nurses and jailers to keep Lucia from turning on gas jets and setting fires", says Norris (1998: 18). It seems that the main reason for Joyce's estrangement with Weaver was the fact that he blamed the persons that were helping Lucia, and one of them was Weaver. An interesting fact is that Lucia was for a time treated by Carl Jung. Finally, in the mid 1930s she was permanently hospitalized, and she spent the rest of her life in a mental institution (see Norris 1998).

Already at a young age, Joyce felt that he could not be true to himself and God at the same time as he was drawn to sin, heavy drinking and prostitution. Many of his



works feature characters that were modeled on real life acquaintances and family members. Joyce tended to change the details, descriptions and personalities of his characters as he felt the need to punish or celebrate some of them. Autobiographical facts were included; similarly, the character of Stephen Dedalus was tailored as Joyce's alter ego (see Chapters 4 and 6).

The life of any given writer is reflected through his/her work to a more or less obvious extent, and while some writers represent their lives in their works consciously, others might be unaware of doing so. If it is true that childhood and adolescence are the most defining years for one's personality, Joyce's made him restless, always in search of freedom (see Paunović 2005). That freedom quest led James Joyce to break ties with his city of birth, homeland, family, ideology and religion.

Moreover, for Paunović, Joyce's life was marked with asceticism and hedonism, which are characteristics of truly powerful people who possess utter self-confidence. Such people reject collective beliefs and behavior patterns, and one might say that their actions are immoral. Through *Ulysses* Joyce invites his readers to accept a challenge and reject the constraints of modern societies, adds Paunović (see Nježić 2003).

Towards the end of his life, James Joyce suffered from extremely poor eyesight and he had various operations which had little or no success. After finishing *Finnegan's Wake* and having published it on his birthday in 1939, Joyce gave up writing as he went almost completely blind. There was nothing left for Joyce to do, except to wait for death and he decided to help it come sooner, drowning his sorrow in numerous liters of alcohol (see Paunović 2005).

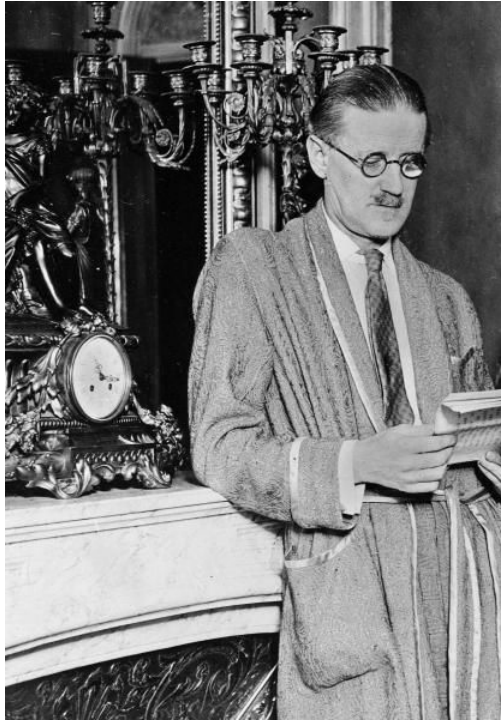


Figure 12. James Joyce (ca. 1920s)

Norris remarks that James and Nora “were desperately worried about their family: a daughter and daughter-in-law both hospitalized for psychosis, a nearly blind paterfamilias, a dazed son, and a rather lost young grandson” (1998:19). At the outbreak of yet another World War the Joyces left Paris and stayed in a village in France for a short time. Later on, they once again fled to Zurich, arriving there in December 1940, but Lucia was not allowed to leave France, thus she stayed behind. The rest of the clan had problems with obtaining exit visas as their assets were frozen in London and the authorities in Switzerland demanded a much greater sum for the visas. In January 1941, Joyce underwent surgery for a perforated ulcer after which he fell into a coma and died on 13 January, 1941. He died in Zurich, where he was subsequently buried. After Joyce’s death, Nora stayed in Zurich, where she died in 1951 (see Norris 1998).

Nora Barnacle (1884–1951) remained in Zurich after Joyce’s death. She showed no interest, while Joyce was alive, in his work and she even believed that he did not have a writing talent, but a singing one, saying: “Jim should have stuck to music instead

of bothering with writing” (qtd. in De Grazia 1991: 417). Nora did not particularly like *Ulysses*, on one occasion she threatened to tear it apart. In addition, opposing to the thoughts of others after reading *Ulysses*, she believed that Joyce knew nothing about women. Nora never read *Ulysses*, although most probably the character of Molly Bloom was created to resemble her (see Maddox 1988, De Grazia 1991). She did not deny the possibility of Molly being her double; even though she believed Molly was too fat to be her (see De Grazia 1991). Only once Joyce was dead, did Nora show interest in his work, that is when she became proud of him.

### 3.2 James Joyce’s work: Poems, Novels, Plays and Stories

The collection of poems *Chamber of Music* (1907) is the first work James Joyce had managed to publish. Paunović states that Joyce had a fair share of problems with publishing his first collection of poems; and considers these poems to be “pretty conventional” (Paunović 2005: 123). Nevertheless, Ellmann suggests that the name of the collection was derived from an interesting occurrence involving a chamber pot and a certain young widow who urinated, thereby creating a sound that caught Joyce’s attention and stuck in his mind (see Ellmann 1982). Therefore, the term “chamber” could either refer to the chamber pot or to the chamber music, and knowing Joyce’s affinity for wordplay the poems certainly may contain similar riddles. Even in *Ulysses* in Chapter 18, Molly urinates and Joyce recreates the echoing sound through wordplay as her urine hits the chamber pot.

*Dubliners* (1914) caused even more problems. Joyce had completed it in 1905 when he first submitted it for printing; however, it took nine years and much struggle for him to manage to publish his story collection. *Dubliners* is a collection of short stories, fifteen in all, which feature life changing moments and some of the typical characteristics of the citizens of Dublin at the time. The narrator of the stories at the beginning is a child, towards the end the narrator grows up and the final stories are narrated by an adult. Stories like “An Encounter”, which features two young boys who run from school one day and see a man who disturbs them with his talk and at one point

it seems that the man pleases himself while the boys are nearby, troubled the publishers, typesetters and printers. “Two Gallants” tells a story of two men that exploit others for their own benefit. In particular, one of them seduces a young maid, who ends up stealing from her employer for him. As this story includes immoral actions regarding stealing and premarital relationships, the story was disturbing for Grant Richards (1872–1948)<sup>21</sup>, who first accepted to publish the collection, and then declined, finally publishing it after nine years and many corrections and cuts introduced by Joyce. Nevertheless, moral dilemmas were not the only problem of the stories. “Ivy Day in the Committee Room” discusses issues such as Irish nationalism and Charles Stewart Parnell (1846–1891), a nationalist leader who fought for home rule. Most of these topics reappear in *Ulysses*. For instance, Mr. Bloom pleases himself in Chapter 13 (“Nausicaa”) (see Chapters 4 and 6).

*Dubliners* is a collection of great importance as its characters evolve and appear in Joyce’s later works as well. Further on, the use of language is subsequently developed from childish speech to an educated man’s rhetoric in the later works, but the idea was firstly introduced in *Dubliners* and later on repeated in *A Portrait* and *Ulysses*. The success of this story collection was reduced by the First World War, when Joyce and his family were forced to move from Trieste in Italy to Zurich in Switzerland as they were British subjects living in an Italian city that was under Austrian law at the time and all these countries were at war against each other. Luckily, Joyce taught English to the sons of the Austrian governor who helped them obtain exit visas (see Norris 1998).

The family left Zurich after the war and moved back to Trieste; nonetheless, they did not take much to the post war city. Finally, in 1920 the Joyces moved to Paris with the help of Ezra Pound, explains Norris. Originally they were to stay just a couple of weeks; however, they ended up living in Paris for twenty years, until yet another World War. At the time, Paris was probably the best place for a writer or an artist to live in; other famous people living in Paris of the 1920s were Pablo Picasso, Vladimir

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<sup>21</sup> A British publisher.

Nabokov, Ernest Hemingway, Gertrude Stein, Francis Scott Fitzgerald and of course Ezra Pound, among many others of the “Lost Generation”.

Following *Dubliners*, Joyce’s first novel *A Portrait of the Artist as a Young Man* (1916) was published. The novel had been first serialized in 1914–1915 by Ezra Pound in the English literary magazine *The Egoist*. James Joyce had previously started writing *Stephen Hero* (1944), an autobiographical novel which was meant to be much longer; however, he gave it up, allegedly burning most of what he had written. Just a fragment of a huge manuscript was saved by Joyce’s sister, and that fragment was published as *Stephen Hero* after Joyce’s death. This piece of work is important as it represents, in a way, a first draft of a much shorter *A Portrait of the Artist as a Young Man*. The protagonist of both novels is Stephen Dedalus, an *alter ego* of the writer. *A Portrait* features a young Stephen and begins with his baby talk following his growing up, education, maturing and evolving throughout the book into mature adult talk and thoughts. Stephen, as Joyce himself, attends a college held by the Catholic religious order of the Jesuits. At the beginning, he desires to become a priest and is an excellent student, while towards the end he indulges into drinking and prostitutes, ending up a complete atheist.

The novel features many episodes and characters from Joyce’s actual life. It expresses his opinions on nationalism, politics, Parnell – the lost hero of Irish nationalism and religion – interwoven with real facts such as the financial problems his family faced, the economic decline of his family, constant moving as the family estate became smaller, the homesickness of a little boy attending a boarding school, finishing with the desires of a young man, and works of a young artist. Paunović terms the novel *Bildungsroman*<sup>22</sup>, as the novel follows the education and growing up of its characters. In addition, he describes *A Portrait of the Artist as a Young Man* as a work that follows the maturing of the writer’s *alter ego*. Joyce had managed to escape the traps of (at the

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<sup>22</sup> *Bildungsroman* is a novel in which someone is growing up and comes of age, it is also an educational novel.

time fashionable) stream of consciousness technique, by experimenting with it and combining it with standard forms of narrating (see Paunović 2005).

Joyce's most famous piece of work is the novel *Ulysses* (1922), written between 1914–1922 in Paris, Trieste and Zurich. The book became famous even before it was published due to its controversial content. Joyce got the idea to write *Ulysses* years before, while he was still living in Ireland. The story goes that George Russell, the editor of *Irish Homestead* at the time, suggested to young Joyce to write a story about a typical Dubliner for the journal. Although the story was originally meant to be included into the *Dubliners* story collection, Joyce decided to save it for something much more important and bigger (see Paunović 2005).

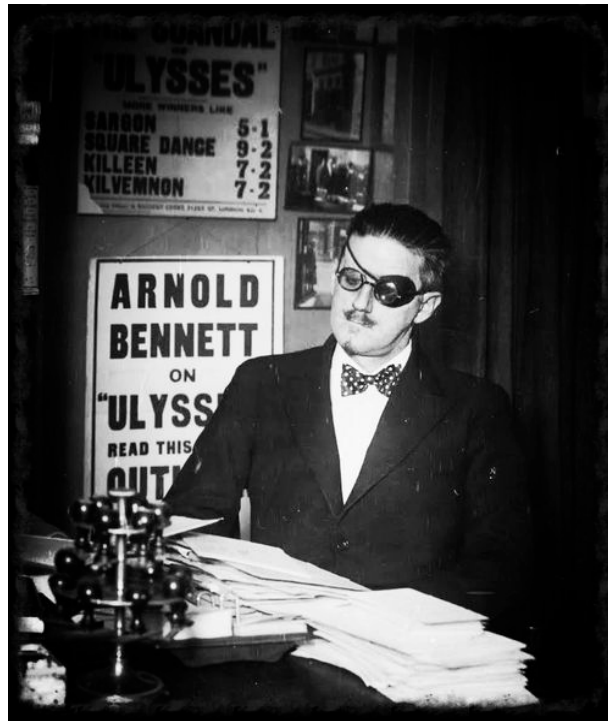


Figure 13. James Joyce (ca. 1920s)

In 1918, serialized parts of the novel started coming out in two literary magazines: *The Little Review* in the United States and *The Egoist* in the United Kingdom. But at that time the novel was not completely finished. In 1920 the

publication of the first part of Chapter 13 (“Nausicaa”) stirred the public in the United States, bringing the serialization and publishing to a halt. Subsequently, in 1921 a trial began in the United States, as a result *Ulysses* was to be banned until 1933. The book saw a crusade equal to a witch hunt, as copies of it were forbidden, smuggled, seized and burned. “HM Customs at Folkestone early in 1923 confiscated and presumably burned 499 copies of *Ulysses*, one short of the entire third printing” (Kenner 1987: 2). Yet, in Joyce’s homeland, the novel was never banned. For an entire decade “*Ulysses* could not legally be brought into any English-speaking country in the northern hemisphere save Ireland, where they never banned it but relied on booksellers not to stock it” (*ibid.*). Paunović describes *Ulysses* as a piece of work that enraged narrow-minded puritans, confused deep-minded critiques and inspired numerous modernist and post-modernist writers, adding that the novel is an encyclopedia of life (see Paunović 2005).

Throughout *Ulysses*, Joyce relies on the stream of consciousness technique and interior monologue alongside with other writing techniques to portray a trivial day in the life of Leopold Bloom, his wife Molly and Stephen Dedalus. Stephen, who also appears in *A Portrait of the Artist as a Young Man*, has completely grown up into a somewhat disappointed young writer who is trying to fight his way, while working as a school teacher. Joyce uses an antique Greek myth of Odysseus and his adventures to mock Ireland’s 20th-century society. The writer implies through the description of trivial, everyday things and actions of small people that there are no legends, heroes and myths of the society at the time (see Paunović 2005). Elements of other cultures, languages, traditions, superstitions, magic rituals, phobias, taboos, religions, and also real life events that occurred on 16 June 1904 are all employed in the creation of *Ulysses*.

In 1923, James Joyce began working on his last novel *Finnegan’s Wake* (1939). It took the writer seventeen years to finish his most elaborate work. Norris notes that the writer kept the title undisclosed, referring to the new book as “Work in Progress”, the only person that had insight into the real title was Nora. Further on, Joyce collected his

unpublished bits and pieces and notes written in the process of creating *Ulysses*, “recording conversations he heard and overheard, and writing his dreams” (Norris 1998: 15).

According to Norris, if *Ulysses* represents a glimpse into the state of mind and stream of consciousness of a wide awake man or woman, *Finnegan’s Wake* would be a stream of unconsciousness or the state of dreams of a sleeping man or woman. Joyce was obsessed with the conscious and unconscious of the human mind, turning the Dublin day from *Ulysses* into the Dublin night of *Finnegan’s Wake*. Norris believes that the novel is a “night book, or dream book, exploring unconscious thoughts, wishes, and fears to balance the wakeful day book of *Ulysses*” (Norris 1998: 15).

Many of Joyce’s loyal followers, friends and critics found the “Work in Progress” pointless and “the beginning of softening of the brain” (Ellmann 1966: 103), as Stanislaus Joyce, who was originally Joyce’s number one supporter and fan, puts it. Ezra Pound was of a similar opinion, harshly criticizing the work. Nonetheless, new supporters appeared; one of them was young Samuel Beckett, who provided his translating, typing and secretarial skills free of charge (see Norris 1998). As far as Paunović is concerned, Joyce’s last novel has yet to be criticized and properly read as it contains many riddles and has not been analyzed to the extent to which *Ulysses* has (see Paunović 2005).

Other works by James Joyce include a play, *Exile* (1918), which is Joyce’s only play, and the *Poems Penyeach* (1927), a collection of poems. According to Norris, the poem “Ecce Puer” was written upon the birth of Joyce’s grandson Stephen James Joyce and describes how a new life had provided consolation to Joyce’s soul mourning the death of his own father (see Norris 1998).

Posthumous publications include the already mentioned *Stephen Hero* (1944); *Giacomo Joyce* (1968), a poem written in a freeform; *The Cat and the Devil* (1965), written in 1936 for Joyce’s grandson Stephen James Joyce; *The Cat’s of Copenhagen* (2012), also written in 1936 for Joyce’s grandson, a short story describing the city of



Copenhagen and its citizens, “the fat cats”. *Finn’s Hotel* (2013) is a collection of ten short stories written in 1923, which could be the first drafts of something that had evolved into *Finnegan’s Wake*. Many collections of Joyce’s letters to friends, family, and especially his wife Nora, have been published after his death.

### 3.3 Opus Magnum: *Ulysses*

Joyce’s first encounter with the story of Odysseus occurred when he read Charles Lamb’s *Adventures of Ulysses* (1808), a children’s adaptation of Homer’s *Odyssey* (see Johnson 1993). Although Joyce created *Ulysses* as a replica of Homer’s myth in a certain sense, copying ideas and mimicking actions with a dose of irony, the battles of Joyce’s *Ulysses*, Mr. Bloom, are not physical but rather mental, as Ellmann notes. He further says that the blood shatter found at the end of *Odyssey* was “too bloody as well as too grand” for Joyce and therefore “[t]he only bloodletting at the end of *Ulysses* is menstrual. Joyce has Bloom defeat his rival, Blezes Boylan, in Molly Bloom’s mind by being the first and last in her thoughts as she falls off to sleep” (Bloom 1987: 11).

Other examples of bloodshed would be minor, everyday battles and mostly female: virginal blood. In Chapter 18 (“Penelope”), Molly contemplates how men need to see a drop of blood, which signifies that a girl was a virgin before sexual intercourse, “they always want to see a stain on the bed to know you’re a virgin for them all that’s troubling them” (*Ulysses* 1993: 719). Both Molly and Mr. Bloom think about different aspects of the period – the discomfort women feel, smell, regularity, troubles and sexual attraction or lack of it, in addition Molly gets hers, “if I’m let wait O Jesus wait yes that thing has come on me yes” (*Ulysses* 1993: 719). Perhaps even the blood Mrs. Mina Purefoy might have lost during the birth of her son in Chapter 14 (“Oxen of the Sun”) is connected to other examples of bloodletting in *Ulysses*.

Ezra Pound, however, considered the similarities between *Ulysses* and *Odyssey* of “merely structural” importance in “a relatively plotless work” (Bloom 1987: 11). Ellmann finds the contrast important as Joyce discloses much about Bloom, Homer and life. Further on, he believes that being average in Ireland meant being eccentric – both

Joyce and his main character, Mr. Bloom, are eccentric. “Bloom is unusual in his tastes in food, in his sexual conduct, in most interests” (*ibid.*), and that makes him human as his tastes do not differ much from the peculiar tastes of other people. According to Johnson (1993), without the title being “Ulysses”, the Roman version of the Greek hero’s name, in all likelihood no one would have noticed the parallels between Homer’s *Odyssey* and *Ulysses*. Namely, there are no connections that are superficial and clear right away. Apart from providing allusions with the title, Joyce created his own audience and provided them with speculation that created interest. He explained why the book was divided into three parts (*Telemachia*, *Odyssey* and *Nostos* – the three parts of Homer’s *Odyssey*) and he gave titles to the 18 chapters (both the names of the parts and chapters are not given in the book, Joyce wrote to friends giving them hints and providing them with schemes). He began giving circumstantial connections even before *Ulysses* was published, thus his audience already knew about many of the parallels that would have stayed invisible without his insinuations (see Johnson 1993). “Beyond the strictly Homeric parallels, each episode had its own particular setting, hour, bodily organ, art, colour, symbol, technique” (Johnson 1993: xvi), and all of these were provided by Joyce.

As it has already been mentioned, the date 16 June, 1904, plays a crucial role in the novel, since the plot of *Ulysses* is set on the same date as Joyce’s and Nora’s first encounter. Nowadays, 16 June is celebrated as *Bloomsday* in Dublin and other cities around the world in honor of Joyce’s life and work. Many people who celebrate *Bloomsday* try to recreate events from the book – even the name celebrates the main character, Mr. Leopold Bloom – dressing up as the characters of the book and staging some parts of it, while others visit Irish pubs and drink a beer in the name of Joyce.

Paris numbers three letters from James Joyce to his brother Stanislaus in which Joyce addresses his idea to describe one city and all its citizens and actions in only one day. On 30 September 1906 he writes that his main character would be Mr. Hunter, on 30 November of the same year, he writes that he has been thinking about a new story for the *Dubliners*, and the story would be called “Ulysses”; however, he mentions not

having enough time to occupy himself with that. On 6 February 1907 he writes to his brother that *Ulysses* has not gone much further from the title (see Paris 1957). Joyce is said to have worked on *Ulysses* from 1914–1922, but apparently “he had been preparing himself” (Bloom 1987: 7) for writing the book since 1907.

Joyce’s main idea was to have a pagan hero in a Catholic world, Ulysses in Dublin. Mr. Leopold Bloom is a pagan because he is Jewish among Christian Catholics; he is an outcast, different and strange. Joyce contrasts Bloom with Stephen Dedalus, “Stephen’s youthful point of view against Bloom’s mature point of view, often confronting them with the same places and ideas” (Bloom 1987: 9). Such scenes are found in the “Nausicaa” chapter of *Ulysses*, where Stephen is excited after seeing a beautiful girl on the beach, and later on Bloom has an orgasm after Gerty MacDowell puts on a show for him.

Chapters of *Ulysses* had begun coming out in magazines before it was even finished. Owing to Ezra Pound and Harriet Shaw Weaver *Ulysses* was serialized and featured in *The Egoist* and *The Little Review*. From March 1918 to December 1920 *Ulysses* was published in *The Little Review* nearly each month for almost three years (August 1918, November 1918, December 1918, and October 1919 were the only months during that period that did not feature parts of *Ulysses*). The first seven chapters were much shorter than the following ones, therefore they were published whole, while the later six chapters were divided into smaller sections and published in two – four issues. Pound edited the chapters for serialization, cutting out big portions of text, fearing that it was too raw for the public.

It is a rather well known fact that Chapter 13 (“Nausicaa”) was the last chapter to be published in *The Little Review*; however, in January 1919 the first part of Chapter 8 (“Lestrygonians”) alarmed the US Postal Authorities, which did not find the content pleasing and as a result they stopped the mailing. Similarly, the content of the second part of Chapter 9 (“Scylla and Charybdis”) in May 1919 and the second part of Chapter 12 (“Cyclops”) in January 1920 made the Authorities intervene, which then confiscated

and burned the issues. As far as Chapter 13 (“Nausicaa”) is concerned, it was prepared for several coming issues; however, only the first part of it came out, as the second part caught the eye of John S. Sumner, secretary of the New York Society for the Suppression of Vice. As Chapter 13 stirred the public in the USA further parts of it were suspended and so was the publication of the coming chapters in *The Little Review* (see Gaipa, Latham and Scholes 2015). *The Egoist* published only four episodes of *Ulysses* altogether. Printers refused to print the text in England as they could “be jailed for setting obscene type” (Johnson 1993: xli).

Anderson and Heap encountered numerous difficulties when they decided to publish *Ulysses* in *The Little Review*, as almost no printers were willing to print the text. What is less known, is that they found a Serbian printer, “the only print shop in New York willing to do the job consisted of a man whose mother had been the poet laureate of Serbia and his two daughters” (Levinson 2003: 147). The printer recognized the beauty of Joyce’s words, but also the possible dangers of printing obscenity:

Once in his troubled English, he asked Anderson about certain words in Joyce’s manuscript. When she explained their meaning, he responded: “Ah, yes, I know! In Serbia those words are good for people but in America it is not good. Here the people are not brave about words, they are not healthy about words...You can go to prison.” (qtd. in De Grazia 1991: 398)

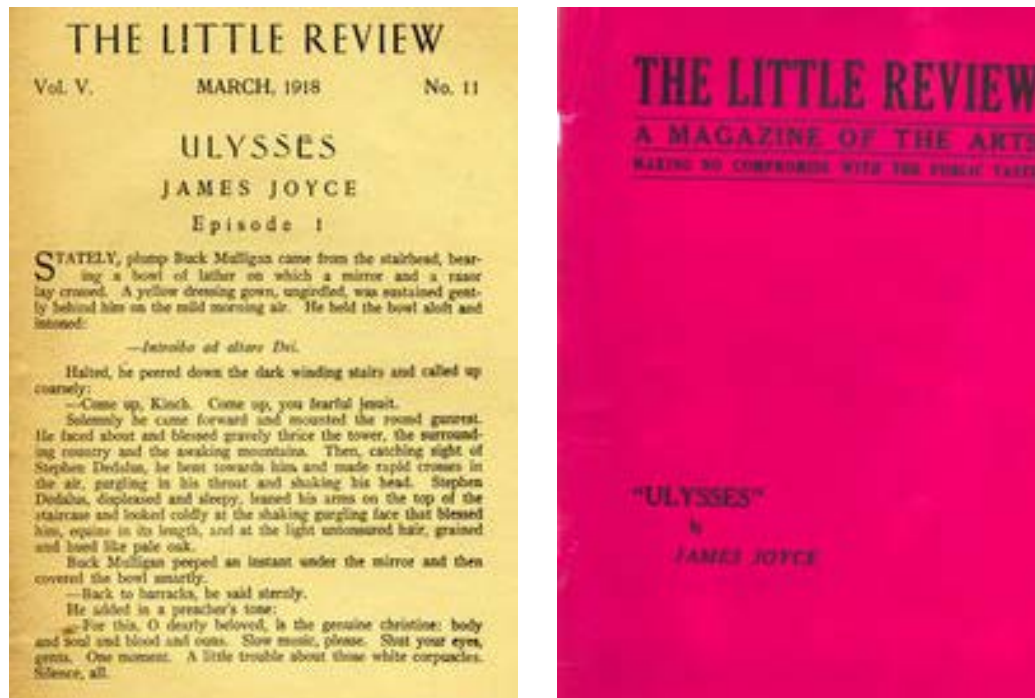


Figure 14. Serialized Chapter 1 and cover page of *The Little Review* (1918)

The much discussed Chapter 13 (“Nausicaa”) was labeled obscene due to the fact that the protagonist Leopold Bloom is watching a 17-year-old lady, Gerty MacDowell, while he is pleasing himself. The young girl reveals her legs and allows him to see her underskirts and underpants, which brings Mr. Bloom to a climax as fireworks in the distance explode (see Appendix 3 and Chapters 4 and 6).

In 1920, John S. Sumner read an episode of Chapter 13 of *Ulysses* in *The Little Review* and filed a complaint underlining its obscene content. He quoted the whole episode calling it filthy. As Margaret Caroline Anderson and Jane Heap, publishers and editors of *The Little Review*, were arrested, Anderson proclaimed proudly: “We were the first to publish this masterpiece and the first to be arrested for it” (qtd. in De Grazia 1991: 399). Subsequently, in 1921 the trial began, with charges pressed against the editors, who were sentenced to a fine and paid \$ 100, in the end (for the first part of Chapter 13 (“Nausicaa”) in *The Little Review* see Appendix 3, for the legal notes and Judges ruling see Appendices 1 and 2).

Interestingly, during the trial, the court refused to allow certain passages of the book to be read aloud because there were women present. Ironically, the only women present were, in fact, the publishers of the book. The court further rejected the expert testimony that praised the book as a work of art and held that *Ulysses* appeared “like the work of a disorganized mind.” As a result of this ruling, *Ulysses* was effectively banned in the United States. (Sergi 2013)

Jane Heap and Margaret Anderson were outraged and fired back, defending Joyce’s work and sincerity. In addition, they added to their lawyer’s defense expressing their opinions in *The Little Review*. Anderson wrote that Fifth Avenue shops in New York showed more nudity than Joyce’s work, while Heap pointed out that clothes which reveals plenty of skin was already worn by girls everywhere:

Mr. Joyce is not teaching early Egyptian perversions nor inventing new ones. Girls lean back everywhere, showing lace and silk stockings; wear low cut sleeveless gowns, breathless bathing suits; men think thoughts and have emotions about these things everywhere – seldom as delicately and imaginatively as Mr. Bloom – and no one is corrupted. (qtd. in De Grazia 1991: 399)

Publishers in both the United States and England refused to publish *Ulysses* due to its controversial topics and allusions and out of fear of prosecution. Sylvia Beach decided to allow the publication of the book through her bookstore Shakespeare and Company, it was to be printed in Dijon by Maurice Darantiere. Thus, the first edition of *Ulysses* was published in Paris on 2 February 1922, which was conveniently Joyce’s fortieth birthday. Norris notes that Beach wrote to Joyce asking “if he would let Shakespeare and Company “have the honor of bringing out [...] *Ulysses*” [and Joyce] reportedly accepted “immediately and joyfully”” (qtd in Norris 1998: 14). Nevertheless, as Beach agreed to finance proofreading and allowed Joyce to expand his ideas in the already serialized and published chapters, as well as in the new ones, the writer was eager to add all the cutout parts, rewriting certain pieces and adding allusions.

Once the final draft was completed it was to be copied in longhand, and the typist was to use this manuscript and print three copies. The manuscript is known as the *Rosenbach Manuscript*<sup>23</sup>, and it is not an ordinary copy of a manuscript, but rather “a

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<sup>23</sup> The manuscript was originally owned by John Quinn, who bought the episodes as the work progressed (see Johnson 1993: xliv, Birmingham 2014). When parts of Chapter 15 (“Circe”) were burned, Quinn was

non-continuous holograph: a handwritten manuscript of eighteen discrete episodes (each developed to a roughly equivalent stage of textual achievement), collected together” (Johnson 1993: xliv). Joyce was supposed to correct the three copies, but he had corrected only his own copy, that one was sent to the French printers. From then onwards Joyce continued correcting the text infinitely on *placards* “writing “Ithaca” with his right hand and “Penelope” with his left” (*ibid.*). All the corrections and additions now add up to 30 per cent of the text. Even so, mistakes beyond count crept into the text and types made even more mistakes, explains Johnson.

James Joyce wrote *Ulysses* in a completely unconventional way; driving most of the people around him mad (for example, Nora, typists, the printer Darantiere) (see Birmingham 2014). Birmingham (2014) explains that Joyce kept adding text to the galleys and proofs and mounting the expenses, and hence a real final draft may have never existed.

He wrote almost a third of his novel, including nearly half of “Penelope”, on the galleys and proofs [...] *Ulysses* exists as it is today partly because of Sylvia Beach’s willingness to grant Joyce’s wishes. She didn’t just publish his book. She gave it room to grow. (2014: 217)

Joyce handed in the final corrections just two days before the book was supposed to be published. As Darantiere was just about to finish the printing “he received a telegram from Paris. Monsieur Joyce wished to add just one more word” (*ibid.*).

According to Birmingham, Joyce was highly superstitious and as pressure built up even more so. Thus, he wore colors that were supposed to save him from blindness and he would become frantic if there were 13 people in his house, as once while he was hosting a dinner happened, explains Birmingham.

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the only one who possessed the original text – Joyce sold it due to money problems even before *Ulysses* was published in the form of a book (more on Quinn in Chapter 1, more on Chapter 15 (“Circe”) in Chapter 4). According to Johnson, Quinn sold the manuscript to Dr A. S. W. Rosenbach (1876–1952), a collector of rare books. Johnson explains that the manuscript was later lost (see Johnson 1993).

Opening an umbrella inside, placing a man’s hat on bed and two nuns walking down the street were all bad luck. Black cats and Greeks were good luck. He wore certain colors to ward of blindness. (*ibid.*, 209)

Moreover, the chapter that led to the obscenity trial was Chapter 13 (“Nausicaa”), and the year’s digits were all odd (1+9+2+1), explains Birmingham (see Birmingham 2014).

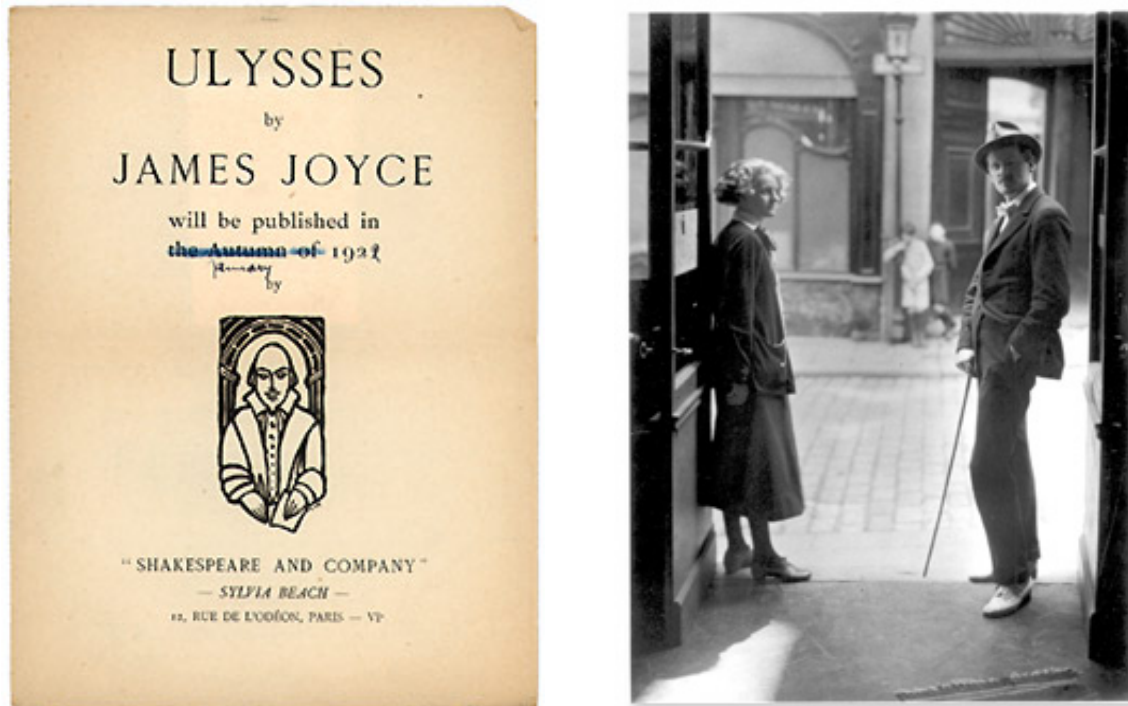


Figure 15. Advertisement for the publication of *Ulysses*, and Sylvia Beach and James Joyce (ca. 1922)

In 1922, *Ulysses* was finally published and “[t]he edition, with ivory-white lettering on light-blue boards, contained 732 pages, a leaf for every one of the 366 days in 1904; it was a leap year” (McKenna 2002: 9). A limited number of 1000 signed copies were printed. The layout of the original cover was light blue and the title of the book and the name of the author were written with white ebony letters. McKenna states that the cover of the book conveys a symbolical meaning and that the sea-like shade of the blue color had to be specially prepared to meet the author’s preferences.



The title and Joyce's name appear in white on top of blue covers. The white represents the rock of Ithaca rising from the blue covers, the color of the sea. The blue itself stands for not only the sea but also the color blue in the Greek flag. (McKenna 2002: 101)

“Heraldic allusion begins before the reader opens the book”, concludes O’Shea (1989: 65). Joyce had incorporated the colors of Zurich and its heraldry into the front cover. Zurich was a city in which Joyce lived a great deal of his life, and he wrote a huge part of *Ulysses* there. Finally, he even died and was buried in that city. O’Shea points out that the colors of Zurich’s coat of arms are blue and white and that they “exhibit the simplicity of true medieval arms” (*ibid.*). In addition, he quotes Budgen who mentions that the trams in Zurich of the time were “painted bright cobalt blue and white, colours of the town of Zurich, colours of the Greek flag” (*ibid.*). Joyce himself commented on the choice of the colors in a letter to an Italian friend:

The colours of the binding (chosen by me) will be white letters on a blue field – the Greek flag though really of Bavarian origin and imported with the dynasty. Yet in a special way they symbolize the myth well – the white islands scattered over the sea. (*ibid.*)

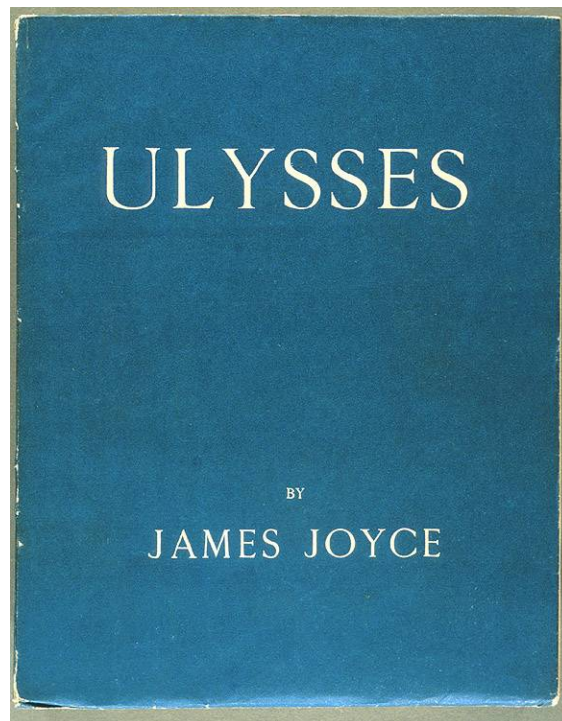


Figure 16. The original cover of *Ulysses* (Shakespeare and Company, 1922)

Norris quotes Maddox in search for a description of the period after the publication of *Ulysses*: “If *A Portrait* had made Joyce’s reputation, *Ulysses* turned him into a celebrity. People clambered on chairs to get a look at him. They sent notes in restaurants asking him to join them, they rang his doorbell. Journalists crowded in at parties.” (qtd. in Norris 1998: 15) Moreover, as the novel was first published as a series of texts in the *Little Review* it became famous even before it was published as a complete work. Part of its fame was due to negative criticism it received owing to the notorious obscene passages. The harsh condemnation came from both sides of the Atlantic. Interestingly, *Ulysses* was never banned in Ireland nor has it ever been on the list of prohibited books by Vatican.

According to Johnson (1993), *Ulysses* was either compared to pornography or to a telephone directory, which particularly amused Joyce. Critics considered the novel chaotic, immoral and incomprehensible, generally concluding that “[t]he book was ill-disciplined, its author perverse” (Johnson 1993: xii). Even the ones that admired Joyce’s work, admitted that it could not be read without previous knowledge of literary traditions because it “looked like drama, or catechism, or poetry, or music depending on which page one happened to open” (*ibid.* xiii). When referring to literary works of the past, Joyce did not use quotation marks; thus, by disrespecting the literary traditional canon, he generated an infinite number of allusions. Due to the allusions, *Ulysses* is a parody, pastiche, poetry – both a novel and antinovel.

Or rather, it contains within itself at least one novel [...], but it also challenges, expands, even explodes the genre’s previously established conventions. Joyce himself began by calling it a novel, soon abandoned this for ‘epic’, ‘encyclopedia’, or even *maledettissimo romanzaccione*, and finally settled simply for ‘book’. (emphasis original, *ibid.*)

Alfred Noyes<sup>24</sup> (1880–1958) referred to the novel as “imbecile pages” on to which all the possible and imaginable madness and dirt was dumped saying that “there is no foulness conceivable to the mind of madman or ape that has not been poured into its imbecile pages.” (qtd. in Deming 1995: 274). While Virginia Woolf stated: “I

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<sup>24</sup> An English poet and writer.

finished *Ulysses* and think it a mis-fire. Genius it has, I think; but of the inferior water. The book is diffuse. It is brackish. It is pretentious. It is underbred, not only in the obvious sense, but in the literary sense” (Woolf 1922: 48). Henke (1986) argues that “Woolf was one of the first to recognize the cinematic techniques of *Ulysses*” (1986: 40) and that *Mrs. Dalloway* (1925) was most probably influenced by *Ulysses* (see Henke 1986).

George Moore<sup>25</sup> (1852–1933) was bored; he could not read continuously and he told a friend that “Joyce thinks that because he prints all the dirty little words he is a great novelist” (qtd. in Norris 1998: 27). He continues in the same vein calling Joyce a “nobody” without “family” or “breeding”. Edmund Gosse<sup>26</sup> (1849–1928) wrote in 1924 to Louis Gillet<sup>27</sup> (1876–1943) that *Ulysses* was worthless and “an anarchical production, infamous in taste, in style, in everything”, while he described Joyce as “a literary charlatan of the extremest order” (qtd. in Deming 1995: 313).

Although Woolf’s initial reaction was very harsh, she kept re-reading *Ulysses* and books on its content during the coming years. As time passed Woolf found brilliance in Joyce’s innovative style and respected him for experimenting with literature. However, she could not forgive him for the foulness and sexuality of his text. Woolf was “[c]aught between dawning admiration and stubborn aversion to his “indecenty”, which she notes repeatedly [...]” (Canani and Sullam 2014: 5).

Yeats read parts of the book and at first he thought “A mad book!” (qtd. in Ellmann 1982: 530) then later on he said “I have made a terrible mistake. It is a work perhaps of genius. I now perceive its coherence” (*ibid.*) and wrote:

It is entirely new thing – neither what the eye sees nor the ear hears, but what the rambling mind thinks and imagines from moment to moment. He has certainly surpassed in intensity any novelist of our time. (*ibid.*, 531)

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<sup>25</sup> An Irish philosopher, writer and poet.

<sup>26</sup> An English poet and critic.

<sup>27</sup> A French historian.

According to Birmingham, D. H. Lawrence, the writer of an “unprintably obscene novel” (Birmingham 2014: 219) *Lady Chatterley’s Lover* (1928), stated that Chapter 18 (“Penelope”) was “the dirtiest, most indecent, obscene thing ever written” (qtd. in Birmingham 2014: 219).

In her attempt to attract subscribers for *Ulysses*, Sylvia Beach wrote to George Bernard Shaw<sup>28</sup> (1856–1950), who wrote back saying:

It is a revolting record of a disgusting phase of civilisation; but it is a truthful one; and I should like to put a cordon-round Dublin; round up every male person in it between the ages of 15 and 30; force them to read it; and ask them whether on reflection they could see anything amusing in all that fouled mouthed, foul minded derision and obscenity. To you, possibly, it may appeal as art: you are probably (you see I don’t know you) a young barbarian – beglamoured by the-excitements and enthusiasms that art stirs up in passionate material; but to me it is all hideously real: I have walked those streets and know those shops and have heard-and taken part in those conversations. (the rest may be found in Figure 17)

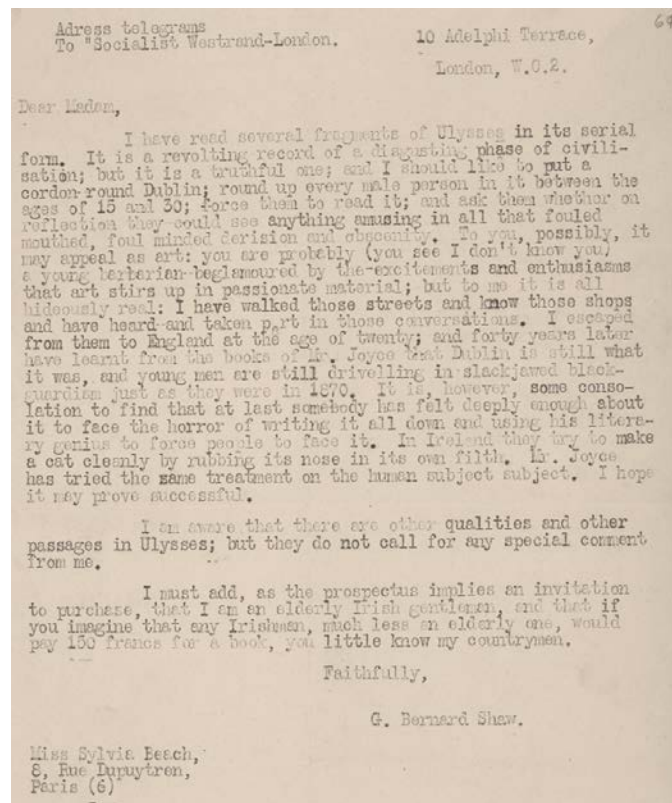


Figure 17. Letter from George Bernard Shaw to Sylvia Beach (ca. 1922)

<sup>28</sup> An Irish writer. Oscar and Nobel Prize winner.

Upon receiving excerpts of *Ulysses* from Ezra Pound, who suggested that the novel should be published in *The Little Review*, Margaret Anderson, editor of the avant-garde literary magazine, wrote with evident thrill and delight to her coworker Jane Heap: “This is the most beautiful thing we’ll ever have to publish. Let us print it if it’s the last effort of our lives!” (qtd. in De Grazia 1991: 398).

While some attacked Joyce and *Ulysses*, others ran to their defense. Ezra Pound was one of the first to defend the honor and value of the book harshly describing the critics that did not admire or understand *Ulysses* as belonging to “the lower intellectual orders” (Pound 1970: 194). In addition, Birmingham argues that Arnold Bennett<sup>29</sup> (1867–1931) did not find *Ulysses* pornographic, although “it is more indecent, obscene, scatological, and licentious than the majority of professedly pornographical books” (qtd. in Birmingham 2014: 218). Stuart Gilbert intended to explain the complexity of the novel that lay underneath the surface, implying to its connections to myth, history and art. Finally, after Harry Levin had published his critical study on *Ulysses* (1941), the respect for Joyce and his novel was assured, adds Norris (1998). In the coming decades *Ulysses* was taken apart, rebuilt, analyzed and reanalyzed through various prisms and from numerous angles (see Norris 1998). To date, *Ulysses* represents a fruitful puzzle ready to be looked into from yet another view point, applying new theories, or experimenting with new ideas.

The first edition of *Ulysses* was sold out in a number of days and new orders were made, “including 136 orders in one day” (Birmingham 2014: 219), even though the price for the novel was considered high. As Joyce became the newest literary celebrity in Paris, everyone spoke about Joyce and his novel. “Perhaps you didn’t own *Ulysses*, but you knew someone who did, and maybe you read portions of it, or maybe you only saw it high atop someone’s bookcase [...] and even that, over drinks with a friend, would be something to talk about” (*ibid.*).

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<sup>29</sup> An English writer.

It is difficult for a writer to change the perceptions of the traditional classification of male and female duties in a society, and Joyce recognized these flaws in most societies. As early as 1901 James Joyce writes an essay “The Day of the Rabblement” in which he argues in favor of equality for women and against Irish nationalism (see Johnson 1993: xv). Much later, he intended to test the limits and bend the rules by agonizing the less open-minded readers by introducing daring characters in his novels. “Joyce first identified what the socially conditioned reader is most likely to want and expect from male and female characters of different ages” (Boheemen-Saaf and Lamos 2001: 139) destroying the expectations by introducing daring and innovative characters of both sexes. Moreover, the notions of hero and the heroic are tested through the use of protagonists such as Stephen and Bloom.

According to Birmingham, *Ulysses* was a revolutionary novel because it was published at a time when nebulous censorship rules existed, forbidding certain words like *fuck*, which Joyce did not want to delete from his text.

What made *Ulysses* revolutionary was that it was more than a bid for marginally wider freedom. It demanded complete freedom. It swept away all silences. [...] Dirty words were only part of the code-smashing liberation [...]. The code the *Ulysses* smashed was conceptual. Far beyond liberation from silence, *Ulysses* offered liberation from what we might call the tyranny of style: from the manners, conventions and forms that govern texts almost without our realizing it. (2014: 225)

Yet, according to Norris, Joyce goes even a step further with his female characters as the “readers expect female characters to be attractive, innocent, virginal, and weak – “beauties” in search of some rough male beast who, in turn, views winsome young women as commodities to be acquired” (1998: 141–142) (see Chapters 4 and 6). If such women exist in Joyce’s *Ulysses*, they do so only in the form of Fata Morganas, unrealistic beings inferior to men. The most prominent female character is Molly Bloom, as she is “unconventional”. However, Gerty, Bertha or Milly – representatives of the new, younger generation, do not fall far behind, some of them are even more advanced than Molly – in Molly’s own words, Milly’s behavior is far worse than her own was at the same age: “her tongue is a bit too long for my taste your blouse is open too low she says to me the pan calling the kettle blackbottom and I had to tell her not to

cock her legs up like that on show on the windowsill before all the people passing” (*Ulysses* 1993: 717). Furthermore, we find out that Milly has been flirting with two boys at the same time, or even dating them, she wants to wear makeup and her hair up and she smokes cigarettes.

According to Norris, Joyce had received money from two sponsors in 1918 which allowed him to leave his teaching posts and concentrate solely on his writing of *Ulysses*. Subsequently, Harriet Shaw Weaver was recognized as one of his benefactors. Supposedly, Weaver did not like the idea of spending money that she had not earned, while Joyce was struggling and working without any success in particular. Therefore, later on she donated more money to the Joyce family, helping them enormously. The other benefactor was John D. Rockefeller’s daughter, Edith Rockefeller McCormick (1872–1932), who was allegedly treated by Carl Jung when she decided to seize the payments without any explanation, all because apparently Joyce would not let Carl Jung analyze him. In 1922, Joyce met Weaver and she realized how little frugal Joyce was and how wastefully he spent the money she generously gave him. Nonetheless, she continued supporting him (see Norris 1998).

Even taking into account Joyce’s controversial life, *Ulysses* is a surprising novel; its plot develops in less than twenty-four hours, in and around Dublin. However, what captures the readers’ attention most is the fact that a considerable part of *Ulysses* belongs to the inner monologues of its characters. This stream of consciousness is not any ordinary stream of thoughts. It is rather an encyclopedia of the occult, forbidden and often suppressed desires, feelings, and urges. Thus, Joyce’s novel features taboos and phobias and therefore it was judged “obscene” by US authorities in the 1920s (see McKenna 2002). For McKenna (2002: 13):

The text cherishes and values the ordinary thoughts of ordinary men and women, making their lives extraordinary by placing them not so much in the context of the *Odyssey* but in the context of the significance of ordinary people and things. *Ulysses* elevates ordinary, everyday experience to an importance often ignored by the powerful and influential and the wealthy, accustomed to finding their inner thoughts and lives the subject of popular and literary attention.

Importantly, as we can conclude, *Ulysses* represents the everyday lives of the Dubliners at the turn of centuries. Attitudes regarding life, religion, politics, sexuality and morality clash against each other in Joyce's masterpiece. Older generations disagree with the younger on various topics. Female voices are prominent and many female questions are discussed for the first time. Sexuality – how we see ourselves and how others see us, or what we desire at the sexual level – becomes important and examined. "He explores depression and guilt in the person of Stephen Dedalus, infidelity and revenge in the person of Molly Bloom, homosocial behavior, and even transsexual tendencies in Leopold Bloom", argues McKenna (2002: 14).

There is another highly fascinating aspect of *Ulysses* and its content. It has been widely argued that Joyce's *Ulysses* corresponds to Homer's *Odysseus* (see McKenna 2002, Miskin 2007). The characters of Odysseus, Penelope, Telemachus and even Nausicaa can be recognized in the characters of Leopold Bloom, Molly Bloom, Stephen Dedalus and Gerty MacDowell. Nonetheless, these characters do not correspond completely and at all times; the resemblance is rather superficial and introduced to confuse unprepared and first-time readers of *Ulysses*. Bloom's twenty-four-hour journey reminds of Odysseus', as both of them visit a great number of places and numerous things occur on their journeys, although Bloom's journey is limited within the borders of the city of Dublin. Moreover, Dublin is laid down with precise cartographic accuracy for readers to explore. Joyce himself once told Frank Budgen on the topic of portraying Dublin with such precision and detail, "I want ... to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (Budgen 1989: 69).

As Paunović puts it [*Ulysses* is first of all a contemporary myth: the myth about the trivial – the only possible in an unheroic world deprived of any greatness" (my translation)]<sup>30</sup>. Myths do not exist and we are supposed to face reality. A homeless man wrote *Ulysses*, a homeless novel that speaks about homeless characters, and that is why

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<sup>30</sup> Original text: "Uliks je pre svega savremeni mit: mit o trivijalnom – jedini koji je moguć u nejunačkom svetu lišenom svake uzvišenosti" (Nježić 2003).



there are three cities mentioned (Trieste – Zürich – Paris) at the end of it along with the time span (1914–1921) it took for the book to be completed (see Nježić 2003).

*Ulysses* contains numerous facts and persons from Joyce's life. Apart from the plot, which is placed on the very day James Joyce had his first date with Nora Barnacle, Stephen is portrayed as Joyce's alter ego, while his father very often resembles Joyce's father. Many of Joyce's friends, family members, school teachers and companions all ended up as characters in the book. According to Ellmann, "*Ulysses* divulges more than an impersonal and detached picture of Dublin life; it hints at what is, in fact, true: that nothing has been admitted into the book which is not in some way personal and attached" (Bloom 1987: 14). Ellmann adds that the people in Dublin were puzzled when the book came out and wondered if they were in it or if someone they knew was in it, "asking each other in trepidation [...] "Are you in it?" or "Am I in it?"" (Bloom 1987: 15) And the answer was probably *yes*, although many characters were altered in the book so they could fit Joyce's purpose, for example their names were changed or a word play was involved indicating their names or characters; they also obtained imaginary characteristics, lost some real ones, their personalities changed and so on (see Bloom 1987).

Numerous real life facts and invented ones used in *Ulysses* and other Joyce's works cloud the difference between reality and make-believe, confusing James Joyce's biographers and critics. "This verisimilitude obliges biography writers to resist dual temptations in the case of Joyce: the temptation to read his life *into* his fiction, and the temptation to read his life *out of* his fiction" (emphasis original, Norris 1998: 1).

Joyce probably knew how difficult the parallels might prove to be for the inexperienced readers, or readers unfamiliar with the *Odyssey* or with other works and theories he explores and with which he experiments throughout his novel. Therefore, Norris states that Joyce wrote to his Italian translator Carlo Linati in 1920, sending him a scheme that would give some insight into *Ulysses*, its hidden metaphors, allusions and parallels.

I think that in view of the enormous bulk and the more than enormous complexity of my damned monster-novel it would be better to send him a sort of summary–key–skeleton–scheme (for home use only)... It is the epic of two races (Israel-Ireland) and at the same time the cycle of the human body as well as a little story of a day (life). The character of Ulysses has fascinated me ever since boyhood...My intention is not only to render the myth sub specie temporis nostri but also to allow each adventure (that is, every hour, every organ, every art being interconnected and interrelated in the somatic scheme of the whole) to condition and even to create its own technique. (qtd. in Norris 1998: 21)

Odysseus expedition is full of unexpected circumstances, heroic adventures and misfortunes. Bloom, however, conquers trivial, everyday adventures. In McKenna's words:

Bloom's life unfolds before the reader, who observes his tragedies, his unfortunate circumstances, his hopes and ambitions, and his heartbreak and attempts at recovery. Bloom, at the end of the story, does not exist as a buffoon but as a new type of hero, an ordinary human being coming to terms in heroic ways with ordinary events. (2002: 15)

Iser suggests that Joyce employed all the techniques known to writers in order to create the meaning, allegories and parallels in his novel: "Joyce called upon virtually every stylistic mode that the novel had evolved during its comparatively short history. These he enriched with the whole armory of allusions and with the recall of archetypes." (1979: 327) The resulting effect is that the style cannot be blamed for the limited environment that it creates for interpretation.

To put it in a nutshell, *Ulysses* is an unconventional fiction which bears too many facts from reality, history and tradition. *Ulysses* could be termed as hyperreality, thus, as Johnson argues, it may be classified as "hyperliterary", literature that features and recaps all the previous literary traditions, literature that seeks attention.

For this is literature which draws attention to itself *as literature*, as artifact constructed out of words and symbols and correspondence and systems which we take pleasure in precisely because or (rather than despite) their craftedness, precisely because they draw our attention to word *as* word, symbol *as* symbol, system *as* system, rather than simply urging us to see through this artifice toward some meaning residing within. (Johnson 1993: xvi)

Since its first published edition in February 1922, *Ulysses* has survived various editions, interpretations and translations. James Joyce himself worked on some of the

editions together with other writers, for example the French translation of *Ulysses*, or the Stuart Gilbert edition published in 1939 in Germany. McKenna indicates that the first editions of *Ulysses* in the USA were conducted thanks to smuggled versions of the book, during its prohibition period. Joyce was not satisfied with those editions because they had mistakes and they were pirated (see McKenna 2002).

Shakespeare and Company, Paris 1,000 numbered copies	FEBRUARY 1922
Egoist Press, London 2,000 numbered copies, of which 500 copies were burned by the New York Post Office Authorities	OCTOBER 1922
Egoist Press, London 500 numbered copies, of which 499 copies were seized by the Customs Authorities, Folkestone	JANUARY 1923
Shakespeare and Company, Paris Unlimited edition	JANUARY 1924
The Odyssey Press, Paris, Hamburg, Bologna Unlimited edition	DECEMBER 1932
Random House, New York Unlimited edition	JANUARY 1934
Limited Editions Club, New York 1,500 copies, illustrated and signed by Henri Matisse	OCTOBER 1935
John Lane, The Bodley Head, London 1,000 numbered copies, of which 100 are signed by the author	OCTOBER 1936

Figure 18. Editions of *Ulysses* preceding the Bodley Head (*Ulysses* 1952)

Although different editions appeared, mostly due to the errors that were present in the original text, editors disagreed as to which level these errors should be corrected, as some are considered intentional, especially in Molly Bloom's monologue. Joyce was irritated by the mistakes caused by the type, complaining to Harriet Weaver he said: "I am extremely irritated by all those printer's errors. Working as I do amid piles of notes at a table in a hotel I cannot possibly do this mechanical part with my wretched eye and a half" (qtd. in Johnson 1993: xlv). Hence, he started making an errata list after the first

printing in order to correct the mistakes that crept in the printing process, while doing so he realized that he could add more allusions as some mistakes seemed convenient, for instance Mr. Bloom's name misspelled as Mr. Boom (see Johnson 1993). Thus, after the first printed version Joyce slightly changed the later ones, expanding his own "[...] understanding and vision of the book as the long composition progressed, but in this we see another aspect of the book's textuality and the extent to which Joyce was both author and first reader" (*ibid.* xxxi).

Nevertheless, some editors went overboard and published overcorrected versions that seem like a digested book, Rose's "Reader's Text" of *Ulysses* is considered as such a book (see McKenna 2002). We will never be certain which editions Joyce would have authorized, as he had only seen seven editions, of which he authorized six. An interesting and authorized edition was published by Limited Editions Club in the USA in 1935 – it was illustrated by Henri Matisse. In 1984 Hans Walter Gabler, Wolfhard Steppe and Claus Melchior published their edition of *Ulysses*. In 1986 a commercial version of Gabler's edition appeared on the market, named "The Corrected Text". A board – made up of various advisers among which was one of Joyce's biographers, Richard Ellmann – faced numerous editorial problems. In addition, some critics like John Kidd were dissatisfied with the corrected text and attacked it. Kidd published a text under the title "The Scandal of *Ulysses*", creating fierce debate whether or not editions of corrected *Ulysses* should be published and used. On the other hand, many students and new readers of *Ulysses* found Gabler's text easier to digest and contributed to its popularity causing even more clashing points for the critiques as John Kidd, Fritz Senn, Clive Hart, Charles Peake and Michael Groden (see Johnson 1993, Norris 1998).

After the first edition, printed by the Shakespeare and Company in Paris in February 1922, a second printing followed containing 2,000 books and printed by the Egoist Press in London in October 1922 (see Figure 18). The book was already banned in the USA and confiscated when found, some smuggled copies of *Ulysses* in the covers of other books. According to Sergi (2013), the popularity of the novel grew with its banning, "in 1928, the United States Customs Court officially included *Ulysses* on the

list of prohibited obscene books under the Tariff Act of 1930, which meant that the book could not be brought legally into the United States” (see Sergi 2013). Due to a large number of confiscated books in the USA (the number of confiscated books there was thought to be around 500), a third printing followed closely by and was meant to replace the confiscated 500 books. Unfortunately, the third printing was confiscated too as by then *Ulysses* was forbidden in the United Kingdom as well. The third edition was published by the Egoist Press in London in January 1923 (see Figure 18).

It had become clear that *Ulysses* could not be sold or possessed in the English speaking world; hence, the fourth edition was conducted again by Shakespeare and Company in Paris in January 1924. The fourth edition contained corrections of the first, and additionally corrected errors that were produced by the typesetters in the second and third edition. The covers of this edition are white with blue letters, the exact opposite of how the original binding looked. The eighth printing which came out of print in 1926 is also regarded as the second edition, and for it the type was completely reset.

During the 1920s the United States did not ratify an international copyright law. Thus, pirated versions of *Ulysses* appeared in the USA. Samuel Roth seized the opportunity, by publishing and producing pirated copies of the novel in installments in his magazine *Two Worlds Monthly*. Joyce was desperate; therefore, he organized a protest which demonstrated how meaningful and powerful Joyce was at the time. “Unable to get a rapid judicial injunction against this piracy, Joyce organized an international petition to protest his legal plight. The 167 signatories of this protest constituted a veritable who’s who of modern literature” (Norris 1998: 17). Sadly, the first 1934 Random House publication of *Ulysses* in the USA was based on the Roth’s pirated version; this version remained to be the standard until 1961. Furthermore, the first real English edition was not published until 1936, when John Lane accepted to do it at Bodley Head (see Johnson 1993).

In 1933, publishing *Ulysses* in the United States became legal, as the ruling judge read the book and admitted its brilliance. Ellmann explains that the judge was

highly educated and had devoted himself to reading the book and notes on it collected from critiques, editors and other writers. The judge saw it as “honest”, “sincere” and “somewhat tragic but very powerful commentary on the inner lives of men and women” (Woolsey 1933). He further stated:

I am quite aware that owing to some of its scenes *Ulysses* is a rather strong draught to ask some sensitive, though normal, persons to take. But my considered opinion, after long reflection, is that whilst in many places the effect of *Ulysses* on the reader undoubtedly is somewhat emetic, nowhere does it tend to be aphrodisiac. (Woolsey 1933)

*Ulysses* finally became legal in the USA, which brought a small victory to the writer. Nevertheless, there is no doubt that the “Trials of *Ulysses*” and its obscenity fame have contributed to its popularity and recognition in the end (see Appendix 1 and 2). The scheming and plotting that preceded the liberation of *Ulysses* and its removal from the list of forbidden books is highly interesting. Norris notes that in order to aid the case the cofounder of Random House, Bennett Cerf, employed Morris L. Ernst. The payment that Ernst would receive for the case was considered unorthodox – “a contingency fee of a five percent of the first 10,000 copies of *Ulysses* published and then a two percent payment for all subsequent books published over Cerf’s life” (Norris 1998: 18).

A meticulous plan was crafted, which needed the Customs Office to confiscate even more books of *Ulysses* so that they could sue them on account of the Tariff Act from 1930. In addition, the lawyer, John Quinn, wanted the case to be judged by a judge, not a jury, and he found just the perfect Judge, John M. Woolsey. The case being appointed to that particular judge was crucial as he was famous for his affection for reading. What is more, he devoted his time to reading the books before judging them (see Norris 1998)<sup>31</sup>.

Year	Translation	Translator
1927	German	Georg Goyert

<sup>31</sup> For more information on the case see Vanderham (1998), Nash (2002), Nowlin (2003), Potter (2013).

1929	French	Auguste Morel. Eds. Stuart Gilbert and Valery Lombard and James Joyce
1930	Czech	L. Vymetal and Jarmila Fastrova
1931–1935	\Japanese	Sei Ito, Sadamu Nagamatsu and Hisanori Tsuji
1945	Spanish, Buenos Aires	José Salas Subirats
1947	Hungarian	Endre Gaspar
1949	Danish	Morgens Boisen
1957	Serbo-Croatian	Zlatko Gorjan

Table 3. Translations of *Ulysses* that were published before the first Serbo-Croatian (Gorjan 1957)

As it can be seen in Table 3, the first translation of *Ulysses* is from 1927 into Swiss-German. The second is French from 1929 and Joyce overviewed this translation assisted by Stuart Gilbert. The Czech translation was conducted in 1930, whereas the Japanese one followed in 1931–1935, along came the Spanish translation published in 1945 in Buenos Aires, the Hungarian in 1947, and the Danish 1949. The first Serbo-Croatian translation appeared in 1957 and is among the earliest ones to be conducted (more on translations of *Ulysses* in Chapter 5).

<i>Ulysses</i>		
Telemachiad	The Wanderings of Odysseus	Nostos
Chapter 1 “Telemachus”	Chapter 4 “Calypso”	Chapter 16 “ <i>Eumaeus</i> ”
	Chapter 5 “Lotus-Eaters”	
	Chapter 6 “Hades”	
	Chapter 7 “Aeolus”	
	Chapter 8 “Lestrygonians”	
Chapter 2 “Nestor”	Chapter 9 “Scylla and Charybdis”	Chapter 17 “Ithaca”
	Chapter 10 “Wandering Rocks”	
	Chapter 11 “Sirens”	
	Chapter 12 “Cyclops”	
	Chapter 13 “Nausicaa”	

Chapter 3 “Proteus”	Chapter 14 “Oxen of the Sun”	Chapter 18 “Penelope”
	Chapter 15 “Circe”	

Table 4. Distribution of Chapters in *Ulysses*

The novel is divided into three parts: *Telemachiad*, *The Wanderings of Odysseus*, *Nostrós*. Further, it has altogether 18 Chapters, of which 3 belong to the first part, 12 to the second and 3 to the last part. Chapters tell somewhat separate stories and are titled in reference to Greek mythology and Homer’s *Odyssey*: *Telemachus*, *Nestor*, *Proteus*, *Calypso*, *Lotus-Eaters*, *Hades*, *Aeolus*, *Lestrygonians*, *Scylla and Charybdis*, *Wandering Rocks*, *Sirens*, *Cyclops*, *Nausicaa*, *Oxen of the Sun*, *Circe*, *Eumaeus*, *Ithaca*, *Penelope* (see Table 4). The beauty and curiosity of *Ulysses* lay in its numerous features, one of which is style. Each chapter is written in a new style and with a different technique – narration, dialogue, inner monologue, monologue, description, journal style, Victorian novel style etc. Additionally, the narrator of each part is different – Stephen is the narrator of the first part, Mr. Bloom of the second and Molly of the third.

*Ulysses* begins with the “Telemachus” chapter in which we find Stephen Dedalus one of the main protagonists, a young writer who works as a teacher and who is James Joyce’s alter ego. He is at the Martello Tower where he is living with his friend Buck Mulligan. He is teased by his friend for not fulfilling his dying mother’s last wish and memories of that day haunt Stephen throughout the whole book. Stephen appears as a protagonist in Joyce’s previous work *A Portrait of the Artist as a Young Man*, nevertheless his character is much more complex in *Ulysses*. The name of the chapter “Telemachus” comes from Homer’s *Odyssey*, Telemachus was the son of Odysseus.

Additionally, Stephen’s surname Dedalus resembles the surname of Daedalus, an architect from a Greek myth who built wings for his son Icarus and a labyrinth for capturing Minotaur, a mythical monster – half bull half man. In the coming chapters Stephen teaches at a school, collects his salary, meets friends, thinks about life, his position in the world and positions of other people, he walks along the beach, and he is



haunted by his refusal to kneel at his mother's deathbed. In the later chapters while we follow Bloom around Dublin, we see Stephen too. He is in the library or the hospital, in the red light district drinking; he gets drunk, hallucinates and finishes his evening jumping over the fence of Mr. Bloom's garden together with Mr. Bloom who invites him to his house.

The second part starts with Mr. Leopold Bloom's morning activities. Joyce's Odysseus or Ulysses is introduced to us as he runs his morning errands, going to the butcher's, buying kidneys for breakfast, fantasizing about a young lady, frying the kidneys, burning them, eating them, and feeding his cat. He prepares breakfast for his wife and takes it to her while she is still in bed. Finally he goes to the toilet, and empties his intestines while reading newspapers. Moreover, Mr. Bloom goes around the city finishing many daily chores, among which are collecting a secret love letter from his pen friend Martha, going to the Turkish bath and paying respect at his friend's funeral. Joyce provides meticulously detailed descriptions for every single activity of his protagonists, following them on their journeys, no matter how meaningless they might be. For Joyce these little things had value and they are constantly interconnecting throughout the novel building greater substance.



Figure 19. The Bloom's family house, Eccles Street 7, Dublin (ca. 1950s)

Stephen is in a way a fatherless son, as his father does not concern himself too much with his children, he rather drinks, sings and gambles, much like Joyce's own father. In addition, Leopold Bloom is most certainly a sonless father, as his only born boy Rudolph (Rudy) died just a few days after his birth. If Stephen is Telemachus, Bloom is Odysseus or Ulysses as the name translates in the Latin language. Therefore, *Ulysses* follows Bloom's and Stephen's lives which run parallel, colliding during the course of the day at various points (see Chapters 4 and 6).

Joyce goes over and beyond in order to present an ordinary morning of an everyday human being. For instance, Bloom reads the newspapers while he is on the toilet. Throughout the novel we follow Bloom on his journey around Dublin, he continues with his daily tasks and obligations, we smell, hear, eat, think, feel and empty our bladder and bowls together with him. We watch the protagonist hallucinate, desire, fantasize, masturbate, plot and plan, drink and get drunk.

Another interesting fact is that Bloom witnesses a whole life cycle of a human being – the cycle begins when he goes to his friend's funeral, which inspires him to think about his father's suicide and the death of his baby son many years ago. The cycle ends as he visits another friend in the hospital, this time it is a female friend giving birth to her child, hence death is replaced by new life and the cycle begins once again. The importance of birth and death may be blurred as Bloom does other trivial things. He has lunch, sees from afar his wife's lover Hugh Boylan. Mr. Bloom is aware of the adulterous relationship his wife Molly has with her impresario Boylan and he is aware of the fact that the lovers are to meet that very afternoon; however, he does nothing about it. Later on, he goes to a pub for a drink with some friends where he gets attacked for being Jewish.

As the evening is coming and the sun is slowly setting, Bloom walks to the Sandymount beach, where he watches three young ladies play and take care of three little children. One of these girls is sitting a bit aside from the group. The girl catches Mr. Bloom's attention and he begins to fantasize about her while he touches himself.

The young girl, whose name is Gerty MacDowell, indulges in a voyeuristic show for Mr. Bloom showing her face, taking off her hat and lifting very slowly her skirt so that his look falls onto her underpants, garments, and tall laced boots. As Mr. Bloom enjoys the fireworks begin in the city and he culminates as Gerty swings back to see the exploding rocket revealing her perfectly white legs (see Chapters 4 and 6).

Bloom's and Stephen's ways cross in the newspaper office for which Bloom works. Later Stephen is in the library having a discussion with his friends about Shakespeare when Bloom walks through the hall. Finally, they have contact in the maternity hospital where they drink and discuss child bearing, birth and sex. Upon leaving the hospital Bloom worries about Stephen, and follows him into the Red Light District of Dublin. Having spent time together in Bella Cohen's brothel, where Bloom has masochistic fantasies and is tortured by Bella, while Stephen is drunk and hallucinates about his dead mother waking up from her grave and coming for him, Bloom takes Stephen home; they enter the garden jumping over the fence as Bloom had forgotten his keys. The two main characters exchange their opinions on a number of topics, and Bloom fatherly offers accommodation and food to young Stephen, who politely refuses. Finally, Mr. Bloom shows Stephen a photo of his wife Molly and there is a certain indication that Bloom chooses Stephen for Molly's lover over Boylan. Upstairs in bed Molly herself imagines that the young writer, Stephen, could be her new lover and that she could be his muse: "I can teach him the other part Ill make him feel all over him till he half faints under me then hell write about me lover and mistress" (*Ulysses* 1993: 726).

According to some of Joyce's biographers and critics, Joyce might have doubted if he had really fathered Giorgio. Preoccupied as he was, with the possibility of raising a child that might not be his, and living with a woman that might have lied to him, Joyce was extremely sensitive to the topic. During one of Joyce's trips back to Ireland, one of his school friends, Thomas Cosgrave, allegedly confessed to having been with Nora before Joyce. Joyce was enraged and sent numerous "brutal" letters to Nora, who stayed back in Trieste. Before Nora had even had a chance to give an answer to the

accusations, another friend had managed to bring Joyce to his senses. The story was supported by Stanislaus, Joyce's brother, who supposedly heard Cosgrave complain how Nora had rejected him. The friend that aided the case of marital dispute did so at 7 Eccles Street in Dublin, which later on became the home address of Leopold and Molly Bloom in *Ulysses*. Some of the letters from that period, exchanged between Nora and Joyce, are featured in the *Selected Letters*, a collection of letters to Joyce and by Joyce edited by Richard Ellmann and published in 1975 (see Norris 1998). Other letters from the collection contain most intimate letters and explicit materials of pornographic nature. They demonstrate Nora's initial shyness in contrast to Joyce's open bluntness, with her opening to him and expressing her desires and fulfilling his fantasies (see Ellmann 1975). The letters must have provided some of the vital substance, at least for Chapters 18 ("Penelope") and 15 ("Circe") of *Ulysses*, as Norris indicates (see Norris 1998). One is certain, *Ulysses* is full of sexual episodes, which may or may not be autobiographical details from Joyce's life.

The mutual orgasmic enjoyment in 'Nausicaa' is followed by the 'Oxen of the Sun' episode, in which the most baroque anecdotes about sexuality and its multiple consequences are examined, and then by 'Circe', an episode of sexual excess and perversion that takes place in a brothel, but in which, significantly, the erotic is parodied rather than celebrated. In an imaginary replaying of the coitus between Molly and Boylan (we will later learn that it has indeed taken place), Bloom becomes a complacent cuckold whose masochistic pleasure lies in watching the romping couple. (Rabate 2012: 128)

The various writing styles employed in *Ulysses* create a comic or theatrical effect which is especially prominent when it comes to sexuality. Namely, Molly would like to be a man, and to explore sexual intercourse from a male perspective, while Mr. Bloom in a hallucinating state in Chapter 15 ("Circe") transforms into a woman, and a prostitute to be exact. Sexual identities are interchanged and sexualities are mixed and unstable. Due to such testing of limits and taboos, *Ulysses* ended up censored and banned (see Bray 2003). "Although eroticism has been replaced by comedy [...], Joyce's technique of representing 'hallucinations' may nevertheless reveal the deepest fears and repressed erotic longings of his characters" (Rabate 2012: 129).

Joyce's references to sexuality and sexual activity are beyond count, sometimes they are more obvious and clear, while on other occasions they are very well hidden. Throughout *Ulysses* both Stephen and Mr. Bloom visit prostitutes or recall previous encounters with them. The action in Chapter 15 ("Circe") almost exclusively develops in the Red Light District of Dublin, more accurately in a brothel, where Stephen and Mr. Bloom are acquainted by prostitutes. Ferris (2010) believes that there are numerous references alluding to syphilis, gonorrhea and other sexually transmitted diseases. Most likely Stephen, Mr. Bloom and Molly Bloom all suffer from syphilis. However, "[w]e are never told directly that Bloom has been infected with venereal disease, but Joyce makes several references to metaphorical "wounds" that strongly suggest such a possibility" (2010: 77). In addition, Ferris finds in Joyce's medical records and personal letters evidence of a strong possibility that he too suffered of syphilis, as did his wife, which he probably caught on one of his own excursions with prostitutes (see Ferris 2010).

In the final chapter, Chapter 18 ("Penelope"), we finally meet Marion (Molly) Bloom, an amateur opera singer, Leopold Bloom's wife; although she appears at the beginning of the book, we do not have a chance to really get to know her. Joyce wrote to Frank Budgen saying about the chapter that "It begins and ends with the female *Yes*. It turns like the huge earthball slowly surely and evenly round and round spinning" (Ellmann 1975: 274).

Chapter 18 is called "Penelope" in reference to Odysseus' wife Penelope. Thus, Molly is regarded as Penelope. The chapter mentioned features only Molly's thoughts, she is the whole time in her bed, whereas Leopold is sleeping next to her, and she leaves the bed only for a moment, in order to use the chamber pot. Interestingly, Molly is in bed even in the scene at the beginning of the book, when Bloom takes breakfast to her, hence it seems that she never leaves the bed. However, we manage to follow her entire life in fast forward, from her childhood in Gibraltar, various relationships with men she had had, through her first kiss, first sexual experience and first orgasm, to the moment her husband asked for her hand, to the birth of her first child, breastfeeding, the cutting

out of her daughter's teeth, to the birth of her second child, a boy named Rudy who lived only eleven days, to his burial, the indifference that developed between her and her husband, to her experiences with her lover Boylan – that occurred in the afternoon hours on that very day, to the moment she gets her period, uses the chamber pot, hears a train, lets out a wind, and finally falls asleep, hinting that she would rest once she dies. In addition, we get a glimpse of her future plans, as she plots to seduce her husband in order to get something in return from him, or seduce possibly a new young lover (Stephen Dedalus), or go with her current one to Belfast, buy fish the next day, change the lace of her dress, or buy new clothes and accessories.

The flow of Marion's thoughts is nearly completely continuous without breaking points, such as commas and dots would pose. Further on, there is almost no division into paragraphs, on 40 pages 8 paragraphs represent merely "[...] brief interruptions in the print [that] inevitably convey moments of silence, time passes without words. These instant pauses appear like a drawing of mental breath before a new phase of mental discourse" (Cohn: 1978: 220). At one point where the inner monologue is broken into two paragraphs, Cohn adds that the incision was intended with specific meaning, dividing Molly's thoughts into "before and after". The thoughts in the first paragraph concern the past on the other hand, the second paragraph deals with the future (see Cohn 1978). Molly is introduced to us as she is waking up and her last thoughts fade away as she falls asleep.

"Penelope" begins in the only alternative way available to an autonomous monologue, namely *in medias res*, or better, *in mediam mentem*, casting the reader without warning into the privacy of a mind talking to itself about its own immediate business. (emphasis original, *ibid.*, 221).

We meet Molly in bed, and right away we are placed in the middle of her love affair. Additionally, we find out all the most intimate details of her life firsthand, as we read her thoughts. Through Marion Bloom we experience a full cycle of life, while Bloom's day focuses mostly on the beginning and end of that cycle through his visit to the maternity hospital and funeral.

Although other chapters have erotic paragraphs, Chapter 18 (“Penelope”) is judged by far most erotic. By experimenting with language and its limits Joyce creates eroticism, connecting the corporal and mental in Molly’s inner monologue.

Joyce’s eroticism, then, appears first as a language capable of linking mind and body, which are forcibly brought together in an intricately flowing, suggestively sensual, anaphoric style. It is this style that generates most of the eroticism of *Ulysses*. (Rabate 2012: 124)

Cohn wonders whether Chapter 18 (“Penelope”) could be understood without the rest of the novel and if such an endeavor was possible, Molly’s inner monologue would rather be an autonomous monologue. According to Cohn, doing an experiment would be basically impossible as most readers of *Ulysses* are familiar with its content to at least some extent even before they plunge into the reading, hence giving them to read just the last chapter would be pointless. The key to understanding the last chapter is in the structure of the whole novel, suggests Cohn. Placing Molly’s monologue precisely at the end of the novel eases the understanding of its content as much of it appears throughout the novel, therefore cross-referencing becomes possible. Cohn notes that knowing “much of what Molly knows before we hear her silent voice” (*ibid.*, 217) contributes to our pleasure while reading, yet “the fact that we know much that Molly does *not* know” (*ibid.*, 217) increases the enjoyment even more as it provides “an element of dramatic irony into our reading experience that would be lost if “Penelope” were read as a separate novella” (*ibid.*, 217).

Still, Chapter 18 (“Penelope”) is firmly separated from the rest of the novel “as a self-generated, self-supported, and self-enclosed fictional text” (*ibid.*, 218). In the last chapter the narrator does not appear, only Molly’s voice is present. The time is not defined in Chapter 18 as in one schema it is marked with an infinity sign ( $\infty$ ), while in the other it is called “Hour none”. Finally, its form without punctuation separates it further from the rest of the text (see Cohn 1978).

One of the most interesting features of the inner monologue is achieved through manipulation of time. The spiral or circular structure of Chapter 18 (“Penelope”) has

been thoroughly examined and given too much importance, believes Cohn. Furthermore, critics have neglected the sequence of time in the last chapter. The evidence for these claims could be found in the breaking of Molly's thoughts into the ones that concern the past and the ones that concern the future. The past is mostly centered on Boylan and on episodes from her childhood in Gibraltar, while the future concerns her plans to seduce Leopold Bloom once again, and perhaps Stephen. The breaking point, as Cohn explains, occurs as Molly "enters a "new moon"" (*ibid.*, 219). Her period comes, and her new menstrual cycle begins. Thus, Molly and the last chapter become bound to time, that is "to biological time, the time of a biological organism on its way from birth to death" (*ibid.*, 219).

Thinking about her period, convinced that it has come earlier due to her sexual activity on that very day, Molly is pleased that she is not pregnant and worried about her coming date – as she will still have her period. Altogether, Chapter 18 ("Penelope"), and especially the mentioned section, is "[...]about the problems and difficulties of being a woman, and the complications added by the affair [...]" (Peake 1977: 309).

As Joyce decided to express Molly's thoughts through inner monologue, he created "absolute correspondence between time and text, narrated time and time of narration." Cohn explains that in a normal text time is flexible in opposition to the inner monologue, as it can be controlled and "speeded up (by summary), retarded (by description or digression), advanced (by anticipation), or reversed (by retrospect)". These possibilities for controlling time in inner monologue do not exist; therefore, "articulation of thoughts" is used as a tool for controlling time (Cohn 1978: 219).

Maksić labels Molly's inner monologue as "radically innovative" (2011: 136), which many see as a transition between *Ulysses* and *Finnegans Wake*. Further, Maksić explains that when Chapter 18 ("Penelope") and its language are compared to the rest of *Ulysses*, it becomes clear that not all of the innovative and radical elements were employed in that chapter and that the rest of the novel is abundant with innovations that are not found in Chapter 18 (see Maksić 2011).



As Ellmann points out, Joyce himself believed that Molly Bloom and Chapter 18 (“Penelope”) are of great importance for the book, but also for female sexuality, due to the topics it features, words it uses, form of speech and its female protagonist.

*Penelope* is the clou of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word *yes*. It turns like the huge earth ball slowly and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words *because*, *bottom* (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), *woman* and *yes*. Though probably more obscene than any preceding episode, it seems to me to be perfectly sane full amoral fertilizable untrustworthy engaging shrewd limited prudent indifferent *Weib. Ich bin der [sic] Fleisch der stets bejaht*. (Ellmann 1975: 285)

Marion is very bold for a woman of her epoch, she is foulmouthed, uneducated, sexually neglected by her husband, and she seeks to please herself with others. She is a cutting edge woman and one that brings up for discussion so many female topics that were never openly considered before. Because of that Marion tends to be censored, she has proven to be just too much for a certain amount of people and societies.

In this chapter, in the first section we discussed James Joyce’s bohemian and nomadic life. It was stressed that June 16, the day Joyce had his first date with Nora Barnacle is the most important date for *Ulysses*. As it was explained, on this date the plot in *Ulysses* is set. Nora and Joyce’s marriage was not a conventional one for the beginning of the 20th century. Namely, they got married after more than 20 years of life together and two children and solely out of bureaucratic necessity. Nothing about Joyce’s life, behavior or tastes was conventional for the beginning of the 20th century. Although a much longer study could be written about his life, in this chapter we mentioned only the occurrences that appear to have direct connection to *Ulysses*.

The topic of discussion in the second section was Joyce’s work. In this section we mentioned all of Joyce’s works. As it was shown in this section, the majority of Joyce’s opus was published after his death. Since his first collection of poems, *Chamber Music* (1907), Joyce had problems with publishing his poems, stories, plays and novels.

Many of his works were considered distasteful or immoral, as we explained in this section, thus he had problems with censorship and publishing houses.

In the third section, we summed up the most important information about *Ulysses* (1922). There is no doubt that a much longer and detailed summary of *Ulysses* could be written; however, we decided to mention only the information that is of importance for this thesis. Thus, we provided a table in which the organization of the parts and chapters in the novel is very clear (see Table 4). Some of the most important symbols and motifs were discussed. The serialization of *Ulysses* in *The Little Review* was given space in this section. The story of how and why *Ulysses* was published in Paris was recapped. Numerous positive and negative critiques were provided, illustrating the reception of Joyce's novel after its publication. The fight with censorship in most of the English speaking world that lasted more than a decade was also summed up. Finally, we concentrated on some of the chapters that are included in our analysis of (self)censorship of sexuality in the Serbo-Croatian translations of *Ulysses*. Hence, we paid closer attention to the symbols in connection with sexuality in the novel, which are discussed in much greater detail in Chapter 4.

With this chapter we finish the first part, the Theoretical Overview, of this dissertation. The Theoretical Overview was concentrated on explaining and defining concepts of importance for this thesis, such as sexuality, translation and (self)censorship (see Chapter 1). In Chapter 1, we provided more details for each of these concepts, consequently formulating our own definition of sexuality for this thesis. Chapter 2 was devoted to historical, cultural, linguistic and religious traditions and ideologies in Serbia and former Yugoslavia. Special attention was given to attitudes towards the female population. Translating, publishing and censorship traditions were discussed. In Chapter 3, as it was said above, we presented the certain facts from James Joyce's life and work, which are in direct connection to this thesis. Finally, we recapped *Ulysses*, concentrating on sexuality in it.

# **PRACTICAL PART**



## Chapter 4

### Methodology & Corpus-Original & Translations

In the previous chapters we discussed topics such as sexuality, translation and censorship. We demonstrated that female sexuality has always been a greater taboo than male, and that in the 20th century women fought for their sexual freedom and achieved liberation up to a certain degree. In addition, the meaning and significance of translation were discussed as well as how difficult it is to translate from one language into another, especially when it comes to sensitive topics such as sexuality. Censorship, as a means for controlling by hiding information was presented in Chapter 1. Additionally, it was explained that censorship is less transparent in translations, as it is easier to manipulate a text. Censorship is common when it comes to sensitive topics, and very often it is unofficial censorship that plays a role with such topics. Where official censorship does not exist, translators may resort to (self)censorship, hiding what they might consider unacceptable in their society.

Secondly, the focal point of our discussion was Serbia and its history, culture, religion and language, having in mind that the main topic of this thesis is how sexuality was handled in the Serbo-Croatian translations of *Ulysses*. As it was presented in Chapter 2, the Serbian society may be quite conservative and patriarchal at times; moreover, it can be noticed that the religion is Christian Orthodox as opposed to the religion of the writer of the original and the characters in the novel. Further on, it was shown on a number of examples that women in such a society are still struggling with

sex-based repression and discrimination. Finally, the differences between the target language and the source language were presented in Chapter 2 (for instance, one is grammatically speaking gender sensitive, the other is not, one has distinct T and V-forms, the other does not). In the same chapter the religious and cultural traditions of Serbia were presented, illustrating how much the source and target cultures differ.

James Joyce, his life and work were presented in order to understand the background of the source text and many of its hidden meanings (see Chapter 3). Joyce's love story and first date served as a starting point for *Ulysses*, therefore Jim and Nora's story was offered in Chapter 3. Some of their most intimate moments and letters were mentioned, as they occur as symbols in *Ulysses*. Joyce's nomadic lifestyle was recapped as it resembles the journey of Odysseus, hence it reminds us of Mr. Bloom's day trip around Dublin. His works other than *Ulysses*, such as *Dubliners* or *The Portrait of the Artist as a Young Man*, are briefly commented on as some of them hold the key to solving metaphors and language puns in *Ulysses*.

Closer attention was paid to the plot, characters, style and form of *Ulysses*. The way it was written, built and organized still intrigues readers. Following the story of *Ulysses* battling censorship laws, provided background information on how different societies at different times may react to sensitive topics, such as sexuality. *Ulysses* eventually won the battle against censorship in English-speaking countries, and in the coming chapters of this thesis we explore and document (self)censorship of sexuality in the Serbo-Croatian translations of *Ulysses*. Criticism of Joyce's *opus magnum* at the beginning of the 20th century was featured and, reviewing opinions of contemporary critiques, it becomes clear that the public opinion has changed.

The numerous editions of the novel, together with the translations into French, German, Spanish, Japanese and Czech were mentioned. The translations that Joyce himself inspected are valuable assets for the later translations, serving as a handy tool for comparing meanings and further understanding of the text. Other works by Joyce

and their translations were also mentioned in the previous chapters, with the intention of creating better understanding of *Ulysses*.

In this chapter, first of all, the main methodological concepts applied to the analysis are explained. Additionally, a detailed presentation of the steps undertaken in the process of studying sexuality in *Ulysses* is featured, with the aim of exploring and documenting whether or not the translations of *Ulysses* in Serbo-Croatian have suffered unofficial censorship (the possibility of official censorship was disregarded in Chapter 2). Finally, the corpus of this thesis, which is analyzed in the coming sections, consisting mainly of selected passages from the original and their corresponding translations in Gorjan 1957 and Paunović 2003 is presented. As the thesis aims to answer three research questions: 1) Which are the defining traits of Serbo-Croatian and the historical, cultural and religious context of Serbia and former Yugoslavia that could have influenced the translation of sex-related passages in Joyce's *Ulysses*? If it did influence, how were the passages containing sexuality translated? 2) Was there any sort of (self)censorship employed in the two available translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) and what were its mechanisms of functioning, if it was employed? 3) Did (self)censorship of female sexuality play a role in the Serbian translation of *Ulysses* (Paunović 2003)? Was female sexuality (self)censored more often than male? The corpus differs slightly for the research questions. Namely, research questions 1 and 2 roughly have the same corpus as they deal with sexuality in both translations of *Ulysses* into Serbo-Croatian, whereas research question 3 has a somewhat different corpus as it concerns only the Serbian translation of *Ulysses*.

## 4.1 Methodology

Firstly, in Chapter 1, we presented an overview of sexuality and established some key definitions concerning translation and censorship. Some historical facts regarding sexuality, its presence in literature and connection to language were discussed. In addition, a definition of translation was provided, subsequently outlining its connection

to sexuality and stressing the difficulty of translating sensitive topics such as sexuality. Finally, censorship and (self)censorship were defined and their connections to both translation and sexuality established. Our next task was to feature the main socio-cultural aspects of the territories where the translations of *Ulysses* into Serbo-Croatian were conducted. In Chapter 2, historical facts about the Serbo-Croatian language were presented, stressing the fact that Serbian and Croatian are rather dialects than languages. As it was explained in Chapter 2, there were no official censorship laws when the translations were conducted; however, the testimonies demonstrating the existence of unofficial censorship were included, and they support the claim that (self)censorship, as an extended hand of unofficial censorship, might have played a role in the translating process. The last chapter of the first part of this thesis (Chapter 3) was devoted to James Joyce's life and works, with reference to some of the most important or interesting facts related to his life. Further on, we presented Joyce's most famous novel, *Ulysses*, including its plot and its critical reception.

Before moving on to Chapter 6 and to the analysis of the selected examples from both *Ulysses* and its translations into Croatian and Serbian, we briefly explain why we use a descriptive, contextual and cultural approach to the study of translation. Accordingly, reference is made to James Holmes's theory of translation and division into subcategories, to the different methods or theories which arose in the field of translation, such as Descriptive Translational Studies (DTS), to the importance of norms, contextuality and socio-cultural context. We believe that by making reference to these theories it will become clear why they are used in the analysis part of this thesis. Subsequently, we provide an account of the methodology that was applied in the analysis of the examples and the steps that were undertaken. Finally, we establish the examined corpus, which consists of examples from the original text in English and the translations in Serbo-Croatian.

In Chapter 1, translation was defined and it was explained that the term translation may refer to both the process of translating and the outcome of that translation. A distinction was made between oral interpretation and textual translation.



In addition, it was established that there are many different types of textual translation; however, in this thesis we are interested in literary translation. Literary translation was defined as the process of transferring meaning and form, while paying attention to the artistic qualities of the text. Moreover, it was stressed that cultural, ideological, economic and politic contexts play a role in the translating process.

No matter the definition, the process of translation needs to involve at least two different languages. “The **process of translation** between two different written languages involves the changing of an original text (the **source text** or **ST**) in the original verbal language (the **source language** or **SL**) into a written text (the **target text** or **TT**) in a different verbal language (the **target language** or **TL**)” (emphasis original, Munday 2016: 8). In this thesis, the source text is *Ulysses* – or rather selected chapters from it (or better said selected passages from the selected chapters), and the source language is English. There are two target texts – Gorjan’s translation of *Ulysses* (1957) and Paunović’s translation of *Ulysses* (2003), while the target language is Serbo-Croatian, although we are dealing with two of its many dialects.

Hermans (1996) argues that nowadays the translation process involves far more, pointing out to the importance of “the communicative and socio-cultural context” (1996: 2) of translation. He further states that the roles of the translators as social beings is imperative for understanding translation, meaning that the social background of the translator as well as the social, political and economical situation of the target language and culture go into the translation process (see Hermans 1996). Nevertheless, a good translation process is one that is not visible for readers (see Ni Chuilleanain, O Cuilleannain and Parris 2009). Thus, it can be concluded that a good translation is one that blends into the target cultural background. Finally, understanding the importance of quality of translation, Toury (1995) provides explanation for the omission of some ideas in translations:

After all, translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into

which they are translating, however they conceive of that interest. In fact, the extent to which features of a source text are retained in its translation (or even regarded as requiring retention, in the first place), which, at first sight, seems to suggest an operation in the interest of the source culture, or even of the source text as such, is also determined on the target side, and according to its own concerns: features are retained, and reconstructed in target-language material, not because they are 'important' in any *inherent* sense, but because they are *assigned* importance, from the recipient vantage point. The establishment of a set of required (or preferred) translation relationships may also form part of the deal, but only inasmuch as the retention of one or another aspect of a source text invariant under transformation is indeed considered a necessary condition for a translation to fulfill the function allotted to it; in the *target* system, to be sure. (1995: 12)

During the 1970s James Holmes underlined the necessity of defining and explaining the research done in relation to translation, terming such work *Translation Studies* in his paper “The Name and Nature of Translation Studies” (1972). In a nutshell, Holmes divided the Translation Studies into *pure* and *applied*, further on separating the *pure translation studies* into *descriptive translation studies* and *translation theory*. On the next level, *descriptive translation studies* were broken into *product-oriented DTS* (study translations), *process-oriented DTS* (which study the mental operations that occur during translation) and *function-oriented DTS* (which provide the description of function of translation in the target socio-cultural context).

Nowadays, as Baker (1988) points out:

‘Translation Studies’ is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as DUBBING and SUBTITLING. (emphasis original, Baker 1988: 277)

Bearing in mind that this thesis aims to explore and document whether or not the Serbo-Croatian translations of *Ulysses* have suffered any form of (self)censorship, especially in regard to passages that are concerned with sexuality, DTS is applied as the most appropriate tool for investigating translation. In particular, the product-oriented branch of DTS is engaged in this study as it deals with existent translations of original texts.

Toury (1995) expands Holmes’ theory adding that DTS, when researching a certain translation, “aspires to offer a framework for individual studies of *all* kinds, at

*all* levels, [...], from one complex whole whose constitutive parts are hardly separable from one another for purposes other than methodical” (emphasis original, Toury 1995: 12). Hence, no matter whether the study is product-oriented or not, it will additionally have to study the process-oriented and function-oriented branches, in order to “gain true insight into the intricacies of translational phenomena” (Toury 1995: 14) (see Figure 20).

Therefore, in order to study the translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003), questions such as *when*, *why* and *by who* were the translations conducted need to be answered. By answering these questions, we put the translations in a cultural context. Thus, in Chapter 5, a paratextual analysis of the translations, which aims at answering the contextual questions about the translations, is conducted. The paratextual analysis is related to the critical reception of the translations, their appearance and life facts and experience of the translators, thus this analysis studies the translations on a macro level.

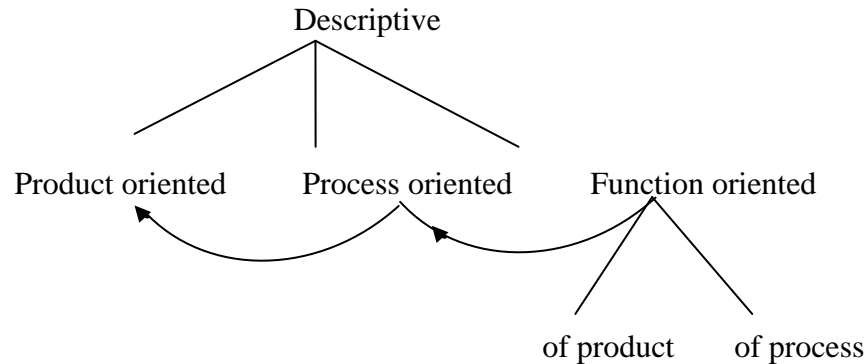


Figure 20. The main relations within DTS (Toury 1995: 14)

According to Toury, contextualization is of vital importance if we intend to study or understand a translation, as the target society, culture and traditions impact on translation. Thus, placing a translation within a cultural background and a society to which it belongs “is a *sine qua non*” (Toury 2012: 23), for producing a successful analysis of the translation in question.

In an almost tautological way it could be said that, in the final analysis, a translation is a fact of whatever target sector it is found to be a fact of: namely, that (sub)system which proves to be best equipped to account for it in terms of product, underlying process and function, in all their multifarious interconnections. (*ibid.*).

Nonetheless, we should not anticipate being familiar with the target culture only by knowing which language it employs. History, cultural traditions, religious ideologies, economic and political situation may all have an impact on the decisions a translator may make during the translating process. Toury argues that translators perform differently due to the above mentioned factors and many others.

At any rate translators performing under different conditions (e.g., translating texts of different kinds, and/or for different audiences) often adopt different strategies, and ultimately come up with markedly different products. (Toury 1995: 54)

Therefore, apart from paratextual analysis of the Croatian translation of *Ulysses* from 1957 and the Serbian from 2003 in Chapter 5, this thesis devotes Chapter 2 to presenting the socio-cultural background of former Yugoslavia of the 1950s and contemporary Serbia, above all concentrating on the historical, cultural, religious, and linguistic aspects of the target society. Additionally, the education of women, women-related legislation, their labor opportunities and the behavior of the whole society towards them, along with the introduction of gender studies at university level were mentioned with a view to demonstrate the constraints and limitations female citizens have been facing for decades on those territories of former Yugoslavia and today's Serbia and the sexual oppression. Consequently, as this thesis investigates the possible existence of censorship in the translations, translating trends and censorship laws were commented on (see Chapter 2, Appendices 4 and 5). Having in mind the topics it explores, Chapter 2 also consists part of the macro analysis.

According to Toury, the socio-cultural context sets rules that spread far beyond of the source and target language constraints, the original text and translation, even the capabilities of the translators. In addition, the socio-cultural context actually influences the ability of a translator, who then devises strategies to overcome the obstacles and reach the set translational goal (see Toury 1995).

Anderman and Rogers (2008) explain how globalization led to a higher demand for translating, which further guided linguists and translators in the direction of studying translation. Once the translations in context and without context were conducted and compared, it became obvious that context creates a unique ground for understanding when it comes to translating. Hence, the translation of whole texts rather than detached sentences overpowered. According to the authors, it is impossible to understand context, unless you take customs and traditions into account. In addition, they give an example of machine translation and translation conducted solely through the use of dictionaries, which both lack context if other socio-cultural factors are not taken into account (see Anderman and Rogers 2008).

Regarding the rules each translator is obligated to respect, there are some that are more or less mandatory or more strongly enforced. Toury distinguishes between ‘general’, ‘relatively absolute rules’ and ‘pure idiosyncrasies’, naming everything that occupies the space in between these three, ‘norms’. “The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence almost idiosyncratic” (1995: 54). Norms move along through time, thus becoming stronger and crossing over to the domain of rules or becoming weaker and moving into the domain of idiosyncrasies. Each society has its own norms; however, as norms change through time, translations conducted at one point could differ from translations conducted at another point, although they might be done within the same society. For instance, in Chapter 5, Vidan (1959) argues that Gorjan’s translation lacks the swearwords the original has. According to Vidan, those swearwords are typical for spoken and colloquial Serbo-Croatian, but the norm for written texts is to exclude swearwords. Additionally, Josipović (2011) believes that Gorjan’s omitting of swearwords is a sign of (self)censorship. Swearwords are used rather abundantly in spoken Serbo-Croatian, omitting them in a translation of a text that has them, is a sign of following a norm, as no official rule on their use in written text exists (more on omitting swearwords in Chapter 5).

Additionally, Anderman and Rogers explain how difficult it is to transfer grammatical constructions from one language to another (for instance, due to grammar, syntax, vocabulary) (see Anderman and Rogers 2008). Faced with the problems of grammatical correctness and torn between situational and cultural contexts, the translators are demanded to create a faithful translation, as well as a beautiful translation and their task is sometimes lingering on the borderline of impossible. English and Serbo-Croatian are completely different languages, whose grammar systems differ greatly. Serbo-Croatian is a gender sensitive language. Gender is visible even in verbs, and even more so in verbs in past tenses. Therefore, some of the ambiguity that is achieved in *Ulysses* through the use of grammar constructions might be lost in Serbo-Croatian. Vocabulary poses another problem – Serbo-Croatian has a case system and its words are accordingly declined, while English words are not (see some of the characteristics of Serbo-Croatian in Chapter 2).

Toury (1995) believes that a translation needs to be placed within the target culture in order to be completely understood and to be judged as acceptable. The next logical step is to compare the original text, or source text (ST), with its translation or target text (TT). Certain comparable segments should be chosen for comparison. When comparing segments, their relationships, differences and similarities are established. Once translational patterns are identified between the original and translation, generalization should be introduced, which should provide better understanding of translations (see Toury 1995).

Consequently, our task was to create a corpus, containing the original and translated texts. Subsequently, ST (*Ulysses*) is compared to TT (Gorjan's Translation – Gorjan 1957 and Paunović's translation – Paunović 2003, this is also how we refer to them throughout this thesis) in search of shifts and changes of meaning in examples concerning sexuality. The two translations are presented in great detail in Chapter 5 and a paratextual analysis of their contents is conducted. The translations are described (the covers, foreword, footnotes, comments) and photos of their covers are provided. Moreover, the translators, their accomplishments and experience are illustrated.

Additionally, a section of Chapter 5 is devoted to the translations of other works by Joyce into Serbo-Croatian as many of them are referenced to in *Ulysses*, and it may be noticed that most of Joyce's works were actually translated after *Ulysses* into Serbo-Croatian. As it was already said, Chapter 5 represents a paratextual analysis of the translations, in order to place the translations in a certain cultural context. A paratextual analysis is essential and represents an analysis on the macro level. Altogether, sexuality in the Serbo-Croatian translations of *Ulysses* has never been studied before, thus stressing the importance of this thesis.

In Chapter 6, we compare the selected passages from the original with the corresponding passages from the two translations. Chapter 6 is divided into two sections, the first one is also part of the macro analysis as it studies both translations and various sexuality-related topics, whereas the second one is a case study, conducted on a micro level, which studies only the Serbian translation. In addition, we are looking for omissions, deletions, down-toning, softening, changed points of view and literal translations of sexuality-related material in the selected examples, believing that if modifications exist in the translations they are proof of some kind of (self)censorship. With the intention of finding out whether or not female sexuality is (self)censored more often than the male in the Serbian translation, we conduct a case study in Chapter 6, in which we analyze only one verb ('to come') found in ten different examples from the original (in these ten examples the context is adequate and the verb 'to come' alludes either to female or male sexual pleasure). In all ten examples the verb 'to come' is ambiguous and carries sexual allusions connected to male and female pleasure. By comparing the differences and similarities in translating male and female pleasure we draw conclusions on (self)censorship of female and male sexuality in the translation. As our aim, in the case study, is to explore and document (self)censorship of sexuality-related topics in the Serbian translation, we compare the passages from the original only to Paunović's translation (Paunović 2003). It is important to note that this is the first time sexuality and (self)censorship are studied in the Serbo-Croatian translations of *Ulysses*.

While compiling the corpus for the analysis, the first obvious step was to read the whole *Ulysses* thoroughly in English. In the quest for the most appropriate edition, we encountered numerous editions of *Ulysses* and opted for the 1993 Oxford University Press edition due to a couple of reasons. Firstly, many of the first editions were long ago sold out; secondly, some of the recent editions are overcorrected (for example, the Hans Gabler 1984 edition, see Chapter 3). Finally, the Serbian translator also used the aforementioned Oxford edition for translating *Ulysses*, as this particular edition features the original text with the corrections (the Errata list) that Joyce wrote for the second edition in 1922. Hence, it is very likely the closest version to the original 1922 text of *Ulysses*.

After having read the whole novel various times, we decided to focus in our research mainly on examples containing sexual references found in Chapters 13 (“Nausicaa”) and 18 (“Penelope”). *Ulysses* is beaming with sexuality throughout each chapter. Most of the chapters are packed with examples of sexuality; and Chapters 13, 15 and 18 (“Nausicaa”, “Circe” and “Penelope”, respectively), to name just a few, contain even more examples than other chapters. In order to prove our standpoint, we applied the Concord tool, available at the Concord<sup>32</sup> online library of concordance, which allows us to determine the number of occurrences of a term in *Ulysses* as a whole and in each chapter separately. The density of sexuality-related examples in the three chapters mentioned, is much higher than in other chapters (for instance, in Chapter 18 line after line of text contains sexual allusions as Molly’s mind jumps from one topic to another, see sections 4.2.1 and 4.3). Additionally, these chapters are highly metaphorical and ambiguous (the chapters are presented in sections 4.2 and 4.3). Throughout Chapter 13 (“Nausicaa”), Joyce never uses sexually explicit language, yet this chapter was the main reason for banning *Ulysses* in the USA (see Chapter 3 and Appendix 3). Moreover, in Chapter 18 (“Penelope”), there is no punctuation, grammar and syntax rules are neglected and personal pronouns are either too many or too few, leaving the readers puzzled. Chapter 18 (“Penelope”) is beyond doubt one of the most ambiguous chapters of *Ulysses* (for instance see *Example 13*). Although some chapters

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<sup>32</sup> Check the Concord library at <http://www.doc.ic.ac.uk/~rac101/concord/>



are not openly sexually explicit (as it was indicated, Chapter 13 (“Nausicaa”) is not characteristic for sexual language), others like Chapter 15 (“Circe”) and Chapter 18 (“Penelope”) are. These chapters may be ambiguous, at times, and it may not be clear whether or not they have sexual references; nevertheless, on other occasions, they are full of sexually-loaded language – Chapter 15 (“Circe”) revolves in Dublin’s Red Light District and in a whorehouse and some of the main characters are prostitutes. According to Vidan (1959), these two chapters contain an immense number of swearwords, which function as buzzwords and Gorjan (1957) omitted many of them in his translation (see Chapter 5). In section 4.2.3 it is explained that as many as nine typists tried to type Chapter 15 (“Circe”), most of them molested by its content.

In order to get a better glimpse at the state of repetition of terms with possible sexual reference we provide a number of examples. The word ‘whore’ appears 19 times throughout the novel, of which 8 times in Chapter 15 (“Circe”), while ‘whores’ appears 21 times, of which 18 in Chapter 15 (“Circe”). Similarly, half of the times ‘mistress’ or ‘lover’ are featured it is in the four chapters mentioned. The word ‘bed’ is present all through the book, but by far most frequently in Chapter 18 (“Penelope”). ‘Fuck’ is found only 2 times, once in Chapter 15 (“Circe”) and once in Chapter 18 (“Penelope”). The word ‘kiss’ comes up 46 times, while 30 of those instances belong to Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”). Although the site uses the Gutenberg edition of James Joyce’s *Ulysses*, it is evident that the frequency of the words with sexual references is most of the time much higher in Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”) than in all the other chapters together.

Even though Molly’s love life is depicted through her thoughts in Chapter 18 (“Penelope”), it is referenced to throughout the whole novel. As it has been mentioned in the previous chapters, some editions and translations of *Ulysses* did not contain Chapter 18. Molly was cast as immoral, the chapter overtly pornographic and the book overall obscene on numerous accounts (see Chapter 3).

Subsequently, we decided to commence with the vastly criticized chapters, Chapters 13 (“Nausicaa”) and 18 (“Penelope”). We dedicated time to careful reading of these two chapters in order to find the most appropriate, interesting and exemplifying passages containing expressions of sexuality. Early on, it became evident that the topic of sexuality could be further divided into subtopics such as:

1. maternity – pregnancy, child birth, breastfeeding, raising children;
2. transformation into a woman – menstruation, puberty;
3. sexual intercourse – virginity, masturbation, cheating, sexual taboos;
4. contraception – abstinence, preservatives.

However, many of the mentioned subtopics often overlap, and could be placed in the same subcategory. Reading the theory and critique surrounding James Joyce’s literary works, and *Ulysses* particularly, we arrived at the conclusion that Chapters 13 and 18 might not feature some forms of sexuality (homosexuality for example, or transsexuality). Such subtopics concerning sexuality were found in Chapters 14 (“Oxen of the Sun”) and 15 (“Circe”) (see section 4.2 for more information on the chapters selected); therefore, in order to complete the picture of sexuality in *Ulysses*, we included a number of examples from these two chapters as well. Additionally, we organized the sexuality-related subtopics under 10 headings:

1. ‘Virgin’, ‘Mother’ & ‘Whore’
2. Seeking Satisfaction: Masturbation & Voyeurism
3. Must be near her monthlies: The Period
4. Had a Great Breast of Milk: Maternity
5. Satin, Silk, Lace & Fishnets: A Drawer full of Lingerie
6. Changing Bodies & First Experiences
7. Contraception
8. Sadomasochism & Other Fetishes
9. Prostitution & Sexually Transmitted Diseases
10. Homosexuality, Transgender and Cross-Dressing

Certain topics may still be repeated under various headings (for instance, motherhood, prostitution or infidelity) but in different contexts and in connection to other topics. Numerous examples were found for all the categories proposed; however, not all could be included in the analysis (30 examples are analyzed in the first section of Chapter 6 and additional 10 examples in the second section of Chapter 6). Thus, each topic contains at least two examples (some even up to five examples), and very often various sexuality-related topics appear within the same example. Infidelity is not considered as topic on its own as a great number of examples in these 10 categories feature that topic and it is discussed within them (see section 4.3 for more information on the 10 categories). Among the numerous other examples that could have been included there exist other sexuality-related topics which may only be mentioned in this thesis but not thoroughly discussed (for example, many types of sexual intercourse or sexual taboos and fetishes). Together all of these examples together constitute a fairly complete (literary) collection of human sexuality depicted in a novel. The examples that were considered for this thesis, but not included, can be found on the CD-ROM following this thesis.

As we already said, the second section of Chapter 6 is devoted to a case study and this section has a slightly different corpus. Namely, passages from the original text containing the verb ‘to come’, in various tenses, are compared to the corresponding passages from Paunović’s translation. Altogether 10 examples are analyzed in this section. Even though there is a much higher number of examples that contain the verb “to come”, we found these 10 to be contextually most appropriate for the study of sexuality in translation. In addition, all of the selected examples are from Chapter 18 (“Penelope”). The verb ‘to come’ was selected for the analysis as it appears to be highly ambiguous in most of the examples throughout the novel and especially in the 10 selected examples. Additionally, it refers to both male and female sexual pleasure – orgasm – in these 10 examples. Moreover, most of the examples illustrate either Molly’s or Mr. Bloom’s infidelity, and that is another reason for not considering infidelity as a separate topic in the first section. Reaching sexual climax is another topic

that is not extensively discussed in the first section; and although it is mentioned in various examples (see *Example 26*), it does not contain the verb ‘to come’.

Having selected the examples and sexuality-related topics for the study from the original text, the next step was to find the corresponding translations in Gorjan’s translation from 1957 into Croatian and Paunović’s translation from 2003 into Serbian. Once all the examples from the original and translations were collected, the analysis could start. Even the initial reading of the translations gave results. Some passages became clearer as they were read in Serbo-Croatian, while others created confusion. We had to go back and forth between the translations and the original, checking each paragraph numerous times. Some expressions, idioms and collocations were quite archaic, both in English and Serbian, and therefore rather difficult to understand.

In order to determine all the possible ways of retaining information in the translated texts, we use back translation and contrastive analysis. The use of back translation means that we translated the already translated passages of *Ulysses* into Serbo-Croatian back into English. The purpose of this method is to determine whether or not the original and the translations have the same meaning. This method is also vital for the comparison of the examples from the two translations as the exact meaning would be comparable only if the translations absolutely overlapped. In addition, general contrastive analysis is applied. This method is in essence unavoidable, having in mind that we are studying an original text and its translations. This method is applied in order to determine the similarities and differences in meaning, especially paying attention to passages concerning sexuality. In order to find out whether or not the translated passages contain the same meaning and if everything is transferred into the target language, attention is paid to how meaning is conveyed or retained. A word, expression or a part of an example is compared to the corresponding word, expression or part in the translations. If textual material that may change the overall meaning of the translated part is deleted, it is documented. Additionally, if new textual material is inserted in the translations, it is also documented. Moreover, it is indicated if the translations contain softened or intensified meaning.

By determining whether and how information is transferred and retained (if retained) in the translations, we are able to answer the second and third research questions of this thesis, as they concern (self)censorship (see section 4.4). If information is actually retained, it is documented, as well as what was used for its retention (for instance, if it is an omission, literal translation or metaphorical translation). In the process of comparing the translations to the original, the translations are compared among themselves as well, although that is not the main purpose of this dissertation. It is difficult to decide on a completely faithful translation due to a great number of factors. In addition, as it was explained in Chapter 1, it is even more complicated to detect unofficial censorship and prove its existence. Although most of our conclusions are theoretically backed up, there are also many that are made based on our experiences concerning the source language and culture and the target language and culture. We are aware that such experiences are personal and interpretative, hence subjective and open for debate.

Through the use of these techniques we study the original text comparing it to the translations. What is more, we select parts that showed divergence from the original text and compare them among each other in the two translations. The difference and/or similarities between the original and translated texts are established by employing back translation and consulting of monolingual as well as bilingual dictionaries of the target and source languages.

When the first Croatian version of *Ulysses* (1957) was translated, many allusions from the original text were somewhat unfamiliar to the translator due to the fact that the translations of numerous pieces of English literature to which the allusions refer did not have adequate translations on the territory of former Yugoslavia. Perhaps that is why some things were left without a translation or simply omitted. Paljetak (1991) – the second Croatian translator, whose text is not studied here (his source text was the 1984 Hans Gabler edition, see Chapter 5 for details) – for example, had an advantage, as translations of *Ulysses* in other languages were available. Further, various dictionaries of slang and other colloquial registers were published in former Yugoslavia such as

Dragoslav Andrić's *Rečnik Žargona* ['*Dictionary of Jargon*'] from 1976, or Tomislav Sabljak's *Šatra – Rečnik šatrovačkog govora* ['*Šatra – Dictionary of Šatrovački Jargon*'] from 1981, explains Grubica (2007). By the time Paunović (2003) translated *Ulysses*; numerous studies had been published on it. Therefore, the translations might differ due to the amount of studies published on *Ulysses* before they were conducted. Additionally, the translators did not rely on the same translations of *Ulysses* into other languages (see Chapter 5).

Moving on to the next section, we present the corpus selected. As it was already said, the corpus consists of passages containing sexual references from the four chapters chosen from the original text of *Ulysses* and its corresponding translations into Serbo-Croatian from 1957 and 2003.

#### **4.2 Corpus: Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) & 18 (“Penelope”)**

In order to carry out the analysis we first needed to select and define a corpus. Being that comparative translational studies depend on corpora in at least two languages, and having in mind that the key focus of this thesis is to compare the translations of *Ulysses* into Serbo-Croatian with the original (in order to find out if sections that contain sexuality have been (self)censored) the corpus for this thesis is composed of examples both in English and in Serbo-Croatian. The thesis does not study the whole novel and its complete translations, due to a vast amount of examples containing sexuality throughout the novel. There is a great number of examples, which made it impossible for us to analyze and combine everything into one thesis. However, while choosing different passages and topics for analysis, the whole novel was taken into account (and numerous other examples could be found on the CD-ROM following this thesis). The examples are from the original text, especially from Chapters 13 (“Nausicaa”) and 18 (“Penelope”); nonetheless, some of the examples featured are from chapters 14 (“Oxen of the Sun”) and 15 (“Circe”). Moreover, the translations of the original passages are given, thus completing the bilingual corpus for this study. These particular chapters

were chosen not only because they contain numerous examples of sexuality, but also because they provoked the banning of *Ulysses* in the USA – Chapter 13 (“Nausicaa”) in particular; they were censored in other languages or left out – Chapter 18 (“Penelope”) in Japanese or Romanian (see Chapters 3 and 5); and because the place of action in Chapter 14 (“Oxen of the Sun”) is a maternity hospital and in Chapter 15 (“Circe”) a brothel. Furthermore, these four chapters contain an extraordinary number of examples of female sexuality.

In the subsequent sections, first of all, we present Chapters 13 (“Nausicaa”) and 18 (“Penelope”) in more detail as these chapters are vital for this thesis as the majority of examples is taken from them, thus some background context is required in order to understand the examples that are provided later on. In addition, these two chapters are presented together as the contrast between them is in that way evident. Secondly, Chapters 14 (“Oxen of the Sun”) is accounted for and finally, we explore Chapter 15 (“Circe”), concentrating on the most interesting passages which feature sexuality.

#### 4.2.1 Two sides of a coin: Chapters 13 (“Nausicaa”) & 18 (“Penelope”)

Throughout *Ulysses*, numerous examples of sexuality can be found. Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”) are some of the chapters that feature passages referring to sexuality. Perhaps Chapter 18 (“Penelope”) alone would be sufficient for the study of female sexuality and the female point of view on the topic of sexuality. However, Chapter 18 (“Penelope”) lacks reference to male sexuality; therefore, examples from earlier chapters provide additional insight into male sexuality, as Mr. Bloom’s standpoint is explored. Namely, Mr. Bloom is the main character and the narrator in most of the chapters from Chapter 4 to Chapter 17, including these two (Stephan is the main character and narrator in the first three chapters). Mr. Bloom offers his point of view on sexuality-related topics, while he also indulges in sexual activities (for example, in Chapter 13 (“Nausicaa”) – he masturbates whilst voyeuristically observing Gerty MacDowell). Furthermore, Mr. Bloom gives his

opinion on Molly's infidelity, menstruation, female pleasure and contraception (see Chapter 6).

The present section sheds some light on Chapters 13 ("Nausicaa") and 18 ("Penelope") of *Ulysses*. These chapters are of utter importance as they feature numerous examples of sexuality. Moreover, the main characters in both chapters are female, hence a great number of topics that concern female sexuality are discussed, and most of the time through parody and mockery. Due to his representation of women (Molly in particular, her sexual desires, bodily functions, her thoughts), Joyce may be considered a feminist. According to Elam (2003: 82), "Joyce was keenly aware of the representational status of women, and his novels situate character as one figure amongst others, as one example of a way to think about the representation of women." Thus, in Joyce's novel "the figure of woman takes many representational forms" (*ibid.*), a woman (mostly Molly) becomes multidimensional, almost alive, as she loves, hates, eats, drinks, digests, has gasses, uses the chamber pot, menstruates, has her first sexual experiences, is pregnant, gives birth, raises children, reads, sings, cooks, sleeps, has multiple lovers and talks about her sexual intercourses and reaches sexual climax. Such an illustration of women is distinct, for example, from the Victorian representation<sup>33</sup> of women. Hence, "Joyce has appealed to a wide range of feminist audiences because his texts interrogate the repetition of dominant patriarchal culture across the real-ideal distinction so important to debates within feminism", explains Driscoll (2002: 199).

Yet, Joyce also portrayed women as prostitutes and sexual slaves in Chapter 15 ("Circe"), which does not appeal to feminists. Therefore, neither Driscoll nor Elam sees Joyce as a feminist, while Mayers (1996: 155) argues that "Joyce and feminism seem like strange bedfellows". Thus, Joyce is perhaps not a feminist; still, his writing shows some support to feminist ideas, such as his mocking of typical gender roles or sexual freedom of his female characters. However, Joyce's writing depicts other failures of the

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<sup>33</sup> According to the Victorian representation of women in literature, women were limited to the domestic sphere, "Angels of the house" – housewives and mothers, properties of their husbands, naïve (if they had sexual intercourse it seemed that they were tricked into having it) (see Buckner and Douglas 2005, Hedgecock 2008).



social system of his time and dysfunctional communication between sexes and generations, as much as within sexes and generations.

To say, however, that Joyce dissociates himself from the feminist movements of his time does not mean that Joyce was unconcerned with the social construction of gender and its subtle ramifications. On the contrary, he repeatedly traces many apparently different failures of communication – between Irish and English, between men and men, between women and men, between women and women, between parents and children – to the fault line of sexuality as it has been socially and historically defined. His characters discover again and again that there is no sexual, textual, or parental relation; that the call of desire evokes only fantasy and despair. (Mahaffey 2001: 137–138)

Norris (1998) suggests that Joyce probably found inspiration for Chapters 13 (“Nausicaa”) and 18 (“Penelope”) in his own life. He used some real life facts for the writing of these two chapters and we can find more evidence in his letters to friends and especially Nora (see Ellmann 1966 and 1975). Schneeman (2007) points out that perhaps one of the chief themes in James Joyce’s novel is everyday life, with its occasional highs and lows, good and bad aspects. Nevertheless, the real world is drowning in hypocrisy, there is no honesty and everyone is double-faced. Joyce was repelled by such a world and he wanted to expose it by mocking it in his novel. The parody of day-to-day life, religion, education, relationships among family members and friends, work problems, love problems, hidden desires, taboos, fears and much more is twisted and served to us through riddles, puzzles and metaphors.

Whatever seems bona fide in the world of James Joyce and *Ulysses* so often turns out to be artificial. Religion and sex, marriage and prostitution, virtue and sin, prayer and pornography, male and female, and other seemingly opposite notions tend to converge subconsciously throughout “Nausicaa” and “Penelope” and indeed throughout *Ulysses* as a whole. (Schneeman 2007: 2)

Joyce creates an intriguing and beautiful contrast between Chapters 13 (“Nausicaa”) and 18 (“Penelope”) of *Ulysses*. These two chapters are like two sides of a coin which follow ordinary everyday reality, while all along mocking hypocritical prudence, especially when it comes to sexuality. The core of the chapters is woven with the same ideas and topics; however, their combination and sequence provide two images that stand in dramatic contrast.

On the one side, in Victorian literary fashion a young, naïve girl with her childish dreams about true love and happy marriage with a man she would love and cherish is portrayed. On the other side, in an anti-Victorian literary fashion a middle-aged woman disappointed with married life and her husband, her feelings are bitter and she sees men as a weapon to please her desires, is depicted. She would use men not only to buy her gifts, “well he could buy me a nice present up in Belfast after what I gave him” (*Ulysses* 1993: 700), and take her on trips, but also to become famous, upgrade her social status or for pure physical pleasures as she says about her colleagues: “let them get a husband first thats fit to be looked at and a daughter like mine or see if they can excite a swell with money that can pick and choose whoever he wants like Boylan to do it 4 or 5 times locked in each others arms” (*Ulysses* 1993: 713). Molly demonstrates her superficial shallowness wondering if her lover Boylan will tip the train conductor or buy a first class ticket for her: “O I love jaunting in a train or a car with lovely soft cushions I wonder will he take a 1<sup>st</sup> class for me he might want to do it in the train by tipping the guard” (*Ulysses* 1993: 699–700).

Chapter 13 (“Nausicaa”), a chapter for which James Joyce found inspiration in an overtly romantic novel named *The Lamplighter* from 1854 (see Gilbert and Gubar 1988, Richards 1990, Mullin 2003), is the first chapter in which the female interior monologue is featured. The main character of the sentimental 19th century novel is Gerty Flint, while its writer is Maria Cummins. Similarly, the main character of “Nausicaa” is Gerty MacDowell, together with Mr. Bloom. They are both sitting on a beach on the evening of 16 June 1904; Bloom is all by himself, while Gerty is with a group of female friends who are taking care of their younger siblings. As the day gives way to the night, fireworks are heard and the main protagonists see them explode as they indulge in a voyeuristic game, pleasing themselves and reaching culmination at the very moment of the explosion of the fireworks. The style Joyce employs to illustrate these scenes is tacky, explicitly sweet and typical for romantic novels which just hint sexual intercourse, without openly picturing it. He achieves this effect by twisting and

bending language, through repetition and melody, his erotic and pornographic scenes are never clearly sexual.

Two elements are particularly significant with regard to the question of the form taken by the erotic in Joyce's novel: first, in a very obvious manner, Joyce's eroticism has to do with language; it derives from the ability of language to conjure up images that titillate the reader as well as, one supposes, the author. Secondly, this eroticism flirts with perversions in the broad sense of the term, in that it cannot be limited to purely genital sexuality. (Rabate 2012: 125)



Figure 21. Sandymount Strand (ca. 1920)

In Chapter 13 (“Nausicaa”), we are introduced to Gerty MacDowell, a 17 year-old girl who is portrayed as the virginal ideal female. Gerty is fully clad, no flesh is visible, except her hands and face, which she somewhat hides under her hat. Joyce describes Gerty as:

[...] pronounced beautiful [...]. Her figure was slight and graceful, inclining even to fragility [...]. The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow, Greekly perfect. (*Ulysses* 1993: 333)

“Alabaster”, “queenly”, “ivory” and “perfect” are words which Joyce uses for the description of Gerty. All her clothes are blue and very conservative. Her thoughts are directed at finding a perfect husband, whom she would love more than anything. “Undeniably, Gerty is a stereotype, a pathos-ridden version of the unrealistic virgin who converts her frustrations, sexual and social, into a sickly sweet narcissism and fantasies of future affections”, argues Burns (2000: 70). Gerty is a representation of what is culturally desirable, both physically and psychically. She is unable to understand and express her own sexuality and believes that women must never express their sexual desires, always being sweet, polite, innocent and never erotic (see Burns 2000). Even her thoughts about bodily functions and necessities are cast away and masked in metaphors. She is unable to name the toilet, referring to it as “that place”. Gerty presents “the image of the culturally desirable young woman that she cannot own or realize her own desires, revealing them by indirection, cloaking them with narrative fantasies, burying them in the sand of which she sits”, explains Mahaffey (2001: 148). According to Mahaffey, Gerty-like women are creations of the society in which they live and they are a result of male desire to protect women through the use of power and force. However, by protecting they restrict them as well, limiting their thoughts and actions.

Joyce mocks the cultural standards according to which, men should be strong and powerful and women fragile and innocent. Additionally, men should be active while women should be passive, especially sexually passive (see Chapter 1). Nevertheless, *Ulysses* defies the set standards, and in it Mr. Bloom is passive compared to his wife Molly, who is active; further on, Mr. Bloom is weak and cowardly, whereas Molly appears dominant and powerful. Gerty is portrayed as the cultural ideal, and because of that Joyce disabled her – she is lame (both literally and metaphorically). Nonetheless, Molly is quite the opposite; she is nowhere near the ideal. She is huge, likes to eat, lies naked or semi-naked in her bed, and she is sexually very active.

In Chapter 17 (“Ithaca”), of *Ulysses*, we are informed that there has been no sexual activity between Mr. and Mrs. Bloom. “[T]here remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without

ejaculation of semen within the natural female organ.” (*Ulysses* 1993: 687) Since their only male child died shortly after its birth (11 days to be precise), the Blooms have resorted to other ways of pleasing themselves. Molly has acquired a lover (or various during the years), and Leopold is fully aware of his wife’s unfaithfulness; nonetheless, he is in a way impotent, and opts for flirtation (he has a passionate pen-friendship with Martha Clifford, who never appears in the novel in person, and we meet her through her letters and Mr. Bloom has never meet her in real life either), voyeurism (he observes Gerty), masturbation (Gerty and Martha’s letters) and even sadomasochism (with Bello/Bella in Chapter 15 (“Circe”), although both Martha in her letters and Molly in her thoughts wish to punish him). Tragic circumstances have erased any trace of passion in the married couple; however, they feel the same sexual drive, and explore their necessities elsewhere, in extramarital activities. Yet, they remain together, in spite of being conscious of each other’s sexual excursions. Joyce uses the ten-year period because Homer’s Odysseus spent precisely ten years on his journey (see Thickstun 1988, Gross and Ostovich 2016), eventually returning back to Penelope. As Bloom arrives home in the end, and is sound asleep in Chapter 18, we can consider that the traveler has finally arrived home, and perhaps the future holds a passionate reencounter for the Blooms.

Curiously, it seems that Mr. Bloom is not interested in having sexual intercourse with his wife, thus it may be concluded that he is impotent. However, he keeps thinking about Molly throughout the whole day and it can be argued that he feels affection for her (the way he prepares her breakfast, runs her errands). According to Mooney (2008: 76):

A proud husband, Bloom also takes pleasure in having other men admire his wife’s beauty, voice, wit, and other charms. Although he himself looks for erotic pleasure both inside and outside of his marriage (in postcards, literature, masturbation, voyeurism, impersonation in correspondence), his sexual object remains Molly. She provides the source by which other lesser objects are measured.

Nonetheless, Rabate (2012) believes that Mr. Bloom and Molly Bloom are even more connected than it might appear as “she entrusts him with the task of bringing her

soft-porn novels such as *Ruby: The Pride of the Ring*<sup>34</sup> (2012: 123). Running errands for his wife, Mr. Bloom goes to buy a soft-porn book for her, reading an excerpt from one of the books he becomes sexually aroused, Joyce manages to provide “the effects of erotic literature on a male character” (*ibid.*). *Ruby* is a sadomasochistic book, which does not interest Molly sufficiently, as it is not sexual or dirty enough for her or as she puts it: “There’s nothing smutty in it. Is she in love with the first fellow all the time?” (*Ulysses* 1993: 62) Molly would rather read “[...] another of Paul de Kock’s. Nice name he has.” (*Ulysses* 1993: 62) Nevertheless, Foster, Siegel and Berry (1997) argue that Mr. Bloom is rather interested in the book from his first glance at it, which shows that he is interested in sadomasochism: “*Ruby: the Pride of the Ring*. Hello. Illustration. Fierce Italian with carriagewhip. Must be Ruby on the floor naked. Sheet kindly lent.” (*Ulysses* 1993: 62) (more on sadomasochism in section 4.3.8)

Chapter 18 (“Penelope”) is the last chapter and it is written completely in the form of an inner monologue, “[...] a literary technique capable of presenting directly without aid of an intrusive omniscient narrator the most intimate, often half-formed, only half-verbalized, thoughts of a character [...]” (Johnson 1993: xx). And the only voice in Chapter 18 (“Penelope”) is female. In this chapter, Molly Bloom is resting in her bed, drowsy, lethargic and longing for the forgone days. She has had a sexual encounter with her lover Boylan that very afternoon, at that very moment we find out that she has cheated on her husband. The whole chapter is a unique stream of Molly’s uninterrupted thoughts, liberated of any punctuation, separation, capital letters or grammar rules and full of spelling mistakes. With words Molly generates texture, “[o]bscene and full-bodied, ‘Penelope’ waves her tapestry” (Johnson 1993: xxxvi), much like Homer’s Penelope who makes real tapestry, not textual. According to Johnson, no other chapter has troubled critics as much as “Penelope” has, without providing final and firm conclusions about its content. Throughout her eight sentences in the form of inner monologue, Molly chooses and dismisses her possible suitors, and

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<sup>34</sup> Mary Power (1981) established a connection between *Ruby: The Pride of the Ring* and *Ruby. A Novel. Founded on the Life of a Circus Girl* (1889) by Amye Reade.

although she names them, she refers to all of them as “he” and readers are easily confused (see Johnson 1993).

While Molly is reminiscing, Mr. Bloom is laying fast asleep with her in bed. An important feature of both Chapter 13 (“Nausicaa”) and Chapter 18 (“Penelope”) is that Mr. Bloom is present; yet, he is not given a voice in the “Penelope” chapter, while in the “Nausicaa” chapter we can hear his perspective on various topics concerning women and sexuality (for instance, he thinks about his daughter’s first period, his wife’s and lover’s periods, see *Example 17*). However, the language of these two chapters differs to a great extent. Johnson describes the text in Chapter 18 (“Penelope”) as “somatic” and in feminine gender, while the text in Chapter 13 (“Nausicaa”) masculine and “narrative”. The language of Chapter 18 (“Penelope”) flows, while in Chapter 13 (“Nausicaa”) it rises until it reaches a climax and then it falls, becoming lethargic (see Johnson 1993).



Figure 22. The Blooms’ family house<sup>35</sup> (ca. 2000)

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<sup>35</sup> The Bloom’s Family House is a museum nowadays and the picture shows the contemporary state of the street name.

If Gerty is a representation of what an ideal woman should look like, be and how she should behave, at least at the beginning of the 20th century, Molly is “an anti-Gerty” (Mahaffey 2001: 155). She is scarcely clad, just in her nightgown, which Joyce describes as “shift”. According to Mahaffey (2001: 156), “that item of clothing that it was controversial for actors even to name in *The Playboy of the Western World*<sup>36</sup>”, and a decent lady would never use a word like ‘shift’.

Molly is not beautiful in the cosmetic sense, although she is powerfully attractive in the gravitational sense. Moreover, part of what makes her attractive is precisely what prevents her from being conventionally beautiful in fairy-tale terms: her large mass. Attractive, not beautiful, Molly exercises considerable sexual power instead of becoming “booty”. (Mahaffey 2001: 154)

Johnson (1993: xxxvii) suggests that Molly is “[...] no more, and no less, bodily than *Ulysses*, the entire book constituting one gigantic textual body, a textual body which embraces and exults in the libidinal”. Molly’s entire body is depicted in Chapter 18 (“Penelope”), her breasts, her thighs, her eyes, her lips, thus through the use of words Joyce sculpts Molly’s body, a textual body with its sexual desires and bodily functions. Joyce’s good friend, Frank Budgen, believes that Molly is one of a kind, a special and unique literary character. “There can be but few women in literature that do not look sickly in their virtues or vices alongside Molly Bloom. She has neither vice nor virtue. She is neither mysterious vamp nor sentimental angel” (Budgen 1989: 272). Therefore, it can only be concluded that Molly is a regular, every-day woman, even though she is an incredible literary character – she is incredible, because not many female characters are described so meticulously and in so many details.

All we find out about Molly and her life is from her thoughts. The whole chapter is an uninterrupted inner monologue. “Molly’s one-thing-after-another-in-continuous-uninterruptible-sequence, each draws a stylistic curve”, argues Johnson (1993: xxii). Molly is poorly educated and we can see that from her manner of speech and from the numerous spelling and grammar mistakes in her chapter.

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<sup>36</sup> According to Johnson (1993), in 1907 there were riots at the Abbey Theatre, Dublin because of J. M. Synge’s play *The Playboy of the Western World*.



Molly's vocabulary is limited and she does not seek refinement of expression, but she is in full command (in her mind at least) of all the resources of colloquial speech, and creates expressive words and images when she needs them [...]. The style of her soliloquy is often humorous, witty, ironic, sarcastic, pathetic, opinionated, romantic, passionate, dreamy, brutal, particularizing, generalizing (and usually several of these blended), and when the occasion demands she can be rhetorical or poetic [...]. (Peake 1977: 319)

Molly's language is an unsophisticated, colloquial, slang vernacular. She mixes English and Spanish creating a hybrid language. Both her limitations and creativity lie in the hybridity of her own language (see Klitgard 2006). According to Klitgard, her language is marked as female and superficial; still, it is stylistically creative and diverse and therefore extremely difficult to translate. As Klitgard suggests “[t]he stylistic hybridity is highly challenging to a (male) literary translator [...]” (Klitgard 2006: 84)

Budgen concludes that Molly is probably

[...] so superwomanly because a man created her out of feminine elements only. Nature is rarely so exclusive. Her thoughts jostle one another like the citizens of an egalitarian republic. From her bodily functions and those of her lovers her attention flits impartially to to-morrow's dinner or where does all the dust come from, from the misdeeds of the skivvy of a year ago to the monkeys on the rocks of Gibraltar, the contents of her linen cupboard or the lives of seamen and engine-drivers. And she is preoccupied with what men want her to be as the angler is preoccupied with the question of bait for fish. (Budgen 1989: 272)

Another interesting topic which is raised by Joyce's style and the ambiguity of his words is censorship. Stewart (1998) argues that Joyce includes censorship as a recurring topic in *Ulysses* and that Mr. Bloom's thoughts on his wife's love affair prove the existence of censorship. Thus, “[c]ensorship of sexuality comes from within as well as from social forces” (1998: 74). We go a step further to explain this assumption. Namely, Molly has a sexual encounter with her lover Blazes Boylan that very day and Mr. Bloom knows about it; however, he ignores the fact that his wife is adulterous. Mr. Bloom just occasionally remembers throughout the day that Molly is meeting Boylan in the afternoon, he imagines their encounter and he even takes pleasure in imagining it. Nevertheless, readers never get the chance to read about the meeting firsthand, quite on the contrary we are either informed by Mr. Bloom or Molly about the rendezvous. Mr.

Bloom imagines it before it occurs and in its last moments, “at half past four” (*Ulysses* 1993: 353), right before the lovers achieve sexual climax his watch stops: “Was that just when he, she? O, he did. Into her. She did. Done. Ah! (*Ulysses* 1993: 353), while Molly retells the details hours after the action has taken place. Although Molly’s description is very explicit and detailed, not being informed firsthand indicates the existence of censorship; so does Mr. Bloom’s and Stephen’s refusal to have sexual intercourse with prostitutes (more on censorship in *Ulysses* in 4.3.8).

#### 4.2.2 Chapter 14 (“Oxen of the Sun”)

Chapter 14 (“Oxen of the Sun”), of James Joyce’s *Ulysses*, is according to many, among which was even Joyce himself, the most difficult chapter of the notorious novel, especially in terms of structure and symbols (see Brown 1985, Campbell 1993, 2003). According to Brown (1985), Joyce wrote to Harriet Shaw Weaver telling her that he himself found the chapter equally complex for writing, reading and thus understanding.

After the scandal that Chapter 13 (“Nausicaa”) caused in the United States (see for more information about the trial and ban in Chapter 3 and Appendix 3), Chapter 14 (“Oxen of the Sun”) was the last chapter featured in the American literary magazine *The Little Review*, before the ban concerning the publishing and printing of *Ulysses* was enforced. This chapter, as well as all the others in the novel, has Homeric references and parallels the misfortune that Odysseus and his men encountered after leaving Circe and her island. The misfortune culminates when Zeus kills all Odysseus men in order to punish them.

What actually contributes to the impenetrability of Chapter 14 (“Oxen of the Sun”) and its comprehension is the fact that Joyce varies between many styles, one of which includes casual jokes with sexual references. In Chapter 13 (“Nausicaa”) the topic of masturbation was mostly discussed, while the prevailing topic of Chapter 14 (“Oxen of the Sun”) is fertility, which altogether characterizes the whole novel. Nonetheless, fertility is even more prominent in the chapter mentioned, as the action

generally takes place in the Holles Street Maternity Hospital. According to Parkes (1996), the topic of fertility is ironically contrasted with the topic of masturbation from Chapter 13 (“Nausicaa”), especially because masturbation could be seen as wasting fertility (in Chapter 2 we explained that masturbation, as well as any other type of sexual activity that was not intended for procreation, was severely condemned in Serbia of the 20th century).



Figure 23. The Holles Street Maternity Hospital (ca. 1900)

The organization of the chapter is particularly remarkable, as it is divided into 3 parts and 9 subsections. The subsections stand for the nine months of pregnancy, while the 3 parts represent the trimesters into which the nine months of pregnancy are divided.

Mr. Bloom finds himself in the maternity hospital as he intends to visit a family friend in labor, Mrs. Purefoy. Mrs. Puerfoy has been giving birth for many long and painful hours; therefore, Mr. Bloom ponders on the pains of labor and his deceased son Rudy. All a long, Stephen is having a loud discussion with a group of medical students, right next door to Mrs. Purefoy. Influenced by his own thoughts, Mr. Bloom devises a father – son affection towards Stephen, hence Stephen comes to represent the son Bloom has never had.

Platt (1998) argues that Joyce has interwoven Mrs. Purefoy's labor, motherhood and the birth of her ninth child with the motifs of Mother Ireland, the old Irish folk tradition and respect for bulls, which represent a sexual symbol, potent and fertile:

'Oxen of the Sun' makes further comic connections between human reproduction and the national culture. Medicine in general and childbirth in particular become a matter of 'Celtic' pride as the 'Oxen' narrative expresses the traditional esteem in which motherhood is held in Ireland [...]. (1998: 222)

We are faced with the question of contraception, its justification and legality. The idea of whether women should be allowed to indulge in fruitless sexual intercourse haunts the minds of the characters. Another essential question, which is posed in Chapter 14 ("Oxen of the Sun"), is who should be saved – in case a choice has to be made between a mother and her child.

Fertility, conceiving a child, motherhood, pregnancy, childbirth and the troubles and dangers connected to it, sterilization and contraception, are all topics which James Joyce explores while employing a number of styles and techniques in Chapter 14 ("Oxen of the Sun"). Platt notes that the 19th century brought particular changes to the class and gender system, harshly separating the male from the female, due to sport and military needs. As a result of the gender division, sexuality became segregated and banned to the outskirts of the society and morality. "A new sexual repression, directed against prostitution, homosexuality and masturbation, was manifest in the widespread social purity campaigns" (Platt 1998: 204–205).

The social purist went as far as to suggest that masturbation, which was considered the worst of enemies of the healthy wellbeing, caused blindness in men, together with overall weakness. Moreover, men who enjoyed pleasing themselves would eventually end up being homosexuals. As far as women were concerned, such "deviant" behavior brought about diseases and mental illnesses. "Masturbation, anal sex, oral sex – indeed, any kind of sexual practice that was 'non-productive' or dysgenic – was anathematized as a crime against the race and the nation" (*ibid.*, 205). Similar attitudes towards masturbation were fostered in 20th-century Serbia (see Chapter 2).

#### 4.2.3 The Temple of the Goddess: Chapter 15 (“Circe”)

“One night in April 1921, Joyce heard a frantic knocking at his door. The unexpected guest was Mrs. Harrison, the “Circe” episode’s ninth typist.” (Birmingham 2014: 199) Namely, James Joyce sold the original manuscript, “the fair copy, a neatly rewritten draft” (*ibid.*), to John Quinn<sup>37</sup> due to money problems, while keeping to himself the working draft. The draft that Joyce kept was full of notes and arrows; however, he expected typists to type from relaying on his notes. According to Birmingham, four typists refused to do so upon seeing the draft, as a result Beach gave the draft to her sister Cyprian Beach (1893–1951). Subsequently, Cyprian had to leave Paris due to her work and gave the draft to Raymonde Linossier (1896–1930), who gave typing up after 45 pages. Finally, the draft was given to Mrs. Harrison, whose husband, after having read a part of “Circe”, tore the pages and burned some of them (see Bowker 2013, Birmingham 2014, Mullin 2016).

Chapter 15 (“Circe”) is yet another crucial part of the book which features many of the female characters who appear throughout Joyce’s novel, combining the motifs of motherhood, virginity and sex for pleasure rather than procreation, but also homosexuality and taboos such as masochism. This is the longest chapter – it is 170 pages long, and it is written in the form of a play, thus its wording is not dense. The curiosity of the chapter lays in the fact that absolutely all the characters from *Ulysses* make their appearance in Chapter 15 (“Circe”), as do many historical figures. The highlight of the chapter is when Mr. Bloom himself turns into a woman, and the mistress of a brothel into a man. The whole chapter is hazy, foggy and confusing; as objects come to life, persons change roles and thoughts fly depicting the drunken state of minds of the characters, while some of them might be either falling asleep and dreaming or hallucinating. According to Mooney (2008), Chapter 15 (“Circe”) is both a play and not a play, due to its construction and language. Namely, it is not a play as it

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<sup>37</sup> Quinn bought parts of the manuscript as Joyce finished them, later on these parts were combined in a manuscript that is known as the *Rosenbach Manuscript* (for more information on Quinn and the *Rosenbach Manuscript* see Chapters 1 and 3).

lacks certain characteristics a play may have, for instance, “there are no demarcated acts or scenes” (2008: 42). Nonetheless, as objects come to life, the chapter has mimetic elements and discourses; additionally, it features dietetic elements in the form of stage directions and indications.

The discourse of “Circe” does not constitute a play; rather, the language of theater is subordinated to the overall novelistic system of discourse that is *Ulysses*. “Circe”, presented as a “piece of theater”, masquerades as such. It remains a chapter in a novel, particularly by its referential system to other parts of the novel, be these dialogues, character development, description of action or setting, and so on. (*ibid.*, 44)

James Joyce was writing Chapter 15 (“Circe”) while *The Little Review* in the United States, as it was already explained, was facing a trial because of Chapter 13 (“Nausicaa”), prosecuted by The New York Society for the Suppression of Vice. Additionally, Mullin (2003) finds that Joyce’s letters from that period demonstrate that, at first, he was not completely aware of the gravity of the situation, but rather amused. Joyce was actually more interested in the prosecution of a British soft porn magazine, called *Photo-Bits*<sup>38</sup>, which he used for inspiration (see Mullin 2003). Brown (1985) suggests that Joyce found in the magazine some of the contraceptive methods his characters use, as well as ads for preservatives. According to Ekins and King (1996), the magazine featured cross-dressing and fetishes. Once Joyce become conscious of the seriousness of the prosecution, his answer was a counter attack on false social purity, placing the scenes of Chapter 15 in Dublin’s notorious Red Light District and putting the characters into a whorehouse, where they would let all their hidden desires resurface.

The episode covertly ridicules and subverts social purity’s most prominent campaign; its sustained assault upon brothels, streetwalkers and tolerated prostitution. Through his portrait of that compromised, voyeuristic would-be reformer Leopold Bloom, Joyce devastatingly satirises contemporary moral crusades to erase spectacles of vice from the urban scene. (Mullin 2003: 172)

The chapter opens with Mr. Bloom following Stephen into the Red Light District of Dublin, Monto. The first pages feature mostly Bloom wandering around the

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<sup>38</sup> *Photo-Bits* was a soft porn magazine published from 1898 to 1912, in the UK. In 1912 its name was changed into *Bits of Fun* (see Ekins and King 1996, Mullin 2003).

streets on his own, encountering his deceased parents, his cheating wife, an old sweetheart, Gerty and various other characters. Finally, after numerous hallucinations and curious imaginary encounters and events, Zoe, a prostitute, invites Mr. Bloom to join his friends in a brothel – we conclude that Stephen is already inside. Mullin notes that Joyce placed the brothel at 81 Mecklenburgh Street with the intention of mocking the moral purists, who were the first neighbors. The White Cross Vigilance Association had their office at number 82, and its members devoted their time to prostitution reform (see Mullin 2003).

If Chapter 18 (“Penelope”) explores female sexuality and the female point of view on topics connected to sexuality, Chapter 15 (“Circe”) then depicts male sexuality according to Mooney (2008: 39):

The Nighttown setting of Monto, Dublin’s turn-of-the-century prostitution district offers a space to explore masculine sexuality, yet it is not a place to escape the Jewish and Catholic and Irish middle-class traditions governing sex and marriage. Self-definition is an unrealized ideal: the boundaries of masculinity and heterosexuality are blurred; the seeking of the self through the other suggests a mutable, flexible sexual desire that oscillates between masculine and feminine allures and that is propelled by drives to know and not know.



Figure 24. The Nighttown: Monto, Dublin (ca. 1900)

In Chapter 15 (“Circe”), Bloom is sued, attacked, put on a trial, crowned, and then put on a trial once again. “The reappearance of characters and the trials of protagonists compensate – by exaggeration, reversal, and expansion – for the novel’s previous events”, argues Osteen (1995: 322). He is accused of a range of sexual abnormalities or deviant behaviors as his own suppressed fantasies come to surface and he transforms into a woman. Subsequently, Bloom is placed on an examination table, where he receives a gynecological assessment.

The fantasy world of ‘Circe’ thus intriguingly transforms Bloom from a middle-class man suggesting a strategy of prostitution reform into that most potent late-Victorian spectacle of sexual degradation, a woman with her legs in stirrups having her body ‘read’ for legal evidence of sexual transgression. (Mullin 2003: 192)

Such medical checkups were regularly conducted and regulated by law, in order to determine the state of health of prostitutes and thus disregard sexually transmitted diseases or treat them on time. Yet, Mullin believes that Joyce’s intention was to elaborately attack the attempts of the so-called morally pure, who policed sexuality. “Surveillance, exposure and role-reversal” (*ibid.*) clearly mark Chapter 15 (“Circe”), concludes Mullin.

It could be said that Chapter 15 (“Circe”) is characteristic for its many culminations. “Circe” is by far “one of the novel’s funniest episodes” (Osteen 1995: 322) due to its dramatized, humorous, comical and theatrical atmosphere. Joyce tends to top one shocking scene with another, therefore Bloom’s transformation into a woman finishes with a complete cycle, he is pregnant and gives birth to no less than eight children. Wawrzycka and Corcoran (1997) imply that Chapter 15 (“Circe”) casts “irrationality as maternal”, as part of female sexuality, Bloom’s pregnancy and the change of his sex are interconnected, and all the illogical occurrences take place in Monton, the Red Light District, at night (see Wawrzycka and Corcoran 1997). “In this sense, “Circe” seems to violate the classical theater of catharsis: its excesses temporarily deflect our purgation”, explains Osteen (1995: 322).



As the prostitute Zoe seduces Bloom, he becomes sexually aroused. Nevertheless, the appearance of Bella Cohen on the scene is paramount as only she could be compared to the mythological sorceress, goddess or Nymph, Circe. The allusions indicating Bella is Circe are numerous; however, just to mention a few, Joyce describes that “*Her falcon eyes glitter*” (emphasis original, *Ulysses* 1993: 95), the meaning of Circe in Greek is female falcon – falconess, further on she transforms Bloom into a pig, whereas Circe does the same to Odysseus’ men. In Chapter 4 (“Calypso”), we are informed that there is a picture hanging over the bed in the Blooms’ household: “The *Bath of the Nymph* over the bed. Given away with the Easter number of *Photo Bits*: Splendid masterpiece in art colours” (emphasis original, *Ulysses* 1993: 62–63). Finally, Mr. Bloom remembers a school trip – when he went to visit a waterfall, and snuck away to secretly masturbate: “Again! I feel sixteen! What a lark! [...] It was paring time. [...] A saint couldn’t resist it. The demon possessed me. Besides, who saw?” (*Ulysses* 1993: 512) In Chapter 15 (“Circe”), however, the waterfall comes to life and the Nymph appears. The Nymph accuses Mr. Bloom for taking her out of *Photo Bits* putting her into a frame, over his bed and kissing her when Molly is not around, while Mr. Bloom answers: “O, I have been a perfect pig” (*Ulysses* 1993: 514). As the Nymph disappears Bella reappears, nevertheless the Nymphs last words are “Poli...!” (*Ulysses* 1993: 517). Therefore, the mythological Nymph-like Circe is connected to Bella, and Bella might be Circe. However, as the Nymph says “Poli” and only Molly calls Mr. Bloom ‘Poldy’, perhaps the Nymph is Molly. Additionally, in Chapter 18 (“Penelope”), Molly compares herself to the Nymph: “would I be like that bath of the nymph with my hair down yes only shes younger or Im a little like that dirty bitch in that Spanish photo he has the Nymphs used they go about like that” (*Ulysses* 1993: 704). We may never be sure who the Nymph is and who Circe is, yet these are excellent examples of how motifs reappear throughout *Ulysses* and how important they are.

The mythological stories vary, even though Circe appears in Homer’s *Odyssey* where she lures Odysseus and his men to her island. After offering a feast for the men, she seduces them and turns them into swine, using her powerful magic. Odysseus

escapes her spell with the help of Hermes – the messenger god, and an herb called moly. Molly may be Mr. Bloom's escape route from Circe or the Nymph. Another connection is that Bello/Bella turns Mr. Bloom into a female pig and Mr. Bloom tells the Nymph that he is a perfect pig, as mentioned above.

In Joyce's *Ulysses*, the brothel's madam Bella/Bello Cohen possesses the skills and force to convert Bloom into an animal or woman, driving her power from his frustrations, fetishes, guilt and impotence. While Bloom gives in to his urges, he sinks deeper into degradation, docilely obeying Bella, who in return transforms him into a dog. Elements of masochism, sadism, transsexuality or sex change are found, as Bella turns into Bello, subsequently turning Bloom into a sex slave and dominating him, while Bloom becomes a woman, and past occurrences, when he dressed up as a woman, are alluded to. Joyce's writing may refer to a number of sexualities mixing them all up. Thus, in Chapter 1 we argued that Bloom may be multisexual.

The prefix trans serves as an umbrella term for all gender-variant persons who locate themselves on a *trans*, as opposed to gay or queer, continuum. Loosely speaking, transsexuals seek to manifest the primary and secondary characteristics of the "opposite" sex and to live as a member of that sex, modifying their bodies with surgeries and hormones to achieve that end. (Gabbard, Litowitz and Williams 2012: 138)

Mullin explains that Joyce portrays gender change through a series of looks between Bella/Bello and Bloom, a kind of a stare contest, which Bloom would not be able to win. What Joyce attempts to illustrate, applying this gazing technique, is that the prostitutes were considered a spectacle, and Bloom transforms from a spectator into an actor in the show.

Accordingly, Bloom's feminization is imagined as a form of psychological myopia. S/he falls to the ground before Bello with 'her eyes upturned in the sign of admiration', eyes that then 'shut tight' with 'trembling eyelids', and 'creeps under the sofa and peers out through the fringe' to communicate her submissiveness through her glance. (Mullin 2003: 194)

Another interesting fact is that men walked around the streets of Monto at night, dressed as women and pretending to be streetwalkers, in order to catch criminals. Such

things occurred above all after the ghastly Jack the Ripper killings and fostered suspicion, inkling that the murderer could be a purity man, obsessed with reforming the immoral, hence murdering the fallen women (see Mullin 2003).

The Red Light District was heavily inspected and policed, although some of the people policing it were more amused with the place, rather indulging in vice than policing it, and Joyce exactly aims at that, sarcastically placing the policemen into Chapter 15 (“Circe”).

Through Bloom, Joyce dramatizes the understandable suspicion that men who busied themselves patrolling red-light districts after dark, conversing among prostitutes or hunting down obscenity, might themselves be unwholesomely preoccupied with what they attempted to suppress. (Mullin 2003: 183)

Dressing Bloom up as a female prostitute, points to yet another highly interesting phenomenon. It was already mentioned that Joyce aimed to attack the purists on one level; nevertheless, Joyce being Joyce almost always allows ambiguity on various levels. Therefore, according to Mullin, the luxurious clothing items presented in lavish detail indicate the purists’ fear of white slavery<sup>39</sup>. Individuals pertaining to the social purists held that immature girls were lured into the prostitution business, believing that they would have an opportunity to dress in clothing items far beyond their reach. Hence, Joyce creates both a satirical and dramatic effect by cladding deluxe articles, perfuming and shaving Bloom. Consequently, the virginity of the new prostitute, now property of madam Bella/Bello, is auctioned (see Mullin 2003).

As it was said above, Joyce explores the topic of sadomasochism in Chapter 15. “No matter what abyss of masochistic perversion lurks behind Bloom’s fantasies, an incantatory verbal rhythm can unleash entrancing erotic images; the key lies in the world order”, explains Rabate (2012: 124). Once Bella turns into Bello, and Bloom becomes a woman, Bello inflicts pain on Bloom, who cowardly hides. Attridge (2004: 214) assumes that Joyce’s masochism has a double role, as it lingers between the subjects causing pain and enjoying in it and “masochism as an occasion for

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<sup>39</sup> More on white slavery and its connections in Joyce’s works in Mullin (2003) and Reinares (2015).

extravagantly varied scenic effects”. As a matter of fact, the soreness of masochistic aftermath disappears quickly; therefore there is no real pain at all. Yet, another possibility would be that Joyce intentionally relieves the dominated Bloom of any pain, in order to portray his rising pleasure in the masochistic activities (see Attridge 2004).

The whole chapter is written in a dramatic way and the style shifts to a naturalistic narrative. Objects become alive, torturing Bloom, whereas metaphors materialize and the dead visit the brothel, while the living turn into animals, everything occurs as a result of hallucination. Unleashed sexuality provokes people to become depraved animals, expressing their hidden desires, while luxuriating in animal-like sexual encounters. Such examples of sexuality are discovered throughout the chapter time and again. The number of sexuality-related topics in Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”) that were presented in this section is undoubtedly high. In addition, as these chapters provide rather interesting examples of sexuality, and many motifs reappear throughout them, we analyze examples from these chapters in Chapter 6. In the coming section, we present the 10 sexuality-related topics into which we divided the examples.

### **4.3 *Ulysses*: Sexuality in the Four Chapters**

According to Lamos (2004), “*Ulysses* is an important site of the modern discursive struggle over the meaning of gender and sexuality” (emphasis original, 2004: 119). In Chapter 1 of this dissertation, it was explained that sexuality has a special meaning in this thesis as it is used as an umbrella term including sexual desires, sexual activity, sexual intercourse, sexual orientation, sexual fetishes and sexual taboos. As topics connected to sexual maturity are discussed (for example, menstruation), sexual maturity and immaturity are also taken into account, as well as the level of sexual experience (sexually inexperienced – virgins, sexually experienced – prostitutes), as virgins and prostitutes consist an important part of *Ulysses*. George (2016) points out that *Ulysses* features almost everything and anything related to sexual activity, fetishism and taboos.

*Ulysses* presents non-reproductive sexual acts such as onanism, cunnilingus, fellatio (Bloom and Molly practiced cunnilingus and fellatio in Holles Street), and anal sex. The novel is also replete with instances of commonplace voyeurism (Bloom), homosexuality (suspected and real), androgyny and bisexuality (Bloom), cuckoldry and connivance in cuckoldry (making the cuckold a wittold), French triangles (Bloom-Molly-Boylan to be replaced by Bloom-Molly-Stephen), transvestism (Bloom and Gerald), exhibitionism (Gerty), fetishism (Bloom and Rudolph), masochism (Bloom and Bella [...]), coprophilia, nympholepsy, and pornography. And in heterosexual relationships adultery is dominant (Molly-Boylan, Bloom-Martha). (George 2016: 228)

Although George names many topics related to sexuality, he mostly concentrates on sexual intercourse and sexual identity. Nevertheless, we believe that menstruation, virginity, prostitution, contraception, sexually transmitted diseases and motherhood (pregnancy, childbirth, breastfeeding, child rising) are topics that should also be covered with the term sexuality. Thus, we devised our own typology and separated the sexuality-related topics from *Ulysses* into 10 subtopics, which are presented throughout the coming sections.

#### 4.3.1 ‘Virgin’, ‘Mother’ & ‘Whore’

According to Abrams (2006), describing women in spheres which are not traditionally associated with them or in roles that represent part of normal, everyday female life is was not a common occurrence before Joyce. Women were not depicted socializing with friends or other relatives, their interests and/or occupations were undermined. Thus, it was essential to provide a wider picture of female life and duties in literature.

Such an approach allows one to move beyond the supposedly ‘natural’ association of woman with family in her role as mother, wife, care-giver, homemaker, and so on (an approach that tended to hide or silence women’s role) and forces a rethinking of women’s familial relationships and responsibilities over the life course and over historical time and space. (2006: 19)

James Joyce does precisely the same thing in *Ulysses*, creating female characters which resemble real women, as they love, hate, cheat, but also do other everyday activities such as eat, drink, cook, wash, use the toilet and even menstruate (see *Examples 17 and 18*). “Women’s relationship to the family is often framed by their relationships to others: fathers, husbands, children. This approach does highlight

important ways in which women's lives are defined in some way by their familial ties but also limits our understanding of women's identities and experiences over the life course" (Abrams 2006: 16). In *Ulysses*, readers discover that Molly's has ties to Gibraltar where she grew up as her father was an Major in Gibraltar, further on, Molly is Mr. Bloom's wife and she is a mother (only her female child, Milly, survived infancy, while the male child, Rudy, died shortly after birth). Similarly, Gerty is thinking about her family and about forming a family of her own in future – at present she is only a daughter and she dreams of becoming a wife and mother as well. However, Joyce tells us much more about Molly, for instance we discover about her lovers, her friends, and frenemies (she envies most of her female friends or gossips about them), her dislike of housework, her interest in fashion, material things, female magazines and erotic novels, her dead baby boy and her occupation (she is an opera singer). Joyce illustrates Molly's life in an unconventional way as readers find out much more about her than about other female characters in *Ulysses*. In contrast, many of the female characters are described only as mothers or wives, for example, Mina Purefoy, in that way emphasizing Molly's unusual character and behavior.

An outstanding characteristic of Joyce's style in *Ulysses* is the repetition of symbols and metaphors (for example, Circe, Nymph and *Photo Bits* from the previous section). Through the use of experimental styles Joyce creates characters "[...] who violate popular preconceptions of what makes men and women admirable" (Mahaffey 2001: 139). We come across symbols which are more or less visible or decodable. Some symbols surface only in male or female conversations (or in Bloom's, Molly's and Stephen's thoughts) while others resurface time and again. A number of symbols emerge alone, yet there are others that show up in groups. 'Virgin', 'Mother', and 'Whore' appear quite a number of times – 'Virgin': 21 times, most often in Chapters 13 ("Nausicaa") and 14 ("Oxen of the Sun"), 4 in each; 'Mother': 122 times of which most commonly in Chapter 15 ("Circe") (29), but also numerous times in Chapters 1 ("Telemachus") (18) and 14 ("Oxen of the Sun") (16); 'Whore': 19 times altogether,

most frequently in Chapter 15 (“Circe”) (8). These symbols appear together and separately, in the minds of men as much as women, throughout the whole book.

Joyce reacts to the misconceptions of the society at the beginning of the 20th century by ridiculing them. He notices that women are limited in comparison to men, especially when it comes to sexuality. The society of his time did not accept well female expression of sexuality, and women were labeled as ‘whores’ quite easily. Any type of sexuality other than heterosexuality was considered deviant. As it was explained in Chapter 1, in Ireland, the Catholic Church was very influential and it additionally contributed to the conservative atmosphere.

The chapters towards the end of the book feature females in leading roles. In these chapters, the female viewpoint is mostly offered through Gerty MacDowell’s and Molly Bloom’s thoughts, even though Mr. Bloom is present and his opinions are voiced. As the ‘Whore’ allusions might be more obvious through Molly’s confessions (Chapter 18 (“Penelope”)) or Mr. Bloom’s experience (Chapter 15 (“Circe”)), ‘Virgin’ and ‘Mother’ are a bit more hidden. Thus, we find reference to the Virgin Mary in Gerty’s clothing – pale blue colors, or when we hear the bells of a nearby church, and we find out that Gerty herself is a virgin. Metaphors for ‘Mother’ could be found in Gerty’s desires to become one, or in the behavior of her friends who are taking care of their younger siblings with motherly devotion. Moreover, Molly lost her mother at an early age, and her motherly skills have let her down when it comes to her own daughter, not to mention that she lost her baby boy soon after his birth. However, ‘Mother’ refers to Ireland too and to Stephen’s dead mother who haunts him throughout Chapter 15 (“Circe”). Ellmann (1972) argues that Molly’s birthday is Virgin Mary’s birthday (September 8). Therefore, by sharing the date the two are equated, explains Ellmann.

According to Schneeman (2007: 1), both Gerty and Molly are “real” women as their sexuality is real and reflects the sexual urges of normal everyday women hidden under a “virgin façade”, as much as their conventional monogamous drives are hidden

behind their polygamous thoughts. Therefore, while the superficial layers of *Ulysses* depict one thing, digging deeper into the meanings of the novel reveals another reality.

In Chapter 13 (“Nausicaa”), Gerty is first represented as a virgin and equated to the Virgin Mary, to further become a temptress and a narcissus Nymph. “The colors blue and white, commonly associated with the Virgin Mary, are the colors of Gerty’s undies”, argues Miskin (2007: 3). Miskin explains that Gerty has her “undies” (*Ulysses* 1993: 335) prepared for marriage, which she washed with “chief care” (*Ulysses* 1993: 335), and she is ready to accept the role of a wife and therefore a mother as she longs for a “dreamhusband” (*Ulysses* 1993: 336), with whom she could live in a “snug and cosy little homely house” (*Ulysses* 1993: 336) where they would have “brekky” (*Ulysses* 1993: 336) every morning, “simple but perfectly served” (*Ulysses* 1993: 336).

Peake (1977) argues that ‘Virgin’, ‘Mother’ and ‘Whore’ appear together as another mockery of the social or religious system, placed at the end of Bloom’s journey in order to allude to the flaws of his character, especially when it comes to women. Previously mentioned symbols were embodied in the form of a Nymph. According to Peake, these symbols are further connected to refer at various stages again to the Virgin Mary. In addition, Gerty too is compared to the Nymph and the Virgin Mary, as is Molly, underlining the importance of the reoccurring symbols (more on the Nymph in section 4.2.3).

The link between these three symbols is strengthened by the fact that, in one place at least, each is related to the figure of the Virgin Mary: in ‘Nausicaa’, the voices from the nearby church praise her as a virgin (‘the Virgin most powerful, Virgin most merciful’); in the ‘Oxen of the Sun’ chapter, Stephen speaks of her as mother (‘our mighty mother and mother most venerable’); and in ‘Circe’, she is paralleled to the diseased whore, Mary Shortall, and described by Virag as the whore of Panther, the Roman centurion. (Peake 1977: 162–163)

According to Ellman, Bloom concludes that “life consists of a series of sexual excitations, so that no one can ever reasonably suppose that another person’s sexual life begins and ends with him” (1972: 158). By ignoring his wife’s cheating, “Bloom masters soul and body” (*ibid.*) and he concludes that “fidelity and infidelity coincide,



being admixed in every relationship” (*ibid.*). Therefore, as Molly’s infidelity is forgiven, perhaps she cannot be compared to a whore. Hence, ‘Virgin’, ‘Mother’ and ‘Whore’ resurface various times reminding us that each woman, even Virgin Mary, possesses all three qualities and is able to call up on them as it pleases her or as society dictates.

#### 4.3.2 Seeking Satisfaction: Masturbation & Voyeurism

As it was pointed out in section 4.2.1, eroticism is connected to language and it depends on our knowledge of language usage (additionally see Chapter 1). Human beings possess the ability to picture images of words in their minds and Joyce applies this function of language throughout *Ulysses*, but perhaps the most in Chapter 13 (“Nausicaa”). Namely, he never explicitly writes anything sexual; however, he uses repetition of words within the same sentence. Repetition is featured throughout the whole novel on countless occasions with the intention of intensifying actions and things. “The shapes of sounds of words are crucial factors: repetition alone can provoke the thrill of arousal”, explains Rabate (2012: 124).

In Chapter 13 (“Nausicaa”), repetition plays a particularly important role. The overall impression of the chapter would be completely different without duplicating words and instances. It would be still obvious that Gerty and Mr. Bloom are satisfying themselves, but through the reappearance of the same words over and over again, we seem to be able to see or feel the rhythm of their bodies and hands moving in search of pleasure.

Joyce used repetition along with sighs and moans to indicate subtly that Bloom is masturbating. There is no clear mention of the sexual act, yet we are certain that it is occurring, and that is achieved through the use of repetition, interjections and onomatopoeic words. Ross (2009–2010) stresses that these stylistic changes influence the coherence of the text, illuminating the sexual act. As “[r]eflections perforate Gerty’s narrative linguistically” (2009–2010: 380) words such as ‘over’, ‘high’, ‘often’, ‘up’, ‘higher’, ‘more’ and moans like ‘O’ are repeated.

they all saw it and shouted to look, look there it was and she leaned back ever so far to see the fireworks and something queer was flying about through the air, a soft thing to and fro, dark. And she saw a long Roman candle going up over the trees up, up, and, in the tense hush, they were all breathless with excitement as it went higher and higher and she had to lean back more and more to look up after it, high, high, almost out of sight, and her face was stuffed with a divine, an entrancing blush from straining back and he could see her other things too, nainsook knickers, the fabric that caresses the skin, better than those other pettiwidth [...] she let him and she saw that he saw and then it went so high it went out of sight a moment and she was trembling in every limb from being bent so far back that he had a full view high up above her knee where no-one ever not even on the swing or wading she wasn't ashamed and he wasn't either to look in that immodest way [...] he kept on looking, looking. [...] held out her slender arms to him to come, strangled cry, wrung from her [...]. And then a rocket sprang and bang shot blind blank and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lovely! O so soft, sweet, soft! (*Ulysses* 1993: 349–350).

As it can be noticed from the example above, perhaps the most explicit words are when Gerty “held out her slender arms to him to come”. It seems that there is something soft moving “to and fro”, something dark, and then something bursts “in raptures and it gushed out of it stream of rain gold hair threads”; however, without our previous knowledge on eroticism it is difficult to judge whether this passage would be sexual at all. Another uncertainty is, whether or not Gerty reaches an orgasm too, we are informed that “her face was stuffed with a divine, an entrancing blush” and “a moment and she was trembling in every limb”, but Joyce is never clear and he just hints the possibility, although it seems that Gerty is enjoying herself too.

Much in the same vein, Maksić (2011) argues that the language used to describe Mr. Bloom’s masturbation and voyeurism is characteristic of Victorian novels, in which these sexual acts occur but are not fully disclosed and we are left wondering. Yet, Gerty’s dreamy thoughts are in contrast to Bloom’s sexual allusions, whereas Gerty’s language is in contrast to Molly Bloom’s thoughts (see Maksić 2011). Nevertheless, Gerty too is in search of sexual satisfaction, which she seemingly achieves in a trance-like state (trembling and blushing).

Hence, Mr. Bloom’s role is significant in Chapter 13 (“Nausicaa”) as he interacts with Gerty, although in a voyeuristic manner. Bloom and Gerty’s relationship

is important because they “both have thoughts of menstrual periods, pornographic pictures, the fetishist appeal of lingerie and general feminine apparel and the woman's first kiss, for example” (Ross 2009–2010: 380). What Joyce depicts in Chapter 13 (“Nausicaa”) is that both men and women share desires, urges and worries. Both sides want to feel the ultimate satisfaction, and by hiding their fantasies they feel rejected, as social outcasts. The drive that all people share is to be accepted, seen, loved and Bloom and Gerty are two sad and deviant cases who seek all these things so natural for mankind; finally, they manage to find satisfaction and acceptance at least for a short while.

After Mr. Bloom has pleased himself, he thinks about Mutoscope machines and snapshots of girls. Mutoscope was a motion picture machine invented by W.K.L Dickson and Herman Casler in 1894. The Mutoscope “did not project images on a screen, but functioned as a coin-in-the-slot device that allowed single viewers to enjoy a peepshow experience offered by a series of pictures moving from one to other by the motion of a hand crank” (Norris 2016: 82). Camerani (2009) points out to the fact that Joyce founded in Dublin the Volta cinema in 1909, in fact, it was Dublin’s first cinema; hence, he was in all likelihood familiar with cinematographic techniques. Further on, many authors suggests that “through-the-keyhole” genre was featured in *Ulysses* (see Beja and Benstock 1989 Camerani 2009, McCourt 2009, Boscagli and Duffy 2011, Mickalites 2012, Norris 2016). The authors agree that the effects of peepshow industry are mostly visible in Chapter 13 (“Nausicaa”). Gerty is even compared to some of the photo models and ‘Peeping Tom’ is also mentioned (see Chapter 6, *Example 16*). Some of the popular snapshot films were *Peeping Tom* (1901) by G. A. Smith, *Peeping Tom in the Dressing Room* (1905) by American Mutoscope and Biograph Company and *What the Girls Did with Willie’s Hat* (1897) by American Mutoscope and Biograph Company. Places where Mutoscope films could be seen existed and one of these places was in Capel Street, which Mr. Bloom is familiar with (see Mullin 2003). In addition, Mr. Bloom is familiar with the films too, as he apparently compares Gerty to the girls from the films and he probably sees himself as a Peeping Tom.

On the one hand, in Chapter 13 (“Nausicaa”) Leopold Bloom pleases himself while watching Gerty McDowell; on the other hand, Molly in Chapter 18 (“Penelope”) browses through her memory, remembering how she acted childishly when she was younger and tried to satisfy herself with a banana, not wishing to have intercourse with a young sailor, fearing unwanted pregnancy: “after I tried with the Banana but I was afraid it might break and get lost up in me somewhere yes” (*Ulysses* 1993: 711). On another occasion, she is thinking about masturbation and sex, remembering an instance when she was “pretending to like it till he comes and then finish it off myself anyway and it makes your lips pale anyhow” (*Ulysses* 1993: 692), adding that there is no use talking about *it* and that only the first time is worth *it*: “its done now once for all with all the talk of the world about it people make its only the first time after that its just the ordinary do it and think no more about it”. With these words Joyce leaves us wondering whether Molly refers to her first time masturbating or having sexual intercourse. Another characteristic of his literary technique in Chapter 18 (“Penelope”) is the ambiguous use of personal pronouns like ‘it’, that create uncertainty. Nevertheless, it seems that both Molly and Leopold think about satisfying themselves and occasionally they indulge in their desires. Mullin (2003) adds that Bloom even achieves pleasure or arousal from imagining his wife in bed, reading pornographic literature (2003: 160), “Sweets of Sin<sup>40</sup> by a gentleman of fashion some other Mr de Kock” (*Ulysses* 1993: 715).

No matter what Molly does, it is done in search of pleasure. All her actions and thoughts are directed at achieving sexual climax. “Molly takes pleasure in her ample flesh and consciously registers all aspects of her physical existence – from sexual arousal and climax to urination and menstruation”, explains Mahaffey (2001: 155). She loves her body, fleshy thighs, curves, white, peachy skin, her round and full breasts, thinking about each part of her body, like her thighs or breasts, for example: “I bet he never saw a better pair of thighs than that look how white they are the smoothest place

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<sup>40</sup> Charles Paul de Kock was a French novelist. However, his books were not pornography as it seems in *Ulysses*, and he did not write *Sweets of Sin*. *Sweets of Sin* is probably a product of Joyce’s imagination as it has not been connected to any real literary work up to date.

right there between this bit here how soft like a peach easy” (*Ulysses* 1993: 720) or “they were so plump and tempting in my short petticoat he couldnt resist they excite myself sometimes [...] the amount of pleasure they get off a womans body were so round and white” (*Ulysses* 1993: 726).

Even Gerty thinks about pleasing herself, and concludes that her friends must be doing it, remembering a story Bertha told her about a young man who was staying at her house and whom she caught satisfying himself. Bertha had observed the young man during the action, through a keyhole, hence violating his privacy and making him vulnerable, a victim of her curiosity or voyeurism, suggests Mullin. Therefore, Joyce inverts the *Peeping Tom* allusions and instead of a male spectator spying on a female in quest of pleasure, he offers a female observer peeking through a hole at a male. In addition, “Bertha too savours pornography over the shoulder of its designated consumer” (Mullin 2003: 160), as she is sexually excited by the fact that the young lodger is pleasing himself while looking at a poster of “those skirt dancers and highkickers” (*Ulysses* 1993: 349), underlines Mullin.

In search of pleasure, Molly expresses her sexual desires quite freely. She informs the readers about all of her fetishes, but also about the fetishes of her lovers (for instance, Boylan likes feet and shoes, while Mr. Bloom likes underwear, erotic letters, magazines and books). In addition, Mr. Bloom appears to have a particularly curious fetish, and although the rest of the fetishes are presented in section 4.3.8, this one is explained here, as it seems that Molly fancies the same fetish, or at least she does not mind much. Namely, Mr. Bloom suffers from coprophilia; meaning that he is excited by feces. Evidence for this assumption is scattered all over *Ulysses*, but in two particular examples in Chapter 18 (“Penelope”) Molly refers to Mr. Bloom’s fascination with her “brown part”: “O my heart kiss me straight on my brow and part which is my brown part he was pretty hot for all his tiny voice” (*Ulysses* 1993: 697) and “he can stick his tongue 7 miles up my hole as hes there my brown part” (*Ulysses* 1993: 730) (additionally see section 6.1.2 and *Example 15*). Words that denominate feces appear throughout the whole novel, additionally Molly explains that Mr. Bloom “is not natural

like the rest of the world” (*Ulysses* 1993: 697), as he used to make her walk in feces. According to Parrinder (1984: 195), “Bloom and Molly’s emotional estrangement has unleashed the more anarchic elements in their sexual make-up, driving Molly into the arms of Boylan and Bloom to masturbation, coprophilia and promiscuous fantasy” (also see Kershner 1996, Attridge 1990, 2004). Thus, the Blooms experiment unconventional types of sexual intercourse together and apart (more in section 4.3.8).

#### 4.3.3 Must be near her monthlies: The Period

Even in our contemporary societies, menstruation is usually considered a taboo. *The Guardian*, *Huffington Post* and many other newspapers wrote in 2016 about the taboo of menstruation, which is perhaps more notable in developing countries, but it also exists in developed ones. Girls still hide their sanitary pads and tampons when they shop for them, carrying them in their bags at the very bottom or they bury the used ones at the bottom of the garbage bin. Commercials, whether on TV or in magazines rarely say the word “menstruation”, referring to it as “the period” or “those days”. When *Always* featured a red spot in their advertizing campaign in 2011, it was a revolutionary move, especially knowing that advertizing sanitary pads and tampons had been forbidden for a long time. This is supported by Simoes and Freitas (2008: 182), who argue that “[t]his strategy of deviation is a common one among commercials for sanitary pads and tampons that need to avoid mentioning the menstrual taboo, as we have seen”. Allan and Burrige (2006) claim that this particular taboo has to do with the smell and look of menstruation:

There are taboos in which notions of uncleanness are the motivating factor. Many communities taboo physical contact with a menstruating woman, believing that it pollutes males in particular; some Orthodox New York Jews will avoid public transport, lest they sit where a menstruating woman has sat. Many places of worship in this world taboo menstruating women because they would defile holy sites. (Allan and Burrige 2006: 5).

Leopold Bloom is appears in both Chapter 13 (“Nausicaa”) and Chapter 18 (“Penelope”) and many thoughts that concern Joyce’s ladies concern him, menstruation for example: “Some woman for instance warn you off when they have their period.

Come near. Then get a hogo you could hang your hat on. Like what? Potted herrings gone stale or. Boof! Please keep off the grass.” (*Ulysses* 1993: 358) or “How many women in Dublin have it today? Martha, she. Something in the air. That’s the moon. But then why don’t all women menstruate at the same time with same moon, I mean? Depends on the time they were born, I suppose.” (*Ulysses* 1993: 351) The way Bloom thinks about menstruation is repelling – it stinks, it is dirty, sexual intercourse is at times limited, and women behave differently, sometimes as pests being that many things bother them. Yet, that is only the superficial message, what the hypocritical society might think about the menstrual cycles, unaware of the fact that the period should be celebrated as the most sacred cycle of the female body. The menstrual cycle represents life, as there is no life without it, there is no society without it; therefore, its holiness should be rejoiced, rather than rejected. It is puzzling that women may be discriminated due to their cycle even in contemporary societies (in Chapter 2 we explained the attitudes of the Serbian Orthodox Church on this topic). Mr. Bloom is actually sympathizing with women and their troubles when he is thinking about menstruation or childbirth:

Most importantly, Bloom is able to sympathize with women’s hardships without sentimentalizing them: he stops short of condescending to women as innocent (and therefore childlike) victims of brutal male desire. He knows, for example, that Gerty was soliciting his gaze, that she is driven by powerful yearnings that she cannot identify to herself as sexual. (Mahaffey 2001: 147)

As Minskin points out, Bloom believes that Gerty could be “near her monthlies, I expect, [which] makes them feel ticklish” (*Ulysses* 1993: 351). Yet, another character gets her period; in Chapter 18 (“Penelope”) Molly discovers that her period has come, thinking “wait O Jesus wait yes that thing has come on me” (*Ulysses* 1993: 719). In Minskin’s opinion, “this fact further links the character of Gerty to Molly” (2007: 4).

Moreover, Leopold Bloom remembers his daughter Milly getting her first period, changing from girl to woman, her breasts growing, the pain, the transformation, the onset of womanhood and what that period represented for her mother. This brings another female character into the picture:

Her first says I remember. Made me laugh to see. Little paps to begin with. Left one in more sensitive, I think. Mine too. Nearer the heart. Padding themselves out if fat is in fashion. Her growing pains at night, calling, wakening me. Frightened she was when her nature came on her first. Poor child. Strange moment for the mother too. Brings back her girlhood. (JJ, U 495)

Nevertheless, Molly menstruating may have a deeper meaning, Joyce may also be mocking religion and religious acts. As Ellmann (1972) suggests, “[in] allowing Molly to menstruate at the end Joyce consecrates the blood in the chamberpot rather than the blood in the chalice mentioned by Mulligan at the beginning of the book” (1972: 171). Thus, Joyce establishes “a secret parallel and opposition: the body of God and the body of woman share blood in common” (*ibid.*).

In addition, Rice points out that Mr. Bloom concludes that Martha (his pen friend), has her period too. Namely, Mr. Bloom reads Martha’s letter, which she finishes off by saying: “Goodbye now, naughty darling. I have such a bad headache today and write *by return* to your longing **MARTHA**” (emphasis original, *Ulysses* 1993: 75) and concludes that she too is menstruating: “It ? Them. Such a bad headache. Has her roses probably.” (*Ulysses* 1993: 76) According to Rice, the “bad headache”, “today” and “roses” imply that Martha is perhaps menstruating.

As it was explained above, Gerty in Chapter 13 (“Nausicaa”) might be “near her monthlies” and Molly gets the period in Chapter 18 (“Penelope”), therefore Milly’s first period becomes connected to the periods of the other women. Milly has just become a woman, Gerty a bit older than Milly is ready to become a mother, and finally Molly is almost past her childbearing potential. Additionally, Martha too might have her period as she is troubled by a headache. This brings us again to the cycle of birth, life and death, which is evident throughout the whole novel.

According to Boheemen-Saaf (2004–2005), flowers, especially roses are a metaphor for menstruation throughout *Ulysses*. “The term which *Ulysses* offers for menstruation is ‘roses’. The expression relates to the visibility and colour of blood, and it offers itself as a figure, a flower of rhetoric, for the idea of femininity” (2004–2005: 47). ‘Rose’ appears 67 times, ‘roses’ an additional 12 times, ‘primrose’ another 5 times,



while ‘primroses’ once and ‘rosy’ 3 times. Mr. Bloom often compares the women in his life to roses and Molly too sees herself as a wild rose or a primrose. Therefore, all the women in Mr. Bloom’s life are seemingly connected through menstruation, hence Joyce’s intention was, in all possibility, for his readers “to recognize the significance of such a trivial thing as the period as they move through the book” (1997: 98), explains Rice, proposing that Mr. Bloom menstruates too (for more on Mr. Bloom menstruating see section 4.3.10).

#### 4.3.4 Had a Great Breast of Milk: Maternity

According to Abrams (2006: 14), “[w]omen (and children) are so frequently associated with the family – contained within it, isolated without it, defined by it – that it has become common to talk about family in terms of the functions and roles closely associated with femininity.” It appears that Joyce recognizes this cultural or even literary characteristic of societies, which he both celebrates and ridicules through his descriptions of childbirth, breastfeeding and child rising altogether. Shechner (1974) argues that a mother in Joyce’s works may be cruel, although caring, describing her complicated nature:

[The] figure of the phallic mother in Joyce’s writing is variably a mature woman with maternal tendencies and capacities who is strong-minded, willful, and a bit cruel. Toward her husband she generally may be scolding and manipulative like Molly [...]. In case, she is petticoat government incarnate, possessing in full the royal power to punish and reward. She is attractive and sexually alive, though she tends to deny her husband sexually and is suspected to (and sometimes does) harbor a desire for another man. Her husband’s sexual disinterest is usually a mirror-image of her own. He keeps at a safe distance from her physically, while at the same time maintaining in his fantasy life an awesome passion for her that is transformable into real potency only upon the appearance or promise of the rival. Thus, he is dependent upon both her love and her defections. (1974: 209)

Joyce’s Molly is a character that fits Shechner’s description. She is caring, but demanding, passionate, but uninterested in her husband, for whom she represents the object of desire. Even though Molly is such a complicated mother and wife figure, she raises important every-day topics about motherhood, on which probably any mother even in today’s contemporary societies could talk.

One of the important questions that Molly raises is breastfeeding. She recalls how she “had a great breast of milk with Milly enough for two” (*Ulysses* 1993: 705) and the amount of pain she went through when she stopped nursing as well as how childish her husband behaved: “hurt me they used to weaning her till he got doctor Brady to give me the Belladonna prescription I had to get him to suck them they were so hard he said it was sweeter and thicker than cows then he wanted to milk me into the tea well hes beyond everything” (*Ulysses* 1993: 705).

Molly talks not only about breastfeeding, but also about her breasts, explaining how big and swollen they were, how tempting and exciting they were for her husband who enjoyed sucking them, and how he even wanted to try her milk in his tea. By mentioning her breasts, its size and the tempting effect they have on men, Molly breaks taboos.

The genital organs of humans are always subject to some sort of taboo; those of women are usually more strongly tabooed than those of men, partly for social and economic reasons, but ultimately because they are the source of new human life. (Allan and Burridge 2006: 7)

With the topic of breastfeeding, Joyce, once again, touches on a topic that is of essential importance for the propagation of humankind. Newborns depend on their mothers’ for feeding, and the fact is that the female breasts that allure so many fantasies have a much more practical use, they are meant for the nutrition of babies. Even a century after Joyce’s book shocked the public, many topics in relation to female sexuality perhaps have not changed their position, and they may be a part of ongoing discussions. Numerous societies, even nowadays, see breastfeeding as something that should be done in privacy, hidden from the public eye, some would rather see a child starve than have its mother feed it in public.

Additionally, Molly raises the question of pregnancy, remembering an old servant that warned her about the dangers of sexual intercourse and unwanted pregnancy (more on pregnancy in section 4.3.7). Meanwhile, in Chapter 14 (“Oxen of the Sun”), Mr. Bloom visits the Maternity Hospital in order to see whether or not Mrs.

Mina Purefoy's has already given birth after being for hours in labor. The chapter opens with the doctors delivering a baby boy. In Chapter 1, the tradition of determining the sex of a child upon its birth was already discussed. Hence, the example from Chapter 14 ("Oxen of the Sun") is vital as it depicts the tradition of determining the sex, while at the same time illustrating the evident excitement of the doctor as the child is a boy. According to Campbell (1993, 2003: 124), Mr. Bloom "[...] has simply come out of sympathy for Mrs. Purefoy, and he is soon repelled by [...] impious, barbarous, learned conversation about birth and conception and monstrous foetuses".

Namely, Stephen and a drunken group of medical students are discussing conception, sterility, diseases and many other topics that repel Mr. Bloom. Norris (2016: 105) explains that "the topic of childbirth is inevitably psychologically fraught for" Mr. Bloom. Thus, inspired by their conversation, Mr. Bloom thinks about Molly and the ways of nature, remembering the death of his only son: "Still the plain question why a child of normally healthy parents and seemingly a healthy child and properly looked after succumbs in early childhood (though other children of the same marriage do not) must certainly in the poet's words, give us pause." (*Ulysses* 1993: 398–399) Not being able to find answers, Mr. Bloom concludes: "Nature, we may rest assured, has her own good and cogent reasons [...]" (*Ulysses* 1993: 399). Norris points out that Mr. Bloom is worried about his daughter Milly, he remembers her letter, which he read that very morning, and in which Milly writes about a boy she likes. Mr. Bloom is alarmed and fears that his 14-year-old daughter has had her first sexual experience, hence bringing the readers to "the darker reality of the maternity hospital, the fact that even playful teenage sex can lead to pregnancy with the possible birth of an illegitimate child" (Norris 2016: 108). The thoughts of unwanted pregnancy used to hunt young Molly as well (see Chapter 6, *Example 19*). Once again, it seems that Bloom reflects on topics that may traditionally concern women more than men, as raising children and undesired pregnancy may be. Moreover, not having a son of his own, Mr. Bloom is overwhelmed with fatherly feelings which he develops for Stephen, who he wants to protect, and therefore follows into Dublin's Red Light District.

An interesting characteristic of Chapter 14 (“Oxen of the Sun”) is that its style represents the birth of language itself. According to Norris, “[the] emotionally charged situation [is] reported by an embryonic literary language evolving stylistically over centuries of English writing” (2016: 105). Purse (2016: 170) suggests that the chapter symbolizes “the gestation period of the English language, beginning with Anglo-Saxon and ending up with a version of modern day English” which together provide “a stylistic guide to literature”. Meanwhile, Cormack (2008) argues that Joyce’s words are bodily and iconic, hence implying that the language becomes iconic as well. Moreover, it is important to note that the chapter features translations from many languages, explains Cormack. It appears that “words and thoughts “borrow” historical styles of narration that then appear to be direct quotations of speakers when they are not” (Norris 2016: 105), and through the topic of childbirth the birth and development of language is explored.

#### 4.3.5 Satin, Silk, Lace & Fishnets: A Drawer full of *Lingerie*

Fantasies play an important part in Joyce’s novel since there is a number of fantasies that reappear time and again. Additionally, we discover some of the fantasies male or female characters have and then there are fantasies that both sexes share, while some are completely individual. Mr. Bloom has many fantasies and one of them concerns clothing items. Bloom thinks about underwear rather often throughout the novel: “Drawers: little kick, taking them off. Byby till next time.” (*Ulysses* 1993: 358) Another thing that preoccupies Mr. Bloom’s mind is male and female behavior when they are on the hunt, praying to seduce. The way women and men get dressed and prepare to seduce each other is shown in the example: “*Lingerie* does it. Felt for the curves inside her *deshabillé*. Excites them also when they’re. I’m all clean come and dirty me.” (*Ulysses* 1993: 353) This example may also suggest fetishism regarding lingerie, dressing or cross-dressing and coprophilia. As Mr. Bloom continues thinking about the preparations before sexual intercourse, there is a hint of sadomasochism and role play as well: “And they like dressing one another for the sacrifice. Milly delighted with Molly’s new blouse. At first. Put them all on to take them all off. Molly. Why I bought her the violet

garters.” (*Ulysses* 1993: 353) In particular, the word “sacrifice” may hint sadomasochism, whereas role play may be implied through the whole process of preparation.

The female characters in *Ulysses* are no different, they too ache to seduce and they certainly have experience in the trade. Both Molly and Gerty think about drawers, yet there is a difference. Joyce uses tacky and overtly sweet language, to paint a vivid picture which makes us imagine Gerty’s knickers with unicorns, lollipops and rainbows. Of course, Joyce goes over the top and Gerty’s wardrobe ends up rather childish:

As for undies they were Gerty’s chief care and who that knows the fluttering hopes and fears of sweet seventeen (though Gerty would never see seventeen again) can find it in his heart to blame her? She had four dinky sets, with awfully pretty stitchery, three garments and nighties extra, and each set slotted with different coloured ribbons, rosepink, pale blue, mauve and peagreen and she aired them herself and ironed them and she had a brickbat to keep the iron on because she wouldn’t trust those washerwomen as far as she’d see them scorching the things. (*Ulysses* 1993: 335)

Conversely, we could picture Molly’s wardrobe stocked up with garters, black lace, ribbons and fishnet stockings as she says “but I dont know what kind of drawers he likes none at all I think didnt he say yes” (*Ulysses* 1993: 701). Yet, these images are only superficial and digging deeper into the core of Joyce’s words we start peeling off the layers of meaning which the author intentionally left for decrypting.

Joyce’s interest in dress is repeated as an absolute necessity with each character’s appearance enacting what can only be described as a classic scenario of dress-fetishism. As it turns out, clothing carries for Joyce its own highly erotic current. (Louro 2010: 70)

Platt (1998) believes that Molly is an earth mother due to the complexity of her character. Moreover, she is the antithesis of Homer’s idealized Penelope, as she has all the flaws and virtues of a real woman. Platt points out to the fact that Molly dresses according to the current fashion, uses lotions and creams that are popular and suggested by female magazines which she follows. She visits the theater, opera, the City Arms Hotel and other fashionable places in Dublin at the beginning of the 20th century. The songs she sings, the literature she reads, her tastes and actions are all a reflection of a realistic woman. Joyce built Molly’s character with particular care, paying attention to

every single interest a woman of her age and social class could develop, recreating a real woman (see Platt 1998).

We need to bear in mind that sexuality in Ireland at the time of purist movements was not connected to women, as it was already explained, but it rather worked against them (the doctor checkups and arresting of prostitutes). “The denial of female sexuality was part of the common ground uniting conservative nationalisms” (Platt 1998: 228). A woman was expected to be church going, a house keeper, a good mother and an even better wife, with no sexual urges, and especially a person that would not enjoy fruitless intercourse. Simply, women were considered weak and sexually passive and sexual intercourse was acceptable only for the sake of procreation.

Ross is of a different opinion, claiming that Gerty is neither naïve nor innocent and that her clothes are carefully picked out to seduce and it “paradoxically serve[s] to heightening her sexuality” (Ross 2009–2010: 378). “Gerty is aware of this attraction of concealment, her mere choice of clothing marking her out as a shrewd temptress”, elaborates Ross (*ibid.*, 378–379). She further explains that “clothing can express curiosity and intensify a woman’s sensual appeal by tactically covering the body and thereby exciting curiosity and promoting desire to remove them” (*ibid.*, 379). Finally, Mr. Bloom becomes attracted to the mysterious, young and virgin-like Gerty, while she puts on a show for him during which both of them reach a climax. Mr. Bloom is aroused by Gerty’s performance, by her underwear, bare legs and boldness, while Gerty herself enjoys the fact that she is able to attract and excite someone. Nevertheless, the aftermath is shameful and unpleasant for both of them. “This wet is very unpleasant. Stuck. Well the foreskin is not back. Better detach.” (*Ulysses* 1993: 356)

#### 4.3.6 Changing Bodies & First Experiences

Throughout *Ulysses*, cycles play a huge role. The cycle of life is the most important motif in *Ulysses*, hence when one character dies another is born, and when one is sleeping another is awake. Even the stages in between the beginning and end of the cycle are notable, and we hear about Milly passing from childhood to womanhood, and

Gerty wishing to move from adolescence to marriage and motherhood. When crossing from stage to stage the bodies and attitudes change and Joyce took chief care to portray these changes.

In addition, Bloom notices how Milly's breasts have grown, Molly too notices the shape, firmness and growth of Milly's breasts, comparing them to her own when she was young "they were shaking and dancing about in [her] blouse like Milly's little ones now when she runs up the stairs [she] loved looking down at them" (*Ulysses* 1993: 712). In another instance, Molly remembers how men used to look at her chest, and she learned pretty quickly to employ her charms to her own advantage, "he was looking at me I had that white blouse open at the front to encourage him as much as I could without too openly they were just beginning to be plump" (*Ulysses* 1993: 711). Now a mature and more experienced Molly uses other tactics to seduce men: "Ill change that lace on my back dress to show off my bubs and Ill yes by God Ill get that big fan mended make them burst with envy my hole is itching me always when I think of him" (*Ulysses* 1993: 713–714). The physical beauty passes as the body ages, what people have inside is what matters. Therefore, Molly is left with no other remedy but to enhance her physical beauty through clothes, make up and female tricks.

As attitudes change with the changed physique, we find out that Milly has a growing interest in men, as they have in her. Further on, Molly reminisces about her youth, recalling the memories of her first experiences and showing concern about Milly's interests.

When Molly alludes to the long forgone days spent in Gibraltar, she remembers her first experiences. Once, she too was a scared young girl who wanted to experiment like her daughter does at present: "he wanted to touch mine with his for a moment but I wouldn't let him he was awfully put out first for fear you never know consumption or leave me with a child embarazada that old servant Ines told me that one drop even if it got into you at all" (*Ulysses* 1993: 711). She notes that her daughter is "well on for flirting too with Tom Devans two sons imitating [Molly] whistling with those romps of

Murray girls calling for her can Milly come out please shes in great demand to pick what they can out of” (*Ulysses* 1993: 717). Young Milly is much like her mother was at that age, and Molly regrets all the changes that years and motherhood have brought to her body: “like me when I was her age of course any old rag looks well on you then” (*Ulysses* 1993: 717). Although Molly may appear to be jealous of her daughter’s youth or beauty, she is still her mother and feels the urge to protect her from the young men, who she believes want only “to pick what they can out of” (*Ulysses* 1993: 717) Milly. In addition, Molly is sad that Milly left, and she has superstitious beliefs about Milly’s departure (Molly sewed a button onto Milly’s coat, while it was on Milly, and according to Molly that meant that they would part). These perhaps silly superstitions remind us that Joyce himself was superstitious (see Chapter 3).

Molly remembers her encounter with Mulvey, ambiguously saying: “Mulveys was the first” (*Ulysses* 1993: 710) and then she adds “how did we finish it off yes O yes I pulled him off into my handkerchief” (*Ulysses* 1993: 711). At first we are left wondering about what Molly did with Mulvey. Whether it was perhaps her first kiss, first letter, first sexual intercourse or first male sexual organ that she had seen (although misspelled, the Saxon genitive may imply that Molly had an experience with some kind of Mulvey’s belonging – “Mulveys was the first”) – however, Joyce apparently writes about a letter Molly received from an unknown admirer, later on other allusions occur. According to Maddox (1988), Nora Barnacle had an acquaintance by the name of Willie Mulvagh, whose surname would be pronounced Mulvey, much like Molly’s lover’s surname. Supposedly, Nora went out with Mulvagh while she was still living in Galway, but little is known about what their relationship had been like for real. Whatever the real story, Nora’s Uncle Tom found out about her seeing Mulvagh, and he protested to it, as the boy was Protestant, and when he found out that Nora had disobeyed his orders he beat her up and a week later, after the beating, Nora left Galway and set off for Dublin (see Maddox 1988).

Finally, skilled Molly concludes that Milly is just flirting and that there is no immediate danger for her daughter or her daughter’s reputation as “of course she cant



feel anything deep yet I never came properly till I was what 22 or so it went into the wrong place always only the usual girls nonsense and giggling” (*Ulysses* 1993: 717). The older and wiser Molly knows that pleasure demands effort and experience, perhaps even several levels of fulfillment in order to reach the absolute satisfaction.

#### 4.3.7 Contraception

Clark (2006: 54) believes that “[f]emale sexual pleasure has always been highly shaped by social forces.” In addition, he argues that social forces are mostly visible when it comes to contraception, abortion or illegitimate children. “We know that women have long tried to control their fertility through abstinence and abortion, but relatively reliable birth control only appeared in the late nineteenth century and it took a century of struggle for it to become widely available”, explains Clark (2006: 54).

Joyce recognized the importance of topics such as contraception and abortion. Toying with words, he introduced these topics into *Ulysses*, leaving ambiguity, thus we are never certain about the meaning. “These items may seem little more than details of comic decoration, yet Joyce took serious pains to ensure that his readers would be supplied with information about the contraceptive practices of his leading characters” (Brown 1985: 67). Both Mr. Bloom and Molly think about contraception. Mr. Bloom carries around a ‘French letter’ and Molly knows about his contraceptive method and where he hides the letter. Molly additionally practices other methods too, remembering: “the last time he came on [her] bottom” (*Ulysses* 1993: 692), “[she] wouldn’t let him he was awfully put out first for fear you never know consumption or leave [her] with a child embarazada” (*Ulysses* 1993: 711) or “how did [they] finish it off yes O yes [she] pulled him off into [her] handkerchief” (*Ulysses* 1993: 711). Therefore, it becomes evident that young Molly, as much as 33-year-old Molly, was cautious during sexual intercourse, as it was mentioned in section 4.3.6, fearing unwanted pregnancy, public shame and the possibility of having an illegitimate child.

'French letter' appears exactly 2 times, first in Chapter 13 ("Nausicaa"), when Bloom thinks: "French letter still in my pocketbook. Cause of half the trouble. But might happen sometime, I don't think. Come in. All is prepared. I dreamt. What? Worst is beginning." (*Ulysses* 1993: 354), and then in Chapter 18 ("Penelope") as Molly wonders: "Ill see if he has that French letter still in his pocketbook" (*Ulysses* 1993: 722). Schlossman (1999) connects the 'French letter' to love letters, especially the letters Joyce and Nora exchanged between themselves, in one of which Joyce doubts if he is Giorgio's father and believes Nora used the 'French letter' with another man (see Ellmann 1975, Brown 1985, Schlossman 1999). The word 'letter' appears 77 times throughout the novel, creating ambiguity on various accounts when the readers cannot be sure to which sort of letter Joyce refers (for instance, the letters Mr. Bloom exchanges with Martha). "Joyce's "French letters" spell out sexual relation of words that Bloom desires to obtain through the post from his Martha" (Schlossman 1999: 146). However, Bloom and Molly also used to have a thriving and sexual penship. On June 16, Mr. Bloom receives one letter from Milly, and another from Martha Clifford, his pen friend and platonic mistress (who desires to punish him) and he carries the two letters around during the whole day. Molly wishes to receive a love letter, Boylan wrote one, but she was not satisfied with it, Bloom's were much nicer, he used to write letters that excited Molly and made her masturbate:

his mad crazy letters my Precious one everything connected with your glorious Body everything underlined that comes from it is a thing of beauty and of joy for ever something he got out of some nonsensical book that he had me always at myself 4 or 5 times a day sometimes and I said I hadnt are you sure O yes I said I am quite sure in a way that shut him up I knew what was coming next only natural weakness it was he excited me (*Ulysses* 1993: 721)

Therefore, when Bloom says: "Where did I put the letter?" (*Ulysses* 1993: 351), we are not quite sure which letter he refers to. "French letters encode the erotic turn of Bloom's imagination, his preoccupation with the writing of love letters, and the lingering souvenir of sexuality", argues Schlossman (1999: 145).

The word “rubber” appears 5 times, of which two are in Chapter 15 (“Circe”). The collocation “rubber preservatives” appears 2 times, and both times seem to be a sign of some kind that Bloom reads. Brown (1985) traces the word “bodyguard” from Chapter 15 (“Circe”) believing it might be a reference to a preservative as well, “Joyce evidently enjoyed the equivocal tone of birth-control movement, partly reformist and partly indecent [...]” (1985: 66), thus spreading ambiguous and confusing clues throughout *Ulysses* for readers to detect and decode.

#### 4.3.8 Sadomasochism & Other Fetishes

Sexual perversions, fetishes and unconventional behavior of Joyce’s characters are explored throughout the whole novel, yet they are mostly exposed in Chapter 15 (“Circe”). Sadomasochism, as an unconventional and taboo sexual practice is featured as well. Mooney (2008) points out that Joyce used *Venus in Furs* (1870), written by Leopold Sacher-Masoch, as “a narrative intertext for Chapter 15 (“Circe”) and ur-text for masochist theory, and other narratives with masochist story lines involve a contract between the masochist and his designed dominatrix” (2008: 48) (see also Gifford and Seidman 2008).

The brothel’s madam Bella Cohen transforms into Bello, a don. As Mr. Bloom changes his gender, he turns into a submissive female. Bello inflicts pain on Bloom, who hides under the table. High heels are featured and used by Bello as a sexual fetish and a tool for inflicting pain. The contract between the dominated and dominatrix is based on “stylized, dramatic (role-playing, fantasizing, aggressive) players within a circumscribed stage and costumes designed to aestheticize further the erotic events”, explains Mooney (2008: 48).

Nevertheless, Bloom’s married life may represent a sadomasochistic atmosphere, as he is a passive and submissive male living with a dominant and active female – Molly. In Chapter 18 (“Penelope”), Molly expresses her desire to humiliate and physically punish Bloom: “in his flannel trousers Id like to have tattered them down off him before all the people and give him what that one calls flagellate till he was black

and blue do him all the good in the world” (*Ulysses* 1993: 715). Therefore, Molly is sadomasochistic as well, although she is the one dominating.

Osteen sees a connection between sadomasochism and prostitution in *Ulysses*, other than that, these two topics both appear in a whorehouse in Chapter 15 (“Circe”). “In one sense, a person who plays a masochistic role or submits him- or herself to bondage actually affirms his or her ownership of the body: that is, one’s freedom is complete enough that one can freely contract oneself into slavery”, suggests Osteen (1995: 330). As Bloom is the one who wishes to be dominated, he is the one going into slavery, selling his body and freedom. “Bloom as a masochist is thus Bloom as prostitute: he agrees to give up his freedom for reward” (*ibid.*, 331).

According to Schlossman (1999: 143), “[o]n the sadomasochistic ground of eroticism, the pleasure principle and its beyond are the object of confession.” The participants are admitting that they feel pain and pleasure caused by pain, or that they enjoy in inflicting pain and gain pleasure from it. However, as Mr. Bloom is haunted by the ghosts of his past (his dead father, Virag, who committed suicide, his grandfather and mother appear as well), who look down at him for his sexual perversions, Joyce perhaps judges some of Mr. Bloom’s sexual preferences or tendencies. Through linguistic play and numerous puns, Joyce brings the subject of sadomasochism every now and then. ‘Whipped’ occurs 3 times in the novel, ‘pun’ 3 times, ‘punish’ 8 times, ‘hurt’ 17 times, ‘pain’ 19 times, ‘cuckoo’ 14 times and ‘cuckold’ 4 times. Gensko (2001) suggests that the bird chuckling in Chapter 13 (“Nausicaa”) and producing the sound “Cuckoo” gives out “[t]he relationship between linguistic play and masochism [...]” (2001: 236). According to Mooney, sadomasochism and role-play in Chapter 15 (“Circe”) indicate that the characters are being judged because of their sexual tendencies.

First, the masochist gains pleasure and drama in being judged harshly by his dominatrix; his drama is based on being found guilty, condemned and punished. Second, the masochistic fantasy develops a larger critique of staid social and aesthetic standards. (2008: 48)

Bloom's pen friend Martha Clifford warns him in her letter that she will punish him and Bloom almost masturbates over her letter: "Damned glad I didn't do it in the bath this morning over her silly I will punish you letter." (*Ulysses* 1993: 351) Their relationship is also sadomasochistic and Bloom is again submissive, while Martha is dominant. According to Rado (2000: 50), "[t]hat fetishistic masochism could reflect a deeply repressed desire to transcend or escape masculine social roles [...]." Hence, it may seem that Mr. Bloom indulges in sadomasochistic relationships in order to feel humiliated, subdued and weak. Moreover, it may be concluded that feeling inferior, as a female slave, and dominated, Mr. Bloom experiences the suffering women have felt in their subdued social positions throughout history.

According to Stewart (1998), male masochism establishes normality and expresses a crisis of male subjectivity. However, sadomasochism has different layers of meaning in *Ulysses*. Namely, Stewart connects sadism with the superego of the father, while masochism is the negation to occupy the father's place, thus the inability to become a true man (see Stewart 1998). Mr. Bloom's father Virag appears in Chapter 15 ("Circe"), or rather his ghost. Mr. Bloom is ashamed of his actions and seeks punishment; in addition, he refuses to become like his father who committed suicide. Stephen's father is a drunkard, and he too refuses to follow in his father's footsteps. Finally, Mr. Bloom does not have a son and Stephen represents his adopted son, while Stephen really does see him as a father figure. Mooney suggests that both Mr. Bloom and Stephen are educators, capable of changing the world, and the masochistic actions symbolize their failures (see Mooney 2008).

In "Circe", the male body, through its series of diverse sufferings, reaffirms masculine control and authority. The control is portrayed in the elaborate stagings, deferrals, contracts; the primary setting is the site of prostitution, a place for the exchange and circulation of male bodies, masculine subjectivities (transformation, deferral of satisfaction, expressions of unconscious wishes), and their return intact. (Mooney 2008: 49)

Regarding fetishism in *Ulysses*, there are various references to fetishes. In Chapter 18 ("Penelope"), for instance, Molly expresses her numerous desires to try all kinds of different sexual intercourses. If we follow only Chapter 18 ("Penelope") we

can find fetishes connected to clothes and dressing, but also it may be noted that Molly is excited by public places, while she is menstruating and by feces. Molly expresses her unusual sexual desires freely, imagining that she could go and find a lover on Dublin docks:

I was thinking would I go around by the quays there some dark evening where nobodyd know me and pick up a sailor off the sea thatd be hot on for it and not care a pin whose I was only to do it off up in a gate somewhere or one of those wildlooking gipsies [...] that blackguardlooking fellow with the fine eyes peeling a switch attack me in the dark and ride me up against the wall without a word or a murderer anybody what they do themselves the fine gentlemen (*Ulysses* 1993: 727)

Not only does Molly desire to have sexual intercourse with a priest, sailor, gypsy, black man, murderer or whoever, but she also wants to have it in public. She further admits that she would like to have intercourse with her lover in a train, on their way to Belfast. Nonetheless, Molly implies that men do such things as well, and enjoy picking up a random girl in the street and having sexual intercourse in public. According to Shechner (1974: 210) “fetishes are standard equipment in every woman Joyce ever admired or created. Indeed, the fetish not only controlled Joyce’s erotic responses but finally became, at some point in his life, the exclusive object of them.” Shechner explains that Joyce was mostly obsessed with female underwear, as is Mr. Bloom in *Ulysses*.

Menstruation and feces are present in Molly’s thoughts connected to sexual intercourse. We find out from various examples that Mr. Bloom has a fetish connected to feces and that he is obsessed with Molly’s bottom and we can probably safely assume that he enjoys anal sex: “if he wants to kiss my bottom Ill drag open my drawers and bulge it right out in his face as large as life he can stick his tongue 7 miles up my hole as hes there my brown part” (*Ulysses* 1993: 730). Shechner argues that “[o]f those female attributes which bear fetishistic import in *Ulysses*, the most curious and rich in implication is menstrual flow” (emphasis original, 1974: 210). Regarding menstruation, Molly is worried if her period will be over before her next date with Bolyan, although he might like it, as Bloom seemingly does not mind when she has it: “that pester the soul out of a body unless he likes it some men do” (*Ulysses* 1993: 719).

On the one hand, Shechner argues that some men develop “menstruation envy”, as there is no physiological indication for their sexual maturity. “Molly’s menstruation, then, is a genital function that establishes and assures her supremacy over the genitally dysfunctional Bloom, and Bloom (and Joyce) respond to it as they do to that other wished-for genital “presence”, the penis”, explains Shechner (1974: 213). On the other hand, Shechner suggests that menstruation may be Molly’s obsession and not Mr. Bloom’s, as Molly connects blood to virginity. However, when Molly connects virginity to blood, she also gives examples of how it can be faked, thus implying that virginity is a male obsession, rather than female (see Chapter 6, *Example 11*). “And menstruation, like the fetish, is delightfully ambiguous. In itself it neither confirms nor denies virginity; it merely implies it by imitating defloration”, adds Shechner (1974: 214).

In addition to the above mentioned fetishes, Mr. Bloom carries around his soap and potato (more on these in section 4.3.9), among many other things, while Boylan has a foot fetish. Even though Bloom has so many fetishes, and even though Molly is cheating on him and he knows that, Molly knows that she does not regret having married Bloom, nor does he having married her and “the variety of Bloom’s fetishes and sexual quirks she lists suggests that she may be right – even though Bloom actually gives her relatively little credit for indulging him” (Norris 2011: 243). Joyce plays with language, metaphors, order and repetition time after time, with reference to sexual fetishes of his characters.

Stewart (1998) elaborates an interesting theory about censorship. Namely, as it was already explained, Joyce wrote most of Chapter 15 (“Circe”) while *Ulysses* faced trial in the USA. At first, he was amused with the case, but later on he was enraged and he decided to make Chapter 15 (“Circe”) even more explicit. Nonetheless, Stewart (1998) suggests that Joyce incorporated the topic of censorship within Chapter 15 (“Circe”) as Mr. Bloom’s and Stephen’s censor their actions. Censoring is most evident in their denial to participate in the fulfillment of their own fantasies, explains Stewart. Both men turn down the prostitutes on numerous accounts, who on the contrary keep

pursing them, offering their sexual services. The rejection of indulging in sexual activities in a whorehouse shows evidence of (self)censorship of actions, argues Stewart.

#### 4.3.9 Prostitution & Sexually Transmitted Diseases

In section 4.3.1, it was shown that Molly's infidelity may be seen as promiscuity equal to that of prostitution. Additionally, as infidelity is not studied apart (as it was mentioned it is part of almost each example), but it was explained in Chapter 1, we see it appropriate to provide an example that illustrates Molly's fears regarding infidelity. Namely, as it appears, Molly could be arrested if her cheating became a public matter, which shows how female sexuality was subject to social restrictions. Molly is about to go on a trip to Belfast with her lover Boylan (she is supposed to sing in Belfast), and Mr. Bloom, who usually travels with her, is unable to go with her this time. Hence, Molly imagines how the trip would look like, fearing that her infidelity may be discovered:

it would be exciting going around with him shopping buying those things in a new city better leave this ring behind want to keep turning and turning to get it over the knuckle there or they might bell it round the town in their papers or tell the police on me but theyd think were married O let them all go and smother themselves for the fat lot I care he has plenty of money and hes not a marrying man so somebody better get it out of him (*Ulysses* 1993: 701)

Subsequently, as her mind skips from one to another topic, she thinks about her current surname, Bloom, and goes so far as to imagine getting a divorce from Mr. Bloom and marrying Boylan: "suppose I divorced him Mrs Boylan" (*Ulysses* 1993: 712). Nevertheless, as she concludes before, Boylan is not the marrying type and she gives the possibility up rather quickly.

Many of the connotations that might be tied to prostitution and sexually transmitted diseases might be from Joyce's own experience. The fact that he started enjoying the company of prostitutes at a young age and that he himself suffered from venereal diseases is familiar (see Chapter 3). According to Ferris, the first record of Joyce being treated for venereal diseases is from 1904, while he was still living in



Ireland, which he might have left due to the humiliation he felt about his diseases. His brother claimed that Joyce became acquainted with whores at the age of 14. “The evidence, both biographical and literary, that Joyce himself suffered from syphilis is massive”, believes Ferris (2010: 124).

Most obviously, prostitution is alluded to in Chapter 15 (“Circe”) as its scenes are set in a whorehouse in Monto, Dublin’s Red Light District. “Set in a district where women’s bodies are sold, the episode adapts the economy of prostitution as the foundation for its textual economy”, explains Osteen (1995: 319). The word ‘money’ appears 104 times throughout *Ulysses*, nonetheless its occurrence is the highest in Chapter 15 (“Circe”) (18 times). It is obvious that *love* is sold and so are bodies, and Joyce dramatizes the scenes by treating words as objects and piling them up, at times without much order or sense. “Just as in a whorehouse women become commodities and houseguests become customers, so in “Circe” intangible conditions become words, and words become palpable objects”, adds Osteen (*ibid.*, 320).

The chapter is written like a play of some kind, dramatizing the events of the evening, “Joyce’s Nighttown [becomes] a fetishized realm in which social and spiritual values are reduced to prices” (*ibid.*, 320). Stage elements and decoration are present, the characters communicate through dialogues and their facial expressions or clothes are described as if we were reading a play. The chapter represents memories of textual past and extratextual past, historical references, dramatized symbols and motifs, numerous schemes, music and choreography. In a word, “[...], its textual extravagance [mirrors] Stephen’s and Bloom’s financial expenditures and physical transformations”, explains Osteen (*ibid.*, 322).

Prostitution and sexually transmitted diseases often go hand in hand. While Joyce was writing *Ulysses*, syphilis epidemics were raging around Europe. Later on, Joyce’s own experience with venereal diseases provided solid ground for writing. What is left unclear is whether Nora and the children were infected by Joyce. However, Nora was treated with arsenic and the children did suffer from various diseases, and Joyce

was haunted by guilt believing that he was responsible for the misfortunes of his family (see Ferris 2010).

Throughout *Ulysses*, there are various suggestions which imply that Stephen and Bloom might be suffering from syphilis. The word ‘clap’ appears 11 times, and most often in Chapter 15 (“Circe”), whereas in Chapter 18 (“Penelope”), the thunder claps and Boylan’s walk is “clappy”. Ferris suggests that ‘clap’ is a slang term for gonorrhoea (see Ferris 2010). Bloom constantly thinks about venereal diseases, his son may have died due to sexually transmitted diseases – either Bloom or Molly or both might have been infected. In Chapter 15 (“Circe”), there are more references to sexual diseases as Zoe, a prostitute, touches Mr. Bloom: “Zoe: (In sudden alarm.) You’ve a hard chancre. Bloom: Not likely. Zoe: I feel it.” (*Ulysses* 1993: 450) Hard chancres could be associated with syphilis, thus Zoe is alarmed as Mr. Bloom could have a sexually transmitted disease. As she slides her hand into his pocket, she realizes that he is carrying a potato, the potato which Mr. Bloom seems to have a fetish about.

In addition, Molly is worried, she fears that something might be wrong with her and remembers a time when she went to a gynecologist:

who knows is there anything the matter with my insides or have I something growing in me getting that thing like that every week when was it last White Monday yes its only about 3 weeks I ought to go to the doctor only it would be like before I married him when I had that white thing coming from me and Floey made me go to that dry old stick Dr Collins for womens diseases on Pembroke road your vagina he called it [...] her vagina and her cochinchina (*Ulysses* 1993: 720)

Another possibility would be that Boylan might have transmitted the disease to Molly (see Utell 2010) and she could have given it to Bloom, although that theory is unlikely possible, considering the fact that the Blooms have not consumed their marriage for more than a decade. If Molly, in fact, is the source she must have acquired the disease before marriage. Many authors (see McKenna 2002, Kershner and Mecsnober 2013, Weir 2015) suggest that evidence of Bloom’s disease is his potato, which he carries throughout the day, as it resembles syphilis chancre and in Chapter 15 (“Circe”) Zoe mistakes it for chancre.

#### 4.3.10 Transgender, Cross-dressing & Homosexuality

In the dramatized and comic scenes of Chapter 15 (“Circe”), the characters cross-dress, change gender roles and sexes. Nevertheless, Joyce gives them stereotypical gender roles once they transgender (for example, Mr. Bloom is pregnant and gives birth). “The conventionality of their resulting gender roles suggests that male and female gender roles are to some degree always costumes or playacting”, argues Osteen (1995: 334). Nonetheless, “gender and sexuality are often conceptualized in religious terms, as God-given” (Rahman and Jackson 2010: 17). As it was already mentioned on several occasions, in Catholic Ireland, especially at the time when Joyce was writing, beyond doubt gender roles were not given much thought. Women were expected to be housewives and mothers; their roles were connected to cleaning, cooking and providing care (see sections 4.3.1 and 4.3.4). The men worked and spent time in pubs or betting on horses. Joyce saw what other people did not see and in *Ulysses* he exposes all the marginal sexualities. For instance, “[i]n characteristically Joycean fashion, the novel repeatedly alludes to the irresistible danger of transvestite activity” (Louro 2010: 68).

Cross-dressing appears from chapter to chapter throughout the whole novel. Stephen tries a female shoe, while Bloom buys female underwear. Cissy Caffrey wears her father’s suit, and Molly has trousers, not to mention Bella/Bello and all the other characters that cross-dress in Chapter 15 (“Circe”).

Joyce spares no one in the chapter and Bloom’s transvestite transgression is extended to women. We not only learn about Bloom’s instances of cross-dressing, but discover the correlative transvestite principle applied to the garments of female characters. (Louro 2010: 68–69)

The clothing items are described in great detail for each character (see also section 4.3.5). Joyce enjoys dressing and undressing his characters, and they think about clothes throughout *Ulysses* at all times. In Chapter 13 (“Nausicaa”), for example, Mr. Bloom thinks about Molly’s underwear and the garments he bought for her and about men and women and with how much care they prepare themselves for dates:

*Lingerie* does it. Felt for the curves inside her *dishabille*. And they like dressing one another for the sacrifice. Milly delighted with Molly's new blouse. At first. Put them all on to take them all off. Molly. Why I bought her the violet garters. Us too: the tie he wore, his lovely socks and turnedup trousers. He wore a pair of gaiters the night that first we met. His lovely shirt was shining beneath his what? (*Ulysses* 1993: 351)

Gerty prepares her underwear very carefully: “As for undies they were Gerty's chief care [...]” (*Ulysses* 1993: 335) (see section 4.3.5). In Chapter 18 (“Penelope”), Molly describes her outfits for each occasion and thinks about new clothing items that she would like to buy, old ones that she would like to fix, ones that fit her well and highlight her breasts or ones that do not fit her well and that she has a hard time taking off: “that black closed breeches he made me buy takes half an hour to let them down wetting all myself” (*Ulysses* 1993: 697) and “Ill change that lace on my back dress to show off my bubs and Ill yes by God Ill get that big fan mended make them burst with envy” (*Ulysses* 1993: 713–714) (see section 4.3.5).

In Chapter 15 (“Circe”), perhaps even more than in other chapters, “Joyce emphasizes the texture of clothing through language and the sensuality of language through the description of clothing” (Louro 2010: 71). For example, just to mention some clothing items and materials: ‘gown’ appears 11 times in *Ulysses*, ‘dress’ 41 times, ‘garments’ 10 times, ‘stockings’ 19 times, ‘shift’ 12 times, ‘petticoat’ 15 times, ‘fan’ 15 times, ‘hat’ 168 times, ‘lace’ 11 times, ‘velvet’ 4 times, ‘leather’ 17 times and ‘pants’ appear just 3 times, while ‘trousers’ appear 48 times. The chapter presents a fashion magazine and its characters are fashion victims. Bloom's extensive knowledge of female clothing items indicates his bisexuality and transvestism. The richness of vocabulary and detailed descriptions provide layers of texture and contribute to the confusion and the ambiguous allusions of the chapter.

In “Circe”, costume-changes replace narrative (at the level of language and signification). Subtly interwoven into “Circe's” dream-like labyrinth is a demand for surgical exactness which emanates largely, if not entirely, from Joyce's rigorous concentration and disciplined attention to fabric and the function of dress. In short, “Circe” functions as a site for exhibitionism: of characters, of language, and of dress. (Louro 2010: 76)

Sexual perversions inhabit the pages of *Ulysses* together with linguistic perversions and extravagances. “Joyce deliberately sought out and exposed the perverse and the anomalous in his presentation of sexual relationships”, explains Brown (1985: 78). The married couple – Mr. Bloom and Molly Bloom – he uses as his protagonists, and he portrays their lives, as they do not have an ordinary marriage or ordinary sexual relationships. While we are aware that both Bloom and Molly are to a certain extent perverse, Joyce never clears the doubt of Bloom’s sexuality. It is hinted that Bloom is homosexual, bisexual and heterosexual, but readers are never certain about Mr. Bloom’s sexuality, thus in Chapter 1, we proposed that he is multi-sexual. Joyce’s idea is that sexual tastes, sexual categorization and definition solely depend on the tastes and understandings of the century in which a person lives. Who we consider homosexual, bisexual or heterosexual nowadays may not have been seen like that throughout history or may well change in the future (see Brown 1985). Therefore, “crossdressing shows that gender is merely a conventional representation capable of being exchanged for others”, adds Osteen (1995: 323).

Multiple changes appear throughout the chapter, affecting both humans and objects. While characters change their gender, objects come to life. The chapter’s style is everything but simple. The descriptions and conversations are extravagant and sex changes are followed by sadomasochism. As the characters and objects metamorphose, cross-dressing and abundance of clothing vocabulary and descriptions dominate the scenes, contributing to their thick texture. “Transvestism, as one enormous Circean spectacle, becomes visible across the surface of the entire text while shaping systematically its characters and its language [...]” (Louro 2010: 70).

Transvestism is expressed through cross-dressing and changed gender roles. Men become submissive and *feminine*, while women become dominant and brute – Bloom as a woman and Bella as Bello. “Transvestism is to identity what prostitution is to commodity culture: both announce that the body is merely an object to be sold, decorated or exchanged. Thus Bloom, Molly, Bella Cohen, Virag, and others, change

costume and even sexual organs.” (Osteen 1995: 323) Moreover, Mooney argues that Mr. Bloom’s sadomasochism underlines his feminine side:

Bloom averts the anxiety of proving to be a man by approximating women’s experience; he thus avoids being a male sadist and receiving an awful retribution by men. When he does suffer, he suffers as a woman, and experiences pleasurable masochism that has been organized on his terms. (2008: 52–53)

As Bella becomes Bello (a man), and Bloom turns into a woman, their transformations are stereotypical. Bloom becomes *feminine*, frightened, submissive and passive, while Bello has a mustache, smokes and reads newspapers. “These sexchanges produce stereotypical results, as each character is freighted with the signifiers of “normal” gender roles [...]” (*ibid.*, 331) According to Shechner (1974), the gender changes also point out to female bisexuality, connecting Bella and Molly.

Bella Cohen, in becoming a man tormenting a female Bloom in “Circe”, is no more than a particularly malign manifestation of the bisexual potential in all of Joyce’s women. She is, in a sense, the real, or latent, Molly. Molly herself, a somewhat modulated version of this figure, is equipped from hair to instep with the inevitable Joycean fetishes. She herself observes with mixed amusement and disgust how both Bloom and Boylan fix their attention on her shoes, stockings, feet, drawers, and gloves (1974: 210)

According to naturalist views, “women are ‘naturally’ maternal, and that homosexuality is against ‘nature’ since it is not reproductive, that (heterosexual) men are naturally sexually aggressive and, ultimately, that heterosexuality is the only ‘natural’ sexual behaviour” (Rahman and Jackson 2010: 17) (see Chapter 1). We assume that Mr. Bloom, a married man, is heterosexual; however, we find out about his sexual passivity (at least with Molly). Moreover, Molly, Mr. Bloom’s wife, is sexually very active.

Mooney believes that, on the one hand, both men and women can behave womanly. “In Bloom’s case, his womanly act as brothel novice or expectant mother takes the masochistic masculine role into a feminine, aestheticized domain”, explains Mooney (2008: 51). On the other hand:

the “masquerade” of womanliness belies a hidden, repressed phallic and sadistic characteristic in the woman’s psyche. There is an anxiety on the part of the woman to hide aesthetically her masculinity by using a veil of physical and behavioral feminine qualities, as if to be seen as masculine would be wrong and might elicit retribution from men. (2008: 52)

According to Ellmann, Bloom likes cooking and it does not endanger his male authority. “Moreover he has apparently done it, except when ill, during the whole of their married life, including the period when they enjoyed complete conjugal relations” (1972: 161), says Ellmann. Hence, by demanding Molly to prepare breakfast on June 17, Mr. Bloom does not establish his male authority in the household and with it he does not tell Molly that he will not tolerate her cheating any more. It is rather “an expression of fatigue after a late night” (*ibid.*), explains Ellmann. In addition, Molly is not particularly satisfied with the newly established demands and “she expects to return to the usual pattern after one morning’s exertions” (*ibid.*).

It was already mentioned that Joyce hints that Mr. Bloom is gay; nevertheless, we are never completely sure about Bloom’s sexuality. “Bloom’s sexual perversion, exhibitionism, and extreme sensitivity to and fascination with particular articles of female attire, encode a tension-generating exchange bread by “glimpses of lingerie” and his own propensity to don women’s clothing.” (Louro 2010: 76) Therefore, as Molly concludes that Mr. Bloom is strange and that his father must have been queer, it may be assumed that Mr. Bloom is a queer man too (see Chapter 6, *Example 38*). The word ‘queer’ appears 27 times throughout *Ulysses* and it collocates with words like ‘fellow’, ‘man’, ‘lot’, ‘thing’ and ‘chap’. Additionally, ‘gay’ is featured 20 times in the novel. These two words are particularly interesting as in English they can have double meaning and create confusion. ‘Queer’ could imply that Bloom is just a weird man or a homosexual one; while ‘gay’ may imply that he is happy, funny or again homosexual.

Mr. Bloom is a Jew in a Christian Catholic country, although he is not circumcised. We find out in Chapter 13 (“Nausicaa”) that he is not circumcised, after he has voyeuristically masturbated watching Gerty’s performance: “This wet is very unpleasant. Stuck. Well the foreskin is not back. Better detach.” (*Ulysses* 1993: 356) In

Chapter 18 (“Penelope”), we discover Molly’s curiosity on the subject: “I was dying to find out was he circumcised he was shaking like a jelly all over they want to do everything too quick take all the pleasure out of it” (*Ulysses* 1993: 698). Therefore, Mr. Bloom is an incomplete Jew, married to a Catholic woman. He is in a way “queer” and Molly notes that his father was “queer” too: “his father must have been a bit queer” (U 912). In Chapter 15 (“Circe”), Bloom’s father turns into a hermaphrodite, intensifying the comical effect. “Virag’s hemaphroditism thus again suggests both Bloom’s ethnic and sexual alienation and his resilience.” (Osteen 1995: 330)

Joyce’s portrayal of homosexuality is particularly interesting as he mainly describes male homosexuality. There is a slight hint of female homosexuality in Chapter 18 (“Penelope”), for instance, when Molly admires her own body and expresses a desire to be a man just in order to try sexual intercourse as a man:

O well I suppose its because they were so plump and tempting in my short petticoat he couldnt resist they excite myself sometimes its well for men all the amount of pleasure they get off a womans body were so round and white for them always I wished I was one myself for a change just to try with that thing they have swelling upon you so hard and at the same time so soft when you touch it (*Ulysses* 1993: 726)

Nonetheless, most of the references to homosexuality are tied to male homosexuality. Hence Joyce’s presentation of homosexuality actually “reflects the epistemology of sexuality in our culture in which women, their bodies, and their desires are the object of incessant male investigation, whereas masculine desires, especially for other men, remains for the most part veiled” (Lamos 2004: 119).

Rice (1997) argues that Bloom as “a finished example of the new womanly man” (*Ulysses* 1993: 465) menstruates. Rice adds that “we cannot rule out the possibility that Joyce has used the culminating period of Bloom’s day as both a typological and physiological symbol” (1997: 98). Having in mind that Bloom “is about to have a baby” (*Ulysses* 1993: 466), we would like to argue that it would be necessary for Bloom to menstruate. Thus, the cycle of changing his sex would be physically and physiologically completed – Bloom would behave like a woman (cooking, cleaning),



menstruate and give birth like a woman, changing his sex, gender and sexuality and becoming a finished womanly man.

#### 4.4 Research Questions & Hypotheses

First of all, this thesis aims at documenting historical, cultural, linguistic and ideological traditions of the Serbian society, in order to create better understanding and context for the reception of *Ulysses* in Serbo-Croatian. In particular, we are interested in the attitudes towards sexuality, religion and the position of women. Secondly, our intention is to conduct a macro analysis of the two available Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003) comparing them to the original text. The macro analysis is conducted in order to explore and document differences and similarities between the original text and the translations, exploring the possibility of (self)censorship of sexuality in the translations. If (self)censorship is indeed documented, we intend to document the mechanisms through which (self)censorship functions in the translations (for example, omissions, deletions, additions, the use of metaphors and literal translation). Our third, and final aim is to explore and illustrate examples of (self)censorship (if any are found) in the Serbian translation of *Ulysses*, with the intention of (dis)confirming the prevailing attitudes towards female sexuality in comparison to the attitudes towards male sexuality, if any difference in attitudes exists.

Thus, we attempt to answer three Research Questions: 1) Which are the defining traits of Serbo-Croatian and the historical, cultural and religious context of Serbia and former Yugoslavia that could have influenced the translation of sex-related passages in Joyce's *Ulysses*? If so, how were the passages containing sexuality translated? 2) Was there any sort of (self)censorship employed in the two available translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) and what were its mechanisms of functioning, if it was employed? 3) Is it possible that (self)censorship of female sexuality occurs in more examples than (self)censorship of male sexuality?

Resulting from our initial research finding, the hypotheses are as follows: 1) As it was presented in Chapter 2, it appears that women in Serbia and former Yugoslavia

were often discriminated against due to cultural, religious, linguistic and historical traditions throughout the 20th century. However, it seems that the translations of *Ulysses*, although they deal with sexuality, and female sexuality at large, were well accepted. In addition, it may be concluded that these translations have inspired other authors and translators on the territory of Serbia and former Yugoslavia. It also appears that the translations were influenced by the target culture attitudes, especially in connection to sexuality. 2) Having in mind that there were no censorship laws when the translations were carried out, and that Vidan (1959) and Josipović (2011) suggest that Gorjan's translation shows signs of (self)censorship, we believe that there is a strong possibility that the passages related to sexuality in the Serbo-Croatian translations (Gorjan 1957 and Paunović 2003) were influenced by (self)censorship. Additionally, in a private email conversation, Paunović states that he was never advised by the publishing house, editors, family or friends to modify sexual content in the translation of *Ulysses*, thus if there are any signs of unofficial censorship, in all likelihood it is (self)censorship. Moreover, we believe that (self)censorship (if any is detected) in the translations was introduced through modifications which show mechanisms of functioning of (self)censorship, such as omissions, additions, literal translations and metaphors. 3) Due to the already mentioned unfavorable position of women in Serbia throughout the 20th century, we are led to believe that female sexuality is more often and more strictly (self)censored in the Serbian translation (Paunović 2003) than male sexuality.

Throughout this chapter, in the first section, we presented the main methodological concepts. We provided a step-by-step account of our research process. Additionally, we described the corpus used in the analysis part of this thesis. The second section was devoted to the description of the four chapters selected for the analysis (Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”)). In the third section, we organized sexuality from *Ulysses* into 10 topics of discussion. In Chapter 6, examples are organized under the headlines of the same 10 topics. Finally, in

section four of this chapter we summed up the objectives, research questions and the initial hypotheses of this dissertation.

In order to (dis)confirm our hypotheses we conduct a paratextual analysis in Chapter 5 and a textual analysis in Chapter 6. The paratextual analysis presents the translations in much greater detail, as well as the translators. Additionally, we comment on the reception of *Ulysses* in Serbo-Croatian. The textual analysis consists of two parts, a macro study of 30 examples and 10 topics that cover sexuality from the four chapters from *Ulysses* (Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”)), whereas the micro study concentrates only on 10 examples and one single topic, female and male pleasure during sexual intercourse, and the examples are taken only from Chapter 18 (“Penelope”).



## Chapter 5

### **Sexuality in Translation — *Ulysses* in Serbo-Croatian: Paratextual Analysis**

In this chapter, a brief summary of all the translations which were published before the first Serbo-Croatian translation of *Ulysses* (Gorjan 1957) is provided. The problems these translations had with censorship and (self)censorship (if they had any) are explained. In the second section, all of James Joyce's works that were translated into Serbo-Croatian, before and after *Ulysses*, are presented, whereas in the third section, a paratextual analysis of the two Serbo-Croatian translations is conducted. Namely, the appearance of the translations is studied, their prefaces, foreword, prologue, introduction and any other material that may be included (such as maps of Dublin, references, comments and footnotes) are commented on. In addition, the translators are presented as well. This paratextual analysis is conducted in order to put the translation in a cultural background. Thus, certain comments on the reception of *Ulysses* in Serbo-Croatian are also included and the difficulties of translating Joyce's novel are explained.

Since the first edition of *Ulysses* appeared in 1922, countless editions and reprints have emerged (for instance, the second and third reprint of the first edition by The Egoist Press in 1922 and the fourth, and corrected, printing by Shakespeare and

Company in 1924)<sup>41, 42</sup>. Some reprints and editions improved the original text by correcting typographical errors, while others overcorrected Joyce’s novel, diverging far too much from the original text<sup>43</sup>. Bornstein (2001) believes that the problem was created by Joyce himself<sup>44</sup>, who constantly kept correcting his manuscript: “[t]he key point of this complex evolution, then, is that Joyce never had a single final copy of the manuscript against which to read proof. Instead, he composed largely episode by episode, though sometimes working on two or three at the same time” (2001: 122).



Figure 25. The 8<sup>th</sup> printing –The 11<sup>th</sup> printing of the first edition or the first of the second edition (left 1926 and right 1930)

Owing to a number of editions of *Ulysses*, translations may differ, as the translators may opt for different editions that would serve as source texts. The discrepancies between the translations may be more obvious in the same target language, if there were more translations into the same language. At the very beginning Joyce was still alive, thus approving or disapproving some translations. He oversaw the

<sup>41</sup> The type moved, so the first, second and third reprint have different mistakes. Errata lists were made with the intention of correcting the mistakes. Nevertheless, as some mistakes were corrected, others were made by the type in the first three reprints. In the fourth printing most of the mistakes were supposedly corrected. Additionally, in the 8<sup>th</sup> reprint the type was completely reset and a proofreader was employed – this reprint is actually falsely called a reprint, it is a new edition (the second) due to the reset type.

<sup>42</sup> Shakespeare and Company published up to the 11<sup>th</sup> reprint. In 1932, The Odyssey Press began printing a new edition which was corrected by Stuart Gilbert, who consulted the first and last printing of Shakespeare and Company, and James Joyce. In 1929, a forged version appeared in New York, published by Samuel Roth. The first American edition by Random House was based on Roth’s forged version; the first legitimate American edition came out in 1934. In 1936, Bodley Head began publishing *Ulysses*.

<sup>43</sup> The much criticized Hans Walter Gabler edition from 1984 shows a genetic evolution of Joyce’s text, and it is at times overcorrected or features new mistakes (for instance, Chapter 18 (“Penelope”) should contain mistakes, as it depicts Molly’s poor education).

<sup>44</sup> The *Rosenbach Manuscript* has a genetic structure that shows how Joyce’s work advanced (see Bornstein 2001).

translating process of the first French translation (1929); additionally, he found numerous mistakes in the first German translation (1927) and required a second edition that would introduce the corrections. As many nations raced to have their first translation of *Ulysses* as soon as possible, several had to retranslate it due to mistakes in style, tone or meaning. Consequently, different translations of Joyce's most famous novel piled up into the same target language (German, Spanish, Serbo-Croatian). In this chapter, the majority of translations, which appeared before the Serbo-Croatian translations, are presented, as both Gorjan and Paunović admit that they resorted to some of these translations when they had doubts.

On the territory of former Yugoslavia *Ulysses* has been translated three times. More accurately, there are two Croatian translations and one Serbian. In Chapter 2, we explained that Serbo-Croatian is spoken on the territory of former Yugoslavia (Bosnia, Montenegro, Croatia and Serbia). However, each country has its own dialect, thus the two Croatian translations are in the Croatian dialect, while the Serbian is in the Serbian dialect. In addition, the translations are separated by a large time gap – the first one was published in 1957 and the last one in 2003.

The aim of this chapter is to describe paratexts of the Serbo-Croatian translations of James Joyce's novel. Lives and work of the Serbo-Croatian translators are briefly presented together with the most interesting facts surrounding the translations. By providing a full account of the paratextual elements of the translations, we intend to investigate how topics connected to sexuality were translated. Having in mind that official censorship did not exist on these territories (see Chapter 2), we explore the possibility of unofficial censorship and (self)censorship in particular in the two Serbo-Croatian translations (Gorjan 1957 and Paunović 2003), when it comes to topics connected to sexuality.

### 5.1 Earlier Translations of *Ulysses*

Before the first Serbo-Croatian translation of *Ulysses* was published, *Ulysses* had been translated into other languages (for instance, German, French and Spanish). Even so, the first Serbo-Croatian translation, carried out by Gorjan in 1957, is among the first translations of *Ulysses* altogether.

According to Weninger (2012), in German speaking countries “few were those who were able to access the early Shakespeare and Company print editions” (2012: 24) in English. In the first years after the publication, the customs and postal authorities in English speaking countries managed to burn numerous copies of *Ulysses*, therefore not many of them were in circulation. “But even if [readers] had been able to get hold of a copy of this book that was fast becoming notorious, most potential German readers were also not sufficiently fluent in the language to make much sense of it” (*ibid.*), adds Weninger. Thus, the first translation of *Ulysses* carried out by Georg Goyert appeared in German in 1927, only five years after the publication of the infamous novel – while *Ulysses* in English was banned for more than a decade due to obscenity (see Chapter 3).

James Joyce was unsatisfied with the German translation (see Joyce’s letter quoted in 1.2 on this matter). Therefore, a second edition was demanded and it appeared in 1930, containing over 6000 corrections introduced by Joyce. It was produced through a collaboration of the author, who was fluent in German, as he had lived a good part of his life in Zurich, and the translator, Georg Goyert. Interestingly, in order to obtain a copy, readers had to be subscribed and there was an age restriction stating that only persons older than 25 could subscribe. Moreover, they had to demonstrate that they “had a serious literary interest” (Frehner 2008: 141). The first edition was not restricted according to age for doctors, while the second was available to doctors, artists and lawyers no matter their age. In 1932, Stuart Gilbert translated *Ulysses* into German once again, just ten years after the publication of the original; hence, three translations into German were published within a short period of time.



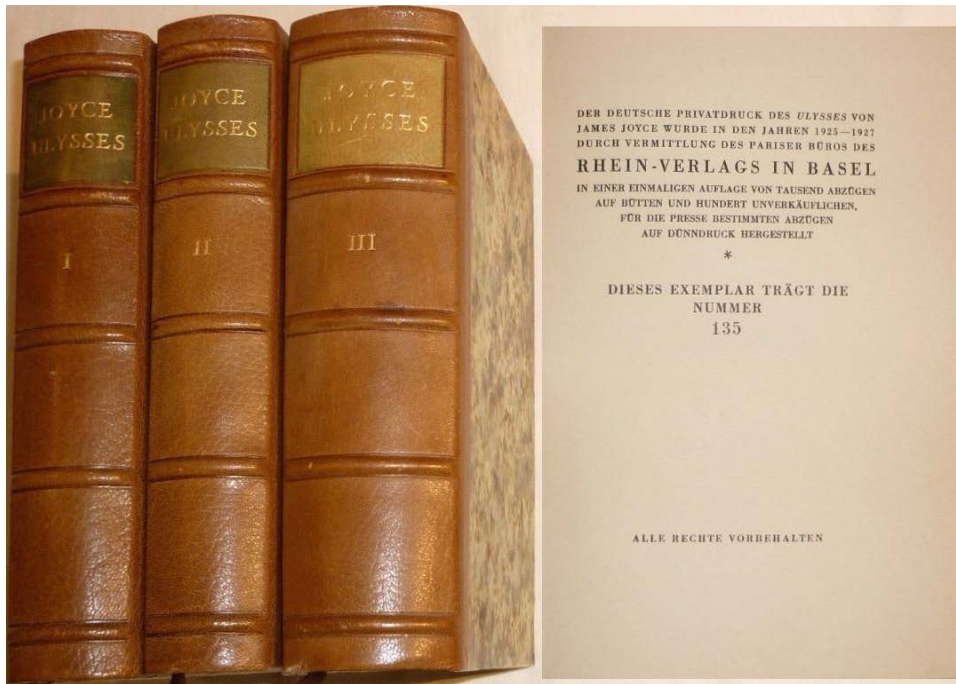


Figure 26. The first German translation of *Ulysses* (Zurich, 1927)

In the meantime, Joyce was working on the French translation as well. The French translator was August Morel, while Stuart Gilbert and Valery Larbaud assisted in the translation process, along with the author himself. The translation came out in 1929 and was approved by Joyce; later on, it served as an orientation mark for translators wishing to translate *Ulysses* into other languages, especially when the original was unclear or hazy. For over seventy years, this was the only French translation of *Ulysses*. However, in 2004, a new and fresh translation into French appeared, honoring Bloomsday and celebrating its 100<sup>th</sup> anniversary. Jacques Aubert supervised the translation, but actually as many as eight translators worked on it, each translating at least one chapter (Aubert himself translated two chapters, for example). Additionally, having in mind that some chapters were used from the Morel translation, Chapter 14 (“Oxen of the Sun”) in particular, up to eleven translators could be accredited for the 2004 translation of *Ulysses*, if we include Morel, Gilbert and Larbaud. Hence, the new French translation might lack synchronization between the chapters and

the leitmotifs might not be coherently repeated and easily recognized, argues Baron (2010).

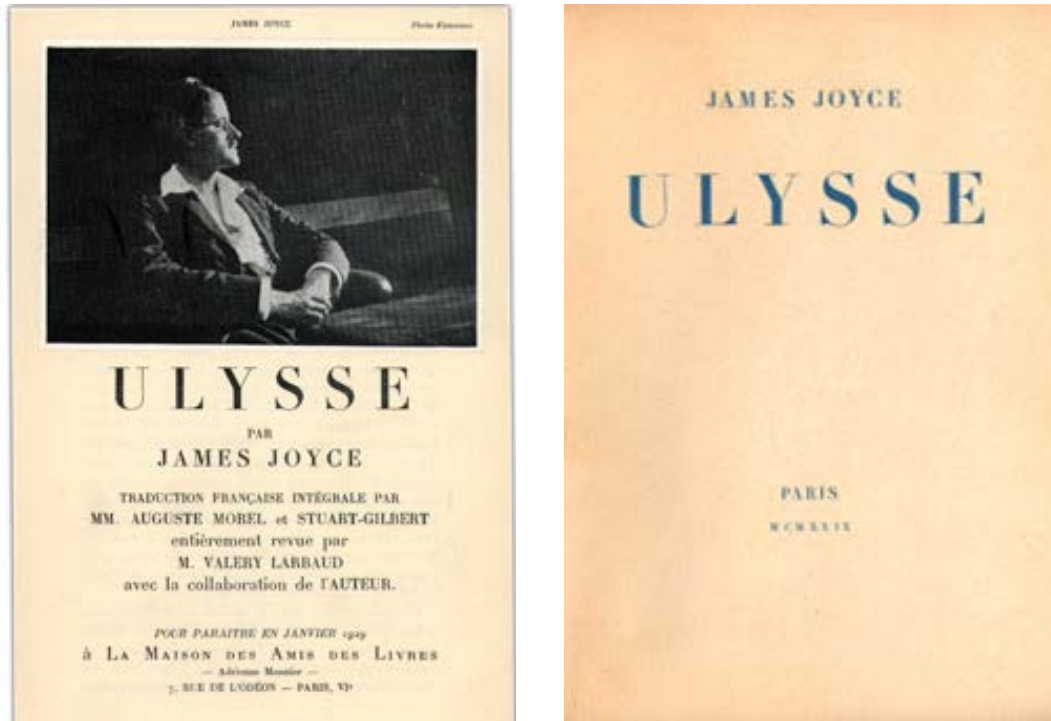


Figure 27. An advertisement for the French translation and the French translation of *Ulysses* (Paris, 1929)

The Czech translation, published in 1930, was among the pioneering translations of *Ulysses*. It was not a completely satisfactory translation (see Grmela 1999) and it was not in real circulation, as the Communist regime allowed only a limited number of copies. Hence, *Ulysses* in Czech was for decades a privilege of a small number of readers, and subscription, according to Grmela (1999) was still needed for getting a copy of the book, on the grounds of censorship in 1999. This translation was carried out by Ladislav Vymětal and it was prearranged by Adolf Hoffmeister, who personally met with Joyce and discussed translating the original.

The Japanese translation appeared fairly early, in 1931–1934 (it was published in two volumes, the first one contained the first 13 chapters), and it was completed by Sei Ito, Sadamu Nagamatsu and Hisanori Tasuji. However, the Japanese translation “was a source of problems to Joyce because it was a pirated edition” (Casado 2009:

173). The second Japanese translation of *Ulysses* followed soon after, in 1932–1935 (five volumes), and many translators were involved in the process. Both editions were published in Tokyo and none of them was approved by the author as the translators originally had not paid for the rights to translate (see Casado 2009, Casado 2010). Some of the Japanese translations do not include Chapter 18 (“Penelope”), as *Ulysses* was still banned in the English-speaking countries at the time of these publications and that chapter was considered obscene.



Figure 28. left: The first Japanese translation (Tokyo, 1931); right: the first Spanish translation (Buenos Aires, 1945)

According to Casado, “Joyce and Sylvia Beach were interested in selling *Ulysses* in the Spanish speaking world [...] since the publication of the first edition in 1922” (emphasis original, 2009: 174). Namely, one of the four languages in which they advertised the publication of *Ulysses* was Spanish (the other three English, Italian and German), explains Casado. Even before the whole novel was translated into Spanish (which occurred many years later, in 1945), in 1924, Antonio de Marichalar published “several pages of *Ulysses* in *Revista de Occidente*” (emphasis original, *ibid.*, 174–175).

In 1925, Jorge Luis Borges published the translation of “the last page of “Penelope” in *Proa*, Buenos Aires” (emphasis original, *ibid.*, 175). These two translators are considered to be the first translators of *Ulysses*, although not of the whole novel, into Spanish (see Casado 2009).

Nevertheless, the first Spanish translation of the whole novel, published in Buenos Aires, Argentina, followed much later, in 1945, and was carried out by José Salas Subirat. Sanz Gallego (2013) compared the Spanish translation with the original, studying the passages that contain taboo language, having in mind that dictatorship and censorship were in force both in Spain and Argentina when Salas Subirat’s translation appeared. What is puzzling is that Salas Subirat began translating it in 1937; however, in 1943, censorship laws were introduced and the translation appeared two years later. Sanz Gallego discovered several discrepancies in meaning related to taboo language (see Sanz Gallego 2013). In 1976, José María Valverde published his translation of *Ulysses* into Spanish, “which has been criticized for its errors” (Casado 2009: 175). In 1999, a third translation of *Ulysses* appeared, carried out by Francisco García Tortosa and Maria Luisa Venegas.

In 1947, the Hungarian translation was published in yet another country under severe Communist rule. The novel was to be translated in 1936 but the government did not allow it; therefore, it was finally translated by Endre Gáspár in 1947. Michalycsa (2010) is unsure whether the, at times, too literal Hungarian translation is a product of (self)censorship or a sign of faithfulness to the original.

There is a leaning towards (even excessive) literalization, to the extent that it is difficult to assess whether Gaspar’s occasionally stunning, reproduction of the ruptured, elliptic syntax and linguistic anomalies of the Joycean interior monologue are due to self-conscious translatorial strategy or rather, to a mechanical faithfulness to the original. (2010: 149)

Although packed with typographical errors and almost immediately banned due to the dictatorial system of the government in Hungary (see Mihalycsa 2010), the translation did not suffer as much censorship as was applied to the Romanian (1984) translation. Ionescu and Milesi (2008) provide a number of examples that illustrate just

how much Molly's inner monologue was down-toned (see Ionescu and Milesi 2008, Ionescu 2010). Finally, 1949 saw the publication of the Danish translation of *Ulysses*, the last to precede the Croatian one, and also one that shows evidence of possible (self)censorship when it comes to sexuality (see Klitgard 2006).

## 5.2 Translations of Other Work by Joyce into Serbo-Croatian

Regarding other works by Joyce that were translated on the territory of former Yugoslavia, it seems that the Croatians have a much longer and older tradition of translating his works than the Serbians. The novel *A Portrait of the Artist as a Young Man* (1916) first appeared in Croatian in April 1932 in a feuilleton called "Obzora" and was translated by Ozren Horvath. Horvath adds notes on the writer and explains the background of the novel, the culture and the situation in Ireland (see Hergešić 1957). Yet, Horvath did not translate the whole book and it took another twenty years before Joyce's first novel appeared in Serbo-Croatian.

The complete novel was first translated by Stanislav Šimić in 1952 and its title was slightly changed (*Mladost umjetnika* ['The Youth of the Artist']<sup>45</sup>). This translation represents the first whole work of James Joyce translated into Serbo-Croatian. In 1960, the same book was translated into the Serbian dialect by Petar Ćurčija and its title resembles the original title more (*Portret umetnika u mladosti* ['The Portrait of the Artist in Youth']). Later on, it was translated for the third time by another Croatian translator, Leo Držić, in 1981, and his title bears the same meaning as the Serbian title (*Portret umjetnika u mladosti* ['The Portrait of the Artist in Youth']). Josipović states that no evidence has been found of either official or unofficial censorship in the translations of *A Portrait of the Artist as a Young Man* (see Josipović 2011).

When it comes to the story collection *Dubliners* (1914), some translations of the stories appeared individually, for example, in 1954 "Eveline" was featured in a Croatian magazine, *Vjesnik*. Another story, "The Boarding House", was also translated in 1954

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<sup>45</sup> Throughout this chapter, as throughout the whole thesis, all the translations of the titles into English, or of quotations (if any are in other languages) are my translations.

and published in Zagreb; its translation was completed by Krsto Cvičić. It was not until 1957 that a larger number of the stories – a selection of eight stories from the *Dubliners* – were translated by Rada Prikelmajer and published in Belgrade. However, “Exiles” waited until 1965 to be translated, the translation was carried out by Mirjana Buljan and Ante Stamać and published in Zagreb. Joyce’s last novel *Finnegans Wake* (1939) was translated by a Croatian translator Nada Šoljan in 1978 (see Lemout 2004). The Serbian translation of this book is yet to come; the beginning of its translating process was announced in 2012 by Zoran Paunović, who translated *Ulysses* into Serbian.

Other works by Joyce, such as his collections of poems like the *Chamber Music* (1907), were originally translated into the Croatian dialect by Ante Stamać in 1990, while its Serbian translation was carried out by Bojan Belić and published in 2014. Other poems were translated in 1957 by Tomislav Ladan and published in Sarajevo, and later on in 1998 by Ante Stamać and published in Zagreb. In some cases almost a century passed and in others more than one hundred years before Joyce’s poems received the attention they deserved and were translated into Serbo-Croatian.

*Giacomo Joyce* was written in 1914; nevertheless, it was published years after the writer’s death, in 1968. This work was translated by a Croatian translator Antun Šoljan and published in 1998. *The Cats of Copenhagen* written in 1936 for Joyce’s grandson was published in 2012, and translated by Tamara Budimir into Croatian.

It was noted that Joyce’s works, or rather translations of it, have influenced Serbo-Croatian literature. Josipović (2011) mentions Rastko Petrović’s novel *Dan šesti* [‘The Sixth Day’] (1961) as a work that shows clear evidence of Joyce’s influence. According to Schellinger (1998), Petrović’s novel

is much more down to earth, yet it, too, is not free of excess and uncontrolled flights of fantasy. The novel is organized around a large number of loosely connected events and characters, which convey the idea that life and death constantly alternate in an endless renewal (1998: 1446).

Schellinger’s description of Petrović’s novel resembles *Ulysses* quite a bit. Nonetheless, going through the lists of PhD titles at the University of Belgrade, Faculty

of Philology, we found that just one PhD title includes James Joyce and *Ulysses*, while among the Master Thesis titles there were no titles related to Joyce or his works – as this list is incomplete there might be a Master Thesis that had Joyce as its topic<sup>46</sup>. Although some PhD theses concerning modernists were on the list and Joyce might have been mentioned in those, there were no theses found with the topic of sexuality. These results show that Joyce has not been a popular topic among philologists and translators in Serbia, at least at an academic level. Yet, newspapers wrote quite a bit about James Joyce and his novel, both after Gorjan's translation and after Paunović's translation (see Grubica 2007).

### 5.3 The Translations of *Ulysses* into Serbo-Croatian

On the territory of former Yugoslavia, three translations of *Ulysses* into Serbo-Croatian have been published. The first two appeared in Croatia, in the Croatian dialect. The third translation is the only one translated into the Serbian dialect of the Serbo-Croatian language. The Serbo-Croatian language community is perhaps too small for three translations of James Joyce's most famous novel. Nevertheless, Paunović states that classics such as *Ulysses* should be retranslated into every language various times as each translation is an interpretation, representing what each translator, and perhaps each generation, has understood. According to Paunović, even so-called *bad* translations may contain insightful interpretations and reveal something that could stay otherwise hidden. No translator could completely transfer all the meanings of the original, especially when it comes to works of great writers, as Joyce was. Therefore, such works should be retranslated as often as possible, explains Paunović. Nonetheless, if the first translation is *bad*, the original work is rarely given another chance as publishers are not generally interested in investing into a possible failure, adds Paunović. If that happens, the only available translation will be the first translation (see Sejdinović 2005).

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<sup>46</sup> The lists contain almost all the titles for PhD from 1927 to 2016 and for Master Thesis from 1963 to 2016. Special thanks to Vesna Vidović, secretary of the Center for Postgraduate Studies, Faculty of Philology, University of Belgrade for providing me with the lists.

In 1957, Zlatko Gorjan translated *Ulysses* and published it in Rijeka, Croatia; this first translation was much criticized. It was reprinted in 1964 in Zagreb, and it was again printed in 1965 for the third time, when the translation was divided into two books. The second translation was carried out by Luko Paljetak, who finished it in 1989. However, due to the political situation in Yugoslavia, the translation was published in 1991 in Opatija, Croatia. Paljetak's translation is also in the Croatian dialect. The first translation into the Serbian dialect appeared in 2001, completed by Zoran Paunović and published in Podgorica, Montenegro. Finally, in 2003 this translation of *Ulysses* was revised and printed in Belgrade.

According to Vidan (1959), the translator of the first Serbo-Croatian translation of *Ulysses*, Zlatko Gorjan, had a really demanding task ahead of him, and the final outcome of his work is pleasing. He demonstrated his sense for the book and a perfectionist's ability for wordplay. "*Ulysses* in our language is a unique translational achievement due to the courage and virtuosity with which it was done, it represents one of the peaks of our translated literature" [my translation]<sup>47</sup> (1959: 30), explains Vidan.

### 5.3.1 The Croatian Translation: *Uliks* (1957), by Zlatko Gorjan

Along with the German, French, Japanese, Spanish and a number of other translations, the translation into the Croatian dialect was among the first translations of *Ulysses*. It was published in Rijeka, a coastal, Adriatic city in Croatia, just some hundred kilometers from Pula, where James Joyce and Nora Barnacle had first lived after having left Ireland. The translation of the novel was published by a publishing company called "Otokar Keršovani" and printed by a newspaper publishing company ("Novi list"), also located in Rijeka. The editor in chief was Milan Crnković, while the technical editor and

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<sup>47</sup> Original text: ["*Uliks*" na našem jeziku jedinstven je prevodilački podvig, te po odvažnosti i virtuoznosti kojima je izveden predstavlja jedan od najviših dometa naše prevodne književnosti.] (Vidan 1959: 30).



proofreader was Laura Sabol. The book has nine hundred and sixty-one pages, twenty-two of which are part of the afterword written by Ivo Hergešić<sup>48</sup> (1904–1977).

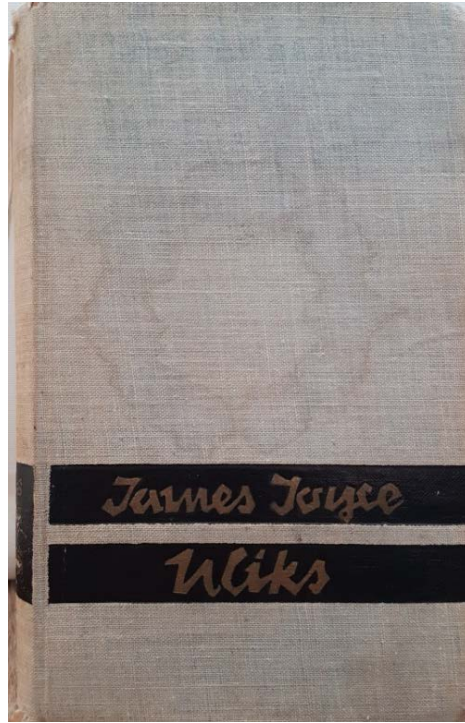


Figure 29. *Uliks* (1957), translated by Zlatko Gorjan

Regarding the paratext of Gorjan’s translation, the covers (as seen in Figure 29) are greenish-gray with two black stripes on the bottom half of the front cover, carrying the writer’s name and the title of the book in golden italic letters. The cover was designed by Sokolić-Nenadović. The front matter features no dedication, introduction or foreword. Gorjan’s translation belongs to a series of books named “Biblioteka svjetskih romana” [‘The Library of World Novels’], number 14 – we are informed about that from the back matter. The back matter features an afterword written by Ivo Hergešić under the title “James Joyce i njegov Uliks” [‘James Joyce and his *Ulysses*’]. The afterword introduces the writer James Joyce to the readers, presenting some biographical facts and going through some details about his other works. In addition,

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<sup>48</sup> Ivo Hergešić was a Croatian literary historian and critic, but also a film and theater critic, translator and writer.

Hergešić briefly comments on *Ulysses* and its content. The back cover is completely plain and the photo of the translator is not included. The translation has no footnotes. The source text which was used for the translation is a 1952 reprint of the 1937 Bodley Head edition. This edition is important as it represents the first “real” English edition (see Chapter 3). As it was already explained, this edition was the first one to be printed in the UK, the prior “English” editions being printed in France or else being only partial, for instance, T. S. Eliot was the director of Faber and Faber and wanted to print parts of *Ulysses*; however, Joyce refused because they were not really “English” explains Johnson (1993). Due to censorship laws concerning the printing of obscene texts in England (typesetters could be convicted for setting the types of such material), publishing houses refused to print *Ulysses*. The text of the Bodley Head edition contains corrections and additions which the original from 1922 does not contain. According to Johnson, the original text may even contain fewer mistakes than any other edition afterwards as the type created mistakes in the coming printings.

Zlatko Gorjan, the author of the first Croatian translation of *Ulysses*, was born in 1901 in Sremska Mitrovica, Serbia, and died in 1976 in Zagreb, Croatia. He studied Romance languages and Germanic studies in Vienna and Zagreb. He translated from German, English, French, Dutch, Norwegian and Swedish. Additionally, he worked as a journalist, film and theater translator and editor. Gorjan worked as a dramaturge for the First National Picture, which merged with Warner Bros in 1936, he continued working for Warner Bros until 1940. He was the editor of numerous magazines and newspapers in Croatian and German. Besides, he wrote poems, novels, travelogues and essays. Gorjan was one of the founders of the Croatian Society of Translators; he translated from English (George Eliot, Charles Dickens, D.H. Lawrence, Oscar Wilde, William Faulkner and Herman Melville) as well as from German (Franz Kafka, Arthur Schnitzler, Robert Musil, and Rainer Maria Rilke)<sup>49</sup>. In 1963, Gorjan, a seasoned translator with a vast experience and knowledge of literature and languages other than

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<sup>49</sup> More information about Gorjan’s work available at <http://hbl.lzmk.hr/clanak.aspx?id=169>

English, was chosen as the president of the FIT (International Federation of Translators), and held office from 1963 to 1966 (see Citroen 1967).

According to Grubica (2007), in the 1950s, when Gorjan's translation of *Ulysses* was carried out, translation was in full swing in Croatia. Having in mind that the first Croatian translation is among the pioneering translations of Joyce's novel, it is understandable that Gorjan relied mostly on the German and French translations of *Ulysses* (see Grubica 2007). In addition, the first Croatian translation contains some of the flaws characteristic of the French translation, such as inappropriate hyperboles for slang, vulgarisms and terms that do not adequately translate the meaning in the field of sexuality and taboo (see Grubica 2007).

Once the first Croatian translation was published, the public was thrilled. The translation was highly praised; the newspapers wrote positively about the translation, especially because *Ulysses* was finally available in Croatian. Most of the critiques written about James Joyce and the translation appeared in 1958; however, a close look at them reveals that they mostly admired the attempt of the translator to make *Ulysses* available to the Croatian public, and not the quality of the translation itself. Nevertheless, Vidan (1958, 1959) analyzes the translation in much more detail, providing comments on its stronger and weaker points (see Grubica 2007).

Although the majority of critics wrote positively about the translation and Joyce's work altogether, there were some who believed that *Ulysses* did not deserve the fame it had acquired. Such opinions appeared right after the publication of the first translation of *Ulysses* into Serbo-Croatian. Josipović (2011) regards the negative criticism as crucial. Namely, she believes that it actually saved the notorious novel from being banned in former Yugoslavia. Negative criticisms generally underlined the difficulty of the novel, both for reading and translating. In addition, it was concluded that the complexity of the structure of *Ulysses* would put off any potential readers from reading it. Therefore,

[i]t is paradoxical that the characteristics considered to be the weak points of this novel are the reasons for which Joyce was not banned in Yugoslavia. Censors and critics thought that Joyce's work was too incomprehensible and intricate for the majority of readers. (Josipović 2011: 100)

According to Josipović, the first Croatian translation “is considered to be excellent” (*ibid.*, 97), especially at a metaliterary level. Gorjan adequately transferred the Dublin atmosphere from *Ulysses* into Croatian, with all its changes and shifts in style and tone. Nevertheless, the translation has faults, and Josipović argues that they are connected to self-censorship.

The only drawback of this translation is the fact that the translator felt obliged to undertake self-censorship by purging the translation of the words considered to be “indecent” because charges of obscenity swirled around this book. This translator systematically avoided translating the word “cock” with an appropriate Serbian equivalent, and instead he used the word “member”. (*ibid.*)

Unfortunately, Josipović found no official documents that would indicate that Gorjan's translation was officially or explicitly censored, and if it was indeed censored, it was unofficially. All the softening of sexual language or swearwords – if any – was probably introduced by the translator himself, who in that case resorted to self-censorship. Josipović hints the possibility of self-censorship, yet she did not conduct a more extensive study of Gorjan's translation and the only example she mentions is the one from above.

The second Croatian translation, completed by Luko Paljetak, is not studied in this thesis; hence, it is not presented in detail. The reasons for not studying the second translation are: the edition of *Ulysses* that was used as a source text; the comments of the critics who thought that some parts were almost completely the same as in Gorjan's translation; and, particularly, the fact that the text is rather a free translation. According to some, Paljetak translated the repetition of the leitmotifs rather freely, thereby ignoring the huge amount of literary critique that existed at the time he carried out his translation (see Grubica 2007). The edition that Paljetak used was Hans Gabler's *Ulysses: A Critical and Synoptic Edition* (1984), which was severely criticized for overcorrecting the original text (see Hart 1986, Kidd 1988) and as Simons (2006)

explains Gabler's edition "has received an attention unusual for works of scholarship of its kind" (2006: 71).

### 5.3.2 The Serbian Translation: *Uliks* (2003) by Zoran Paunović

The translation of *Ulysses* into Serbian, as it was already mentioned, was published by CID in 2001 in Podgorica, Montenegro, and then reprinted in 2003 in Belgrade. The 2003 reprint was published by "Geopoetika", which also proofread and corrected the translation, and it was printed by "Rotografika d.o.o" from Subotica, Serbia. It was revised and various minor mistakes were corrected. Additionally, having in mind that the translator, a university professor of English literature, is a speaker of the Serbian dialect, the translation published in Belgrade will be taken into account.



Figure 30. *Uliks* (2003) translated by Zoran Paunović

The covers feature a photograph of a woman sitting on a carpet. The woman is visible only on the front cover, or to be precise, her left barefoot crossed under her right naked knee, her right hand, and a fragment of her left fist. The woman's head is not visible. She is wearing a short, black or dark-colored dress, with a floral print; the

flowers seem to be in different lighter colors. The woman's features occupy the upper half of the front cover. The carpet stretches all the way to the back cover and three blurry books are piled up on the upper half of the back cover. The only word that could be read from the titles of the piled up books is "Focus". The carpet itself seems like a Persian or Ottoman carpet, probably like the ones Mr. Bloom might have seen in the Bazaar scene of *Ulysses*. The photo was taken by Jovan Čekić and perhaps a filter was applied as its colors are yellowish, brownish and gray. The front cover was edited by "Koan" and it states the name of the writer, the title of the book and the name of the publishing company. The name of the writer is written in black block letters, set on a whitish stripe, while the title of the book is written in italics, also in black letters set on a whitish stripe. The name of the publishing company and its logo are printed in white letters with a red sign and they are set on a whitish stripe as well, therefore these letters are not too prominent.

The front matter additionally includes a short biography and bibliography note about James Joyce and some of his more famous works are numbered. The note was written by the translator. The translation belongs to the "Svet proze" ['The World of Prose'] collection. The editors were Zoran Milutinović<sup>50</sup> and Ivana Đurić-Paunović<sup>51</sup>. Furthermore, there is a translator's note, where the translator briefly explains which edition of James Joyce's *Ulysses* he used for the translation – *Ulysses* (1993) by Oxford University Press. He adds that the language of the original might be more irregular, in terms of grammar, than the translation. The translator advises first-time readers to decide whether or not they need the comments that he included, and that perhaps ignoring the comments might be the best way to be acquainted with Joyce's work for the first time. The comments are inserted in the form of footnotes<sup>52</sup>, which the first Serbo-Croatian translation, for instance, does not have (more on footnotes in Paunović's translation in section 5.3.3).

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<sup>50</sup> Zoran Milutinović is a professor of contemporary literary theory at University College London.

<sup>51</sup> Ivana Đurić-Paunović is a professor of English language and literature at Faculty of Philosophy, University of Novi Sad.

<sup>52</sup> There are more than 1300 footnotes.

The translation has seven hundred and sixty pages. After Chapter 18 of the translation there is a text under the name “Uliks *Džejsa Džojsa: Mitska uzvišenost trivijalnog*” [‘James Joyce’s *Ulysses*: Mythical superiority of trivia’] written by the translator Zoran Paunović. Further on, there is a table of contents and a black and white map of Dublin which spreads onto three pages. The back cover features a text that captures the essence of the novel, explaining when it was written, where and how, mentioning the triviality of the story, its three main characters, Homer’s *Odyssey* and its connections with Joyce’s *Ulysses*. This short text was also written by the translator. No photograph of the translator was included.

The translator of the Serbian version of *Ulysses*, Zoran Paunović, was born in 1962 in Bor, Serbia, and he is now the Vice Dean of the Faculty of Philology, University of Belgrade, Serbia. He is a professor of 19th and 20th century English literature at the Faculty of Philology as well as at the Faculty of Philosophy, University of Novi Sad, Serbia. Paunović is additionally a visiting professor at the Faculty of Philosophy of Banja Luka, Bosnia. Apart from being a translator and a professor, Paunović is an essayist who has published two books and numerous essays and articles. He has also translated Vladimir Nabokov, Lord Byron and Joseph Conrad, among others. He has won various prizes for his translational works. The most notable prize, as it is relevant for this thesis, it is the prize for translating *Ulysses* into Serbian. Namely, Paunović received the Laza Kostić<sup>53</sup> Prize for his translation of James Joyce’s novel in 2003.

### 5.3.3 The Complexity of Translating *Ulysses* into Serbo-Croatian

As translating sexuality is extremely tangible, due to its cultural and social implications in the source and target society, it becomes “a political act [of mediation], with important rhetorical and ideological implications” (Santaemilia 2015: 141). Translator’s beliefs and concepts are projected onto his/her translation; thus, the text becomes “fully

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<sup>53</sup> The Laza Kostić Prize is awarded every year by the Novi Sad Book Fair, for the best literary work achieved between two book fairs. Laza Kostić (1841–1910) was a Serbian writer, poet, journalist, playwright, translator and lawyer.

indicative of the translator's attitude towards existing conceptualizations of gender, sexual identities, human sexual behavior(s) and society's moral norms" (*ibid.*).

It was already mentioned that *Ulysses* is a tricky novel for translating due to the complexity of its content and form. When content is considered, the first thing that comes to mind is sexuality, and *Ulysses* is packed with sexually-charged topics and scenes. Additionally, its style, organization and form are multilayered, knotted and entangled, therefore rather difficult for understanding, let alone translating and producing a quality translation which would have all the necessary features of the original and still bear the same meaning. Another obstacle would be transferring the text into a target language that does not have the cultural background, customs or traditions of the source language and culture. Translators play a huge role in the process of translation and it is impossible for them not to leave traces of their own style, ideas, beliefs and attitudes on a number of topics. Intrusions on the part of the translator are especially notable when it comes to sensitive topics, such as sexuality.

Similarly, translations may represent in a certain way artwork, "first of all a piece of a language work" (Yu 2015: 10). The choices a translator makes are not naïve; no single decision during the translation process is a coincidence, or an accident. "No word in the translated work is neutral, and no word choice is innocent, especially those concerning the female body and female sexuality" (*ibid.*), explains Yu. Translators are responsible for their work through which they transparently express their opinions or impose those of others (see Chapter 1). The subdued position of women in Serbia was already mentioned (see Chapter 2); therefore, it would not be a surprise if female sexuality in the Serbo-Croatian translations of *Ulysses* would have a different, milder aspect.

GordiĆ-Petković (2007) argues that any literary work could be analyzed from a translational perspective with unexpectedly positive results. She finds that translators face a much more direct and delicate process of interpretation and transfer of meaning than literary critics. A translator would feel the limitations of one or another language



(limitation, in the sense that, at times, you cannot transfer meaning truly faithfully from one to another language due to distinct grammar, syntax and vocabulary systems or uses), s/he would look for appropriate terms and expressions in order to transfer the meaning as closely as possible. However, a translator would additionally judge which meanings should be emphasized, hidden or down-toned. In such cases, when changes of meaning, downplaying or highlighting occur, translators can make intentional as much as unintentional mistakes altering the overall meaning of a text (see Gordić-Petković 2007).

Vidan (1959) believes that *Ulysses* is undoubtedly an interesting novel; nonetheless, he is not completely sure about its literary value. Vidan adds that the value could depend on the approach which the readers might take, when reading the work of Joyce. Furthermore, he indicates that the specific language which was used in writing *Ulysses* makes the process of translating it an extremely demanding one. Therefore, the publication of *Ulysses* in Serbo-Croatian was an event of great importance (see Vidan 1959). Vidan compared the original to Gorjan's translation, studying both texts patiently, and he comments on some of the positive and negative aspects of the translation.

A number of mutually interwoven techniques, structures, motifs and topics were used as the core for the linguistic structure of *Ulysses*. The unusual complexity of the organizational material creates a unique atmosphere that contributes to the translational challenge of the novel. In order for the readers to understand the translation, connections to the writer's life, other works, hometown, culture, history of Ireland, and many other myths and topics that are involved into the construction of the novel need to be made (see Chapter 3). Thus, many translators of *Ulysses* into various languages inserted footnotes, comments and explanations, with the aim of providing background and understanding for readers that may be coming from completely diverse cultures and might not have any knowledge of Joyce's life and work (see Vidan 1959). Nevertheless, the first translation of *Ulysses* into Serbo-Croatian, carried out by Gorjan, does not

contain explanations; by contrast, the last translation done by Paunović does contain footnotes with explanations and a map of Dublin is included at the end of the book.

Some might argue against the footnotes and explanations, suggesting that these techniques spoil a novel, changing it and unnecessarily simplifying it. As a novel is a writer's means to communicate with the readers, the simplification of his/her words through the use of comments interrupts the communication. Nonetheless, the comments should perhaps be employed if they facilitate the reading and understanding of a book, adds Vidan. Some novels are simply different and in order to experience them, a reader needs more tools; such a novel is definitely *Ulysses* (see Vidan 1959).

In addition, Vidan divides the problems that are likely to occur when translating *Ulysses* into Serbo-Croatian into three groups: firstly, the language ought to resemble the natural city jargon with an abundant use of colloquial expressions; secondly, the language should be rhythmical, with compound words and wordplay; and thirdly, there should be as little as possible divergence from the original meaning of the text. These three groups of problems are discussed throughout Vidan's study and examples are provided (see Vidan 1959).

The author of the first translation of *Ulysses* into Serbo-Croatian places the exact meaning of every bit and piece into the background, concerning himself with the overall meaning of the plot and the parts individually. Additionally, the translator is forced to keep the original style and rhythm as much as it is possible in the target language. Vidan praises many aspects of the translation, yet he is not completely satisfied and invites the translator to have a better look at the original and to correct certain parts. Some of the parts that need correction are concerned mostly with colloquial language, where the translator at times softens the meaning while at others he intensifies it (see Vidan 1959).

According to Vidan, the scenes in the brothel in Chapter 15 ("Circe") provide a fine example of translation problems. These scenes feature broken bits of language discourse, full of taboos, hidden desires and fantasies. The language of the "Circe" chapter may appear distasteful for the morally pure, and social constrictions may rarely

allow such behavior and language; however, that harshness and vulgarity are perhaps the main assets of the language of the brothel chapter. The translation is far less offensive than the original, appearing more gentle and nice, and Vidan labels the chapter as monotonous. Moreover, the translator leaves out swearwords which are often used as buzzwords or catchphrases, and which are present in spoken Serbo-Croatian, but are avoided in written texts. The original contains these words, hence the translation at times seems dry or unnatural, lacking the swearwords commonly used, argues Vidan (see Vidan 1959).

The translator frequently omits a word or phrase, changing the overall meaning of a sentence, allusion or a part. He makes illogical turns, creating confusion, stating new facts and creating new ideas. These “mistakes” are particularly noticeable in Chapter 13 (“Nausicaa”), and it would be untrue to say that the complete work does not lose on its value due to such changes, says Vidan. At the beginning of this chapter, we said that Josipović (2011) argues that omitting swearwords is a sign of (self)censorship, whereas in Chapter 4, we explained that omitting swearwords could be a sign of following unwritten norms regarding the style and ton of written texts, such as a translation. If Gorjan did in fact resort to (self)censorship, it may be the result of following unwritten norms (see examples in section 6.1.1).

Nevertheless, Šipka (2011) conducted two studies on the tolerance of obscene words in Serbo-Croatian, as it was already mentioned in Chapter 2. According to his first research, obscene words are very well tolerated in spoken Serbo-Croatian. The most obscene are words for specific sexual actions (for example, to have sexual intercourse) and names for sexual organs (yet words like ‘penis’ and ‘vagina’ are not considered vulgar), and they are less tolerated than words for physiologic functions (for instance, to urinate). However, the verb ‘to fuck’ (*jebati*) is used in a multitude of expressions that its overuse has resulted in a higher tolerance. Metaphorical expressions or terms are considered very well tolerated and not obscene. Šipka additionally conducted a study of dictionaries in Serbo-Croatian and discovered that many of the terms that are used in spoken language do not exist in the dictionaries. Finally, Šipka

published his own dictionary (*Dictionary of Obscene Words and Expressions* (2011)), which we use in Chapter 6 with the intention of checking the obscenity of words used in the translations. It should be noted that many words that may be used in spoken Serbo-Croatian and which are used in the translations may not be present in the mentioned dictionary.

Additionally, as we already mentioned in Chapter 2, in a private email correspondence Paunović assured us that he was never advised to modify any content in his translation. Editors, the publishing house, friends and family did not influence or modify the translation; hence, if any forms of unofficial censorship are found we can only conclude that they are most probably a result of (self)censorship.

Vidan's critique of Gorjan's translation of *Ulysses* is probably even up to date the most extensive review of that translation. Unfortunately, Vidan does not go into further detail when it comes to sexuality, nor does he tie any of the less fortunate examples from the translation to censorship or (self)censorship. Grubica (2007) compares allusions in the two Croatian translations; however, the second Croatian translation alone has not been extensively studied yet, while the lack of a suitable critique of the Serbian translation only reveals how complex it is to translate *Ulysses* and investigate its translations.

In an article Paunović wrote after his translation came out, he touches on the expression *les belles infidèles* [Translations are like women – if they are beautiful, they are not faithful, and if they are faithful, they are not beautiful]<sup>54</sup> (Paunović 2001: 16). In addition, Paunović comments on this expression, underlining that it is not only highly insulting, discriminatory and sexist for the female population, but also very insulting and degrading for the translators. We provide a brief comment on the expression, as it is interesting that the translator mentions it in connection with a translation of a novel that

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<sup>54</sup> Original text: [“Prevodi su kao žene – ako su lepi, nisu verni, ako su verni, onda nisu lepi”] (Paunović 2001: 16).

deals with infidelity and sexuality on numerous levels (for example, Molly cheats on Bloom, Bloom cheats on Molly).

As Godayol (2013) reminds us, *les belles infidels* expression was probably coined in the 17th century by Nicolas Perrot d'Ablancourt (1606–1664), who translated and rewrote classics. According to Godayol, Perrot d'Ablancourt, through the use of this expression “not only plays with the phonetical repetition of the two words but also expresses the concerns of the period as regards faithfulness and property, the man with regard to the woman and the author with regard to the original text” (2013: 100). *Les belles infidels* paradigm connects the author, original text (and source language), translator and the translation (and target language), tying them in a fidelity triangle. Comparing marriage and translation, Godayol adds: “Both in marriage and in translation only a promise of faithfulness can guarantee legitimacy; that is to say, the paternity of the newborn child. What is questioned in both cases is the authority of the father/author” (2013: 100). Marriage and fidelity do not go hand in hand in *Ulysses* either, nor do sexuality and translation as it was illustrated by the somewhat (self)censored translations of *Ulysses* at the beginning of this chapter (for instance see, the Spanish, Romanian or Danish translations).

However, the meaning of the term ‘fidelity’ is questionable as it is highly dependent on a number of factors to which it can refer and it can be betrayed in numerous ways. Chamberlain (1988) explains how fidelity can be betrayed:

Clearly, the meaning of the word “fidelity” in the context of translation changes according to the purpose translation is seen to serve in a larger aesthetic or cultural context. In its gendered version, fidelity sometimes defines the (female) translation’s relation to the original, particularly to the original’s author (male), deposed and replaced by the author (male) of the translation. [...] Or, fidelity might also define a (male) author-translator’s relation to his (female) mother tongue, the language into which something is being translated. (1988: 461)

In addition, the translator of *Ulysses* believes the saying is completely untrue. Describing the quote as nonsense, Paunović begins a text called “Kako sam prevodio *Uliksa*” [‘How I translated *Ulysses*’], in which he describes how he translated *Ulysses*

into the Serbian dialect. He says that when he first informed any interested parties that his new endeavor would be to translate James Joyce's novel, people were worried about his mental wellbeing. Interestingly, the more educated the crowd was, the more shocked and worried they were. Not all remarks were openly made; some revealed their opinions in a more sophisticated way (see Paunović 2001). Nonetheless, one thing was certain, the public in Serbia expressed puzzlement, astonishment and poor understanding when they found out that Paunović would translate *Ulysses*. The translator himself believes that they were concerned because of the fairly demanding task he was getting himself into. There might be a possibility that some were troubled by the content of the novel, having in mind some of the many taboo topics it touches upon. Finally, many probably did not even know what *Ulysses* is about and why its translation would be necessary.

According to Paunović, the public generally considers *Ulysses* a tough nut to crack, no matter from which aspect you approach the novel, either from that of a translator or that of a reader in your native language. The task of the translators should be to prove the complete opposite of those beliefs that surround *Ulysses*, explains Paunović. Truly good translators should first demonstrate themselves as genuine experts and translate the piece, proving that it is not impossible to translate altogether. As a result, the readers would have a good translation, realizing that it is not impossible to read the novel, nor grasp it, adds Paunović (see Paunović 2001).

When translating any book, the first and perhaps most important task is to select the edition of the original that would be the most representative and suitable for translation. In order to translate the novel, Paunović used the 1993 Oxford University Press edition of James Joyce's *Ulysses*. He explains that he translated this version of *Ulysses* due to the controversy and negative critiques that some of the previous ones received – he brings up the 1984 Hans Gabler's much criticized edition as an example. The Oxford University Press edition features a text which Joyce himself corrected and the list of all the corrections is included. According to Paunović, this version is highly valued as it goes back to the original text without introducing the unnecessary corrections which other publishers and editors might have made (see Paunović 2001).

Similarly, in the introduction to the Oxford University Press edition, Johnson argues that printing once again the 1922 original text and offering the readers what Joyce first published is probably one of the best options. Adding that the original text is most likely “the least faulty”, Johnson says:

The worst examples of broken type have been repaired for the sake of readability. No other corrections have been made; even when the broken letters have occurred in misspelled words, the misspelling has been retained. Joyce’s ‘misses in prints’ are now yours. (Johnson 1993: lvi)

Before the onset of the translating process, it is vital for the translator to completely understand the original piece. In order to do so, the translator would have to take the original work apart, noting possible difficulties, pinpointing stylistic elements and jotting down all the aspects of the text that it is known for (in the case of *Ulysses*, Molly’s interior monologue for example, or reference to other literary works), explains Paunović, adding that that is precisely what he did with *Ulysses* (Paunović, n.d.: 436). The setback of such an approach is that the translator needs thorough preparation, gained through knowledge of all the important studies on the original, its writer and critiques, followed by biographical, autobiographical, historical, cultural and intertextual comprehension. In the case of *Ulysses*, luckily, there is an enormous amount of literature that sheds light on most of the hazy parts.

The translator admits that Joyce’s novel provided numerous hurdles, as it was expected. Riddles, puzzles, foreign languages, literature and myths troubled the translator, from the very title of the novel, into all the sections and chapters up to the last word of the text. What is fascinating is that the Serbian translator decided to give the title ‘Uliks’ instead of just transcribing the sounds into Serbian and keeping the original title. The reason for the title changes lays in the fact that the transcription ‘Ulis’ in Serbian sounds too soft for a powerful novel, clarifies Paunović. Additionally, ‘Ulysses’ was derived from the Latin ‘Ulixes’ which in Serbian would be ‘Uliks’ (*ibid.*, 436–437). It is interesting to note that Gorjan (1957) also uses the title ‘Uliks’, which is in fact unusual as according to Croatian standards foreign names are transcribed and the rest of the names in Gorjan’s translation are transcribed (for instance, Buck Mulligan,

Molly Bloom, Leopold Bloom, while these names in Paunović's translation are phonetically transcribed, according to the Serbian standards for foreign names, hence the names of the characters are Bak Maligen, Moli Blum, Leopold Blum)

Paunović reminds us that the title of the novel is of crucial importance as it ties Joyce's work to Homer's and Ulysses to Odysseus. Without the title the novel could be a simple naturalistic novel, says Paunović. However, other elements, genres and styles which adorn *Ulysses* should not be overlooked, like parody or symbolism or the most typical characteristic of Joyce's work, varying and employing all the styles and genres so that they appear novel, adds the translator (*ibid.*, 437).

When asked if he had relied on other translations of *Ulysses* for his own translation, Paunović admits having used the French, German and Spanish translations occasionally when in doubt, when he needed to make sure that he had understood the gist of a certain sequence. Nonetheless, he affirms that he has never used the translation of *Ulysses* into the Croatian dialect of Serbo-Croatian, fearing that he might be stuck with an unwanted term. Once the translating process was over and the Serbian translation done, Paunović dashed to read the Croatian translation, eager to find out whether Gorjan had had better solutions for his doubts. Paunović admits that he found some of Gorjan's solutions more obvious and he was at times astonished to find so as he himself had problems when translating some parts, as he simply could not find a suitable term in Serbian, and would be trapped for days until finally finding the most appropriate solution. At other times, his own translation appears to outshine the Croatian one, he adds (see Paunović 2001).

An interesting example is provided with the translation of Chapter 14 ("Oxen of the Sun") of *Ulysses*. Paunović explains that this chapter consists of various parodies and styles of other writers such as Charles Dickens, for example, and that the native readers of the original in English could recognize the writers if they are familiar with their work. Thus, Serbian readers would need to recognize the translations of the writers featured, and in that case Dickens, for example, ought to be presented through Borivoje



Nedić's translation, explains Paunović. In such a complexly interwoven chapter (due to all the references to history, culture, literature, mythology, philosophy) a translation might lose, but also gain a lot, and Paunović compares his work on Chapter 14 ("Oxen of the Sun") to a match of chess – in a constant battle to outwit and beat his opponent, James Joyce (Paunović, n.d.: 439–440). Therefore, the Serbian translator relied not only on translations of *Ulysses* in other languages but also on translations of other works, by other authors, into Serbian, in order to translate the chapter in a truly Joycean manner.

Many elements and styles in Joyce's *Ulysses* are new or used in an original way; hence, they appear completely innovative. Intertextuality, for instance, is an old technique employed in an inventive fashion through the use of newspaper headlines. According to Paunović, Chapter 7 ("Aeolus"), which features headlines and newspaper clips in the form of invented intertextuality, was not a particularly demanding chapter for translating, if we undermine the occasional outdated words or phrases. Moreover, Paunović finds that the newspaper style has not changed much since Joyce's time, and that was a perk of Chapter 14, for example (*ibid.*, 440–441).

Chapter 13 ("Nausicaa") required much more effort, as it was written in accordance to cheap, old-fashioned and cheesy love stories or female magazines. Thus, its translation was a bit more complicated as the tasteless sweetness, cheesy phrases and kitschy adjectives could not be transferred into the Serbian language with the same intensity. Paunović testifies that he had to leave out some adjectives as in Serbian they made no sense or else he could not achieve the same meaning. Nonetheless, he would add the adjectives later on, intensifying the next possible word in order to attain the desired effect that would resemble Joyce's style and still bear the same meaning as the original text (see *ibid.*, 440–441).

It took Paunović approximately a year and a half or some twenty months to translate *Ulysses*, though he adds that the process might have begun when he was only seventeen years old and when he had first read *A Portrait of the Artist as a Young Man*. If it had not begun back then, then it certainly did when he started studying English

language and literature. In order to translate any novel, it is of outmost importance to first understand it entirely and absolutely, believes Paunović. For him the most obvious first step would be to take the novel apart, studying its pieces, and that is exactly what he did with *Ulysses*. Yet, certain experience and knowledge of English literature and language, as much as culture, was undoubtedly required (see Paunović 2001).

The “impossible mission”, as many termed his efforts, was aided by the fact that Paunović, at the time, had at least ten years of experience in academic work in the field of 20th-century English literature. Another important fact is that Paunović had previously translated other important literary works; thus, he had experience in translating before tackling the beast called *Ulysses*. Joyce's novel has proved to be the most challenging among all the translations Paunović has done so far, and for that reason it is at the same time his favorite and most hated novel – favorite because it was interesting to work on such a demanding book and hated because he has not managed to find a task of similar difficulty (see Nježić 2003).

Paunović refers to the year and half that he spent translating as “the last phase” of his work on the translation. This phase he believes was not only the most demanding but also the most thrilling and fulfilling. Joyce left many riddles for readers and therefore translators to unravel, numerous loose ends to untie, while attempting to find suitable expressions in your own mother tongue, indicates Paunović. More often than not, he had to live with a term for a period of time, digesting it slowly, until he would have a breakthrough realizing that the obvious solution or the most elegant or appropriate were close the whole time. Countless hours were spent in the quest for a perfect way out, which afterwards felt utterly rewarding, once the satisfying answer was found. Paunović compares his endeavors to translate *Ulysses* with a poet's effort to find the key word or sound that would complete a poem (see Paunović 2001).

The Serbian translator once said that *Ulysses* is not a book that should be read once or translated once. Hence, Paunović's translation was first published by the publishing house CID from Podgorica, Montenegro, in 2001, on Joyce's birthday. The

publishing house wanted to honor Joyce, who liked symbols and had the original *Ulysses* published on his birthday. Later on, the translation was published by Geopolitika from Belgrade, Serbia, in 2003. Paunović states that he used the opportunity to edit, correct some mistakes, or add improvements to the translation before it was published for the second time. Readers perhaps would not have noticed some of the things he changed – he gives an example of the letters with which the sections begin – the first capital letters of the character’s names, ‘S’ for Stephen, ‘M’ for Molly and ‘P’ for Poldy – saying that he dropped the word beginning with ‘P’ at the beginning of the third section in the first translation (see Nježić 2003).

When the first publication of Paunović’s translation came out in 2001, the newspapers *Vreme*<sup>55</sup> praised his work. Jerkov (2001) wrote that the translator had translated the notorious novel effortlessly and charmingly. The work was marked as the “most important venture”, thus the translator and the publishing house deserved outmost respect as they brought Joyce back to Serbian readers, who had never before been very interested in his work (see Jerkov 2001). The new translation was expected to invite readers to discover Joyce’s opus. Grujčić (2001) describes Gorjan’s translation as “faulty” and blames that translation for the general belief of Serbian readers that *Ulysses* is unreadable. Additionally, Grujčić implies that many translations in Serbo-Croatian are outdated (see Grujčić 2001).

Although Paunović finds that Zlatko Gorjan had various brilliant or exceptionally high-quality solutions, there is an obvious gap of more than forty years between the two translations and the translation into the Serbian dialect was conducted in an up-to-date dialect, which has evolved and differs greatly from the one used in 1957. After having read Gorjan’s translation, Paunović felt the need to introduce footnotes, comments and explanations, so that the readers could follow *Ulysses* without too much unnecessary trouble. He felt that the translation would lack some background

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<sup>55</sup> There are two articles in *Vreme*, one written by Nebojša Grujčić, July 23, 2001 and the other by Aleksandar Jerkov, December 27, 2001. The articles are available at Web sites: <http://www.vreme.com/cms/view.php?id=293219> <http://www.vreme.com/cms/view.php?id=304691>

context for some readers and he wanted it to be enjoyable for all. In an attempt to do so, Paunović admits that one of the major problems was to decide on the number of notes, and which would be redundant, trying to keep the number at a minimum, yet having just enough (see Paunović 2001).

As it was already said, there are more than 1300 footnotes in Paunović's translation, which would mean that there are approximately two per page. However, many pages do not contain a single footnote while others have even more than ten footnotes, for instance in Chapter 9 ("Scylla and Charybdis") there are particularly many footnotes, especially when Hamlet is mentioned (see Paunović 2003: 220–221). Some of these footnotes are rather long, especially the ones explaining Biblical, mythological or political references, (see Paunović 2003: 228, 334). Moreover, some chapters (for example, Chapter 9 ("Scylla and Charybdis")) have more than 200 footnotes, whereas in others there are less than 30. In Chapter 13 ("Nausicaa") and Chapter 18 ("Penelope"), the smallest number of footnotes is featured, 28 and 30 respectfully. What is interesting about the footnotes is that, for example in Chapter 11 ("Sirenes") "beau" (*Ulysses* 1993: 247, Paunović 2003: 277) is left in French like in the original and a footnote is provided explaining the French word. Other examples include words in Latin, French, Italian, Gaelic and German (among other languages) throughout the whole translation, which are not translated in the text and a footnote with their meaning is provided, sometimes even with an explanation (for examples see Paunović 2003: 210, 328, 334, 335, 358, 611, 702, 705).

Nevertheless, in Chapter 18 ("Penelope"), Spanish words like "embarazada"<sup>56</sup> (*Ulysses* 1993: 711) are translated. Additionally, some words are phonetically transcribed without any additional explanations, for instance "cochinchina" (*Ulysses* 1993: 720), a word which refers to the Spanish word 'chocho' (more in Chapter 6, *Example 37*). "Mahestad"<sup>57</sup> (Paunović 2003: 738) and "coronado"<sup>58</sup> (Paunović 2003:

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<sup>56</sup> "da mi napravi dete" ['to make me/leave me (with) a child a child'] (Paunović 2003: 739)

<sup>57</sup> "Majestad" (*Ulysses* 1993: 710)

<sup>58</sup> "coronado" (*Ulysses* 1993: 726)

755) are also phonetically transcribed; however, unlike for “cochinchina”, an explanation and correct Spanish spelling are provided in the footnotes. Yet, “pisto marileno”<sup>59</sup> (Paunović 2003: 737), chitchat and a conversation about breakfast are not translated in the text, but their translation is provided in the footnotes (see *Ulysses* 1993: 728, 729, Paunović 2003: 757).

In Chapter 5 of this thesis, through a detailed paratextual analysis of the two Serbo-Croatian translations was presented. The main features of the original text and the possible obstacles they may pose were explained. Moreover, some of the personal experiences of *Ulysses*' translators were presented, and it was explained what troubled the translators the most during the translating process. The translations that appeared before the Croatian translation and some difficulties they had were accounted for. Other works by Joyce that were translated into Croatian and Serbian were presented. More importantly, it may be noticed that translations of *Ulysses* into many other languages suffered some level of censorship, thus it could be assumed that the Serbo-Croatian translations deal with similar problems. Moving on, in Chapter 6 the examples from the source texts and the translations are featured, along with the findings of the analysis. Information from the paratextual analysis from this chapter is used to support the findings in Chapter 6.

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<sup>59</sup> “pisto madrilenò” (*Ulysses* 1993: 709)



## Chapter 6

### **Sexuality in Translation: A Detailed Textual Analysis**

“If words can be bodies, Molly Bloom’s soliloquy enters Joyce’s novel like a gathering crowd.” (Birmingham 2014: 209)

In the previous chapters, sexuality, translation and censorship and (self)censorship were defined (Chapter 1). Serbian historical background, language and culture were illustrated in order to gain better understanding of the translations (Chapter 2). Further on, James Joyce’s life and work were presented, going into particular detail when it comes to *Ulysses* (Chapter 3). Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”) of the novel were depicted in greater detail as this study concentrates on the examples taken mostly from these four chapters, hence these chapters represent the main corpus of my dissertation (Chapter 4). Alongside the corpus, the methodology that was employed in this thesis was presented in Chapter 4. The two Serbo-Croatian translations of *Ulysses* as well as their translators were presented from a paratextual point of view (Chapter 5). Additionally, it was explained why only these two translations are studied when altogether three exist in Serbo-Croatian. Moreover, some of the problems the translators had during the translating process were described (Chapter 5). Finally, this chapter is devoted to a detailed analysis of selected passages

from *Ulysses* and from the two Serbo-Croatian translations (Gorjan 1957 and Paunović 2003). Our aim is to explore and document the modifications (if any exist) experienced by the passages depicting sexuality, in order to (dis)confirm the existence of (self) censorship in the translations.

The first part of this chapter compares 30 passages containing sexuality from both translations with the same passages from the original. We are looking for modifications in the translations in order to explore a range of (un)official censorship. In order to do so, we use back translation, which demonstrates how much the original and translations differ. Moreover, we use the typology of sexuality-related topics that was presented in section 4.3 (see Chapter 4). In the second part of this chapter, a case study is conducted, in which only the original and Paunović's translation are compared, to be precise (a selected number of passages containing sexuality from Chapter 18 ("Penelope")). This part of the analysis is more detailed and it contains a smaller number of examples (10 in total). The translation of the verb 'to come' is examined. Back translation and monolingual as well as bilingual dictionaries are used in both the first and the second part of the analysis.

*Ulysses* can be considered a dictionary or an encyclopedia of some sort; it, at times, explains or just numbers concepts regarding both male and female sexuality, basically from childbirth, throughout childhood, puberty and adolescence up to a mature age. With the intention of organizing sexuality-related topics from *Ulysses* into units which discuss the same type of topic, in Chapter 4 we devised 10 headlines under which we separated 10 different sexuality-related topics (see Chapter 4, section 4.3). The first section of this chapter follows the 10 topics from section 4.3, subsequently organizing the examples from the original text and the corresponding passages from the Serbo-Croatian translations under the headings of these 10 topics. This thesis rests on the assumption that the translations have gone through some kind of (un)official censorship; therefore, the present chapter explores and documents transformations such as omissions, down-toning, literal translations, changes of the point of view or metaphors which



served as tools for changing the meaning of the translated text, when compared to the original one.

We use the examples from the 1993 Oxford University Press edition, which was Paunović's source text, and in the first section we indicate on which page the example may be found in the 1952 Bodley Head edition, which served as Gorjan's source text (for instance, (*Ulysses* 1993: 63, *Ulysses* 1952: 89)). Hence, readers can find the examples in both editions and compare them to the translations or English back translations. If the examples differ in a way that is important for the meaning of the translations, we indicate; however, if they differ only in punctuation which does not interfere with the meaning, we do not indicate.<sup>60</sup> In the second section, only the pages from the 1993 Oxford University Press edition are indicated (for instance, *Ulysses* 1993: 63), because passages from the original text are compared only to Paunović's translation. In the first section, in each example, the first passage is quoted from the original text, the second is quoted from Gorjan's translation and it is followed by our English backtranslation, the fourth passage is quoted from Paunović's translation and it is followed by our English backtranslation. In the second section, in each example, the first passage is quoted from the original text, the second passage is quoted from Paunović's translation and it is followed by our English backtranslation. As Chapter 1 contains 10 examples from *Ulysses*, the examples in this chapter begin with the number 11.

## **6.1 Sexuality in Disguise in *Ulysses*: (Un)official Censorship in the Serbo-Croatian Translations of *Ulysses***

### **6.1.1 'Virgin', 'Mother' and 'Whore'**

In Chapter 2, it was explained that topics such as prostitution were considered unspeakable at the beginning of the 20th century in Serbia and that the position of

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<sup>60</sup> For instance, in *Example 4* the Bodley Head edition has an apostrophe in "don't" (*Ulysses* 1952: 730), while the Oxford University Press edition does not. Hence, we left the apostrophe out and we did not indicate this difference between the editions as it does not vitally change the meaning.

women was backward (for instance, they could not manage their assets, they were not allowed to work or handle money, in case of divorce they could not obtain custody of their own children), thus the topics Molly raises are important and Molly's behavior and loose morals (for example, she is unfaithful – in 20th century Serbia she would go to jail; she uses contraception and reads erotic novels) or occupation (she is a singer) would have been unacceptable in Serbia at the beginning of the 20th century. In addition, it was mentioned that in Serbia men who would sleep with a virgin before marriage were sentenced to death. It appears that Molly was not a virgin when she got married and now her teenage daughter might not be either.

Throughout *Ulysses* the symbols of 'Virgin', 'Mother' and 'Whore' are repeated constantly, depicting various labels that a woman may acquire during her lifetime. As it was mentioned (see Chapter 4), the critics neither find Gerty MacDowell a 'Virgin', nor Molly Bloom a 'Whore' (see Peake 1977, Miskin 2007, Schneeman 2007). Moreover, they demonstrate the mutual motherly tendencies of these two characters. In the first example, taken from Chapter 18 ("Penelope"), Molly's belief that there exists a male obsession with female virginity is clearly visible:

*Example 11*

they always want to see a stain on the bed to know you're a virgin for them all that's troubling them they're such fools too you could be a widow or divorced 40 times over a daub of red ink would do or blackberry juice no that's too purple (*Ulysses* 1993: 719, *Ulysses* 1952: 729)

njima je samo do toga stalo da vide mrlju u krevetu da budu sigurni da su imali djevicu to svima njima zadaje najveću brigu pa to su takvi bedaci pa makar bile 40 puta udovicom ili raspuštenicom mrlja crvene tinte dostajala bi ili par kapi soka od kupine ne to je odveć crveno (Gorjan 1957: 920–921)

[English backtranslation 'they only care about that to see a stain on the bed to be sure that they had a virgin that's what worries them the most they are so miserable (such fools) [...] or divorcee [...] too red']

oni vole da vide mrlju na krevetu da znaju da si bila devica njima je samo to važno baš su budale možeš da budeš i udovica ili 40 puta razvedena dovoljna ti je jedna kap crvenog mastila ili soka od kupine ne to je previše crveno (Paunović 2003: 748)

[English backtranslation ‘They like/love to see a stain on the bed to know that you were a virgin only that’s of importance to them [...] divorced [...] too red’]

*Example 12*

Zoe: [...] Give a bleeding whore a chance. (*Ulysses* 1993: 471, *Ulysses* 1952: 475)

Zoe: [...] Jesam kurvin skot i kurva, al’ zato ne treba da me zezaš. (Gorjan 1957: 606)

[English backtranslation ‘I am crooked son of a bitch, but that doesn’t mean that you should mess with me.’]

Zoe: [...] Ako sam kurva, nisam blesava. (Paunović 2003: 504)

[English backtranslation ‘If I am a whore, I am not insane.’]

‘Virgin’ appears 21 times throughout *Ulysses*, ‘whore’ 19 times, while ‘mother’ appears 122 times (see for more details section 4.3.1). There appears to be a slight intensification of meaning in the translations – Gorjan uses ‘only’ as an intensifying adverb, additionally adding the pronoun ‘that’, while Paunović translates ‘want’ as ‘like/love’. Overlooking the intensification and assuming that ‘mother’ and ‘virgin’ were translated adequately throughout the novel – as in *Example 11*, we believe that synonyms for ‘whore’ and passages containing those words may be modified as in *Example 12*. Consequently, we checked how many times ‘whore’, ‘slut’, ‘prostitute’ and similar words appear throughout the selected chapters. ‘Whore’ appears 13 times in the four chapters analyzed. Additionally, we checked the translations for ‘whore’ and found that Gorjan’s translation is not particularly consistent (out of 13 times ‘whore’ is translated 5 times as ‘whore’ – *kurva*, 4 times as ‘slut’ – *drolja*, twice as ‘harlot/promiscuous woman’ – *bludnica*, once as ‘prostitute’ – *prostitutka*, and once as ‘woman/skirt’ – *ženska*<sup>61</sup>). Joyce uses other synonyms for ‘whore’ such as ‘nightwalkers’ (1), ‘slut’ (3) and ‘prostitute’ (5). ‘Slut’ is translated as ‘jade’ – *opajdara*<sup>62</sup> (evil, ill-tempered, bigmouthed, vicious woman) and Gorjan uses a term that

<sup>61</sup> *Ženska* is defined as a female person in *Rečnik savremenog srpskog jezika s jezičkim savetnikom* [‘Dictionary of Contemporary Serbian Literary Language with a Language Advice’ (DCS)] and in *Rečnik srpskohrvatskog jezika. Knjiga druga Ž–K* [‘Dictionary of Serbo-Croatian Literary Language. Book two Ž–K’ (DSCLL Ž–K)].

<sup>62</sup> *Opajdara* is a pejorative expression for an evil, shameless, naughty/disobedient woman in *Rečnik srpskohrvatskog jezika. Knjiga četvrta O–P* [‘Dictionary of Serbo-Croatian Literary Language. Book four

could be translated as ‘a filthy cloth’ – *pačvara*<sup>63</sup>. Moreover, ‘nightwalker’ is translated with ‘streetwalker’, while ‘prostitute’ is translated as ‘jade’ – *opajdara*, and a word derived from Turkish, which would mean ‘a thoroughbred mare’ – *bedevija*<sup>64</sup>, which could be a compliment for a beautiful girl or an insult for a tall and chubby woman. According to the dictionary meanings, *ženska*, *pačvara* and *bedevija* have no sexual meaning connected to ‘whore/prostitute/slut’. In addition, *ženska*, *bedevija* and *pačvara* were not found in the DOWE<sup>65</sup>.

In one particular example from Chapter 15 (“Circe”) (*Example 12*), it seems that Gorjan’s translation contains a negative description of Zoe (one of the brothel’s whores), which does not exist in the original text (see English backtranslation for Gorjan 1957: 606 in *Example 12*). Namely, in *Example 12*, Zoe admits that she is a “bleeding whore” (*Ulysses* 1993: 471), and begs Mr. Bloom for a “chance” – it is uncertain which type of chance, but in Gorjan’s translation she is described as “a crooked son of a bitch” (Gorjan 1957: 606). In Paunović’s translation Zoe is “not insane”, although the original contains no references regarding her sanity.

In Chapter 15 (“Circe”), Joyce writes in a play-like manner and “The Whores”/ “Three Whores”/ “Two Whores” are among the characters in his script, in which the word ‘whore’ appears 18 times. In Gorjan’s translation ‘whores’ are translated as ‘sluts’ – *drolje*, but occasionally also as ‘whores’ – *kurve*, ‘ladies’ – *frajlice*<sup>66</sup> (this is a word derived from the German word ‘Fräulein’ (‘miss/young lady’) – *frajla*, which mostly refers to fancy, posh girls, or girls with too much makeup), ‘two of the same trade’ –

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O–P’ (DSCLL O–P)] and in DCS a similar meaning is offered. However, in *Rečnik opscenih reči i izraza* [‘Dictionary of obscene words and expressions’ (DOWE)], *opajdara* is found as a synonym for *prostitutka* [‘prostitute’].

<sup>63</sup> *Pačvara* is a Turkish derived word for a filthy cloth, figuratively speaking it can be a person that no one cares about in DSCLL O–P, a similar definition is found in DCS.

<sup>64</sup> *Bedevija* is also a word derived from Turkish and it means a horse of Arabic breed. It may be a figurative and vulgar expression for a bulky or chubby woman.

<sup>65</sup> Šipka, Danko (2011) *Rečnik opscenih reči i izraza*. Belgrade: Kornet; Novi Sad: Prometej. [‘Dictionary of obscene words and expressions’ (DOWE)]

<sup>66</sup> *Frajlica* is a diminutive from *frajla*, it is a term used for higher society unmarried girls (see *Rečnik srpskohrvatskog jezika. Knjiga šesta S–Š* 1971: 686) [‘Dictionary of Serbo-Croatian Literary Language. Book six S–Š’ (DSCLL S–Š)]. However, *fajla* was found as a synonym for prostitute in DOWE.

*dve od istog zanata* (not indicating the trade) and ‘hussy/wench’ – *devojkura*. The term *devojkura* and the expression *dve od istog zanata* were not found to have sexual allusions in any of the relevant dictionaries.

Out of 13 times that ‘whore’ appears in the original, in Paunović’s translation it is found 7 times as ‘whore’ – *kurva*, twice as ‘harlot/promiscuous woman’ – *bludnica*, twice as ‘prostitute’ – *prostitutka*<sup>67</sup>, once it is deleted, and once it is translated as ‘slut’ – *drolja*. ‘Nightwalkers’ is translated as ‘night birds’ – *noćne ptice*<sup>68</sup>, which does not imply promiscuity, as night birds are simply people that work or live during the better part of the night (late-nighters, night owls). In addition, *noćne ptice* was not found in the DOWE. ‘Slut’ was translated as ‘a girl’ – *jedna devojka*<sup>69</sup> and ‘hamburg’ – *profuknjača*<sup>70</sup>, which could be understood as ‘whore’ in slang and colloquial Serbian. However, *devojka* is normally used for referring to unmarried, every-day girls, normal girls. Regarding the plural of ‘whore’, ‘whores’ is mostly translated as ‘prostitutes’ – *prostitutke*, but ‘whores’ – *kurve* also appears.

In *Example 11*, in Gorjan’s translation the passive ‘be divorced’ appears as active ‘divorcee’ – *raspuštenica*<sup>71</sup>, this is a pejorative term and it may apply to all separated or divorced women. The word dates to old Jewish traditions when a man was allowed to return his wife if he did not like her. It means that a woman would be left by her husband and that she would be in a way “fired” (‘fired’ – *otpuštena* – *raspuštena*). A similar pejorative term for divorced men does not exist in Serbo-Croatian, perhaps suggesting double standards for divorced men and women. Further on, this term may

<sup>67</sup> *Prostitutka* is not marked as a vulgar term in the dictionaries (see *Rečnik srpskohrvatskog jezika. Knjiga peta P–S* [‘Dictionary of Serbo-Croatian Literary Language. Book five P–S’ (DSCLL P–S)] and DOWE).

<sup>68</sup> *Noćna ptica* (pl. *noćne ptice*) is an expression that refers to people who either prefer working at night or doing something else, other than sleeping (partying, reading, studying) (see *Frazeološki rečnik srpskog jezika*. [‘Dictionary of Phrases in the Serbian Language’ (DPS)]).

<sup>69</sup> *Devojka* is a term for unmarried girls. However, *devojka* is found as a synonym for ‘prostitute’ in DOWE.

<sup>70</sup> *Profuknjača* is found as a synonym for ‘promiscuous woman’ in both DSCLL P–S and DOWE.

<sup>71</sup> *Raspuštenica* means a ‘divorced woman’, a ‘divorcee’, but it may as well refer to a woman that behaves in a liberal way (see DSCLL P–S). *Razvedena žena* – ‘divorced woman’ is another term that is used and it is not as derogatory for women as *raspuštenica* may be. Nevertheless, this word does not appear in any of the relevant dictionaries as a synonym for ‘prostitute’.

also indicate that a woman is of low moral standards, although it was not found in the DOWE.

It was explained in Chapter 4 that Joyce's repetition of symbols like 'Virgin', 'Mother' and 'Whore' connects both Molly Bloom and Gerty MacDowell to the Virgin Mary (see section 4.3.1). Joyce introduces the repetition in order for these symbols to be more visible and in order to connect the characters and chapters more tightly. As it was mentioned in Chapters 1 and 4, before Joyce offered his depiction of women, women in literature were always depicted in connection to their families (parents, husbands, children) and they rarely had occupations outside of the home sphere. If they had sexual intercourse it seemed as if they were tricked into it, they were depicted as naïve and virginal: "Angles of the house". Thus, Joyce's manner of illustrating women in literature was revolutionary as his heroines are bold, multidimensional, and explicitly sexual, they lay half naked in bed (Molly) or lift their skirts and show their legs (Gerty) and they share their sexual desires with the readers of *Ulysses*. Furthermore, Joyce criticizes the society of his time by writing about whores, as he exposes the absurd policing of female sexuality that took place on the one side, while on the other many individuals enjoyed the pleasures the prostitutes offered (see Chapters 1 and 4).

Repetition of words and symbols is one of the most prominent features of Joyce's *Ulysses*; hence, if the translations do not contain the same amount of repetition they most probably lose some of the allusions that the original text contains. As it appears both translations contain many synonyms for 'whore/whores', thus it seems that the translations have more characters than the original (especially in Chapter 15 ("Circe") in which the characters have a voice). Additionally, some of the words that are employed in the translations have less (or no) sexual meaning (*bedevija*, *pačvara*, *devojka*). Both translations may appear more judgmental than the original text due to added meaning through descriptions (like for Zoe). Moreover, the somewhat judgmental term used for translating 'divorced' adds meaning to Gorjan's translation, implying that all divorced women may be of low morale. Although in Paunović's translation perhaps a lower variety of terms is used for translating 'whore/whores', the term 'prostitutes'

(which we find much more polite and formal) and the expression ‘night birds’ are employed.

In Chapters 4 and 5, it was mentioned that Josipović believes that omitting swearwords is a sign of (self) censorship. It was already explained that Vidan (1959) believes that Gorjan omitted swearwords throughout the whole translation but especially in Chapter 13 (“Nausicaa”). Furthermore, in Chapter 4 it was said that omitting swearwords in literary texts in Serbo-Croatian may be the norm. *Examples 11 and 12* show that meaning is perhaps both added and deleted in the translations, while the terms are less repeated than in the original, thus indicating that some form of unofficial censorship may exist in these two examples. The difficulty of detecting unofficial censorship was stressed in Chapter 1, additionally having in mind Josipović’s and Vidan’s opinion and the modifications (if they are truly modifications) of sexual references in the translations, may imply that we are dealing with (self) censorship in the translations.

#### 6.1.2 Seeking Satisfaction: Masturbation & Voyeurism

Joyce’s characters, no matter whether they are male or female, all seek satisfaction. In Chapter 13 (“Nausicaa”) for example, Mr. Bloom and Gerty interact in a voyeuristic and masturbatory way. In Chapter 15 (“Circe”), pleasure is achieved through various types of fetishes, such as clothing fetishes, postures, diverse sexual intercourse and much more (see sections 4.3.8 and 6.1.8). Nevertheless, in Chapter 18 (“Penelope”), we can conclude that Molly Bloom does not care to “finish off” by herself and that she precisely knows what arouses her. In Chapter 2, it was explained that masturbation, oral and anal intercourse as well as any other type of sexual relationships that were not aimed at procreating were severely condemned in Serbia at the beginning of the 20th century. Thus, Joyce’s characters, who explore all kinds of sexual intercourse (for instance, oral and anal), and engage in extramarital relationships, would have been condemned in Serbia. *Example 13* shows that Molly knows her preferences when it comes to seducing and sexual intercourse:

*Example 13*

I liked the way he made love then he knew the way to take a woman (*Ulysses* 1993: 698, *Ulysses* 1952: 707)

u ono vrijeme voljela sam njegov način udvaranja znao je kako treba postupati s nekom ženom (Gorjan 1957: 892)

[English backtranslation ‘back then I liked his way of flirting he knew how a woman should be handled’]

tada mi se dopadalo kako se udvara umeo je sa ženama (Paunović 2003: 726)

[English backtranslation ‘back then I liked the way he flirted he knew how to deal with women’]

In *Example 13*, both translators seemingly opt for the old-fashioned or archaic meaning of the expressions ‘to make love’ and ‘to take a woman’. Their final outcome is quite similar; original sexual allusions are dropped and the translations are limited to only one possible interpretation which is down-toned if compared to the original. Meaning is also added, but it sways away from sexual references and objectifies women as they need to be ‘handled’. According to the *Macmillan English Dictionary* (MED) the definition of ‘to make love’<sup>72</sup> is: “1) to have sex with someone; 2) *old-fashioned* when a man makes love to a woman, he speaks to her in a romantic way” (2002: 851). The *Illustrated Oxford Dictionary* (IOD) defines: “1) [...] have sexual intercourse (with); 2) [...] *archaic* pay amorous attention (to).” (2003: 483) Similarly, in *Oxford English Dictionary*, CD-ROM version (OED-CD) it is defined as showing affection and as: “sexual desire or lust, esp. as a physiological instinct; amorous sexual activity, sexual intercourse”. Both translators opt for the second meaning using the word *udvaranje/udvara*, which translates as ‘to flirt’, thereby losing the ambiguous meaning that *Example 13* has in English by implying sexual intercourse. Three other examples featuring the expression ‘to make love’<sup>73</sup> were found throughout *Ulysses* (*Ulysses* 1993: 203, 518, 718). In both translations the expression is translated – once as ‘flirt’, once as ‘play’ and once as ‘delighted/thrilled’. Apart from ‘play’, which perhaps may

<sup>72</sup> These meanings were confirmed in the *Oxford English Dictionary. Volume VI L–M* (OED) and in *McGraw-Hill’s Dictionary of American Idioms and Phrasal Verbs* (DAI) in which the old-fashioned meaning is not included.

<sup>73</sup> The translations can be found in Paunović (2003: 229, 552, 746) and Gorjan (1957: 259, 668, 918).



have sexual reference in Serbo-Croatian, although it was not found in with that meaning in any of the relevant dictionaries, the other two words do not convey meaning that could be sexually ambiguous.

In addition, ‘to take a woman’ in MED is defined as: “*literary* if a man takes a woman, he has sex with her” (2002: 1463). In IOD it is defined as: “have sexual intercourse (with)” (2003: 847), whereas in OED-CD only the verb ‘to take’ is defined as: “of a person, esp. a woman: to allow to be sexually penetrated by; to accept as a sexual partner; to have sexual intercourse with”. Both translators use a term in Serbo-Croatian (*postupati/umeti*) which would translate back into English as ‘to handle’ (a woman) or ‘to behave (with a woman)’, again dropping the sexual reference. Furthermore, Paunović uses the plural for woman (women), by doing so he generalizes and it seems that Mr. Bloom knew how to handle all women. Through this generalization attention is moved away from Molly’s experience with Bloom, and it is no longer understood that she used to enjoy sexual intercourse with him. The verb ‘to take’ appears as “take” (142), “takes” (38), “took” (141) and “taken” (40) times, none of which are followed by ‘woman’, but if we consider the OED-CD meaning of the verb ‘to take’, there is no need for this verb to be followed by ‘woman’ in order to carry sexual allusions. Many of these examples are followed by pronouns such as ‘me’, ‘her’, ‘them’ and it seems that they may have sexual reference similar to the one conveyed in *Example 13*; however, documenting the translation of each and every example that contains the verb ‘to take’ would exceed the length of this thesis. The next example shows some similar modifications, achieved by adding and deleting particular meanings:

*Example 14*

he had me always at myself 4 or 5 times a day sometimes and I said I hadnt are you sure  
O yes I said I am quite sure in a way that shut him up I knew what was coming next  
only natural weakness it was he excited me I know how the first night ever we met  
(*Ulysses* 1993: 721, *Ulysses* 1952: 730)

ja sam to sebi činila svako malo vremena 4 ili pet puta na dan a rekla sam mu da nisam  
jesi li sigurna O da rekla sam mu posve sigurna na načinu kako je šutio znala sam što će

onda reći da je to samo neka urođena slabost toliko me nadražio ni sama ne znam kako (Gorjan 1957: 922)

[English backtranslation ‘I did that to myself every now and then 4 or 5 times a day and I told him I didn’t are you sure O yes I told him quite sure/confident the way he was silent I knew what he would say then that it was just some inborn weakness that’s how much he irritated/excited me I don’t even know how’]

ja sam to radial stalno 4 ili 5 puta dnevno ponekad rekla sam mu da nisam jeste li sigurni O da rekoh sasvim sigurna rekoh tako da sam mu začepila usta znala sam šta će reći bila je to samo prirodna slabost uzbudio me ne znam ni kako (Paunović 2003: 749)

[English backtranslation ‘I did that constantly 4 or 5 times a day sometimes I told him I didn’t are you sure O yes I said quite sure in a way that I shut him up I knew what he would say it was just natural weakness he excited me I don’t even know how’]

In *Example 14*, Molly talks about the sexually-charged letters Mr. Bloom used to send her. According to Brown (2006: 118), “Molly has apparently quite literally read these letters with her body in what is evidently a repeated act of masturbatory self-pleasure brought on by libidinal experiences of text”. These letters excited Molly and she would masturbate, later lying to Mr. Bloom that she had not done so. Additionally, Molly admits that she was aware what was coming next – it can be assumed that she anticipated sexual intercourse due to her “natural weakness” when it comes to sexual excitement. The first thing that is noticeable in both translations is that Joyce’s passive “he had me always at myself” becomes active “*ja sam to sebi činila*” in Gorjan’s version and “*ja sam to radila*” in Paunović’s. As the translators use the demonstrative pronoun ‘that/it’ – *to*, both translations may be understood rather freely. Hence, it could be assumed that Molly did something that should not be named, but it could also imply that she did something everyday that does not need to be named. By omitting the personal pronoun ‘he’ in the translations it seems that Molly did something on her own, without being inspired by a certain male (Mr. Bloom). On the contrary, in the original text, it appears that actions of a certain male character (he – Mr. Bloom) provoked Molly to do something to herself. The demonstrative pronoun *to* in Serbo-Croatian in this example could refer to a number of actions including sexual intercourse; nevertheless, if sexual references are omitted in the examples preceding this one, readers will not necessarily think about sexual intercourse and masturbation. This

example is important because it connects Molly, Gerty (assuming that she too pleases herself while she puts a show for Mr. Bloom) and Mr. Bloom depicting that they all enjoy pleasing themselves looking to satisfy their own sexual desires (see section 4.3.2).

In the original text, Molly is excited by Bloom and she masturbates; yet, when Bloom asks about her actions she denies having masturbated. Further on, she expects sexual intercourse, knowing that that must be the next logical step as both of them must feel the same excitement – his excitement is evident in the sexual letters he writes to her, which greatly excite her. In translating Bloom’s question, Gorjan uses the informal T-form (“*jesi li sigurna*” – “are you sure”). It is difficult to determine whether Bloom used a T-form or a V-form when saying ‘you’ as both forms in English are the same. Nevertheless, knowing that the couple is intimate (through the letters), it would be safe to conclude that ‘you’ in the original is in the T-form. Interestingly, both translators decide that Molly knew what Bloom would say next. In addition, Gorjan’s Molly knew from Bloom’s silence what he (Bloom) would say next. Moreover, the word Gorjan uses to translate ‘excited’ – *nadražiti* could be interpreted as ‘irritated’ or ‘innervated’, if so in that case Molly is not sexually excited but annoyed or irritated perhaps by what Bloom said or wrote. Finally, Molly’s weakness in Gorjan’s translation is inborn, thereby sounding like a sickness of some kind.

Even though Paunović’s translation has a slightly stronger sexual reference, it seems that meaning is added and deleted in that translation as well. Namely, Paunović translates the first part with in very similar terms to Gorjan, but in the second part, his translation provides a bit more of sexual allusions. First of all, his Molly denies doing whatever she might be doing, in a way that shuts Bloom up, much like in the original. Secondly, in this translation Molly’s weakness is natural, so it could be assumed that she feels natural weakness towards Bloom. Thirdly, she is excited by Bloom, and not irritated as in Gorjan’s translation. Nevertheless, Paunović’s Molly, like Gorjan’s Molly, knows what Bloom is going to say next. Additionally, Paunović uses the formal V-form (“*jeste li sigurni*” – “are you sure”) to translate ‘you’ in Bloom’s question. As the T-form and V-form of ‘you’ in Serbo-Croatian are distinct (see Chapter 2), Molly’s

and Bloom's relationship seems colder as he talks to her in a more polite and formal way. It seems strange that Bloom would speak to Molly in such a way, especially after having written erotic letters to her and having asked her whether or not she masturbated.

In the following example, Molly has an explicit sexual desire, she remembers an occasion on which Mr. Bloom and she had sexual intercourse and what she liked about it:

*Example 15*

O my heart kiss me straight on the brow and part which is my brown part he was pretty hot for all his tinny voice too my low notes he was always raving about if you can believe him I liked the way he used his mouth singing (*Ulysses* 1993: 697, *Ulysses* 1952: 705)

O srdašce moje poljubi me ravno u čelo da tako I poigraj se mojom igračkicom I on se prilično oštro prihvatio uprkos tome što mu je glas bio nekako napukao osobito snažno su na nj djelovali moji duboki tonovi ako mu smijem vjerovati voljela sam njegova usta kako ih je naškubio kada je pjevao (Gorjan 1957: 890)

[English backtranslation 'O my heart kiss me straight on the brow yes like that and play with my little toy and he accepted quite sharply/forcefully/harshly in spite of his voice being somehow cracked particularly strongly my low notes had an impact on him if I can trust him I loved his mouth the way he pouted it when he sang']

O srce moje poljubi me pravo u čelo za rastanak baš je bio žustar uprkos onom piskavom glasu uvek se oduševljavao mojim dubokim tonovima ako mu je verovati dopadalo mi se kako koristi usta dok peva (Paunović 2003: 725)

[English backtranslation 'O my heart kiss me on my brow for goodbye a he was quite quick/energetic/brisk in spite that high-pitched/squeaky voice he was always thrilled with my low notes if he is to be trusted I liked the way he used his mouth while he sings']

In *Example 15*, it appears that “brown part” is omitted in both translations. Joyce uses the adjective ‘brown’ quite a lot, 59 times to be precise. It is found as an adjective for describing a hat, sugar, hole and part. According to *The Concise New Partridge Dictionary of Slang and Unconventional English* (DSUE)<sup>74</sup> the noun ‘brown’ is defined as: “1. The anus and/or rectum; 2. Feces IRELAND; 3. Anal sex; an act of anal

<sup>74</sup> *The Routledge Dictionary of Modern American Slang and Unconventional English* (MASUE) offers absolutely the same definition.

intercourse” (emphasis original, 2008: 93), while the verb ‘brown’ is defined: “to perform anal sex upon someone” (*ibid.*). It is particularly interesting that ‘brown’ is used as a slang term for feces in Ireland.

The fact that coprophilia is featured in *Ulysses* is familiar (see sections 4.3 and 4.3.2), and there are numerous indications that Mr. Bloom suffers from it. Words such as ‘shit’ (4), ‘dump’ (1), ‘dung’ (9), ‘poop’ (3) and ‘bugger’ (8) appear numerous times throughout the novel. Molly even says that Bloom made her walk in horse dung: “hed like me to walk in all the horses dung I could find but of course he is not natural like the rest of the world” (*Ulysses* 1993: 697). Additionally, in Chapter 18 (“Penelope”), Molly repeats “my brown part” twice, first in the given example and then towards the end of the chapter: “if he wants to kiss my bottom Ill drag open my drawers and bulge it right out in his face as large as life he can stick his tongue 7 miles up my hole as hes there my brown part” (*Ulysses* 1993: 730). Hence, “my brown part” most probably refers to Molly’s anus, which neither of the translators translated in the given example, and by omitting this part Joyce’s repetition is not featured in the translations, thus changing the overall meaning of the passage.

In Paunović’s translation “brown part” is translated as: “kiss me right on my forehead for goodbye” – although the original could be understood in a similar way as “part” could stand for ‘leave/depart/separate’, while Gorjan does include some sexual reference by saying: “kiss me right on my forehead yes like that and play with my little toy”. Even though the meaning seems slightly changed, the addition provides some sexual allusion. However, we could consider the word “toy”, at least in Serbo-Croatian, to refer to the female sexual organ in this example, rather than the anus, even though no sexual references were found for ‘toy’ in any of the relevant dictionaries. Moreover, Joyce says: “he was pretty hot for”, while Gorjan translates: “he harshly/strongly accepted” and Paunović: “he was brisk”, neither of the two translators imply that Mr. Bloom is aroused by something – ‘hot’ in this passages has quite an ambiguous meaning. So in Gorjan’s translation Mr. Bloom harshly accepts Molly’s invitation to play, and although the connotation is not quite the same, there is some sexual reference,

while in Paunović's translation he just briskly kisses her on her forehead for goodbye and there is no sexual reference.

In the last part of this passage, meaning is added in Gorjan's translation as Mr. Bloom used to pucker his mouth while singing: "*usta kako ih je naškubio*". Paunović's translation is somewhat more faithful to the original as there is no added meaning that would allude to Mr. Bloom's puckered mouth. Nevertheless, we believe that the original is more ambiguous as Joyce says: "I liked the way he used his mouth singing" – which could imply that he used his mouth for something else, while singing. Paunović's translation: "I liked the way he used his mouth while he sings" – all that is gathered from the translation, is that Molly used to like the way her husband moves his mouth when he sings, but she does not like that anymore. Joyce uses a participle (singing) which leaves the original with certain ambiguity. Paunović opts for present simple and adds 'while', although a participle in Serbo-Croatian, without 'while', would create a similar effect (*pevajući*).

Throughout Chapter 13 ("Nausicaa") voyeurism plays a huge role. Reference to voyeuristic behavior is created by mentioning the Mutoscope snapshots in *Example 16*. Namely, the Mutoscope was not originally invented as a pornographic tool; however, it soon became one (also see section 4.3.2). In addition, it was mostly used by men, and the pictures featured were mostly of women, who were caught unexpectedly in their domestic activities that could have been considered embarrassing otherwise. The peepshow industry and voyeurism are brought to mind not only by mentioning the *mutoscope*, but also *for men only*, *Peeping Tom*, *Willy's hat*, and *snapshots*. Marcus (2007) pinpoints "Willy's hat" as a particularly suggestive mutoscope picture called *What the Girls Did with Willie's Hat* that had provoked campaigns against the peepshow entertainment (see Chapter 4). Apparently, the girls in the picture were kicking a hat high above their heads, therefore their underwear was visible. Mr. Bloom is the Peeping Tom as he watches Gerty, who is showing her underwear. One of the mutoscopic pictures features a girl who fell down while kicking the hat, which is exactly what Gerty desires for her friend Cissy, to fall down, thus Joyce cross-refers to

the mutoscope, pornography and voyeurism all at the same time, hiding his references in the plot of Chapter 13 (“Nausicaa”). Additionally, as it was already mentioned in 4.3.2, *Peeping Tom* was a snapshot film in 1901 (see Marcus 2007). In DSUE ‘Peeping Tom’ is defined as: “a voyeur; a person who spies on others” (2008: 488). Similarly, in OED-CD ‘Peeping Tom’ is defined as: “a person who watches or spies on others, esp. pruriently; spec. a man who obtains sexual pleasure from furtively watching others undress or engage in sexual activity; a voyeur” and according to the examples in OED-CD it has been in use since mid 18th century. Therefore, solely by watching Gerty undress, Mr. Bloom becomes a Peeping Tom.

*Example 16*

Pity they can't see themselves. A dream of wellfilled hose. Where was that? Ah, yes. Mutoscope pictures in Capel street: for men only. Peeping Tom, Willy's hat and what the girls did with it. Do they snapshot those girls or is it all a fake? (*Ulysses* 1993: 351–352, *Ulysses* 1952: 351)

Koja šteta što ne mogu same sebe videti. San jedro nabijenih čarapa. Gdje to bješe? Ah, da, slike mutoskopa u Capel Streetu: samo za gospodu. Tom viri kroz ključanicu. Willyjev šešir, i šta su žene sve učinile s njim. Da li trenutačnim snimcima hvataju te devojke, ili je sve to namješteno? (Gorjan 1957: 451)

[English backtranslation ‘What a pity they can't see themselves. A dream of roundly stuffed stockings/socks/hose. Where was that? Ah, yes. Mutoscope pictures in Capel street: only for men. Tom peeping through a keyhole. Willy's hat and all the things the women did with it/him. Do they take instant shots or is it all fake?']

Šteta što ne mogu da vide sebe. San jedro nabijenih čarapa. Gde to beše? A, da. Žive slike u ulici Kepele: samo za muškarce. Za one koji vole da virkaju. Šta su devojke uradile sa Vilijevim šeširom. Da li hvataju te devojke u pokretu, ili je sve namešteno. (Paunović 2003: 384)

[English backtranslation ‘Pity they can't see themselves. A dream of roundly stuffed stockings/socks/hose. Where was that? Ah, yes. Live/Vivid pictures in Capel street: only for men. For those who like to peep. What did the girls do with Willy's hat. Do they catch those girls on the go or is it all fake?']

Even though various authors (Beja and Benstock 1989, Leonard 1998, Marcus 2007, Camerani 2009, McCourt 2009, Boscagli and Duffy 2011, Mickalites 2012, Norris 2016) recognize other sexual references in *Example 16*, they all mostly concentrate on the Mutoscope issue and on voyeurism. Leonard argues that Gerty is

trying to sell herself, representing herself and her sexuality in a way that is culturally respected and demanded – in search of a husband, Gerty may be seen as a prostitute or gold-digger.

However, none of the authors concentrate on “A dream of wellfilled hose”, nor do they suggest that that sentence alone could have sexual meaning. According to DSUE, the noun ‘hose’ is defined as: “the penis”, while the verb “hose” is defined as: “to copulate, vaginally or anally” (2008: 343). The same slang meaning is found in OED-CD for the noun ‘hose’ However, in both dictionaries the earliest reference noted is from 1928 in the USA, thus it is difficult to conclude whether or not Joyce was familiar with this slang use, perhaps he coined his own metaphor having in mind one of the *Oxford English Dictionary A New English Dictionary of Historical Principles* (OED) definitions for ‘hose’: “a flexible tube or pipe for the conveyance of water or other liquid to a place where it is wanted” (1978: 405). Combined with wellfilled and dream, we could argue that the sentence could refer to Mr. Bloom’s sexual organ – especially because in Joycean style the similarity between a garden hose and a male sexual organ should be investigated, not to overlook the slang use of the word ‘hose’ nowadays. OED, OED-CD, MED and IOD all provide an old-fashioned definition for ‘hose’, according to which it could mean stockings or socks. Additionally, even though the *English-Croatian Dictionary* (ECD)<sup>75</sup> and the *Big English-Croatian Dictionary* (BECD)<sup>76</sup> both translate ‘hose’ into Serbo-Croatian in the first line as socks or stockings and then as a garden hose, in DOWE ‘hose’ – *crevo* is found as a synonym for ‘penis’. It is quite a coincidence that both Gorjan and Paunović translated the sentence: “a dream of wellfilled socks” as “*san jedro nabijenih čarapa*”<sup>77</sup> as this expression was not found in any of the relevant dictionaries. This expression seems to carry a metaphorical

<sup>75</sup> Hrvatsko-Engleski Rječnik [‘English-Croatian Dictionary’ (ECD)]

<sup>76</sup> *Veliki Englesko-Hrvatski Rječnik* [‘Big English-Croatian Dictionary’ (BECD)]

<sup>77</sup> Jelena Podgorac-Jovanović, a librarian, who consulted all the dictionaries available at the Library of Sabac, Serbia, informed us that such an expression could not be found. Subsequently, she consulted other colleagues and language experts and none of them were familiar with the expression. Podgorac-Jovanović suggested that socks in the form of stockings may allude to female thighs. Even if that was the intention of the translators, they do not specify that Bloom is thinking about stockings and such reference to thighs would move away from the slang implication of the word ‘hose’.



meaning different from the original, or at least one that may not be ambiguous. Further on, Joyce's 'dream' in this example may be both male and female, perhaps even more female than male. In both Serbo-Croatian translations, the 'dream' seems to belong only to a man. If any sexual allusion could be found in 'stockings' (the translations actually say 'socks', but it could perhaps be understood as 'stockings') it would imply female thighs, rather than the male sexual organ as the original may allude.

In Paunović's translation the second part of *Example 16* is a literal translation – the word "Mutoscope" is omitted and it is translated as 'live/vivid pictures'. Therefore, the pictures are: "For those who like to peek", while in Gorjan's: "Tom peeks through a keyhole". Tom is not a common name in Serbia and Croatia, and probably the majority of readers are not familiar with the expression "Peeping Tom", thus a Serbo-Croatian slang term would have been appropriate in this case. It is curious that there are no footnotes in Paunović's translation for any of the words that may refer to the Mutoscope, snapshot films or Peeping Tom. Furthermore, Gorjan uses a pronoun (*njim* – 'it/him') to translate 'it' referring to Willy's hat, which, in the translation, could refer either to the hat or Willy: "Willy's hat and all the things the women did with it/him". Therefore, the girls might have done something to either Willy or the hat (hat is of masculine grammatical gender in Serbo-Croatian). This example illustrates that sexual ambiguity can be created in Serbo-Croatian, with careful selection of words (due to grammatical gender) and pronouns. Nevertheless, this ambiguity (with Willie's hat) does not exist in the original. Finally, Gorjan translates 'girls' as 'women', thus in a way making the actions more age appropriate and less controversial.

The final sentence of the passage is literally translated in Paunović's translation. When translated back into English, it becomes clear that it would be difficult for readers of Serbo-Croatian to understand that the girls are being photographed: "Do they catch those girls on the go or is it all fake?" Without background knowledge on this chapter, topic, *Ulysses* and Joyce it is uncertain whether the readers of the translation would make a connection to peepshow industry.

In *Example 13*, by translating ‘to make love’ and ‘to take a woman’ with its more archaic meanings the translations lose the ambiguously sexual reference. Not repeating the same translation for ‘to make love’ throughout the whole novel, sexual references are most probably lost. In *Example 14*, meaning seems to be added as Molly knows what Bloom is going to say. In Gorjan’s translation Molly is irritated rather than excited. Furthermore, through the use of V-form instead of T-form, Molly’s and Bloom’s relationship seems less intimate, and more general, polite and formal. In both translations the passive construction becomes an active; hence, it may appear that Molly is doing something casual, not necessary to name. In *Example 15*, meaning is also omitted as ‘brown part’ is not translated in Paunović’s translation and in Gorjan’s it is translated as ‘toy’. In addition, Gorjan also adds various words that do not exist in the original (‘yes’, ‘play’, ‘little’, ‘toy’), while Paunović translates “part” as ‘goodbye’. By omitting ‘brown part’ possible allusions to coprophilia are lost, thereby sexual references are lost. In *Example 16*, both translators use a metaphor that cannot be found in dictionaries (*san jedro nabijenih čarapa*). On the one hand, in Paunović’s translation Peeping Tom and the Mutoscope are translated literally, on the other hand in Gorjan’s translation these references are too faithful. Additionally, Paunović’s translation does not contain footnotes for these references, as it was already mentioned. If references to Peeping Tom and the Mutoscope are not understood adequately in the translations, most probably the sexual references connected to voyeurism are omitted. Moreover, ‘hose’ which is sexually ambiguous is translated plainly as ‘socks’. To put it in a nutshell, it appears that both translations have experienced some or other kind of modification (added meaning, omission, literal translation and metaphoric translation). Thus, it may be concluded that some form of unofficial censorship has influenced the translations. As the modifications are quite similar, it may be argued that (self)censorship is the type of unofficial censorship employed in the translations.

### 6.1.3 Must be near her monthlies: The Period

The importance of the topic of menstruation in the novel was acknowledged in Chapter 4. Moreover, it was concluded that the menstrual cycle only brings Gerty MacDowell

and Molly Bloom closer together, as Miskin (2007) argues. Mr. Bloom recalls his daughter's first period in *Example 17* from Chapter 13 ("Nausicaa"), which ties Milly to the other female characters, although Milly never actually appears in the novel. However, another female character never appears, Martha Clifford, Mr. Bloom's pen friend. Mr. Bloom writes passionate letters to Martha and she responds in an equally passionate manner, her letter even shows elements of sadomasochism (see section 4.3.3). As she complains about having a headache, stressing the word 'today', Mr. Bloom concludes that she is also menstruating. Thus, Martha, who like Milly never actually appears, is connected through menstruation to Gerty and Molly. In addition, it is important to notice that it is Mr. Bloom who thinks about the periods of all four women, and he informs the readers about Milly's, Gerty's and Martha's period. In Chapter 2 of this dissertation, it was mentioned that women are considered unclean during menstruation in some religions (for example, in Christian Orthodox religion). Moreover, women are also considered unclean for 40 days after childbirth or abortion and together with menstruating women they are advised to avoid Orthodox temples and should not be baptized or receive the Holy Communion.

*Example 17*

Her growing pains at night, calling, wakening me. Frightened she was when her nature came on her first. Poor child! Strange moment for the mother too. Brings back her girlhood. (*Ulysses* 1993: 362, *Ulysses* 1952: 363)

Njezini bolovi od rastenja, noću, dozivala me, budila. Prestrašila me, kad se prvi put osjećala ženom. Jadno dijete! Čudnovat trenutak i za njezinu majku, kao da je ponovo postala mala djevojčica. (Gorjan 1957: 467)

[English backtranslation 'Her growth pains at night, calling, wakening me. She frightened me when she first felt like a woman. Poor child! A strange moment for her mother too, as if once again she became a little girl.']

Pa oni njeni noćni bolovi, kada me je zvala, budila me. Kako se prestravila kada joj je priroda prvi put pokazala da je postala žena. Jadno dete! I za majku je to čudan trenutak. Vraća je u njene devojačke dane. (Paunović 2003: 395)

[English backtranslation 'Her night pains, when she called me, wakening me. She was so frightened when the nature showed her for the first time that she had become a

woman. Poor child! It is a strange moment for the mother too. It takes her back to her girlhood.’]

In Gorjan’s translation, Milly’s pains are caused by her growing up (growth pains), literally she was growing and there are no references to the period, while Paunović recognizes that *the pain* is growing at night, rather than *Milly*, hence we can assume that she has her period. Moreover, in Gorjan’s translation Milly “felt as a woman for the first time”, while in Paunović’s “the nature showed her for the first time that she has become a woman”. The menstrual references in both translations seem slightly more complicated for understanding than in the original text; however, the last part is important as Paunović translates that the night occurrences take Molly to her girlhood, which could be understood as adolescence, the time of her first period. Gorjan’s translation, in contrast, indicates that Molly is taken back to her childhood; thereby references to the period are lost once again (assuming that a female child does not menstruate).

*Example 18* depicts a pretty similar translating pattern. In the original, Mr. Bloom wonders about the number of women menstruating at the same time in Dublin, while in Gorjan’s translation Mr. Bloom wonders about the number of women living in Dublin that have not lost their virginity. Mr. Bloom in Paunović’s translation wonders about the number of women that “got/received it”, normally girls in Serbia use the verb *dobiti* – “get/receive” to indicate that they have the period. Further on, Joyce explicitly writes “menstruate”, which Paunović detects and translates as *menstruacija* (accusative case: *mesntruaciju*); however, Gorjan translates “menstruate” as “monthly wash” – *mesečno pranje*<sup>78</sup> (similar discrepancies are found in *Example 35*). Although the expression used in the translation could probably be understood as menstruation, it is a metaphor and in the original Joyce does not use a metaphor. The importance of the allusions that refer to the period was discussed in Chapter 4 (especially in sections 4.3.3

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<sup>78</sup> *Mesečno pranje* was not found in any of the relevant dictionaries of Serbo-Croatian; however, *žensko pranje* (‘female wash’) was found as a synonym for menstruation in *Rečnik savremenog književnog jezika s jezičkim savetnikom* [‘Dictionary of Contemporary Literary Language with a Linguistic Advice’ (DCS)].

and 4.3.10) as all the women in Mr. Bloom's life menstruate. In section 4.3.10 Rice (1997) suggests that even Mr. Bloom menstruates (more on Mr. Bloom menstruating in 6.1.10).

*Example 18*

Virgins go mad in the end I suppose. Sister? How many women in Dublin have it today? Martha, she. Something in the air. That's the moon. But then why don't all women menstruate at the same time with same moon, I mean? Depends on the time they were born, I suppose. Or all start scratch then get out of step. Sometimes Molly and Milly together. (*Ulysses* 1993: 351, *Ulysses* 1952: 351)

Mislim, da ponekad i polude, a sve zbog svojega djevičanstva. Sestra? Koliko li žena ima danas u Dablinu, koje ga nisu izgubile? Marta, ona. To je nešto u zraku. To je od mjeseca. Ali zašto nemaju onda sve žene mjesečno pranje u isto vrijeme, to jest pod istim lunarnim utjecajem? Možda to ovisi o datumu njihova rođenja? Ili sve počnu u isto vrijeme, a poslije nastaje zbrka. Katkad Molly i Milly u isto vrijeme. (Gorjan 1957: 450)

[English backtranslation 'I think they sometimes go crazy, all because of their virginity. Sister? How many women are there today in Dublin, which had not lost it? Martha, she. That is something in the air. That is due to the moon. But then why do not all women have the monthly wash at the same time, that is under the same lunar influence? Maybe it depends on their date of their birth? Or all start at the same time, and then the confusion begins. Sometimes Molly and Milly at the same time.']

Device na kraju polude, pretpostavljam. Sestra? Koliko je žena u Dablinu dobilo to danas? Marta, ona. Nešto u vazduhu. To je od meseca. Ali zašto onda nemaju sve žene menstruaciju u isto vreme kada je mesec svima isti, pitam se? Zavisi kada je rođena valjda. Ili počnu sve u isto vreme, a posle nastane pometnja. Moli i Mili ponekad istovremeno. (Paunović 2003: 383)

[English backtranslation 'Virgins eventually go crazy, I guess. Sister? How many women in Dublin got/received it today? Martha, she said. Something in the air. That is due to the month. But then why do not all women menstruate at the same time when the moon is for all the same, I wonder? It depends on when she was born, I guess. Or they all start at the same time, and then confusion begins. Molly and Milly sometimes simultaneously.']

In Chapter 4, it was suggested that menstruation may represent a taboo topic even today, while in Chapter 2 it was pointed out that some religious officials in Serbia still consider menstruating women unclean. If this topic is truly a taboo topic nowadays, it can only be imagined that it was a taboo topic at the time when the translations were carried out (mainly Gorjan's translation). Moreover, Vidan (1959) points out that Gorjan

at times softens or intensifies meaning (see Chapter 5). Additionally, in Chapter 1, it was explained that some topics may be acceptable in one society, while they may be less acceptable (or unacceptable) in other societies. In Chapter 2, menstruation was discussed in connection to religion and religious institutions, and it was explained that menstruating women are not welcome in Orthodox temples, while they have their periods. As some references to menstruation appear to be omitted and others are metaphorically translated it seems that sexuality (in this case especially female sexuality) is unofficially censored. Further on, as one translation appears to contain more modifications than the other, we may assume that it is a result of (self) censorship.

#### 6.1.4 Had a Great Breast of Milk: Maternity

It could be said that fertility is the most important topic of *Ulysses*, if not the most common (see Parkes 1996). Mr. Bloom does not have a son, and there are certain hints throughout the novel that he may have been impotent since the death of his baby boy, while Stephen does not have a father, as his father is a drunkard, who does not care about his children, much like Joyce's father (see Chapter 3). Nonetheless, the topic of fertility is particularly visible in Chapter 14 ("Oxen of the Sun") when Mr. Bloom visits the Maternity Hospital and Mina Purefoy who is giving birth to her child (see *Example 20*). Pregnancy, childbirth, breastfeeding and raising children are typically considered as topics that concern women (see Chapter 4). However, Mr. Bloom shows great interest in all of these topics, while Molly mostly complains about the troubles of being a mother (the pains, sleepless nights). In Chapter 2, it was mentioned that a woman's main moral obligation in Serbia was to bear children. In addition, breastfeeding was considered marvelous and it was done in privacy (see Chapter 2).

In *Example 19* from Chapter 18 ("Penelope"), Molly remembers being warned in her youth, by a servant, about the dangers of unprotected sexual intercourse:

#### *Example 19*

or leave me with a child embarazada that old servant Ines told me that one drop even if it got into you at all (*Ulysses* 1993: 711, *Ulysses* 1952: 720)

ili evo me poslije u drugom stanju embarazada stara služavka Ines pričala mi je da je dovoljno da uđe samo jedna kap (Gorjan 1957: 909)

[English backtranslation ‘or here I am afterwards pregnant embarazada the old servant Ines told that it is enough even if only one drop gets in’]

ili da mi napravi dete ona stara sluškinja Ines pričala mi je da je dovoljno da uđe samo jedna kap (Paunović 2003: 739)

[English backtranslation ‘or to make me/ leave me (with) a child that old servant Ines told me that it is enough even if only one drop gets in’]

As it can be seen from the example and translations, the reference to conceiving a child is present in both translations. Both translations contain idioms for ‘to leave someone with a child’, although different idioms, which transfer the references from the original, connected to pregnancy. However, Paunović’s translation does not contain the Spanish word ‘embarazada’, additionally there is no footnote and this word is not translated. This example is particularly curious as Paunović’s translation contains many footnotes for foreign words which are kept in their original form in the text (see more details in Chapter 5). A careful study of Paunović’s translation of Chapter 18 (“Penelope”), in which Spanish and French words are used for sexual allusions, shows that these words are omitted, literally translated (see *Example 33*) or phonetically transcribed (see *Example 37*) without any footnotes, although other words in foreign languages are kept in the same chapter (for instance, Spanish words which Molly uses for food are either kept as in the original text or phonetically transcribed and footnotes are used for explaining these words). In Gorjan’s translation the male subject is omitted, thus it appears as if Molly would end up pregnant all alone. Joyce uses the verb ‘leave’, which could perhaps indicate that Molly, if she were to get pregnant and have an illegitimate child, would be left alone; neither of the translations contains that verb. Hence, the original text perhaps depicts the unfavorable position women could end up in if they had sexual intercourse out of wedlock (see Chapters 1 and 4).

The topic of undesired teenage pregnancy is noted as both Mr. Bloom and Molly think about the possibility of Milly having sexual intercourse at the age of 14. Not only is Milly too young and naïve to become a mother and care for a child, but she is also

unmarried and having an illegitimate child would stigmatize her forever, thus her parents worry. The verb ‘to leave’ may not refer to Molly herself, but rather to Milly. As Molly shares her worries she remembers how she was warranted by her servant and she further on thinks of contraception (more on contraception in section 6.1.7). Additionally, Molly still fears of unwanted pregnancy and continues to use various types of contraception.

In Chapter 2 of this thesis, laws regulating the life of women in Serbia were presented and it was shown that double standards existed for unfaithful men and women (women were punished with prison for infidelity and served longer sentences). Furthermore, women were considered male property, as it was already explained in Chapter 2. In case of a divorce women could not obtain custody of their own children (all male children older than 4 and female older than 7 belonged to the fathers). Additionally, even though there are numerous studies on the character of men in Serbia, there are no studies on the character of women or their lives. These examples illustrate the importance of men in Serbia and the subordinated position of women.

Other topics and motives are interwoven with the topic of fertility. Joyce illustrates the problems of undesired pregnancy (a direct result of fertility), or the difficulty of being in and going through labor, nursing, or raising children. The following *Example 20*, is from Chapter 14 (“Oxen of the Sun”), the readers are informed that Mrs. Purefoy has given birth to a baby boy. *Example 20* is particularly important as the doctor informs about the baby’s sex right away proving Butler’s (2012) theory that ““persons” only become intelligible through becoming gendered in conformity with recognizable standards of gender intelligibility” (2012: 22). As Butler argues, sex, gender and sexuality are all social constructions which aim at labeling, defining and stereotyping individuals (see Chapter 1, and additionally see Butler 2004, 2012). Sexuality is determined and the baby should be raised according to its sex and within the boundaries of its gender:



*Example 20*

Hoopsa, boyaboy, hoopsa! Hoopsa, boyaboy, hoopsa! Hoopsa, boyaboy, hoopsa!  
(*Ulysses* 1993: 366, *Ulysses* 1952: 366)

Živio, muškić-se-rodio! Živio, muškić-se-rodio! Živio, muškić-se-rodio! (Gorjan 1957:  
471)

[English backtranslation ‘Long live, a boy is born! Long live, a boy is born! Long live,  
a boy is born!’]

Opsaa, dečko je, opsaa! Opsaa, dečko je, opsaa! Opsaa, dečko je, opsaa! (Paunović 2003:  
399)

[English backtranslation ‘Hoopsa, it’s a boy! Hoopsa, it’s a boy! Hoopsa, it’s a boy!’]

In *Example 20*, in Gorjan’s translation “long live” is added, which does not exist in the original text; although meaning may be added with this expression Gorjan’s translation is a rhyme. In that translation the verb ‘to be born’ is additionally used, which does not exist in the original text and the exclamation ‘hoopsa’ is omitted. Meanwhile, in Paunović’s translation ‘hoopsa’ is phonetically transcribed – *opsaa*. The original text contains a pun which neither of the translators incorporated into their translations – perhaps the added “long live” from Gorjan’s translation could compensate for the extra excitement the original features or it is simply added due to the importance of having male children, as it was explained above. Namely, “boyaboy” when pronounced out loud sounds as the expression ‘Oh boy’ which is used for conveying a great amount of excitement. However, a similar expression that would indicate excitement does not exist in Paunović’s translation. In addition, Gorjan uses the noun *muškić* which is a diminutive of the noun *muškarac* (man), thus it may appear that a man is born and not a boy. The importance of the sex of the baby is underlined in the original through exclamations of excitement, a similar example is found in Chapter 15 (“Circe”) as Mr. Bloom gives birth to no more and no less than 8 boys (all white); however, Mr. Bloom’s only son died, and he is since unable to have one (see Chapters 1 and 4).

In Chapter 4, it was mentioned that Molly raises an important question concerning the care of children. To be precise, Molly talks about breastfeeding her

daughter and the pain she went through. Subsequently, the next example is from Chapter 18 (“Penelope”) (*Example 21*) and it portrays Molly’s troubles while she was nursing Milly:

*Example 21*

I had a great breast of milk with Milly enough for two what was the reason of that he said I could have got a pound a week as a wet nurse all swelled out morning [...] hurt me they used to weaning her till he got doctor Brady to give me the Belladonna prescription I had to get him to suck them they were so hard (*Ulysses* 1993: 705, *Ulysses* 1952: 713–714)

bile su prilično nabrekle od mlijeka za Milly dovoljno za 2 pitam se zašto je govorio 358as am mogla zarađivati 1 funtu na tjedan kao dadilja jutrom bile sasvim natečene [...] boljele su me kada sam je odbila od sise dok mi nije doveo dra Bradyja I dao mi onaj recept s beladonom morala sam mu dati da mi ih siše tako su tvrde (Gorjan 1957: 900–901)

[English backtranslation ‘they were quite swollen with milk for Milly enough for 2 wonder why he said that I could earn 1 pound a week as a nanny in the morning they were completely swollen [...] hurt me when I weaned her until he brought Dr. Brady to give me that recipe with belladonna I had to give him to suck them they were so hard’]

imala sam s Mili grudi pune mleka dovoljno za dvoje čemu to rekao je da bih mogla da zarađujem funtu nedeljno kao dojilja bila sam sva nabrekla [...] bolele su me kad sam je odbila od sise sve dok nije doveo doktora Brejdija da mi da recept s belladonom morala sam da mu dam da ih sisa tako su tvrde bile (Paunović 2003: 733)

[English backtranslation ‘I had with Milly breasts full of milk enough for two what for is it he said that I could earn a pound a week as a wet nurse I was all swollen [...] hurt me when I weaned her until he brought doctor Brady to give me the recipe with belladonna I had to give him to suck them so hard they were’]

*Example 21*, much like *Example 20*, bares most of the original meaning, although we found some minor discrepancies. In the first part of Gorjan’s translation ‘wet nurse’ is translated as ‘nanny/babysitter’. Furthermore, the noun ‘breast’ is omitted in Gorjan’s translation. Additionally, the original text seems to contain more sexual connotation than the translations, as it contains words such as ‘suck’ and ‘hard’ in the same sentence. In the Serbo-Croatian translations ‘breasts’ are of female gender and the literal translation of ‘suck’ is *sisati*<sup>79</sup>, which does not have the same sexual connotation

<sup>79</sup> *Sisati* is defined as an action that includes drinking milk, water or melting something inside one’s mouth (for example, candies), no sexual references were found (see DSCLL P–S and DOWE).

as ‘suck’ – it could have in combination with certain words (for instance, with a slang word for the penis), but in this passage, it sounds softer than ‘suck’ in the original text. Joyce could have opted for breastfeeding or nursing but he did not do that. The same happened to ‘hard’, with the feminine grammatical gender it seems softer than in the original. Words like ‘hard’ (63) and ‘suck’ (9) are used as buzzwords in the original, and they provide additional sexual allusions, therefore their importance was stressed on various occasions throughout this thesis (see Chapter 4).

Other discrepancies are: (1) Mr. Bloom “got doctor Brady to give [Molly] the Belladonna prescription” – Brady just wrote the prescription for a medicine containing a certain herb called Belladonna or the medicine might be called Belladonna, while in both translations Mr. Bloom “brought Dr. Brady to give [Molly] that/the recipe with belladonna” – meaning that Brady visited them and wrote a prescription. The problem is that in Serbo-Croatian the same word is used for prescription and recipe (*recept*). Nonetheless, the confusion is created with the prepositions as in both translations it says ‘recipe with’ instead of ‘recipe for’. (2) Molly “had to get him [Mr. Bloom] to suck them they were so hard” – so Molly took time to convince Mr. Bloom to do the sucking, it was her idea. In the translations Molly “had to give him [Mr. Bloom] to suck them so hard they were/they were so hard” – Molly was obligated to give Mr. Bloom her breasts for the sucking, the idea might have been his. It appears that Molly, who is sexually active in the original, becomes passive in the translations.

In *Example 19*, in Paunović’s translation a Spanish word carrying sexual references is omitted, and no footnotes are provided. The existence of footnotes and foreign words for chitchat or food may indicate possible (self)censorship. The idioms which are used in both translations do not contain the verb leave, thus there may be no reference to Molly (or even Milly) being left and the potential child being illegitimate. In Gorjan’s translation there is no male subject and it appears that Molly becomes pregnant all of a sudden and alone. In *Example 20*, in Gorjan’s translation the expression “long live” and the verb ‘to be born’, which does not exist in the original text, are added, while the exclamation ‘hoopsa’ is omitted. In Paunović’s translation

‘hoopsa’ is phonetically transcribed and no other expressions are employed to show additional excitement like in the original text. Moreover, neither of the translations contains a pun, which exists in the original text and is conveyed with the expression “oh boy”. In *Example 21*, in Gorjan’s translation ‘wet nurse’ is translated as ‘nanny’, while the noun ‘breasts’ is omitted. ‘Suck’ and ‘hard’ seem softer due to grammatical gender of the noun ‘breast’ in both translations. In both translations, Molly becomes a passive object, as it appears that she is not the one suggesting the sucking, whereas in the original she is an active initiator of sexual activities. These modifications are perhaps minor and may suggest softening of sexual references which could be introduced through (self) censorship of sexual references.

#### 6.1.5 Satin, Silk, Lace & Fishnets: A Drawer full of *Lingerie*

In Chapter 4, Mr. Bloom’s obsession with female clothing items and especially underwear was discussed (see 4.3.5, 4.3.8 and 4.3.10). Mr. Bloom enjoys thinking about panties, choosing and buying them for his wife and seeing them on other female characters – he reaches a climax when Gerty shows him her underwear. Both Gerty and Molly think about their underwear and prepare it with care. Joyce uses a range of words like ‘drawers’ (15), ‘breeches’ (13), ‘bloomers’ (3) and ‘undies’ (1) (see also section 4.3.10) to refer to underwear which both Gorjan and Paunović translate most of the time as *gaćice* (‘panties’) using a diminutive of *gaće* (‘drawers’), without giving particular diversity to the underwear clothing items of Joyce’s characters.

In Chapter 4, we stressed the importance of the specific characteristics of Molly’s language. As it was already mentioned, Klitgard 2006 calls her language hybrid due to a mixture of languages she uses (English and Spanish), as well as due to its unsophisticated, colloquial and slang nature. Molly’s language is grammatically limited, but stylistically creative and diverse, explains Klitgard, adding that her language is female and difficult for male translators to translate. Therefore, the use of Spanish and English, diversity in style and vocabulary and repetition as most prominent features of Molly’s language should be kept in the translations, representing female language and

the expression of female sexuality. Moreover, diversity and repetition are characteristics of Mr. Bloom's thoughts, especially when it comes to underwear. Hence, the translations should feature a similar level of diversity and repetition, in order to evoke the same sexual allusions like in the original.

However, 'drawers' are not translated as *gaćice* every time they appear, sometimes *gaće* is used, and thus repetition is not equally featured in the translations as in the original text. Other undergarments such as 'garters' (11), 'stays' (12), 'shift' (12), 'nighties' (1), gown (11), 'socks' (13) and 'stockings' (19) are used in the original text (see also section 4.3.10). In Gorjan's translation 'shift' is translated, for example, as *košulja* ('shirt'), *košuljica* (diminutive for 'shirt') and *spavaćica* ('nightshift/nightgown'), whereas in Paunović's translation as *potkošulja* ('undershirt'), *košuljica* (diminutive for 'shirt') and *spavaćica* ('nightshift/nightgown'). According to Lamos (2004: 156), "If Gerty is defined by the clothe she uses simultaneously to reveal and conceal herself, Molly is either minimally clothed or nude, like the picture over the bed", the picture of the Nymph that Mr. Bloom took out of the soft porn magazine *Photo Bits* (see also 4.2.3). Molly is hence almost naked, or in a 'shift'. It was already explained that according to Mahaffey (2001) 'shift' was not a word a lady would use (see also 4.2.1). The words that are used in the translations for translating 'shift' are everyday clothing items<sup>80</sup> that do not have sexual references. Moreover, Joyce repeats this word throughout the novel, while in the translations various words are employed.

In *Example 22*, Joyce indicates that Mr. Bloom would do anything just to get near Molly's drawers or perhaps into her drawers. Joyce uses 'anyhow begging' which is either a buzzword or it signifies 'no matter what' or 'in whichever way', in Gorjan's translation 'anyhow' is translated as "at least when". In the second part of this example Gorjan translates that Mr. Bloom would do anything "just to slide his hand further down me [Molly] and all the time drawers drawers" and Paunović translates that Mr. Bloom would find whichever excuse "to put his hand on me [Molly] drawers and drawers". On

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<sup>80</sup> No sexual references were found for these items in any of the relevant dictionaries of Serbo-Croatian.

the one hand, in Gorjan's translation 'to slide' is added, whilst 'anear' is translated as 'further down' and they seem to intensify sexual allusions in this example. On the other, in Paunović's translation 'anear' is omitted.

*Example 22*

he was 10 times worse himself anyhow begging me to give him a tiny bit cut off my drawers [...] anything for an excuse to put his hand anear me drawers drawers the whole blessed time till I promised to give him the pair off my doll to carry about in his waistcoat pocket (*Ulysses* 1993: 697–698, *Ulysses* 1952: 706)

I sam bijaše 10 puta gori bar onda kada me zaklinjao da odrežem komadić svojih gaćica [...] sve je to bio samo izgovor da rukom klizi sve dalje po meni a zatim sve to vrijeme gaćice gaćice pa sam mu dakle obećala da ću mu dati one od moje lutke da ih nosi u džepu prsluka (Gorjan 1957: 890–891)

[English backtranslation 'and he himself was 10 times worse, at least when I swore to cut off a tiny bit of my panties [...] all that was just an excuse to slide his hand further down me and all the time panties panties so I therefore promised to give him one of my doll to take them in the waistcoat pocket']

on je bio 10 puta gori preklinjao me da mu isečem parčence svojih gaćica [...] smislio bi bilo šta kao izgovor da spusti šaku na mene gaćice pa gaćice navalio pa ni makac sve dok mu nisam obećala da ću mu dati par s moje lutke da ih nosi u džepu prsluka (Paunović 2003: 725–726)

[English backtranslation 'he was 10 times worse begging me to cut off a tiny piece of my panties [...] he would think of anything as an excuse just to put his hand on me panties and panties he insisted and wouldn't let it go until I promised to give him the pair off my doll to take them in the waistcoat pocket']

Joyce takes special care when depicting his characters dressing and undressing. On various occasions Joyce's characters show how much they enjoy preparing themselves for sexual intercourse by choosing their outfits and perfuming themselves. However, in *Example 23* from Chapter 18 ("Penelope"), Molly's thoughts jump from her preparation for sexual intercourse to Boylan's sexual organ:

*Example 23*

I took off all my things with the blinds down after my hours of dressing and perfuming and combing it like iron or some kind of thick crowbar standing all the time (*Ulysses* 1993: 694, *Ulysses* 1952: 702)

pošto sam se sasvim svukla I spustila rebrnice na prozorima a prije toga sam se sate I sate oblačila I parfimirala I češljala to je kao željezo ili nekakva podbela ćuskija I sve vrijeme stajalo uspjevčeno (Gorjan 1957: 885)

[English backtranslation ‘after I have completely undressed and lowered the blinds on the windows and before that I was for hours and hours dressing and perfuming and combing it like iron or some kind of fattish crowbar and all the time standing’]

svukla sam sve sa sebe a roletne spuštene pre toga sam potrošila sate I sate da se obučem I namirišem a njemu ono kao od gvožđa ili kao nekakva šipka (Paunović 2003: 722)

[English backtranslation ‘I took off all of my clothes with the blinds down before that I spent hours and hours to get dressed and perfumed and his thing like of iron or some kind of bar’]

As Joyce uses the pronoun ‘it’ just once, we are not completely certain whether she is combing her hair or her lover’s penis. On the one hand, in Paunović’s translation a personal pronoun (‘his’ – *njemu*) is added, hence it becomes clear that ‘it’ stands for Boylan’s sexual organ. On the other hand, in that translation “standing all the time” is omitted. The adjective ‘thick’ appears 26 times throughout the novel and it probably functions as an intensifier of sexual meaning like ‘hard’. In Gorjan’s translation ‘tick’ is translated as ‘fattish’ and in Paunović’s translation it is omitted.

Additionally, in DSUE ‘iron’ is defined as: “the penis” (2008: 356), while for ‘crowbar’ no such allusions were found in relevant dictionaries. However, urbandictionary.com does provide some sexual meaning for ‘crowbar’, describing it mostly as a bent penis, or a night during which one has plenty of sexual intercourse. Having in mind that a ‘crowbar’ is a metal/iron stick and that ‘iron’ does have a slang meaning connected to the male sexual organ, it may be concluded that ‘crowbar’ was used like a metaphor for the penis and a synonym of ‘iron’. Nevertheless, in the translations ‘iron’ is translated as *gvožđe*<sup>81</sup> (iron as metal) and the word was not found to have any sexual references. Furthermore, ‘crowbar’ is translated in Gorjan’s translation as *ćuskija* (‘crowbar’) and in Paunović’s as *šipka* (‘bar/rod’), and neither of the two words were found to have sexual meaning referring to the penis. However, two

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<sup>81</sup> Relevant dictionaries were consulted and sexual references were not found (see DSCLL and DOWE).

other words *pajser* ('crowbar') and *štap* ('stick') were found in DOWE as synonyms for the penis, demonstrating that the meaning conveyed in the original text could be transferred into Serbo-Croatian.

Although 'drawers' are translated as *gaćice* in *Example 22*, this Serbo-Croatian word is not used in either of the translations for all the examples in which 'drawers' occurs throughout the original text. Therefore, repetition of a single term is once again more common in the original text than in the translations, and sexual references are most probably lost. In addition, words for clothing items like 'shift', which according to Mahaffey were not considered polite, are translated with words that are not marked as vulgar or impolite. Moreover, there is a variety of words which are employed in the translation of a single term ('shift'), thus the sexual allusions that may be achieved through the use of repetition are probably lost. Additionally, Joyce uses a range of words for underwear, whereas both translations like diversity, using most of the time the same terms. Thus, the translations may appear more polite and formal than the original. In Gorjan's translation sexual allusions are perhaps intensified by adding the verb 'to slide' and translating 'anear' as 'further down'. In Paunović's translation 'anear' is omitted.

In *Example 23*, Paunović's translation contains a possessive pronoun ('his' – *njemu*), which does not exist in the original. Thereby, the translation becomes less ambiguous than the original text as it is clear that 'it' stands for Boylan's sexual organ. Having in mind that in other examples ambiguous reference to sexual organs was omitted (see *Example 15*), this example is fascinating. Nonetheless, the adjective 'thick' and "standing all the time" are omitted in the same translation. In both examples 'iron' and 'crowbar' which seem to be ambiguous and carry sexual meaning, referring to the male sexual organ were translated with words that do not carry ambiguous meanings, even though similar terms that could have sexual references exist in Serbo-Croatian. As it was explained in Chapter 1, unofficial censorship is not easy to detect as there are no official rules that would prescribe it. It is even more difficult to detect unofficial censorship in translations as they represent translators' interpretations of the original



text. However, in each of the examples that were presented so far some kind of modification seems to exist in both Gorjan 1957 and Paunović 2003 (for instance, up till now, added or omitted meaning, literal or descriptive translations and wrong metaphors), thus implying that there is a strong possibility that the translations were influenced by (self)censorship.

#### 6.1.6 Changing Bodies & First Experiences

There are many first experiences featured in *Ulysses*. For example, Molly's first kiss and first sexual intercourse, first child birth and breastfeeding are recalled in her mind. Milly's first words, period and dates are illustrated, as well. Most of the examples that describe Milly's first experiences are either followed or preceded by Molly's thoughts about her own experience (for instance, first lovers, sexual climax). Having in mind the position of women in Serbia at the beginning of the 20th century, these topics are of vital importance as they break grounds (see Chapter 2). Therefore, *Example 24* shows a number of Milly's first experiences, while *Example 25* depicts Molly's jealousy as she regrets not being in her girlhood.

##### *Example 24*

Her first stays I remember. Made me laugh to see. Little paps to begin with. Left one is more sensitive, I think. Mine too. Nearer the heart. Padding themselves out if fat is in fashion. (*Ulysses* 1993: 362, *Ulysses* 1952: 362–363)

Sjećam se njezina prvog korzeta. Ala sam se smijao. Nježni pupoljci tek napupelih grudi. Lijeve je, mislim osjetljivija. I moja. Bliže srcu. Ispuni ih, ako to moda zahtijeva. (Gorjan 1957: 467)

[English backtranslation 'I remember her first corset. How much I laughed. Gentle buds of breasts barely ready to blossom. Left, I think is more sensitive. And mine. Closer to the heart. Fill them if the fashion requires.']

Sećam se njenog prvog steznika. Bilo mi je smešno. Malene dojke, tek propupele. Leva je, ja mislim, osjetljivija. I moja isto tako. Bliža je srcu. Trude se da se popune steznik ako su u modi bujnije. (Paunović 2003: 395)

[English backtranslation 'I remember her first corset. It was funny. Small breasts, just blossomed. Left, I think, is more sensitive. And mine too. Closer to the heart. They try to fill a corset if lavish are in fashion.']

In *Example 24*, “Little paps to begin with” is translated in Gorjan 1957 as: “Gentle buds of breasts barely ready to blossom” and in Paunović 2003 as: “Small breasts, just blossomed”. Apparently in both translations Milly’s breasts are compared to buds and blossoming flowers. Joyce uses the noun ‘pap’ which is defined in OED as: “A teat or nipple” (1978: 434) of either a male or female breast. *Grudi*, the word which is used in both translations for ‘paps’, refers to either breasts or chest, but not the nipple, and it is a rather formal and polite word for female breasts. In Gorjan’s translation “padding themselves” is translated as *ispuni ih* (“fill them”), but it is not quite clear what needs to be filled or with what. In Paunović’s translation the noun ‘corset’ is added, which does not exist in the original text, thus it is quite clear that the breasts are padded if fashion requires them to be.

*Example 25*

shes restless knowing shes pretty with her lips so red a pity they wont stay that way I was too (*Ulysses* 1993: 718, *Ulysses* 1952: 727)

ne možeš je držati zna da je lijepa s onim svojim rumenim usnama šteta što to ne ostaje tako vazda I ja sam bila takva (Gorjan 918)

[English backtranslation ‘you cannot keep/hold her she knows she’s beautiful with those ruddy/rosy lips of hers it’s a pity that it doesn’t stay like that and I was always like that’]

nikad nema mira jer zna da je lepa s onim svojim crvenim usnama šteta što neće ostati takve takva sam I ja bila (Paunović 2003: 746)

[English backtranslation ‘she is never calm because she knows that she is beautiful with those red lips of hers pity that they won’t stay like that and I was like that’]

Similarly, *Example 25* depicts Milly’s growing up and the problems Molly encounters while bringing her up. Milly is “restless” in the original, whereas in Gorjan’s translation Molly “cannot keep/hold her”, which implies not only that Milly is naughty, energetic, always on the move, but also that her parents have no control over her – knowing the whole plot it might be true, but this passage does not imply that directly. In the original text Milly’s lips are “so red” in Gorjan’s translation they are “ruddy/rosy”.

Moving on, as Molly recalls her own appearance and behavior in youth, her thoughts jump from Milly's adolescence to her own, and she remembers her first sexual experience. In *Example 26*, Molly remembers that she did not feel anything real until she was 22, meaning that she did not experience a sexual climax. Calculating Molly's and Mr. Bloom's age it can be concluded that Molly most probably had sexual intercourse before marriage, and that her husband was not her first lover. There are various hints throughout the novel that would support such a claim; however, Joyce never states openly that Molly was not a virgin when she got married, although from *Example 11* it can be concluded that even if Molly was not a virgin, she knew the importance of being one before marriage and she knew how to fake her virginity.

*Example 26*

of course she cant feel anything deep yet I never came properly till I was what 22 or so it went into the wrong place always only the usual girls nonsense and giggling (*Ulysses* 1993: 717, *Ulysses* 1952: 727)

naravno da još nije kadra da bilo šta primi k srcu nisam pravo uživala sve dok mi nije bilo popriliči 22 gotovo nikad da pravo uspije samo hihotanje I gluposti devojaka (Gorjan 1957: 918)

[English backtranslation 'of course she is unable of taking anything to heart yet I didn't really enjoy until I was approximately 22 almost never worked just giggling and girls' silliness']

naravno ona još uvek ne može da oseti duboko ni ja nisam umela da uživam sve do 22 ili tu negde uvek bi nešto ispalo pogrešno samo uobičajne devojačke besmislice I kikotanje (Paunović 2003: 746)

[English backtranslation 'of course she can't feel anything deep yet I didn't know to enjoy either until I was 22 or so something would go wrong always just the usual girlish nonsense']

This example is a bit problematic in both translations, when sexual connotations are analyzed. Gorjan translates: "she cant feel anything deep" with "she is unable to take anything to heart". MED defines 'to take something to heart' as: "to think about something seriously, often so that you become upset by it" (2002: 663) and in IOD as: "be much affected by" (2003: 375). In Serbo-Croatian the expression exists and it carries the same meaning, which is not in line with the meaning of the original as 'to

feel something deep’ could be understood either as to feel deep emotions or literally to feel something going deep into you. In addition, the adjective ‘deep’ and the verb ‘to feel’ are omitted in Gorjan’s translation.

Further on, both in Gorjan 1957 and Paunović 2003: “I never came properly” is translated as “I didn’t really enjoy” and “I didn’t know to enjoy”, respectively. In OED-CD ‘to come’ is defined: “to experience sexual orgasm” and it is marked as slang. In addition, in IOD it stands: “*slang* have a sexual orgasm” (2003: 168) and in MED: “*impolite* to have an orgasm” (2002: 269). In DSUE ‘to come’ is defined: “to experience an orgasm” (2008: 156) and it is added that the term is used in the UK since 1600. In OED-CD, among the many examples provided two are from *Ulysses* and one of them is precisely the example we have at hand. Therefore, Joyce was certainly familiar with the slang use of the verb ‘to come’, and it seems that he particularly had this meaning on his mind in *Example 26*, not to forget all the other times he uses this verb and examples in which he uses it (see also section 6.2), creating even more ambiguity.

However, in both translations the verb ‘to come’ is translated as ‘to enjoy’, and although ‘to enjoy’ could also have sexual references, it may be argued that it does not explicitly depict the outcome of sexual intercourse as ‘to come’ (one may enjoy and not reach sexual climax, additionally one may enjoy other things or activities, not necessarily connected to sexual intercourse). Moreover, the original says: “it went into the wrong place” – ‘it’ most probably being the sexual organ of her lovers. In Gorjan’s translation there is no personal pronoun that would suggest any ambiguous meaning, and meaning is added as this part is translated: “almost never worked”. It is uncertain what “never worked”, perhaps Molly was unable to take certain things to heart. Paunović’s translation is similar as it says: “something would go wrong”. In his translation the personal pronoun ‘it’ is also omitted and meaning is added with “something would go wrong”, it is hard to tell what exactly would go wrong. Nevertheless, in the first part of the translation of this passage, Paunović keeps ‘deep’

and ‘feel’ and together with ‘enjoy’ some sexual allusions may be transferred to the translation, even though they do not imply a female orgasm.

In Chapter 4, the importance of cycles in *Ulysses* was explained. As one cycle ends another begins, as one character dies another is born, as one ages another grows, representing the cycle of life, which is one of the most important motifs in Joyce’s novel. Nevertheless, one life cycle is particularly noticeable; as Milly grows she becomes a woman leaving her childhood behind. Milly’s growth is especially seen as her body transforms (her breasts grow, her lips are red) and as she becomes sexually mature (she gets her first period and becomes interested in boys). Joyce took great care to describe the changes Milly experiences and her parents notice. As it was discussed in Chapter 4, Molly notices the transformation of her daughter and it takes her back to her own girlhood. Thus, examples in which Molly or Milly became sexually mature are important as they may depict how sexuality matures and develops.

In *Example 24*, in both translations Milly’s growing breasts are compared to blossoming flowers, although such a comparison does not exist in the original text. On the one hand, in Gorjan’s translation something fills itself in, it is not clear what, while on the other hand, in Paunović’s translation the noun ‘corset’ is added and it is clear that the corset needs to be filled with breasts; however, the original text is not completely clear when it comes to this subject and therefore it is ambiguous. Both translations seem more poetic than the original text as the breasts – flower reference does not exist in the original; hence, this passage also seems rather freely translated. Nevertheless, the original is melodic, rhythmic and it rhymes, thus the effort of the translator to reproduce similar details in the translation must be acknowledged, although sexual references might be omitted. In *Example 25*, meaning is added in Gorjan’s translation as it appears that Milly cannot be controlled by her parents. In *Example 26*, the sexual connotation that may be hidden in words like ‘deep’ and ‘feel’. However, these words are omitted in Gorjan’s translation and thereby sexual allusions are lost. Additionally, in the same translation the whole sentence (“she cant feel anything deep”) is translated with a metaphorical expression that does not have the same meaning (“she is unable to take

anything to heart”). The verb ‘to come’, which is particularly important and Joyce repeats it constantly (see section 6.2), is translated as ‘to enjoy’ in both translations, even though various dictionaries indicate that it has had a slang meaning since the 17th century and one of them even gives *Ulysses* as an example for the slang use of this verb. By translating this verb as ‘to enjoy’ ambiguous sexual references are lost and the meaning of the whole passage is changed, as there is no ambiguous possibility for Molly to have an orgasm in the translations. Further on, meaning is added in both translations as it seems that something did not work well in one (Gorjan 1957) and that something would go wrong in the other (Paunović 2003). In Gorjan’s translation the personal pronoun ‘it’ is omitted and it may be argued that it refers to Boylan’s sexual organ.

In Chapter 1, it was explained that censorship is ambiguous and paradoxical as it may both limit and produce speech. Hence, it can be argued that (self)censorship, as a type of unofficial censorship has the same characteristics. *Examples 24, 25 and 26* are perhaps perfect examples of how unofficial censorship (presumably (self)censorship) both limits understanding in translations by omitting certain words or expressions or translating them with inadequate metaphors, while at the same time producing new meaning by adding words that do not exist in the original text.

#### 6.1.7 Contraception

In Chapter 4, it was discussed how female sexuality may be controlled through the use of contraception and abortion. Thus, the topic of contraception is rather important as it shows how societies may police female sexuality, by limiting procreation. In Chapter 2, it was mentioned that contraception and abortion were severely condemned in Serbia at the beginning of the 20th century. *Examples 27 and 28* illustrate that Mr. Bloom and Molly are familiar with different types of contraception. Mr. Bloom carries around a French letter and Molly is aware of the fact that he has it: “Ill see if he has that French letter still in his pocketbook I suppose he thinks I dont know deceitful men all their 20 pockets are not enough for their lies” (*Ulysses* 1993: 722). As it was mentioned in

Chapter 4, the noun ‘letter’ appears 77 times throughout *Ulysses*, while ‘French letter’ appears only twice. Nevertheless, words like ‘rubber’ (5), ‘rubber preservatives’ (2) and ‘bodyguard’ (1) appear as well and most of them are used as synonyms for ‘condom’. In both translations ‘bodyguard’ is translated as *telohranitelj* which literally means ‘bodyguard’ and does not carry ambiguous sexual references. Additionally, in Paunović’s translation ‘rubber preservatives’ are translated both times as *gumeni prezervativ* (‘rubber preservative’), while in Gorjan’s translation it is translated once as *gumeni prezervativ* (‘rubber preservative’) and once as *preservative* (‘preservative’). In Gorjan’s translation ‘French letter’ is translated once as *kotončić* and once as *gumeni štitnik*. Meanwhile in Paunović’s translation it is translated as *higijenska gumica* both times. Unfortunately, none of these expressions were found in relevant dictionaries of Serbo-Croatian, although *gumica* or *higijenska gumica* is something that people would understand easily.

In *Example 27*, in particular, Mr. Bloom thinks about his ‘French letter’ and about what might happen during sexual intercourse without a ‘French letter’ or for instance if it were to break. By thinking about the dangers and consequences of unprotected sex, Mr. Bloom is providing his opinion on sexual intercourse altogether, implying that it may be dangerous.

*Example 27*

French letter still in my pocketbook. Cause of half the trouble. But might happen sometime, I don’t think. Come in. All is prepared. I dreamt. What? Worst is beginning. (*Ulysses* 1993: 354, *Ulysses* 1952 353–354)

Gumeni štitnik još uvijek u lisnici. Gotovo sve ono džaveljanje dolazi otud. No ponekad se ipak desi, ali ne vjerujem. Naprijed. Sve je spremljeno. Sanjao sam. Šta? Najteži je početak. (Gorjan 1957: 454)

[English backtranslation ‘Rubber shield still in the wallet. Almost all that trouble comes thereof. But sometimes it happens, but I do not believe in that. Come in. Everything is ready. I dreamt. What? The most difficult is the beginning.’]

Higijenska gumica mi je još u novčaniku. Uzrok većine nevolja. Možda bi i moglo da se desi, ali ne verujem. Dođi. Sve je spremno. Sanjao sam. Šta? Najgori je početak. (Paunović 2003: 386)

[English backtranslation ‘The hygienic rubber is still in my wallet. The cause of most trouble. Maybe it could happen, but I do not believe in that. Come here. Everything is ready. I dreamt. What? The worst is the beginning.’]

Neither BECD nor ECD features the expression ‘French letter’. In *Example 27*, in Gorjan’s translation “French letter” is translated as “rubber shield” (*gumeni štitnik*). However, no such expression was found in the *Big Croatian-English Dictionary* (BCED) or in the *Croatian-English Dictionary* (CED), or any other relevant dictionaries of Serbo-Croatian. In BECD the translation for both ‘condom’ and ‘rubber’ is *preservative* (‘preservative’), which sounds rather formal. In Paunović’s translation the term *higijenska gumica* is used, which literally translates into ‘hygienic rubber’. It is curious that this expression was not found in the DOWE as it may be considered common and even rather formal and polite.

In this example Joyce uses the verb ‘to come’ and together with a preposition it forms a separate sentence, which may be ambiguous as we could assume that a male sexual organ is supposed to enter a female sexual organ or perhaps the male sexual organ should wear the preservative and thereby enter into it. These sexual references are omitted in the translations as in Gorjan’s translation “come in” is translated literally as “come in” – *naprijed*, which could also be understood as ‘foreward’<sup>82</sup>, whereas in Paunović’s translation it is translated as “come” in the sense ‘come here’ – *dodi*. In addition, in the original text it stands “the worst is the beginning”, in Gorjan’s translation “the worst” is translated as “the most difficult”. In *Example 26*, we already explained that the verb ‘to come’ has ambiguous meaning and that precisely in *Ulysses* its slang meaning was employed (see *Example 26* and OED-CD).

According to DSUE, ‘French letter’ is a slang expression for ‘condom’ which is in use since the mid 20th century, although its use diminished for a time, it seems to have revived once again in the form of ‘American/Spanish/Italian’ letter as well. If shortened the ‘French letter’ may also be called a ‘Frenchy’ or a ‘Frenchie’. In *Ulysses*,

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<sup>82</sup> *Naprijed* translates also into ‘forward’ or ‘straight forward’ and as it stands alone in a one-word sentence it could be understood in either way.



two instances in which ‘Frenchy’ appears were found. In particular, one of them is from Chapter 14 (“Oxen of the Sun”) and as it is followed with words such as “wash”, “nuts” and preceded with words such as “come” and “seed” it may be a sexual allusion for male sexual organs and a preservative (see *Ulysses* 1993: 404). However, in the translations it has no references to a preservative.

In *Example 28*, Molly shares with the readers another type of contraception of hers. Namely, she practices *coitus interruptus* and resorts to washing out the semen of her lover after sexual intercourse:

*Example 28*

still he I such a tremendous amount of spunk in him when I made him pull it out and do it on me considering how big it is so much the better in case any of it I washed out properly the last time I let him finish it in me (*Ulysses* 1993: 694, *Ulysses* 1952: 702)

ali ipak nije bio baš prepun sjemena kad sam mu ga dala da ga izvadi i da ono posljednje obavi na meni kad pomisliš da je tako debeo a i bolje je tako inače zaostane nešto ne mogu uvijek da se pošteno isperem posljednji sam ga puta pustila mirno do kraja (Gorjan 1957: 885)

[English backtranslation ‘but he was not exactly full of semen when I gave/allowed it to him take it out and do that last thing on me when you think that it is so thick/fat and so it is better that way otherwise something left behind I cannot always wash out of myself properly the last time I let him calmly until the end’]

a ipak nema on baš tako strašno mnogo sperme u sebi kad sam ga ono naterala da izvadi i svrši na meni s obzirom na to koliko je veliki tim bolje ako ga nije baš kako treba oprao prošlog puta pustila sam da svrši u meni (Paunović 2003: 722)

[English backtranslation ‘and yet, he does not have awful lot of sperm in himself when I made him take it out and come on me considering how big he is better if he didn’t wash it properly the last time I let him come inside me’]

First of all, in Gorjan’s translation the initial part of the passage is slightly changed because the adjective ‘full’ is added; however, this addition does not change the meaning importantly. Secondly, in both translations the intensifying adverb ‘tremendously’ is omitted, although it should be noted that Paunović adds ‘awfully’ as an intensifier instead. Further on, Joyce uses the term “spunk” which MED defines as: “*impolite* a very informal word for semen” (2002: 1385), while IOD says: “Brit. coarse

slang semen” (2003: 805). ‘Spunk’ appears 5 times throughout the novel, of which three times in Chapter 18 (“Penelope”). In Paunović’s translation it is translated as *sperma* each time, while in Gorjan’s as *sjemen*.

In both Gorjan’s and Paunović’s translation more formal and medical terms such as “semen” and “sperm” are used for the translation of “spunk”. *Sperma* (‘sperm’) is marked as a medical term in both ECD and BECD, while *sjemen* also means ‘seed’. In addition, in Gorjan’s translation: “pull it out and do it on me” is translated as “take it out and do the last part on me”, whereas in Paunović’s translation it is: “take it out and come on me”. Thus, Paunović’s translation is intensified, when compared to the original text, as explicit references are added with “come on me” which, in Serbo-Croatian, is not ambiguous in this context (because of the “on me”). Namely, *svršiti*<sup>83</sup> (‘to come’ or ‘to finish’) is defined as ‘to finish’ in DSCLL. The possible slang meaning of *svršiti* is not provided in that dictionary. Nevertheless, in the DOWE it is defined as ‘to come’ in the sense of reaching a sexual climax. Similarly, the last part of the translation is also intensified as in Paunović 2003 as “finish it in me” is translated as “come inside me”, and there is no ambiguity and doubt about the meaning of “to come” in this translation. Paunović’s translation for *Example 28* is very curious, if we take *Example 26* into consideration. Having in mind that male orgasm in *Example 28* is translated, while female orgasm in *Example 28* is not translated, we find new topics for discussion which are addressed in section 6.2. In contrast, in Gorjan’s translation: “the last time I let him finish it in me” is translated as: “the last time I let him calmly until the end”, and sexual references are not that clear.

Gorjan’s translation may appear slightly confusing as the pronoun ‘it’ is repeated twice. Things are further complicated as the verb *dati*, which means ‘to give’ and/or ‘to allow’, is used; hence, the back translation of the passage from Gorjan’s translation is not quite precise. On the one hand, it can be concluded from Gorjan’s translation that Molly resorts to washing the sperm out of herself as a means of

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<sup>83</sup> Various meanings that would translate into ‘to finish’ or ‘to terminate’ are offered (for instance, to finish school, a job and even die – in the sense, finish your life) (see DSCLL P–S).

contraception, even though the meaning slightly differs from the one in the original ('always' is added, thus this appears to be Molly's habit). However, on the other hand, in Paunović's translation the meaning is somewhat changed as it seems that Molly is preoccupied whether or not her lover washed his sexual organ properly, meaning that it is his practice to wash himself as a means of contraception. The changed meaning is achieved by using an objective pronoun *ga*<sup>84</sup> for 'it' or 'him', which refers to the male sexual organ as it has masculine grammatical gender, while Molly washing herself would need a reflexive pronoun *se* ('herself'). Additionally, *oprao* (washed) has masculine grammatical gender (it is used for male persons), while *oprala* (washed) would be used for a female persons.

As it was concluded in Chapter 1, censorship of literature occurs when the ideas and messages it conveys differ from those that are available in a certain society. Such new ideas are usually offensive for individuals or the whole society and they may provoke conflict disrespecting established values. Similarly, (self)censorship in literature or translations may be present if a topic is offensive, and some of the topics Joyce's *Ulysses* deals with are perhaps overtly explicit or sexual, thus they may appear offensive. *Example 27* is yet another example in which sexual references may be omitted due to an inappropriate word or metaphorical expression. Both times that 'French letter' appears in the original text its meaning is transferred in Gorjan's translation with a word and an expression that do not exist in relevant Serbo-Croatian dictionaries (*kotončić* and *gumeni štitnik*). Even though the expression (*higijenska gumica*) used in Paunović's translation, is also not featured in the dictionaries and it may appear formal or more polite than 'spunk', it is an expression used in spoken language and readers would understand it. Moreover, the verb 'to come' from this example is translated in both translations in a way that does not allow it to convey any ambiguous sexual references as it might do in the original text. Many synonyms of 'preservative' are used throughout the original; however, in the translations, like in the

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<sup>84</sup> *Ga* is short from *njega* ('him') which is the personal pronoun *on* ('he') in accusative of masculine grammatical gender.

examples analyzed before this one, repetition of symbols is obstructed through the use of various words or expressions to translate one and the same symbol.

*Example 28* is rather curious as in Paunović's translation the verb 'to come' is translated as *svršiti* which is explicit and carries sexual references to an orgasm. Hence, the translation seems even more sexually explicit and clear than the original text. It is shocking because in some of the previous examples both translators omit reference to a female orgasm, sexual intercourse involving women, or when a woman talks about unconventional sexual intercourse or her sexual organ, in that way softening the meaning (see *Examples 13, 15, 16* and *25*). Up till now, the examples showed that the translations suffered some type of modification, probably as a result of (self)censorship (most commonly, omitted or added meaning, literal translation, free translation, inadequate metaphors). Although Gorjan's translation in *Example 28* shows similar findings, Paunović's translation suggests that (self)censorship may be present at times, while at others intensification of sexual references exists.

Nevertheless, in the second part of *Example 28*, in Paunović's translation, the meaning is changed when compared to the original text. Namely, it seems that Molly's lover, Boylan, has a technique that prevents conception, rather than Molly. Confusion is created with the introduction of a pronoun *ga* ('it/him') to mark the object of the action (Boylan's sexual organ). In addition, as it was explained in Chapter 2, the sex of the speaker is given out if the verb is in past tense in Serbo-Croatian as verbs are marked with grammatical gender (*oprao/oprala*), like in *Example 28*. As this again shows male activity and female passivity, although it is the other way around in the original, it makes us think, that perhaps only female sexuality is (self)censored in the Serbo-Croatian translations, and especially in Paunović's. In an attempt to answer this question a case study is conducted in section 6.2 in which 10 examples that contain the verb 'to come' with ambiguous sexual references are analyzed.

### 6.1.8 Sadomasochism & Other Fetishes

Moving along, the following examples depict fetishism, which is featured throughout the novel in numerous forms. Most of Joyce's characters in *Ulysses* have some kind of fetish, clothing fetishes, role play or dirty talk (see Chapter 4). Mr. Bloom perhaps has the biggest number of fetishes, hidden desires and fantasies, although his wife Molly does not lag far behind. It may be noticed that some fetishes are purely male (for instance, they are found in examples featuring only male characters), while other might appear female (for example, only female characters express a particular fetish), yet the majority of them demonstrate mutual enjoyment. Therefore, it becomes clear that Joyce's intention was to portray both the male and female partner anticipating and receiving sexual pleasure, which was against the cultural and social beliefs in Ireland at the beginning of the 20th century (see Chapter 3 and 4) (see also Murray 1997, O'Connor and Shepard 2008). Joyce's prime motif was to ridicule crude moral standards, often double-faced and double standards, as it was already discussed in Chapter 4 (additionally see Mullin 2007). In Chapter 2, some of the double standards which existed for men and women in Serbia at the beginning of the 20th century were presented.

One of the most prominent fetishes in Chapter 15 ("Circe"), but also in other chapters as well, is sadomasochism. Namely, Mr. Bloom is in a brothel with Stephen and the brothel's madam Bello/Bella punishes him. However, as it was mentioned in Chapter 4, Mr. Bloom thinks about sadomasochism as he takes a look at Molly's erotic novel, which features a sadomasochistic scene on its covers. Mr. Bloom's pen friend Martha writes him a letter and promises to punish him. Finally, in *Example 19*, which is from Chapter 18 ("Penelope"), Molly seems to like to cause pain and humiliation, wishing to punish Mr. Bloom in a sadomasochistic fashion; she is the dominant partner, while Mr. Bloom is submissive.

*Example 29*

in his flannel trousers Id like to have tattered them down off him before all the people and give him what that one calls flagellate till he was black and blue do him all the good (*Ulysses* 1993: 715, *Ulysses* 1952: 724)

imao je one hlače od flanela najradije bi' mu ih bila strgla s tjela I na očigled sviju dala dobru porciju toga što se zove flagelirati izvoštila mu tur dok mu ne bi sav pocrvenio I poplavio to bi ga naučilo pameti (Gorjan 1957: 914)

[English backtranslation 'he had those flannel pants I would love to rip them off his body and before all the people give him a good portion of what is called flagellate beat his ass until it becomes completely red and blue that would teach him a lesson']

bio je u onim flanelskim pantalonama htela sam da mu ih smaknem pred svima I da mu dam ono što se zove flagelacija dok ne pomodri da mu pokažem njegovog boga (Paunović 2003: 743)

[English backtranslation 'he was in those flannel pants I wanted to pull them off him before everyone, and give him what they call flagellate until it turns blue to teach him a lesson']

“Flagellate” is defined in various dictionaries (see *American Heritage Dictionary of the English Language* (AHD), *Collins English Dictionary* (CED), OED-CD) as “whip, scourge”. Flagellation is done in order to punish oneself or someone else and it may be done for a number of reasons, some of which might be religious or sexual. In *Example 29*, it seems that Molly wishes to punish her husband for the purpose of mutual pleasure. In Chapter 4, it was explained that Mr. Bloom is turned on by sadomasochistic relationships (see Osteen 1995, Schlossman 1999, Rado 2000) as are his female partners, for instance Molly and Martha. Nonetheless, Mr. Bloom prefers the submissive position, while his partners are usually dominant. Therefore, in this example, flagellation or Molly’s whipping of Bloom, is not conducted purely for punishment – it additionally has an importance on sexual level. Both translators use words that sound very similar to flagellate – a verb *flagelirati* (Gorjan 1957) and a noun *flagelacija* (Paunović 2003). Even though these words exist in Serbo-Croatian, and mean the same as in English, we would like to argue that the majority of Serbian and Croatian readers would not understand them as clearly as English readers may. Namely, the word is connected to religious orders (for example, Roman Catholic Opus Dei) in

which believers flagellate themselves in order to feel closer to Christ or as atonement for their sins, or those of others (see Hanson 1997, Pulido 2000, Allen 2005). In a society in which religion was forbidden (as it was in former Yugoslavia) or Christian Orthodox (Serbia), this word might be less familiar to the readers. Hence, the sexual allusions that the verb ‘flagellate’ carries might not be understood equally in the original and in the translations as *bičevati*<sup>85</sup> (‘to whip’) which is more common in Serbo-Croatian. Another example of sadomasochism is provided in *Example 22*.

In the original text Joyce says that the punishing would “do him [Mr. Bloom] all the good”, while in both translations expressions which indicate that Mr. Bloom would learn from being punished and humiliated are used. MED defines the expression: “to do sb good” as “benefit or advantage” (2002: 613). Someone, in this case Mr. Bloom – who, as we already know (see Chapter 4), enjoys sadomasochistic role play – would perhaps benefit sexually or take advantage of the situation to please himself. In both Serbo-Croatian translations it seems that Mr. Bloom would just learn a lesson by being punished.

*Examples 29 and 30* demonstrate some of Molly’s fantasies. She has various fantasies in which she would like to have sexual intercourse in a public place (for instance, on a train, on the Dublin docks, in a dark alley) and she would like to try sexual intercourse with men of different professions, races, social status and age (for example, with younger men like Stephen, or with a poet, priest, sailor). Nevertheless, her desires are completely unorthodox for the beginning of the 20th century and Ireland (see Chapter 1 and see Schneeman 2007), and even for today – sexual intercourse with a Catholic<sup>86</sup> priest, for example, is highly unorthodox.

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<sup>85</sup> *Flagelacija* is defined in *Frazeološki rečnik srpskog jezika* [‘Dictionary of Phrases in the Serbian Language’ (DPS)] as physical pain (2012: 402). In DSCLL S-Š *flagellant* is defined as a person that inflicts pain due to religious fanaticism or perverse tendencies (1976: 676). Neither *flagelacija* nor *flagellant* were found in DOWE.

<sup>86</sup> Interestingly, Serbian Orthodox priests need to be married in order to become priests.

*Example 30*

theyre all made the one way only a black mans Id like to try (*Ulysses* 1993: 703, *Ulysses* 1952: 711)

svi su oni krvavi ispod kože no rado bih jednom pokušala sa crncem (Gorjan 1957: 897)

[English backtranslation ‘they are all bloody under the skin but I’d like to try [it] once with a black man’]

svi su oni od istog testa umešeni e jedino bih volela da probam [it] sa crncem (Paunović 2003: 731)

[English backtranslation ‘they are all made from the same dough but I’d only like to try with a black man’]

In *Example 30*, Molly expresses her wish to try a black man. Joyce’s expression: “theyre all made the one way”, which means that all the men are the same, is translated with two metaphorical expressions into Serbo-Croatian: “they are all bloody under the skin” (Gorjan 1957) and “they are all made from the same dough” (Paunović 2003), which both mean that all the men are the same. In the original text, Molly would like to try a black man or as Joyce uses the Saxon genitive of man (‘man’s’), Molly would perhaps like to try a black man’s sexual organ (or something else). However, in both translations the verb ‘to try’ (*pokušati*<sup>87</sup>/*probati*<sup>88</sup>) is complimented with a preposition *sa* (‘with’). For the sake of understanding the difference between the original text and the English backtranslation, a pronoun ‘it’ was inserted and put into square brackets. Thus, the Molly(s) in the translations would like to try sexual intercourse with a black man, while Joyce’s Molly would like to try a black man (or his sexual organ). Although this change of meaning might seem rather slight, it once again appears that a sexually very active Molly, who wishes to try men in sexual intercourse in a way she would try food or clothes, disregarding what does not please her, becomes a passive Molly, who shares intercourse with a male partner (similar changes were noticed in *Examples 14* and *21*, in which Molly also becomes sexually passive in the translations).

<sup>87</sup> *Pokušati* is more ‘to try’ in the sense of, ‘to give it a go/try’ or ‘attempt’.

<sup>88</sup> Although *probati* is ‘to try’ as in to try something, the preposition ‘with’ (*sa*) is added so it is ‘to try with’.



*Example 31* illustrates Molly's unorthodox wish to have sexual intercourse with a Catholic priest. This example additionally depicts another recurrent topic of *Ulysses*, which is not a topic of this thesis, and that is religion, or more precisely Joyce's mocking of religious institutions, religion and priests (it was briefly mentioned in Chapters 1 and 3 that Joyce mocks religion). In this particular example, Joyce, or Molly, suggests that sexual intercourse is safer with priests as they later on pay for their sins to the Pope, and they care about their reputation, thus they are even more careful and have better contraception methods, or if they do have an illegitimate child they take care of the child and mother, while paying attention not to ruin their own reputation and career.

*Example 31*

Id like to be embraced by one in his vestments and the smell of incense off him like the pope besides theres no danger with a priest if youre married hes too careful about himself then give something to H H the pope for a penance (*Ulysses* 1993: 693, *Ulysses* 1952: 701)

voljela bih da me zagrlji jedan u misnom ruhu a iz njega bije miris tamjana kao papa osim toga je to sasvim neopasno sa svećenikom kada si udata odviše je opresan a zatim daju Nj SV papi nešto za otpust grijeha (Gorjan 1957: 884)

[English backtranslation 'I'd love one in a Mass attire to hug me and the smell of incense coming from him as the pope besides it is quite harmless with a priest when you're married he's too careful then he gives to H H the pope something for the remission of sins]

volela bih da me zagrlji neki u mantiji I da onako sav miriše na tamjan kao papa sem toga sa sveštenikom je bezbedno ako si udata suviše oni vode računa o sebi pa posle njegovoj ekselenciji papi daju nešto u znak pokajanja (Paunović 2003: 721)

[English backtranslation 'I'd love a man in a robe to hug me smelling of incense all over as the pope besides with a priest it is safe if you're married they take too much care of themselves after they give to His Excellency the Pope something as a sign of repentance']

In the first part of *Example 31*, Joyce uses the word 'embrace' which according to CED, is sexual intercourse and it is indicated that this use is euphemistic. Additionally, in OED 'embrace' is defined as part of sexual intercourse, during which the partners hold each other, while in OED-CD it is also indicated as euphemistic for sexual intercourse and sexual embrace. In both translations 'embrace' is translated as

*zagrliti* ('to hug') and there is no hint of sexual reference, which is conveyed in the original text with the ambiguous verb 'embrace'. Observing the rest of the example, it is clear that Molly does not desire a plain hug; she wants sexual intercourse with a priest because it is "safe" and they are "too careful about" themselves. The sexual allusions in this example are given with the verb 'to embrace' and if this verb is translated as a 'hug' or 'to hug' the rest of the passage does not convey sexual references. Hence, in the translations Molly's hug with the priest does not seem sexual and it cannot be assumed that she would like to have sexual intercourse with a priest. It was argued in Chapter 4 that the range of sexual fetishes and uncommon sexual desires which Mr. Bloom and Molly have are a result of poor intimacy within the boundaries of their marriage.

*Example 32* concerns a clothing fetish, in particular the high heel fetish. Moreover, *Example 32* is similar to the previous two examples as it might be understood as "getting into the role" (role play) as it features instances of French language for pieces of underwear, and it is not a unique example of applying languages other than English in *Ulysses* when it comes to sexual references (see *Example 19*, with a Spanish word). Joyce resorts quite often to the use of other languages throughout his novel for a number of reasons, foreign terms for body parts or foreign names and surnames that have hidden meanings; however, Spanish (see *Example 19* and *Example 37*) and French (*Example 33*) are most commonly employed for sexual references. As it was explained in Chapters 1 and 4, there is a wide range of examples from Chapter 15 ("Circe") that make fun of censorship, policing sexuality and double standards. In addition, as it was already explained in Chapter 4, Joyce got some of his inspiration from), Leopold Sacher-Masoch's *Venus in Furs* (1870); however, according to Gifford and Seidman (2008), the stage instructions which are featured in the original right before the passage in *Example 32* are connected to the novel and allude to masochism.

*Example 32*

BELLO: [...] Feel my entire weight. Bow, bonds slave, before the throne of your despot's glorious heels, so glistening in their proud erectness. (*Ulysses* 1993: 498, *Ulysses* 1952: 504)

BELLO: [...] Osjeti svu moju težinu. Padaj nice, ropkinjo, pod pobjedničkim petama tvog despota, koje blistaju gorde i visoke. (Gorjan 1957: 641)

[English backtranslation ‘Feel all my weight. Fall, slave, under the victorious heel of your despot, which glitter proud and high/tall.’]

BELO: [...] Oseti svu moju težinu. Klanjaj se, robinjo, pod tronom slavni potpetica tvoga gospodara, blistavih, gordih i visokih. (Paunović 2003: 533)

[English backtranslation ‘Feel all my weight. Worship, slave, under the throne of famous heels of your lord, shining, proud and high/tall.’]

In *Example 32*, Joyce uses the word “bondslave” which means that at this point Bloom has changed his gender and become a woman. In both Gorjan’s and Paunović’s translations words that show female gender are used (*rob* – male for ‘slave’; *ropkinja/robinja* – female for ‘slave’). Therefore, Mr. Bloom’s changed gender is unambiguous in the translations. In both translations, the noun “erectness” is translated as “high/tall”. According to both MED and IOD the second definition states that ‘erect’ refers to the penis when it is stiff and excited, the word “high/tall” – *visoke/visokih*<sup>89</sup> has absolutely no sexual reference, hence it is an adjective for heels (‘high heels’ – *visoke pete/visokih potpetica*). It remains clear in the translations that Bloom has become a woman and that she is Bello’s slave, thus sadomasochism may be detected. However, sexual references are lost with the literal translation of ‘erect’. Joyce’s repeated oversexualization is achieved with adjectives such as ‘hard’ and ‘erect’, verbs like ‘suck’, and pronouns like ‘it’, which are often lost in the translations. It was already explained on various accounts that Vidan (1959) believes that Gorjan intentionally leaves out buzzwords that seem like swearwords, softening the meaning and hence sexual references as well. In *Examples 21* and *23*, adjectives were also omitted or softened. In addition, as it was explained in section 4.3.5, Joyce takes special care when describing clothing items, and ‘erectness’ was not chosen randomly.

Similarly, *Example 33* illustrates Joyce’s description of underwear, for which he uses French words, making the clothing items sound more special:

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<sup>89</sup> Relevant dictionaries of Serbo-Croatian were consulted and no sexual references were found.

*Example 33*

*Lingerie* does it. Felt for the curves inside her *dishabille*. (*Ulysses* 1993: 352, *Ulysses* 1952: 351)

Muškarce raspaljuju one providne krpice rublja na ženama. Pasu oči na oblinama pod *deshabilléom*. (Gorjan 1957: 451)

[English backtranslation ‘Men are fired up by those transparent cloths of laundry/underwear on women. They enjoy the view the curves below the *deshabillé*.’]

Tu je najvažnije donje rublje. Dodirom tražio obline u njenim nedrima. (Paunović 2003: 384)

[English backtranslation ‘The most important is the underwear. Looking for the curves in her bosom only by touching.’]

In Gorjan’s translation “lingerie” is descriptively translated, while “dishabille” is left in a form that resembles the original, as it is phonetically transcribed and the case is changed in accordance to Serbo-Croatian grammar rules. In Paunović’s translation both words are literally translated (like in *Example 19* and *Example 37* with the Spanish words). The effect of using foreign languages when talking about sexuality is in Gorjan’s translation partially lost, while in Paunović’s completely. As it was already explained, Joyce uses foreign words in Chapter 18 (“Penelope”) to indicate sexual references. However, if these words are literally or descriptively translated, sexual allusions are lost. It is curious that ‘lingerie’ is translated in Gorjan’s translation, as other foreign words throughout his translation are left in their original form or phonetically transcribed (see *Example 19*). Moreover, the number of footnotes in Paunović’s translation was already mentioned on several occasions; however, it is important to note that this example from Chapter 13 (“Nausicaa”) is not followed by footnotes, much like the examples from Chapter 18 (“Penelope”), even though there are plenty of examples in which the foreign language is left like in the original text (for more details see Chapter 5 and *Example 19*).

In addition, it is stated in Gorjan’s translation that men are turned on by female underwear, yet Joyce does not state that explicitly in the original. ‘Lingerie’ is translated as “transparent cloths of laundry/underwear”, although ‘lingerie’ simply means

‘underwear’, thus the reference that these pieces of clothes are transparent is added. However, the part where possible touching may occur is omitted in Gorjan’s translation: “felt for the curves” is translated as: “*pasu oči na oblinama*”, which is a metaphorical expression that conveys that men enjoy looking at female curves. Nevertheless, as Joyce says: “felt for” it may be a typo and Bloom may actually have “fell for” the curves, in which case Gorjan’s translation would be completely in line with the original text. In that case, it would be considered that Paunović’s translation contains added meaning by translating that Bloom touches the curves by looking at them, which is also not explicitly indicated, even though ‘to feel for’ could be understood as ‘to touch’. Furthermore, meaning is added in Paunović’s translation with a superlative: “the most important”, according to which underwear is of crucial importance, and the original text does not state that.

Likewise, *Example 34* illustrates elements of role play, namely, dirty talk. In Gorjan’s translation a verb (*uživiš*) is used, which when translated back into English is an expression which needs to contain the word ‘role’ (‘to get into a role’). Molly, at times, appreciates the lack of dirty talk, while at other times she enjoys shouting whatever dirty thing comes to her mind like in *Example 34*. Mr. Bloom fancies dirty talk equally and he often convinces Molly to utter such things.

*Example 34*

O Lord I wanted to shout out all sorts of things fuck or shit or anything at all only not to look ugly or those lines from the strain who knows the way hed take it you want to feel your way with a man theyre not all like him (*Ulysses* 1993: 705, *Ulysses* 1952: 714)

Gospode najradije bih svašta vikala sranje govno ili bilo šta samo da ne izgledam ružna ili ti nabori što ih uzbuđenje urezuje tko zna kako bi on to primio potrebno je da se kod muškarca najprije uživiš (Gorjan 1957: 901)

[English backtranslation ‘Lord I would like to yell everything shit crap or anything just I don’t want to look ugly or those wrinkles which strain engraves them who knows how he would take it you need first to get into the role for men’]

o Bože htela sam da vičem svašta jebi tucaj ili bilo šta samo da ne ispadne ružno a I one bore od naprezanja ko zna kako bi on to prihvatio kod muškarca moraš najpre da ispipaš šta vole nisu svi kao on (Paunović 2003: 733)

[English backtranslation ‘O God I wanted to yell fuck screw or anything just not to come out ugly and those wrinkles from the strain who knows how he would take it with a man you need first to feel and touch what they like they’re not all like him’]

In this example, it seems that Molly enjoys dirty talk but that she is unsure whether or not her new lover enjoys it too, and she does not want her words to look ugly to him, or even herself to look ugly. In Gorjan’s translation Molly does not want herself to look ugly, while in Paunović’s translation she does not want her words to look ugly. Interestingly, Gorjan opts for two synonyms for “shit” (*sranje*<sup>90</sup> and *govno*), while Paunović opts for two synonyms for “fuck” (*jebi*<sup>91</sup> and *tucaj*<sup>92</sup>). It is curious that in neither of the two translations both “fuck and shit” are translated. Additionally, the original text is in past simple (‘I wanted’), while Gorjan’s translation is in a conditional (‘I would like’), therefore it seems that Molly would like to yell at exact moment, while she is laying in bed next to her sleeping husband, and sexual references may be lost as readers know that Molly is not having sexual intercourse at present. It is not quite clear whether the “lines from the strain” are on Molly’s face or body or on Boylan’s face or body. In Gorjan’s translation “*svi ti nabori što ih uzbuđenje urezuje*” (“all those wrinkles which the strain engraves them”) sounds poetical in Serbo-Croatian due to the verb ‘to engrave’. Finally, in Joyce’s text Molly does not know “the way hed take it”, which figuratively refers to how Boylan would accept something (her dirty talk we may assume) or literally how would he take something else. The last part of the original text contains the expression: “to feel your way”, in Paunović’s translation that is: “to touch and feel what they like”, while in Gorjan’s translation that is: “you need first to get into the role for man”. Joyce never explicitly alludes to role play or dirty talk during role play, although there may be hints of sexual reference.

<sup>90</sup> According to the DOWE, *sranje* is defined as vulgar way to say ‘nonsense’ it does not mean ‘shit’, although *sрати* is defined as ‘to shit’ in DSCLL S–Š. *Govno*, however, is a direct translation of ‘shit’.

<sup>91</sup> The verb *jebati* (‘to fuck’), *jebi* from *Example 34* is an imperative, it is explained as the most obscene word, while all the other words and expressions, which extend onto almost eight pages of the DOWE, are less obscene as they move away from the original verb for this action. However, as it was already explained in Chapter 2, due to over use this verb is very well tolerated and not considered obscene (see DOWE).

<sup>92</sup> The literal meaning of the verb *tucati*, imperative *tucaj*, is ‘to crush’ or ‘to grind’, or even ‘to walk’ (see DSCLL) while its metaphorical or slang meaning is ‘to fuck’ (see DOWE).

Bloom hints, on various occasions, that women take pleasure in being clean and that it excites them to get prepared for sexual intercourse. Sexual intercourse may be considered an immoral act, therefore it is impure – dirty, and the counterparts indulging in sexual acts become dirty, “I’m all clean come and dirty me.” (*Ulysses* 1993: 353) thinks Mr. Bloom. Much like other examples in which feces are mentioned (see *Examples 15* and *34*), and the examples in which the adjective ‘dirty’ or verb ‘to dirty’ seem to be connected to coprophilia. Moreover, the verb ‘to come’ could again carry allusions to sexual pleasure, therefore a man would *dirty* a woman by coming, which metaphorically speaking could mean that he could take her virginity or endanger her morality. In addition, in Chapter 4 it was mentioned that Molly does not find her erotic novel dirty enough as: “There’s nothing smutty in it” (*Ulysses* 1993: 62). She also compares herself to the Nymph, concluding that she is more like the “dirty bitch in that Spanish photo” (*Ulysses* 1993: 704) Mr. Bloom owns and carries around. In Chapter 13 (“Nausicaa”), Mr. Bloom thinks about the dirty characteristics of menstruation (it smells bad). Moreover, in *Example 35*, Joyce goes even further into fetishism, as Molly concludes that some men might like having intercourse with menstruating women, while others get excited by feces.

*Example 35*

wait O Jesus wait yes that thing has come on me yes now I that afflict you of course all the poking and rooting and ploughing he had up in me now what am I to do Friday Saturday Sunday I that pester the soul out of a body unless he likes it some men do (*Ulysses* 1993: 719, *Ulysses* 1952: 728)

čeknider O Isuse čeknider da opet pranje ma to je strašno dovruga pa mora mi naškoditi kad me bez prestanka rolja ispreturuje I obdjelava pa što da sada radim petak subota nedjelja pa da krepaš od muke možda on to voli neki muškarci vole to (Gorjan 1957: 920)

[English backtranslation ‘wait O Jesus wait again the wash oh it’s horrible hell it must harm me when he is constantly ironing scrambling and ploughing so what am I to do now Friday Saturday Sunday just to die from the torment maybe he loves it, some men love it’]

O Isuse čekaj da izgleda da sam dobila pa kako da to ne utiče kad me stalno buši I svrdla I rastura šta sad da radim petak subota nedelja pa zar nije da crkneš od muke jedino ako on to voli neki muškarci vole (Paunović 2003: 747)

[English backtranslation ‘it looks like I have got it/received it (the period) again how wouldn’t it affect me when he pierces and drills and rips me apart what am I to do Friday Saturday Sunday I could drop dead out of agony perhaps if he loves it some men love it’]

In Gorjan’s translation references to menstruation may not be understood. Namely, the word *pranje*, from Gorjan’s translation, literally means “washing” or “laundry”. This word may refer to secretion (*belo pranje*<sup>93</sup> – literally ‘white wash’), but we have not found any example in which it would mean menstruation in Serbo-Croatian. Hence, it seems that Gorjan constantly avoids translating menstruating references in a clear way. The expression found in Paunović’s translation, is quite common in Serbian and girls use this expression often to say that they are menstruating.

Further on, Molly describes her sexual intercourse with Boylan as rather violent – he pokes, roots and ploughs her. It seems that ‘root’, ‘poke’ and ‘plough’ have an ambiguous meaning as in slang they can refer to sexual partners or sexual intercourse. According to DSUE, the noun ‘root’ is defined: “the penis”, “an act of sexual intercourse”, “a sexual partner” especially used in contexts where a person’s sexual abilities are rated”, while the verb ‘to root’ is defined: “to copulate with someone” (2008: 547). In OED-CD the verb ‘root’ is marked as coarse slang and defined: “to have sexual intercourse with (a person)” and “to engage in sexual intercourse”. Additionally, the first example given for the slang meaning is from *Ulysses* and none other example than the one we are dealing with. ‘Root’ appears 2 times throughout the novel and ‘rooting’ and ‘rooted’ each 3 times and most of these occurrences are found in Chapters 14 (“Oxen of the Sun”) and 18 (“Penelope”).

In DSUE, the noun ‘poke’ is defined as “a woman sexually objectified”, whereas the verb ‘to poke’ as “(from a man’s point of view) to have sex with a woman”

<sup>93</sup> *Žensko pranje* (‘menstruation’) and *belo pranje* (‘secretion’) were found in DSCLL P–S (see *Example 18*).



(2008: 505). In addition, in OED-CD the same meaning was found and it was marked as coarse slang and first documented at the very beginning of the 17th century. Similarly, the verb ‘to plough’ is defined in OED-CD as: usually of a man: “to have sexual intercourse with (a person, esp. woman)”, and once again an example from *Ulysses* is given in the dictionary for the slang meaning. ‘Poking’ appears 4 times in *Ulysses*, of which 3 in Chapter 13 (“Nausicaa”) and once in Chapter 18 (“Penelope”). Additionally, ‘poked’ appears 4 more times. ‘Plough’ appears once in Chapter 15 (“Circe”) and once as ‘ploughing’ in Chapter 18 (“Penelope”).

According to DSUE, the noun ‘thing’ is ambiguous as in slang English it refers to “the penis” and its use is noted since 1386 and in the UK, “a romantic affair” and it is also an euphemism for “the vagina” since 1785 (2008: 646–647). ‘Thing’ is not translated in either of the translations. The verbs which are used in Gorjan’s translation (*rolja*, *ispreturuje*, *objelava*) were not found to have sexual meaning (see DCS, DSCLL, DSCLF<sup>94</sup>). In DSCLL O–P, *valjati* (‘roll’) was found as synonym for *roljati*, *valjati* and *povaljati* (also ‘roll’) may perhaps be heard in spoken Serbo-Croatian as synonyms for ‘to fuck’; however, they were not found to have sexual references in any of the relevant dictionaries. In Paunović’s translation *svrdla*, *rastura* and *buši* were used. However, only *svrdla* was found to have sexual meaning, as according to DOWE it is a slang term for ‘to fuck’ (although in DSCLL it does not have that meaning). Additionally, it was not marked as coarse slang and as it was already mentioned in Chapter 2, according to Šipka (2011) even ‘to fuck’ is not seen as that obscene in Serbo-Croatian due to its overuse, and its metaphorical synonyms even less. Even though the literal meaning of the three verbs from the original is transferred in both translations, the slang meanings, which may refer to sexual activity or sexual organs are omitted as the terms that were used in the Serbo-Croatian translations are not ambiguously sexual (except *svrdla*). In the original text, Molly says: “all the poking and rooting and ploughing he had up in me”, in the translations “he had up in me” is omitted, hence the

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<sup>94</sup> *Rečnik srpskohrvatskog književnog i narodnog jezika* [‘Dictionary of Serbo-Croatian Literary and Folk Language’ (DSCLF)].

male subject of these ambiguously sexual actions is left out as well as the preposition ‘up’ which indicates that these actions were done to Molly. In the last part of this passage of the translations, both translators repeat the verb ‘love’ and pronoun ‘it’, which is necessary in order to transfer the meaning of the original into Serbo-Croatian – ‘it’ referring to the menstruation and the men that ‘love it’ to Mr. Bloom.

In Chapter 4, it was explained that Joyce employs stylized and dramatic techniques to illustrate role play, fetishism and sadomasochism (see also Mooney 2008). According to Osteen (1995), sadomasochism is connected to prostitution as one freely decides to become a slave, selling his or her freedom; hence, Mr. Bloom as a masochist, turned into a female slave, becomes a prostitute. The characters in Chapter 15 (“Circe”) are judged for their sins and sexual tendencies as they are haunted by their dead ancestors (Mr. Bloom by his father, Stephen by his mother). Rado (2000) connects sadomasochism to transgender desires, explaining that Mr. Bloom wants to feel humiliated and weak like a woman. On the topic of fetishism, Shechner (1974) adds that all of Joyce’s female characters have fetishes, and most of them appear to be obsessed with underwear like Mr. Bloom and Joyce himself. Nevertheless, the menstrual fetish is the richest of all in *Ulysses*, explains Shechner.

Rabate (2012) suggests that language and sexuality are connected, as sexual images are drawn up by language. Thus, if the language of the translation is modified for whichever reason, the sexual image in the translation would be different (see Chapter 4).

In *Example 29*, the sexual references are somewhat lost as *flagelirati* and *flagelacija* are not very common words in Serbo-Croatian. Additionally, ‘to do him good’, which may be ambiguous, was translated in both translations as ‘to teach him a lesson’. In *Example 30*, Molly’s wish to try a black man (or perhaps his sexual organ, which is implied with the Saxon genitive “black mens”), becomes a wish to try sexual intercourse with a black man, thus Molly becomes less active in the translations than in the original text, sharing the intercourse with her potential partner. Similar

modifications are found in *Examples 14* and *21*, in which Molly is sexually pacified in the translations.

In *Example 31*, the verb ‘to be embraced’ is translated in both translations as ‘to be hugged’. As ‘to be embraced’ carries ambiguous sexual connotations, while ‘to be hugged’ (*zagrliti*) in Serbo-Croatian does not, sexual allusions achieved with ‘to be embraced’ in the original text are lost in the translations due to the use of a sexually unambiguous word. In *Example 32*, sadomasochism is featured and Mr. Bloom becomes a woman. In the translations, Mr. Bloom’s changed gender becomes quite obvious due to the grammatical gender of words and the noun ‘slave’ in feminine grammatical gender. Nevertheless, the noun “erectness”, which is also ambiguously sexual and functions as a buzzword, is translated as “high/tall” in both translations; thereby sexual references are lost once again. In *Examples 21* and *23* adjectives such as ‘hard’ were also omitted or translated in a way that does not transmit the same sexual references. In Chapters 4 and 5 the importance of such buzzwords for transferring sexual allusions was discussed and it becomes clear that the translations may have been influenced by (self)censorship.

In *Example 34*, dirty talk and role play are featured. Joyce uses ‘to fuck’ and ‘shit’ in the original text, as parts of Molly’s dirty talk, and these words are characterized as obscene in Serbo-Croatian (*jebi* and *govno*) (see Šipka 2011). Interestingly, in Gorjan’s translation *jebi* is omitted, while in Paunović’s translation *govno* is omitted. Hence, references to sexual intercourse and coprophilia are lost in the translations. Furthermore, in Gorjan’s translation *sranje* is used as a synonym for ‘shit’, yet *sranje* has a metaphorical and vulgar meaning of ‘nonsense’ and it is not a synonym for *govno*, although it is derived from the verb ‘to shit’ (*sрати*). Due to the use of words that may seem poetical (‘to engrave’), the conditional instead (‘I would like’) of past simple and the translation of the expression “to feel your way” as “to get into the role for man”, Gorjan’s translation may appear free.

In *Example 35*, in Gorjan's translation references to menstruation may not be understood, due to the noun (*pranje*), which was not found to have reference to menstruation on its own. Similar discrepancies between the original text and Gorjan's translation were also found in *Example 18*. Therefore, it appears that references to menstruation are (self)censored in Gorjan's translation through the use of metaphors and omissions. In the same example, Molly describes her sexual intercourse with Boylan using verbs such as 'to poke', 'to root' and 'to plough'. In the slang of English language, these words may carry sexual allusions referring to the penis, sexual intercourse, a sexual partner, a sexually objectified woman and copulation. The verbs that are used in the translations (Gorjan 1957 – *rolja, ispreturuje, obdjelava* and Paunović 2003 – *rastura, buši*) were not found to have sexual references of any kind in Serbo-Croatian. The only verb that was found as a synonym of 'to fuck' is *svrdla* in Paunović's translation, nevertheless it is not marked as coarse slang as the terms in the original. The preposition 'up', which shows that the poking, rooting and ploughing was done to Molly, was also omitted in both translations.

*Examples 29 – 35*, show a range of modifications in the translations when compared to the original text (for instance, literal, descriptive and free translation, use of metaphors when none exist in the original, inadequate metaphors for existing ones, omissions and archaic terms). All the modifications were done to words or expressions carrying sexual allusions, thereby sexual references are lost in the translations and due to lost sexual references the images drawn up by language differ in the translations from the ones in the original text. As each and every example, in both translations, illustrates some type of modification, and most commonly the pattern is similar, or the same in both translations, it may be concluded that the translations were modified due to (self) censorship.

#### 6.1.9 Prostitution & Sexually Transmitted Diseases

In Chapters 3 and 4, it was mentioned that James Joyce had become acquainted with prostitutes from a young age and that he and his family may have suffered from

sexually transmitted diseases, most likely syphilis (see Chapter 4). References to sexual diseases are found in the repetition of words such as ‘potato’ (17), ‘soap’ (25) or ‘clap’ (11). According to CED, OED-CD and AHD, the noun ‘clap’ is a slang term for gonorrhoea, while ‘soap’ could mean ‘semen’ (see Williams 1994, CED, OED-CD, AHD). Additionally, in OED-CD the verb ‘to clap’ is defined as: “to infect with clap” and both the noun and the verb are marked obscene. In Chapter 15 (“Circe”), in Gorjan’s translation ‘calp’ is omitted and translated as ‘bravo’, while in Chapter 14 (“Oxen of the Sun”) it is translated as ‘thunder’ (*grmljavina*). In Paunović’s translation it is translated as ‘to applaud’ (*plješći*) and ‘bravo’ in Chapter 15 (“Circe”), whereas ‘hit’ or ‘punch’ (*udarac*) in Chapter 15 (“Oxen of the Sun”). However, ‘Biddy the Clap’, one of the prostitutes in Chapter 15 (“Circe”), is called *Bidi Kapavac* in Gorjan’s translation and *Bidi Triperuša* in Paunović’s translation. *Kapavac* is found as a synonym for *triper* and both are defined as diseases caused by gonorrhoea (see DSCLL Ž–K, DCS, *Lexicon of Foreign Words and Expressions*<sup>95</sup>). *Triperuša* could be derived either from *tripica*, which was found to be a synonym for ‘cunt’ (see DOWE) or *triper*, which is also defined as a sexually transmitted disease (see DSCLL S–Š). In all the Serbo-Croatian dictionaries (see DSCLL, LFWE, DCS) *triper* is marked as a medical term, unlike ‘clap’ which is marked obscene in English dictionaries. Another prostitute, who appears as a character in Chapter 15 (“Circe”), ‘Cunty Kate’ is called in Gorjan’s translation *Monika Mona* and in Paunović’s translation *Pici Kejt*. Neither *Monika* nor *Mona* has any sexual reference, while *Pici* is perhaps derived from *pica* which is a slang word for ‘vagina’, although *Pici* was not found in the relevant dictionaries. In section 6.1.1 and in Chapter 2, it was explained that prostitution was severely condemned in Serbia at the beginning of the 20th century, which may shed some light on why some sexual references to prostitution are omitted in the translations. Further on, as it can be seen from this example, references to sexual diseases are omitted as well.

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<sup>95</sup> Milan Vujaklija (2011) *Leksikon stranih reči i izraza* Belgrade: Prosveta. [‘Lexicon of Foreign Words and Expressions’ (LFWE)].

As it was already said on various occasions, prostitution is a very important topic in *Ulysses*. As it was explained in Chapter 4, the noun ‘money’ appears numerous times throughout the novel (104 altogether), but most often in Chapter 15 (“Circe”), in which bodies are sold and sexual intercourse is purchased (18 times). According to Osteen (1995), the chapter is written in a dramatic way and it illustrates textual extravagance. Prostitutes, apart from Mr. Bloom and Stephen, are the main characters in this chapter. Nevertheless, Mr. Bloom and Stephen, in fact, do not have sexual intercourse with the prostitutes, although they indulge in other activities with them, and spend the night in a brothel. The lack of explicit sexual intercourse, both in Chapter 15 (“Circe”) and in Chapter 18 (“Penelope”) was viewed as a sign of introducing censorship into the novel (see Chapter 4). In section 4.3.1, the terms that are used in *Ulysses* as synonyms for ‘prostitute’ were analyzed. In that section, it was explained that Joyce uses numerous words to denote prostitutes and prostitution, and that these words are intentionally repetitious in the original. However, it was shown that these words are not repeated throughout the translations equally as throughout the original text. In addition, it was explained that some of the terms which are used in the translations are not synonyms for ‘prostitute’ in Serbo-Croatian, thereby illustrating that, in all likelihood, the topic of prostitution was influenced by (self)censorship in both translations.

Furthermore, in Chapters 1 and 4 we explained the connection of eroticism and language knowledge and use, as language has the ability to draw pictures in our minds. The best example for this characteristic of language is found in Chapter 13 (“Nausicaa”), where Joyce never uses sexually explicit language, yet sexual allusions are conjured. In addition, Rabate (2012) underlines the importance of repetition in this chapter, as we already discussed (see Chapters 1 and 4). However, in our examples it appears that repetition is often not respected in the translations.

*Example 36* depicts Molly’s thoughts – she believes, correctly, that her husband has spent a night with prostitutes. However, she is mistaken about what her husband did with the prostitutes. Perhaps Mr. Bloom’s actions could be considered as cheating

(voyeuristic masturbation on the beach, while watching Gerty, sadoomasochistic role play with Bello/Bella in the brothel and erotic pen friendship with Martha), and most probably would, he never has sexual intercourse with his partners (at least that we know of), unlike Molly herself.

*Example 36*

hes sleeping hard had a good time somewhere still she must have given him great value for his money of course he has to pay for it from her (*Ulysses* 1993: 722, *Ulysses* 1952: 731)

spava kao zaklan čovjek se negdje dobro zabavljao bogbiznao gdje pa ipak nema zboru mora da mu je I nešto drugo pružila za njegove pare mora naravno platiti za to (Gorjan 1957: 923)

[English backtranslation ‘he’s sleeping like a dead man he had a good time somewhere God knows where still there is no denying she must have provided him something else for his money must of course pay for it’]

tvrdno spava sigurno se negde dobro proveo mora da mu je ta pošteno odradila za ono što je platio naravno on mora da plaća za to (Paunović 2003: 750)

[English backtranslation ‘sound asleep (hard asleep) definitely he had somewhere a good time she must have worked well for what he paid of course he has to pay for that’]

In this example, Joyce uses the adjective ‘hard’ as a buzzword in the original, which is not translated in Gorjan’s translation. Namely, “sleeping hard” is translated as “dead asleep”, thus ‘hard’ is omitted, and with it possible sexual allusions (for instance, to the male sexual organ). In Paunović’s translation the adjective ‘hard’ is kept. Additionally, in Gorjan’s translation the personal pronoun ‘she’ is omitted, while in Paunović’s translation it is translated with a relative pronoun ‘that’ (*ta*), which is marked for feminine grammatical gender. Moreover, “great value” is not translated in Gorjan’s translation instead “something else” is added. In the same translation, after “somewhere”, “God knows where” is added. Finally, “from her” is omitted in both translations. Hence, in the translations it seems that Mr. Bloom needs to pay for some kind of service and a female seller exists, however, not repeating that the services are provided by a certain female, results in losing some of the sexual allusions. Mentioning

money, value and pay, is important in this example as it alludes to a transaction of service for money, thus the topic of prostitution is raised without naming it.

Although most references connected to venereal diseases are implying that Mr. Bloom might suffer from sexually transmitted diseases, the references are somewhat farfetched – most authors argue that the repetition of certain words (potato or clap) indicates Bloom's illness (see Ferris 2010, Kershner and Mecsnober 2013, Weir 2015). As a potato is not translated as anything other than a potato and the translations of clap are not very consistent, another example from Molly's monologue is analyzed. *Example 37* shows reference to venereal diseases and Molly worries about her health:

*Example 37*

who knows is there anything the matter with my insides or have I something growing in me [...] I ought to go to the doctor only it would be like before I married him when I had that white thing coming from me [...] her vagina and her cochinchina (*Ulysses* 1993: 720, *Ulysses* 1952: 729)

tko zna da li je sve u redu u mojoj nutrini ili nešto raste u meni [...] morala bih da odem liječniku no to bi bilo kao prije moga vjenčanja kada sam imala onu bijelu miškulanciju [...] njina vagina čanta hevina (Gorjan 1957: 921–922)

[English backtranslation 'who knows whether everything is fine with in my insides or there is something growing inside me [...] I would have to go to the doctor but it would be like before my wedding when I had the white gimmick [...] her vagina *čanta hevina*']

ko zna da li je sve u redu s mojom utrobom ili možda nešto raste u meni [...] trebalo bi da odem do lekara samo što bit o bilo kao ono pre negó što sam se udala za njega kad mi je curilo ono belo [...] njena vagina njena košinšina (Paunović 2003: 749)

[English backtranslation 'who knows if everything is fine with my guts, or maybe there is something growing inside me [...] I should go to the doctor only that would be like the time before I married him when I that white was dropping from me [...] her vagina her *košinšina*']

In this example, Molly not only wonders whether everything is fine with her, but she also recalls an occasion on which she visited the gynecologist before she got married. Supposedly, she complained to her friend about secretion, who suggested she should visit a doctor; hence, Molly went to the doctor and was disappointed with his knowledge. Finally, she came to a conclusion that her secretion was caused by Mr.



Bloom's erotic letters, and because she masturbated (these letters were mentioned in *Example 14*). Molly's Spanish roots resurface as she uses the Spanish slang term for vagina (*chocho*); however, she does not use it correctly and ends up inventing a word ("cochinchina"). In both translations, Joyce's "cochinchina" is somewhat phonetically transcribed into Serbo-Croatian (it just resembles the Spanish pronunciation of the word; it is not truly phonetically transcribed). In Gorjan's translation it is *čanta hevina*, whereas in Paunović's translation it is *košinšina*. In addition, neither of the two words bares meaning in Serbo-Croatian, sexual or any other, they are simply invented words. Throughout Gorjan's translation, in examples other than this one, words in foreign languages connected to sexuality were kept in their original form (see *Example 19*). Additionally, in Paunović's translation foreign words carrying sexual allusions were translated (see *Example 33*) or omitted (see *Example 19*) up to this example, while other foreign words were left in their original form or phonetically transcribed (for example, words that refer to food), thus this is the only example which features an invented word. Moreover, this example is not followed by a footnote, much like other examples featuring foreign words that carry sexual references (unlike other foreign words, for details see Chapter 5). By doing so, the repetition of symbols is once again neglected in the translations.

In the original text, Molly says that she "had that white thing coming" from her. In Gorjan's translation, the "white thing" is translated with *miškulacija* ('gimmick/trick'). *Miškulacija* was not found to have sexual references or references to secretion (see DSCLL), it is simply a trick or gimmick. Although "white" is translated in Paunović's translation, "thing" is not. "Thing" is also not translated in Gorjan's translation, much like in *Example 35*. Moreover, it is interesting to notice that "thing" may refer to Molly's menstruation in one example, while it refers to her secretion in the other, even though it is ambiguous and carries more sexual allusions.

In *Example 36*, the adjective 'hard' which functionins as a buzzword in the original, is not translated in Gorjan's translation. Furthermore, in the same translation the personal pronoun 'she' is omitted as well as "from her" and "God knows where" is

added, while “great value” is translated as “something else”. Therefore, Gorjan’s translation once again appears free. Although the personal pronoun ‘she’ is translated, in Paunović’s translation, with a relative pronoun ‘that’ (*ta*), the pronoun is marked for feminine grammatical gender. However, “from her” is not translated in this translation either.

In *Example 37*, which contains a foreign word (it resembles Spanish and alludes to the female sexual organ) carrying sexual references, the foreign word is translated with invented words in both translations. In Gorjan’s translation other foreign words, as it was already mentioned, are left in their original form, whereas in Paunović’s translation they are translated literally if they carry sexual allusions. It seems that these modifications are intentional, as other examples illustrate different translating habits, thus it may be concluded that there is a strong possibility that these examples are (self)censored.

#### 6.1.10 Transgender, Cross-dressing & Homosexuality

As it was discussed in Chapter 1, sexuality is not a concept that can be easily defined. In this dissertation sexuality is used as an umbrella term for everything connected to sexual identity, sexual intercourse and development of sexuality, as well as promiscuity and virginity. Additionally, in Chapter 1 it was explained that homosexuality may still not be well accepted in Serbia. Joyce never defines the sexuality of his main characters; he allows our imagination to wander. At times we may think that Mr. Bloom is heterosexual but impotent, or asexual, and at times that he is homosexual (*Example 38*) or perhaps bisexual. Beyond doubt, in Chapter 15 (“Circe”), Mr. Bloom changes his sex and becomes a woman (*Example 39*). Molly too has transgender fantasies, as she would like to try sexual intercourse in the role of a man (*Example 40*). Mr. Bloom’s lingering between sexual identities may be a result of either the fact that the definition of sexuality and sexual identity was not given much thought at the time when *Ulysses* was written, or Mr. Bloom’s multisexual nature (see Chapters 1 and 4). Therefore in

*Example 38*, Molly, knowing her husband and his sexual tendencies very well, concludes that he is queer, much like his father was.

*Example 38*

his father must have been a bit queer (*Ulysses* 1993: 718, *Ulysses* 1952: 727)

otac mu po svoj prilici nije bio pri sasvim zdravoj pameti (Gorjan 1957: 918)

[English backtranslation ‘his father probably was not quite in his right mind’]

otac mu je sigurno bio malo uvrnut (Paunović 2003: 746)

[English backtranslation ‘his father must have been a little weird’]

In *Example 38*, Joyce uses the term “queer”, and knowing all the repetitions and hints throughout the novel that Mr. Bloom is homosexual, there is no doubt that this word was used intentionally, for the purpose of creating ambiguity. From the 20th century onwards ‘queer’ was used as an insult for homosexuals until it was accepted as an umbrella term by the LGBT population. According to DSUE, the noun ‘queer’ is defined as: “a homosexual man or lesbian” (2008: 524), and it is in use since 1894, usually as a pejorative term or derogatory, although lately among male homosexuals as a self-reference term. Similarly, the adjective ‘queer’ means homosexual and is a derogatory adjective if used by heterosexuals but not if used by homosexuals. Apart from the contemporary slang meaning, according to which ‘queer’ refers mostly to ‘homosexual men’, some of its outdated meanings were ‘odd’, ‘eccentric’, ‘crazy’, ‘strange’, ‘mentally imbalanced’ (see AHD and CED). In addition, ‘queer’ was used as an intensifier in Irish English (see Walshe 2009, Chen 2012, Mullen 2012, OED-CD), and oddly enough it often had a positive meaning like ‘very’. In OED-CD, apart from all of these meanings connected to homosexuality and intensifiers, it is also noted as a figurative for ‘drunk’.

Besides, 28 other examples of the word ‘queer’ are registered in the novel, 8 of them are found in Chapters 13 (“Nausica”), 15 (“Circe”) and 18 (“Penelope”) and their translations are similar to the translations in *Example 38*. Additionally, there are 20

instances throughout the novel of the word ‘gay’, 6 of which are in the four chapters analyzed and none of these instances have homosexual references in the translations or any other sexual allusions. In OED-CD, apart from referring to homosexuals, ‘gay’ is defined: “of a woman: living by prostitution. Of a place: serving as a brothel”. Apparently it was a frequent euphemism (from 18th to mid 20th century), but now rare (see OED-CD). Hence, ‘gay’ could carry a range of sexual allusions to homosexuality and prostitution which were not translated in the translations. All of these instances featuring ‘queer’ or ‘gay’ must have been introduced on purpose in order to produce sexual ambiguity. Nevertheless, in both translations “queer” is translated according to its old-fashioned meaning, which is ‘strange’ or ‘crazy’. Moreover, in Gorjan’s translation a metaphor is used and Mr. Bloom is “not in his right mind”, while in Paunović’s translation he is “a little weird”. It appears that both translators drop the homosexual reference in this example, as well as in all the other examples in which references and ambiguities that the terms ‘queer’ and ‘gay’ bear in the original text.

In *Example 39*, Mr. Bloom is transformed into a woman, a slave, and a prostitute and he is examined according to the rules that policed female sexuality and that required all prostitutes to be examined for sexually transmitted diseases (see Chapter 4).

*Example 39*

Professor Bloom is a finished example of the new womanly man. [...] He is about to have a baby. (*Ulysses* 1993: 465–466, *Ulysses* 1952: 469–470)

Profesor Bloom savršen je primer novoga tipa ženskog muškarca. Jadnik će u najskorije vreme postati majkom. (Gorjan 1957: 599–600)

[English backtranslation ‘Professor Bloom is a perfect example of a new type of female man. The poor man will soon become a mother’]

Profesor Blum je savršeni primer novog ženskog muškarca. On uskoro treba da se porodi. (Paunović 2003: 499)

[English backtranslation ‘Professor Blum is the perfect example of the new female man. He should soon give birth.’]

In Chapter 15 (“Circe”), Mr. Bloom changes his sex and becomes a woman. In this example, after having changed his sex Mr. Bloom is found in a courtroom where he is being examined by a gynecologist. The doctor determines that Mr. Bloom is pregnant and proclaims him as “the new womanly man”. Following this example Mr. Bloom gives birth to eight children, all boys.

In the original text, it stands that Mr. Bloom is a “womanly man” which seems as if he is still a man but overtly feminized. It is difficult to conclude whether Mr. Bloom’s feminization is determined by the previous process of changing his sex, his feminine ability to give birth or simply due to his feminine nature – he is gentle, often a coward, and feels for women. In section 4.3.10 it was explained that Rice (1997) believes that Mr. Bloom menstruates, as he constantly thinks about the menstruation of all the women in his life. Perhaps, Mr. Bloom is a “womanly man” because he menstruates. In Chapter 4, it was also discussed that Mr. Bloom reads *Photo-Bits*, a soft porn magazine which was aimed at a cross-dressing public. In addition, Mr. Bloom constantly thinks about female underwear and he enjoys buying underwear for his wife. No matter the reason, Mr. Bloom is not a complete woman; he is just a feminized man.

In both translations Mr. Bloom is a “female man” not a “womanly man”. In Chapter 1, it was explained that no one is born a woman, but that persons of female sex become woman through upbringing (see Butler 1988). The problem may lie in the fact that both ‘woman’ and ‘female’ are translated into Serbo-Croatian as *žena* and *žensko*, thus due to the derivation of adjectives and cases (there are 7 cases in Serbo-Croatian, and all nouns and adjectives are declined, see also Chapter 2) the translation is perhaps a bit complicated and back translation may be imprecise. However, if “womanly” is understood as “feminized” and not “female” it could be translated as “feminine” – *ženstveno*; hence, Mr. Bloom would be *ženstveni muškarac* – ‘womanly/feminine man’.

In addition, in the original Joyce states that “he [Mr. Bloom] is about to have a baby”, while in Gorjan’s translation the personal pronoun ‘he’ is translated as *jadnik* which when translated back into English means ‘the poor man’ or ‘the miserable man’;

hence, it seems that Gorjan provides his own description of Mr. Bloom and/or his opinion on the state in which Mr. Bloom is. Furthermore, in Gorjan's translation Mr. Bloom "will soon be a mother", which would be the result of having a baby, but the original text does not state that. Hence, Gorjan's translation appears to be descriptive and it seems to contain attitudes towards the state in which Mr. Bloom might be.

In *Example 40*, Molly expresses her own transgender desires, as she wishes to try sexual intercourse as a man. Further on, it might seem that Molly has homosexual tendencies too, as she would like to "get up on a lovely woman".

*Example 40*

God I wouldnt mind being a man and get up on a lovely woman O Lord (*Ulysses* 1993: 720, *Ulysses* 1952: 729)

Bože dragi htjela bih jedamput biti muškarac pa popeti se na neku zgodnu ženu (Gorjan 1957: 921)

[English backtranslation 'dear God I want to be a man and once to climb onto a pretty woman']

Bože dragi ne bih imala ništa protiv da sam muškarac pa da zajašim neku zgodnu ženu (Paunović 2003: 748)

[English backtranslation 'dear God I would not have anything against being a man to mount a pretty woman']

As it was mentioned in Chapter 4, Molly admires her own body on several occasions and ponders on the beauties of the female body altogether – breasts, thighs, soft skin and peachy color of the skin. According to Molly, men enjoy sexual intercourse much more than women, additionally women are often left unsatisfied (*see Example 43*). Perhaps the word, which is used in Paunović's translation for "get up on" – *zajašim* which would translate into English as 'to ride' or 'to mount', is slightly more sexually explicit than the one Joyce uses. Similarly, Gorjan uses "climb". Both translators decide for an adjective which in Serbo-Croatian refers only to the physical looks of a woman (*zgodna*) and mostly only to corporal and not facial beauty, thus 'pretty' is perhaps not a completely precise back translation. In the original Joyce uses

the word “lovely” which could also refer to the woman’s personality and in Serbo-Croatian the most adequate word would probably be *divna* as it refers both to the inner and outer beauty of a person.

In *Example 38*, as in many other examples throughout the novel, ‘queer’ is translated with a metaphor which means “not in his right mind” (Gorjan 1957) and “a little weird” (Paunović 2003). Even though it was found that this term mostly refers to ‘homosexual men’ and that it has been in use since the 20th century, it is translated according to its outdated meaning as ‘mentally imbalanced’ (Gorjan 1957) and ‘strange/odd’ (Paunović 2003). Thus, ambiguous sexual allusions regarding homosexuality are lost.

In *Example 39*, Mr. Bloom is a “womanly man” in the original, whereas he is a “female man” in the translations. Additionally, in Gorjan’s translation Mr. Bloom is described as poor or miserable, and it is added that he is about to “become a mother”, hence due to the added description and references, once again Gorjan’s translation seems free.

Finally, in *Example 40*, Molly expresses her transgender and homosexual desires and Paunović’s translation perhaps appears slightly more sexually explicit than the original as ‘to get up on’ is translated as ‘to ride’ or ‘to mount’. In the same example, the adjective ‘lovely’ which may refer both to the inner and outer beauty of a person is translated with an adjective (*zgodna*), which in Serbo-Croatian refers only to the physical beauty of a woman. As in all the previous examples in this section, it appears that modifications are introduced in the translations as a result of (self)censorship.

In this example, as in many examples before this one (see *Example 28* or *22*), references to male sexual activity and male organ are preserved in the translations. It constantly seems that if any (self)censorship of sexuality has occurred in the translations into Serbo-Croatian, it is mostly connected to female sexuality and homosexuality.

As it was explained in section 4.2.2, topics such as prostitution, masturbation and homosexuality are important as they represent Joyce's mocking of the society, which forbade sexual intercourse if it was not for the sake of reproduction (see also Platt 1998). Additionally, oral and anal sexual intercourse were stigmatized for the same reasons. Hence, it is of vital importance to transfer all of these topics and sexual references connected to them in the translations as they represent such an important part of Joyce's attitudes.

It may be argued that all of the analyzed examples justify the assumption that the Serbo-Croatian translations of sexual language in *Ulysses* shows a range of techniques that function in the name of unofficial censorship, and most probably in the name of (self)censorship, to be precise. However, when it comes to (self)censorship it appears that the picture is a mixed one. Although most examples show that sexual references were modified in the translations through the use of omissions, additions, literal, descriptive and free translations, metaphors and inadequate metaphors, *Examples 28, 33, 39 and 40*, in Paunović's translation, illustrates that sexual references were, in fact, intensified. Nevertheless, it seems that female sexuality is (self)censored more than male sexuality.

It appears that both translators resort to similar translator tools when they wish to soften a certain sexual connotation. In the majority of the modified examples problematic words and/or expressions were changed for words and/or expressions of similar but softer sexual references (see *Example 11*), or with words and/or expressions that have no sexual references (see *Example 35*). Deletions and omissions did occur (see *Example 15* Paunović 2003); however, new meaning was added in most examples (see *Examples 15 and 29* Gorjan 1957). Therefore, examples in which meaning was completely deleted and no substitution for it was offered are rare (see *Example 15* Paunović 2003) – in Gorjan's translation in fewer examples than in Paunović's (for instance, see Paunović's omissions of "whore", "brown part"). As Gorjan mostly added new meaning when he did not feel comfortable with a certain topic, his translation is rather free at times (see *Example 18*). Paunović perhaps stays more faithful to the



original in a greater number of examples, and in two examples in particular his translation seems intensified when compared to the original text (see *Examples 28 and 40*). Both Gorjan and Paunović used literal translation for terms bearing sexual allusions (most prominently examples with the verb ‘to come’, see also *Example 18* Gorjan 1957, *Example 33* Paunović 2003). Additionally, both translators resort to archaic and outdated words and/or expressions (see *Example 35*); nevertheless, Gorjan’s translation features a larger number of such words and expressions, perhaps because his translation was carried out 60 years ago. If a certain word or expression has several meanings and one of them might be ambiguously sexual, both translators chose the meaning that is not sexual, thereby omitting sexual references (see *Examples 31 and 32*). Repetitions of motives and intensifications of sexuality with adjectives such as ‘hard’, ‘erect’, verbs such as ‘to suck’, ‘to come’, nouns such as ‘thing’ and pronouns such as ‘it’ and ‘that’ were not respected in many examples (see *Example 36* Gorjan 1957, *Example 32* Paunović 2003). Additionally, symbols like ‘whore’, ‘clap’, ‘queer’, which are repeated throughout the novel numerous times, are translated in both translations with various different words, depending on the context, thus the repetition of symbols, and the intensification of topics through repetition is often lost. Molly is often made a passive participant, when in the original text she is an active initiator of sexual intercourses (see *Example 30*). Foreign words, used for sexual allusions in the original text, are mostly left in their original form in Gorjan’s translation (except in *Example 37*), while in Paunović’s translation they are literally translated most of the time (see *Example 33*). Even though Paunović’s translation is full of footnotes, and the majority of foreign words without sexual references are left in their original form and followed by a footnote, foreign words with sexual allusions are not followed by footnotes. As a result, sexuality in the translations may seem softer and down-toned when compared with the original text. Moreover, due to all of these modifications and the effects they have on omitting sexual allusions in the translations it may be assumed that the modifications are a result of (self)censorship in the Serbo-Croatian translations.

Before reaching any firm conclusions, in the second part of this chapter, additional examples of passages containing sexuality are taken only from the Serbian translation of *Ulysses* and compared to its source text. These examples are examined even more carefully and the findings are given in more detail.

## **6.2. A Tentative Analysis: Translating Feminine Sexuality into Serbian: (Self)censorship in *Uliks* (2003) by Zoran Paunović**

In Chapter 1 of this dissertation, it was explained that (self)censorship is a concept which is particularly difficult to define and detect. As it was already mentioned, (self)censorship may be both a type of official and unofficial censorship. However, as we discarded the possibility of official censorship in Serbia, in particular at the time when Paunović's translation was conducted, we concentrate only on (self)censorship as a type of unofficial censorship. As no official rules exist, (self)censorship is a product of one's own introduction of modifications, as one fears that certain topics may not be well accepted or has his/her own attitudes towards some topics. Only a person writing or translating a text would know their own opinion and attitudes as well as what stands in the original text (in the case of translation), hence only that person would be able to detect his/her own (self)censorship with certainty. Although (self)censorship is generally considered a negative and cowardly thing (see Chapter 1), it may also be positive as it produces new instances which force the author of the text to find ways to convey allusions without insulting anyone or endangering themselves. Therefore, even though (self)censorship limits the transfer of information, it also creates new originals.

In Chapter 2 of this thesis, translations of *Ulysses* which were carried out in countries in which Communist regimes existed at the time of translating were mentioned. It was shown that many of these translations (if not all) were influenced by (self)censorship, particularly in connection to sexually-charged topics. Additionally, in Chapter 5, translations that appeared before the first Serbo-Croatian (Gorjan 1957) were presented. It was explained that taboo language was studied in the Spanish translations,

whereas sexual language was studied in the Danish translations. Moreover, it was concluded that all of these translations were influenced by (self)censorship.

Moreover, also in Chapter 2, we mentioned that Yu (2015) considers languages in patriarchal countries as male, which limits female expression of sexuality. It was explained that Čopić (2008) believes Serbo-Croatian to be a male language. One of the features of a male language is nonexistent terms for females working as judges, policewomen and engineers, argues Čopić. If Serbo-Croatian is truly a male language and if expression of female sexuality is more difficult in that language than the expression of male sexuality, then perhaps there is a stronger possibility for female sexuality to be (self)censored than male.

In Chapter 2 of this thesis, it was explained that Paunović, in a private email correspondence, when asked if he had been advised by editors, publishers, friends and/or family to modify meaning in his translation in any way, answered that he had not been advised. Thus, other types of unofficial censorship, such as friendly censorship (see Chapters 1 and 2), have to be disregarded.

In addition, in Chapter 2 of this dissertation, brief historical, cultural, linguistic and religious background of Serbia was provided. Through a series of examples, it was shown that Serbian women had a subordinate position in public and private life when compared to men (for instance, unequal opportunities to work or study, discriminative legislation and unequal representation in politics) throughout the 20th century. Furthermore, it was explained that although extensive studies on the character and lives of men exist, there are barely any studies on the character and lives of women in Serbia. Moreover, it was explained that many topics, which are featured in *Ulysses*, such as menstruation, contraception or prostitution were severely condemned in Serbia at the time. As female promiscuity and infidelity were not treated equally as male, it may be concluded that attitudes towards male and female sexuality are not the same. Although things have changed for the better for women in Serbia, they are still far from being equal to men.

In the previous section, altogether 30 examples containing passages from *Ulysses* and the corresponding translations from Gorjan 1957 and Paunović 2003 were analyzed. The overall impression is that Gorjan's translation is perhaps slightly more free than Paunović's and it appears that there are more modifications of sexual references implying the existence of (self)censorship. Moreover, Paunović's translation seems softer than the original; hence, implying possible (self)censorship as well. Therefore, it could be concluded that unofficial censorship most likely exists in 6.1 and that it is most probably (self)censorship. However, when it comes to Paunović's translation the picture is not as clear as it may be in Gorjan's case as there are two examples in which intensification of sexual references was detected (see *Examples 28* and *40*). In addition, examples in which Molly is an active initiator of sexual intercourse in the original text, while she seems to be a passive participant in the translations were noticed (see *Example 30*). Therefore, the question whether only female sexuality is (self)censored in Paunović's translation is opened.

In order to determine whether or not (self)censorship of especially female sexuality played a part in the translating process of *Ulysses* into Serbian, this section of Chapter 6 features passages containing sexuality from the original and the corresponding passages from the Serbian translation. Due to the immensely wide number of passages which contain sexual references in *Ulysses*, only examples from Chapter 18 ("Penelope") are taken into account. Being that several different types of sexuality were discussed in the previous section of this chapter, only one is presented in this section.

In the previous section some discrepancies were found in connection to the female sexual climax. As it was depicted, male and female orgasms were not equally (and faithfully) translated (see *Examples 26* and *28*). Namely, as illustrated in *Example 26* Molly says in the original text that she "never came properly till [she] was what 22 or so it went into the wrong place always" (*Ulysses* 1993: 717). However, in Paunović's translation Molly says that she "didn't know to enjoy until [she] was 22 or so something would go wrong always" (Paunović 2003: 746). In this example, the verb 'to come' is

translated as ‘to enjoy’ when it clearly refers to Molly’s orgasm. In contrast, in *Example 28*, Molly complains about the amount of “spunk” her lover has and adds: “I made him pull it out and do it on me considering how big it is so much the better in case any of it wasn’t washed out properly the last time I let him finish it in me” (*Ulysses* 1993: 694). In Paunović’s translation, Molly says: “I made him take it out and come on me considering how big he is better if he didn’t wash it properly the last time I let him come inside me” (Paunović 2003: 722). In the original, Joyce writes “do it on me” and “finish it in me” and although the sexual references are quite clear, he does not use the verb ‘to come’. In the translation, however, Paunović uses the verb ‘to come’ not once, but twice, which is really curious as in the example in which Molly experiences an orgasm he uses ‘enjoy’. The difference is that in *Example 28* Molly talks about a male orgasm, it is her partner Boylan who experiences a sexual climax.

Thus, it appears that passages referring to female orgasms are softened (see *Example 26*), while passages alluding to male orgasms are intensified (see *Example 28*). Therefore, in this section we conduct a short case study, analyzing the passages originating from Chapter 18 (“Penelope”), containing the verb ‘to come’ in present simple, past simple and in past continuous. Altogether ten examples containing the verb ‘to come’ in whichever tense are analyzed, because, as it was already explained, this verb carries slang meaning alluding to sexual pleasure. Additionally, both passages featuring male and female orgasms are compared as our intention is to explore and document whether or not female orgasms are (self)censored in Paunović’s translation and in order to do that we need to see how male orgasms are translated as well.

Throughout the whole novel the verb ‘to come’ appears 270 times in present simple, first and second person singular or in plural and an additional 61 times in third person singular, out of which 29 times in Chapter 18 (“Penelope”), while in past simple it appears 196 times, out of which 24 times in Chapter 18 (“Penelope”). The verb is featured in other tenses as well and in one example in this section (see *Example 49*) it is in past continuous. Phrasal verbs such as ‘come out’, ‘come in’, ‘come across’ and ‘come up’ are disregarded, assuming that they do not have sexual reference. In addition,

no notice is taken of examples in which ‘to come’ is used, if they do not show straightforward reference to sexuality. Altogether ten examples were chosen for this topic. Having in mind the number of times ‘to come’ occurs, either alone or followed by a preposition, it is clear that Joyce repeatedly resorts to this word in order to intensify sexual allusions and keep the readers on the edge. According to Kern (1992: 333),

Joyce’s unpunctuated stream of consciousness technique is well-suited to express the flow of Molly’s dream-like fantasies, mixing memories of sex with different men, lingering on her post-coital pleasure, capturing her pleasure in lubricous verbal orgy.

The “verbal orgy” is precisely achieved through the use of sexually ambiguous verbs. Thus, the translation should resemble a similar repetitious pattern. Back translation will be employed again for the sake of accurate comparison and better understanding. Other discrepancies between the original and Paunović’s translation will be noted if they are connected to sexuality and of importance for proving, or negating, the existence of self-censorship.

In *Example 41*, Molly is wondering about where her husband had been, concluding that he most probably “came somewhere”. As it was already explained in the first part of this chapter the verb ‘to come’ can have sexual meaning and it may allude to reaching a sexual climax. As Mr. Bloom lied about where he had been and he has an “appetite”, Molly is convinced that he is not in love as he still eats well; hence, he is not thinking too much about his lover. Further on, Molly is sure that her husband had visited the Monto, the Nighttown of Dublin, and that he had become acquainted with “night women”. Joyce leaves scattered threads of meaning that the readers are supposed to catch onto; however, it is clear that Molly believes that Mr. Bloom “came somewhere” – had an orgasm, not only because of all the little clues Joyce incorporates into this passage, but also because “he came somewhere” would not be grammatically correct in English in any other sense.

*Example 41*

yes he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her so either it was one of those night women if it was down there he was really (*Ulysses* 1993: 691)

ma bio je on kod neke vidim mu ja po apetitu ali baš me briga nije to ljubav jer bi inače pošandreao misleći na nju znači možda je neka od onih noćnih frajli ako je stvarno bio tamo dole (Paunović 2003: 719)

[English backtranslation ‘oh he visited some girl I see that from his appetite but I don’t care it’s not love because otherwise he’d go crazy thinking about her so it might be some of those night ladies if he was really down there’]

In Paunović’s translation “came” is omitted, instead meaning is added and Mr. Bloom went somewhere or visited a certain girl. The first part of this chapter shows that a Serbo-Croatian word for ‘come’ with sexual references exists, and Paunović uses it in several examples (for instance, see *Example 28*). In the original, Joyce probably mocks people in love by insinuating that the ones that are in love do not have an appetite, they feel butterflies and they do not eat. Thus, Mr. Bloom would “be off his feed thinking of her” if it were love, but it is not, as he has an appetite. In Paunović’s version, Mr. Bloom would “go crazy” if it were love. Thus, in this example we see once again that the verb ‘to come’ is not translated in a way that would allow ambiguous sexual allusions connected to an orgasm, although it is a male orgasm we are dealing with in this example.

Joyce uses wordplay in the last part of this passage; by using a euphemism for prostitutes he probably coined by himself “night women”. Namely, the euphemistic expressions for ‘prostitute’ may be ‘women of the night’ or ‘lady of the night’ (see MED) but Joyce most likely played with the term ‘Nighttown’ (Dublin’s Red Light District) and ‘women of the night’ coining “night women”. When translated back into English Paunović’s expression seems in line with the original, but in Serbian it is less evident that he refers to prostitutes. The term Paunović employs is *frajla* – a word derived from German ‘Fräulein’, which only means ‘young lady’ and in Serbian it is usually a young girl that behaves, dresses or speaks in a certain posh way, like she is too good for others or it could be a euphemism for a spinster, even though it is defined in

the DOWE as a synonym for ‘prostitute’ (for more details see section 6.1.1). Other expressions like *prijateljice noći* – ‘friends of the night’ or *dame noć/noćne dame* – ‘ladies of the night/night ladies’, would have been better understood in Serbian. Perhaps, Paunović’s intention was to coin a new expression like Joyce did; however, as he omitted the verb ‘to come’ the readers in Serbian do not have the initial assumption that the readers in English might have – that Mr. Bloom had sexual intercourse. The effect that Paunović achieves with his expression is not sexually charged as in the original text, and readers of the Serbian translation may not be aware that Molly feels that her husband visited prostitutes, had sexual intercourse with them and reached a climax. Hence, it appears that the sexual allusions of the passage are lost with the omission of one word alone, “came”, and that this omission may be a result of (self)censorship.

The following example (*Example 42*) is a continuation of Molly’s thoughts on the same subject – where had her husband spent the better part of the night. Trying to find out the truth, Molly pays attention to every single clue in Mr. Bloom’s behavior. She sniffs the smells off him, she judges his appetite (sexual and for food) and she is aware that he is drunk. Further on, Molly reckons that men cannot go long without sexual intercourse, therefore her husband “must do it somewhere”. In an attempt to build her case she even tries to recall her last sexual encounter with Mr. Bloom. She concludes that their last sexual intercourse must have been the night her lover “Boylan gave [her] hand a great squeeze”, and on that night Mr. Bloom “came on [her] bottom”. Once again the verb ‘to come’ most certainly has sexual meaning, because Joyce informs the readers that Mr. Bloom cannot “do without it”, thus he “must do it somewhere” and he did do it with the prostitutes in the Nighttown, at least that’s what Molly thinks. As the passage from *Example 41* is connected to this one there is no doubt that Molly is thinking about sexual intercourse and that by saying: “he came on my bottom”, she refers to the last time her husband had an orgasm with her. Had Joyce written for instance, ‘come down on my bottom’ it could have been understood as ‘attack’, perhaps with a sexual intention, but Joyce did not write or imply that.



*Example 42*

yes because he couldnt possibly do without it that long so he must do it somewhere and the last time he came on my bottom when was it the night Boylan gave my hand a great squeeze (*Ulysses* 1993: 692)

da on svakako ne može bez onoga toliko dugo pa dakle mora negde to da obavi a kad je poslednji put počeo da mi nešto petlja otpozadi beše li to one noći kada mi je Bojlan snažno stisnuo ruku (Paunović 2003: 720)

[English backtranslation ‘he certainly cannot be without it that for so long and therefore he must do it somewhere when was the last time he started puttering/messing from behind me it was that night Boylan squeezed my hand strongly’]

Problems occur due to the second section in the translation of this passage. The original text goes: “he came on my bottom” and in Paunović’s translation it goes: “he started puttering/messing from behind me”, once again “came” is omitted. Instead of reaching a sexual climax Mr. Bloom does something – it is left uncertain what, but it does not have explicit sexual meaning like the verb ‘to come’. The readers of the Serbian translation will not understand that Molly and Mr. Bloom had sexual intercourse. Thus, sexual meaning is lost once again by omitting to translate the verb ‘to come’.

Moreover, Molly clearly indicates that Mr. Bloom “came on [her] bottom” and “bottom” in this example is almost certainly: “the sitting part of a man” (OED 1978: 1015). Nonetheless, “bottom” has a slang sexual meaning according to DSUE, which is: “the submissive partner in a homosexual or sado-masochistic relationship” (2008: 84). A very similar slang definition referring to homosexuality is offered by OED-CD as well, and it is also found that the noun ‘bottom’ refers to ‘the anus’ (see OED-CD). Both of these definitions could be considered as Molly’s and Mr. Bloom’s fetishes were discussed in Chapter 4 and examples were provided in section 6.1.8. Be it as it may, in Paunović’s translation this word is translated as “from behind”, thereby none of the possible sexual references are included, not even to “the sitting part of a man”. Solely by leaving out the verb ‘to come’ and the ambiguous noun ‘bottom’ in the translation the passage loses its original sexual allusions, thus it appears that (self)censorship

played a role in this example. Additionally, it may be noticed that in this example the male orgasm is once again the topic of (self)censorship.

In *Example 43* Molly dwells on how little satisfaction women get from sexual intercourse. It seems that she is frustrated because the men she has (or had) relationships with seek pleasure with her and once they reach their sexual climax they forget all about her, not even slightly worrying whether or not she enjoyed and had an orgasm. Without any other solution, Molly resorts to masturbation, finishing off all by herself and reaching satisfaction alone.

*Example 43*

simply ruination for any woman and no satisfaction in it pretending to like it till he comes and then finish it off myself anyway and it makes your lips pale (*Ulysses* 1993: 692)

od toga žene samo propadaju nikakvog zadovoljstva tu nema pretvaram se da mi je lepo dok on ne svrši pa onda svejedno sama dovršim posao a od toga ti usne poblede (Paunović 2003: 720)

[English backtranslation ‘women just get ruined from that there is no satisfaction there I pretend that I like it until he comes and then anyways I finish the job myself and your lips become pale from that’]

As in all the other examples, Joyce employs the verb ‘to come’. Another word Joyce uses quite often when referring to orgasms is ‘to finish’, it is featured 10 times throughout the whole novel. ‘To finish’ is found in four examples in Chapter 18 (“Penelope”), and in all four it has sexual connotations. Moreover, in Chapter 15 (“Circe”) it has the same function – to imply that someone has reached a sexual climax – and probably in at least three more examples (in Chapters 4 (“Calypso”), 6 (“Hades”) and 12 (“Cyclops”) it most likely means to have an orgasm, as well).

In Paunović’s translation, ‘to come’ is adequately translated as *svršiti*. Nonetheless, it must be duly noted that this is once again an example in which a male character reaches orgasm. Up till now in most examples in which ‘to come’ is adequately translated, it is connected to a sexual climax of a male character. However, “finish it off” is translated as “finish the job”, and the reflexive pronoun “myself” and

the relative pronoun “it” are both omitted in the translation. Therefore, it seems as if Molly really does some kind of job. Hence, it could be argued that the references to the female orgasm are somewhat lost, while references to male orgasm are adequately translated, suggesting that female sexuality in this example may be (self)censored.

As Molly’s thoughts wander, jumping from one topic to another, she remembers numerous past sexual encounters with her various lovers. The most detailed and sexually charged examples are the ones concerning her most recent rendezvous with her latest lover, Boylan. Molly is impressed with Boylan’s skills between the sheets and she is astonished by his sexual organ in *Example 44*. That very afternoon Boylan visited Molly and they had sexual intercourse, which left her excited. As she recalls the details of their fornication she remembers that “he must have come 3 or 4 times”. Considering this part alone, it may be concluded that Boylan visited Molly 3 or 4 times on several different occasions. However, Molly continues describing the meeting and Boylan’s sexual organ is the next topic of her thoughts, which she describes as: “that tremendous big red brute of a thing he has”. In addition, Molly implies that Boylan was so excited that “the vein or whatever the dickens they call it” was about to explode. Taking into consideration the first part of the passage where Joyce uses “come” and the second part where he clearly describes a male sexual organ it is pretty obvious that Molly’s lover had an orgasm.

*Example 44*

yes because he must have come 3 or 4 times with that tremendous big red brute of a thing he has I thought the vein or whatever the dickens they call it was going (*Ulysses* 1993: 695)

jeste mora da je dolazio 3 ili 4 puta s onim svojim ogromnim čudovištem mislila sam da će mu pući vena ili kako se to već zove (Paunović 2003: 721)

[English backtranslation ‘yes he must have been coming/arriving/visiting 3 or 4 times with that huge monster of his I thought it would burst veins or whatever it’s called’]

In the first part of Paunović’s translation, “come” is literally translated and Boylan does not reach a sexual climax, he actually visits or arrives 3 or 4 times, thus

sexual allusions are lost and Serbian readers do not imagine sexual intercourse between Boylan and Molly. The verb *dolaziti* ('coming') is in a form that indicates repeated action of arriving, which can either refer to the number of times Boylan visited or it could be understood that it took him a long time to arrive. Additionally, it could also be understood as a critique if he visited too many times or as his habit to visit her. Nevertheless, there is no meaning indicating that Boylan reaches an orgasm, therefore in all likelihood this passage was modified due to (self)censorship and once again it is a male orgasm that is modified.

Further on, Joyce exaggerates in the original in his description of Boylan's sexual organ: "that tremendous big red brute of a thing". In the translation the description is much poorer and it is cut down to: "that huge monster", which is at first glance notably shorter. Adjectives such as 'tremendous', 'big' and 'red' are simply translated as 'huge', hence Boylan's sexual organ seems less powerful than in the original. Additionally, by omitting the adjective 'red' its color is not imagined. Although the noun 'brute' could be translated as 'monster', according to AHD and CED 'brute' is also a sensual and coarse word, and 'monster' (*čudovište*) in Serbian is not a coarse word, and it does not have sexual references (none were found in any of the relevant dictionaries). Moreover, the noun 'thing' is omitted in the translation and instead a possessive pronoun "of his" (*svojom*) is added. The back translation provides a preposition and a possessive pronoun, which in the translation is just a possessive pronoun. By omitting the noun 'thing' additional sexual references are lost, as we have already explained in section 6.1.8 (see *Example 35*) this noun in slang refers to 'the penis' and it has been in use since the 14th century. Followed by Molly's illustrative description it is pretty clear that 'thing' refers to Boylan's sexual organ. However, in the translation it appears that Boylan arrived with his monster, which could be understood as his dog for example. By omitting 'come' and 'thing' in the translation, sexual references alluding to a male orgasm are lost, and it appears that these modifications may be a result of (self)censorship.

Another word is omitted in Paunović's translation, "dickens". "Dickens" has a number of definitions in dictionaries. In BECD and ECD it is marked as colloquial and euphemism for devil, the translations offered are *vrag* and *đavo* – both mean devil (see BECD and ECD). OED, AHD and MED define "dickens" as an intensifier that emphasizes questions (see OED, AHD, MED). In addition, it can be used for communicating anger or surprise (see OED). Finally, it may also carry sexual meaning and refer to the male sexual organ if we assume that Joyce may have used wordplay and derived dickens from the vulgar term for the males sexual organ, 'dick'.

With such a specter of meanings, Joyce may have used "dickens" in any of the above mentioned ways and each of them would fit into the passage quite well, giving more sexual allusions. Thus, Molly may refer to Boylan's "tremendous big red brute" as to the devil, or it may be her exclamation of surprise, or an intensifier of her question, or it may stand for the sexual intercourse they had or for Boylan's penis as a way of repeating symbols. Translating "dickens" as *vrag/đavo* ('devil') would have worked well, and so would an exclamation or an intensifier. Unfortunately, in Paunović's translation this word is omitted, and without providing any substitute meaning additional sexual references are lost and we may conclude that (self)censorship influenced this translation. Taking into account all the previously deleted sexual allusions, and excluding background knowledge, as we suggested above, it might seem that Boylan visited perhaps with his dog, and the dog is excited and the veins on its neck are tense. Finally, Paunović adds that Molly thought that the vein was going to burst, while in the source text (*Ulysses* 1993), which he uses, there is no verb that would explicitly indicate that the vein would burst, after the end of this example Molly's mind skips to another topic and her thought is left unfinished. Considering all the modifications in this example which eliminate possible sexual allusions (the omission of 'come', 'thing' and 'dickens') it appears that (self)censorship played a role in this translation.

*Example 45* is rather short and its last part is quite ambiguous. Molly remembers a housewarming party of a friend of hers (Georgina Simpsons), which she attended

together with Mr. Bloom. However, at the party Mr. Bloom was “spooning” with one of Molly’s other friends, Josie Powell. Mr. Bloom’s open flirting and dancing in a very tight embrace with Molly’s friend occurred while Molly was about to step onto the stage to sing. Although the translation for ‘spoon’ in both BECD and ECD is being in love or kissing (see BECD and ECD), to ‘spoon’ means more than just plain kissing. ‘Spoonings’ usually involves hugging and touching as well and close contact between the participants of the action, additionally to lie behind someone and to “tongue” female sexual organs (see AHD, DSUE). In OED-CD, the verb ‘to spoon’ is defined: “to lie with (a person) spoon-fashion” and “to make love, esp. in a sentimental or silly fashion”, and both uses were noted since the 19th century. In Paunović’s translation “spooning” is “fumbling/puttering/messing around”, possibly the back translation is not quite adequate as *petljati* may be understood as ‘to mess around’ (although it was not found with such a meaning in any of the relevant dictionaries) in a way that may indicate some amorous behavior. Nevertheless, other words exist in Serbian which could convey the meaning of “spooning” much better (*vaćariti*, *hvatati*, *dodirivati* or *pipati* and which could be translated as ‘to make out’). Once again it seems that the translation is softer than the original text and that sexual allusions were lost, thus implying the existence of (self)censorship.

*Example 45*

I know they were spooning a bit when I came on the scene (*Ulysses* 1993: 694)

znam ja da su oni nešto petljali kad sam ja stupila na scenu (Paunović 2003: 722)

[English backtranslation ‘I know that they were when I stepped onto the scene’]

In the second part of this example, Molly steps onto the stage, yet Joyce does not use ‘step onto’, he rather intensifies sexual allusions by using the verb ‘to come’, hence Molly “came on the scene”. Even though we are almost positive that Molly did not ‘come’ on the stage in a way that would mean that she reached a sexual climax, the passage is ambiguous. Molly either comes voyeuristically on the stage, while observing her husband who is making out with her friend or she simply steps onto the stage. Joyce

probably uses the verb 'to come' assuming that its frequency will create confusion and ambiguity, as it truly does. In the translation the ambiguity achieved with the use of 'come' is overlooked and simply translated as 'step onto' or 'appear on' the stage, thereby sexual allusions referring both to male and female sexual intercourse and pleasure are lost. As a result it appears that this example was influenced by (self)censorship.

In *Example 46* Molly regrets for having married Mr. Bloom, adding that she would never marry "another of their sex" (*Ulysses* 1993: 696). Molly most likely refers to the fact that Mr. Bloom is a Jew, but perhaps she may be referring to the possibility that he is homosexual or impotent. Additionally, this may be another example in which Molly's homosexual tendencies resurface, and it may appear that she would never marry another men altogether (of male sex). Using the word "sex", Joyce generates ambiguity, which is not transferred to the translation, therefore sexual allusions are lost. Moreover, the verb 'to come' is literally translated and although its translation has sense, the meaning is not ambiguous like in the original text and it does not allude to a possible male or female orgasm (Molly just says 'come' and its position suggests that she might think either about her lover having an orgasm or herself). So far, we have seen various examples in which Joyce uses the verb 'to come' in an ambiguously sexual way, which when translated literally (as it is most of the time) loses its sexual references. As Joyce employs this verb so often it functions as a signal word. Each time we see 'come' in the original text we find ourselves in a state of alert trying to decode the hidden or ambiguous meaning it might carry. We do not feel the same about the translation; it does not provide signal words that would imply Molly's mischief, therefore we can conclude that this example, in all likelihood, shows modifications due to (self)censorship, like many of the previous ones.

*Example 46*

Id rather die 20 times than marry another of their sex of course hed never find another woman like me to put up with him the way I do know me come sleep with me yes and he knows that too (*Ulysses* 1993: 696)

pre bih 20 puta umrla nego da se udam za još jednog od te sorte naravno ne bi ni on nikada našao ženu kao što sam ja koja bi ga trpela kao ja znam ja sebe dođi spavaj sa mnom da a zna i on (Paunović 2003: 724)

[English backtranslation ‘I’d rather die 20 times than marry another one of that sort/breed of course he would never have found a woman/wife like me who would bear as I do I know myself come [over here] sleep with me and he knows too’]

As it was already explained, the verb ‘to come’ appears to be ambiguous in this example. Nevertheless, Molly constantly repeats ‘yes’ and ‘come’, further on, she is inviting someone to get to know her, come with her and sleep with, presumably Mr. Bloom as she is talking about their marriage before and after this passage. In addition, the invitation may be extended by Mr. Bloom to Molly, and these words may just be imprinted in her thoughts as she recalls his invitation. Reading “know me come sleep with me yes” we get the feeling that there is more to it and that it is not plainly ‘come over here and sleep next to me’, as the meaning of the translation suggests. If it is that simple, then the overuse of ‘come’ and its tactical placement in the original text produce ambiguity even when there is none.

In the translation, like in the majority of the presented examples, meaning is quite straightforward, there is no ambiguity and no possible sexual allusions. In this passage, Joyce also plays with the verb ‘to know’, placing it in such a position that confuses the readers: “to put up with him the way I do know me”. Hence, Molly may either know how to handle Bloom or deal with his craziness or she may know herself well; however, Molly may know his sexual fetishes (some of which may be highly unorthodox), as well as he knows hers. If the passage is read as a whole, it could be argued that Molly knows herself rather than how to deal with Mr. Bloom – because it is clear from the previous part that she has her own way of putting up with him. If the next part of the example is taken into consideration: “know me come” it may seem that Molly (or Mr. Bloom) desires her husband to get to know her (or that he desires her to get to know him), thus there are numerous ways to interpret the verb ‘to know’. In Paunović’s translation Molly simply knows herself, there are no other possible interpretations as a personal pronoun ‘I’ (*ja*) and reflexive pronoun ‘myself’ (*sebe*) are



added, “I know myself”, says Molly in the translation. Furthermore, the verb ‘to come’ is literally translated once again and finally, “sleep with me” in Serbian, much like in English, may appear ambiguous. Even though “sleep with me” may mean ‘come and have sexual intercourse with me’ this part sounds gentle in the Serbian translation as so many sexual allusions are deleted before readers arrive to this example.

Thus, due to numerous modifications, which seem to be a result of (self)censorship, sexual allusions referring to male and female orgasms are lost in the majority of examples. So far, our original assumption that only female sexuality is (self)censored appears to be false and it seems that both male and female sexuality are (self)censored by modifying examples which deal with both male and female pleasure.

In *Example 47*, there are no explicit sexual references other than “came”. In this particular example, Molly is remembering the year she was born, how H.R.H. visited Gibraltar that year and how her father planted a tree and found some lilies. If Molly, indeed, refers to her father when she says: “where he planted the tree he planted more than that in his time”, it would indicate that her father had various sexual relationships and that he had fathered other children in his youth. In continuation, Molly adds “he might have planted me too if hed come a bit sooner” and this part becomes problematic. If Molly has her father on her mind in this passage, then in a sense he did plant her by fathering her – he planted his seed into her mother. Assuming that the father that raised her is also her biological father, if he almost “planted” her may indicate that he molested her and that she almost got pregnant. Of course the original is never sufficiently clear and one may never be one hundred percent certain sure that all the allusions refer to the same male person as Molly calls them all simply ‘he’, thus someone else might have left Molly with a child – “planted” is repeated three times and “come” follows, hence there is no doubt that it means ‘to conceive a child’. A certain male from Molly’s past did not “come a bit sooner” and she evaded an undesired pregnancy. Simply the sequence and connection of the words in this passage creates images that indicate that someone had reached an orgasm while having sexual intercourse with Molly, and all those

connections and allusions are not present in the translation as the verb ‘to come’ is once again translated literally.

*Example 47*

I bet he found lilies there too where he planted the tree he planted more than that in his time he might have planted me too if hed come a bit sooner than I wouldnt be here as I am (*Ulysses* 1993: 703)

kladim se da je tamo pronašao ljiljane tamo gde je posadio ono drvo umeo je on da zasadi i druge stvari u svoje vreme mogao je i meni da zasadi da je došao malo ranije tako ja sad ne bih bila tu gde sam (Paunović 2003: 731)

[English backtranslation ‘I bet he found lilies there where he planted that tree he knew how to plant other things too in his time he could have planted me too had he come a bit sooner so now I would not be where I am’]

In Paunović’s translation, two synonyms to translate the verb ‘to plant’ – *posaditi* and *zasaditi* are used. Both of these verbs mean absolutely the same thing in Serbian – to plant a plant of any kind, seeds would be excluded as there is another verb for ‘to sow’. Joyce’s first “planted” plainly refers to planting a tree and for this “planted” Paunović uses *posadio*. Nevertheless, the other two “planted” have a metaphorical meaning which could be understood as ‘to conceive a child’ – the children a certain *he* “planted [...] in his time” and the child “he might have planted” Molly. Additionally, in OED-CD ‘to plant’ is defined as: “to place (a kiss) on a part of a person’s face or body”. For two metaphorical “planted” Paunović employs *zasadi*, thereby distinguishing the three “planted” and making a clear cut between their different meanings which the original text may convey. However, unfortunately neither *posaditi* nor *zasaditi* are found to have sexual meaning in any of the relevant dictionaries.

The second part of the passage loses more of its sexual implications. Namely, in Paunović’s translation the verb ‘to come’ is literally translated. Evidently, Joyce may have intended for ‘come’ to have its literal meaning in this passage, and a certain *he* might have had sexual intercourse with Molly had he arrived earlier. Yet, Joyce may have fancied to convey that a certain *he* reached a sexual climax during sexual intercourse with Molly, but that the intercourse was interrupted, thus *he* did not finish

off inside Molly. Most probably Joyce was very well aware of the ambiguity and confusion he was creating by placing ‘come’ in this exact position. Hence, translating ‘come’ literally deprives the translation of ambiguity and the readers of the Serbian translation may not understand that Molly had sexual intercourse at all, let alone that a certain *he* might have had an orgasm. As *posaditi* and *zasaditi* do not have sexual references in Serbian and the verb ‘to come’ is once again literally translated, various references to a male orgasm, which are conveyed in the original through the use of ambiguous verbs, are lost in the translation, implying that (self)censorship is at hand once again.

In *Example 48*, like in all the previous ones the most problematic part of the translation is connected to the verb ‘come’. Molly keeps going back, in her thoughts, to her rendezvous with Boylan. As she evokes images which preceded their fornication, during their sexual intercourse and right after it, she becomes excited once again, wishing to feel pleasure once more and to satisfy her urges. She wishes Boylan was there, but also anybody else who would be able to fulfill her needs, someone with whom she could “let [herself] go and come again”.

*Example 48*

I can feel his mouth O Lord I must stretch myself I wished he was here or somebody to let myself go and come again like that (*Ulysses* 1993: 705)

prosto osećam njegovu usta O bože moram da se protegnem poželega sam da je on tu ili neko drugi s kim bih mogla da se opustim i ponovo zadovoljim na taj način (Paunović 2003: 733)

[English backtranslation ‘I can simply feel his mouth Oh God I wanted to stretch myself I wished he was here or someone else with whom I could relax and satisfy/please/fulfill/indulge myself again in that way’]

Even though most of the dictionaries indicate that “let yourself go” means either to relax and enjoy without any worries or to neglect your own appearance or health. In DAI it is also defined as: “to get excited and have a good time” (2005: 398). Therefore, Molly may either desire to relax, enjoy and “come again” or Joyce repeats the allusions

twice indicating that she would like an orgasm. Be it as it may, the expression carries ambiguity, which is not transferred in the translation.

In some of the previous examples the verb ‘to come’ may not mean ‘to reach a sexual climax’ (see *Example 45*). It may have been used to create confusion; however, in this example ‘come’ undoubtedly means ‘to have an orgasm’ as Molly adds “again”. In addition, Molly’s exact words are: “come again like that” which means that she certainly refers to an orgasm, and she probably has a particular one in her mind. Throughout Chapter 18 (“Penelope”), it is stressed on several occasions that she had an orgasmic afternoon, therefore “come” in this example bears no ambiguous meaning and it alludes only to an orgasm.

In the Serbian translation of *Ulysses*, Molly’s desires and words are softened once again. First of all, the expression “let myself go” is translated as “relax”, which, as it has been already explained, could mean ‘relax’, but it could also convey sexual meaning if it is understood as ‘sexual intercourse’. By translating this expression as “relax” the translation is freed of ambiguity and therefore sexual meaning. Secondly, Paunović translates “come” as “satisfy/please/fulfill/indulge myself”, which poses two problems. The first problem concerns the number of partners – if Molly desires to satisfy/please herself she does not need another person. The second problem is caused with the verb *zadovoljiti* as its meaning is broad and it could be applied to a number of situations. Generally speaking, if a person wants to relax s/he most likely wishes to indulge in his/her favorite activity, which does not have to include sexual intercourse. Finally, in *Example 28* when dealing with a male orgasm, ‘come’ is explicitly translated into Serbian, proving that a suitable word exists. Hence, it is quite interesting that ‘come’ in *Example 48* is translated in a milder way that would not make most readers think about an orgasm. Hence, in this example, as in many before this one, it appears that references to a female orgasm are omitted and therefore it seems that female sexuality is (self)censored.

The translation of *Example 49* is exceptionally curious as in Paunović's translation the verb 'to come' is translated adequately and explicitly, additionally even more sexually explicit meaning is added in the translation when compared to the original text. Once again Molly's thoughts revisit her encounter with Boylan. Moreover, she ponders on every single detail of their sexual intercourse, counting her orgasms, she would even like to evoke them in her dreams. As Boylan tickled her from behind "he made [her] spend the 2nd time" (*Ulysses* 1993: 705). Having in mind all the previous examples in which Joyce illustrates an orgasm, his wording in this example is not particularly explicit. However, in the original text it seems quite obvious that Molly refers to her second orgasm as she has constantly been talking about that through the whole chapter.

*Example 49*

I feel all fire inside me or if I could dream it when he made me spend the 2nd time tickling me behind with his finger I was coming for about 5 minutes with my legs round him I had to hug him (*Ulysses* 1993: 705)

osećam da sva gorim iznutra ili kad bih mogla da sanjam o tome kako me je 2. put doveo do vrhunca tako što me prstom golicao otopozadi svršavala sam oko 5 minuta obgrlila ga nogama morala sam da ga grlim (Paunović 2003: 733)

[English backtranslation 'I feel like I'm burning all inside or if I could dream about how he brought me to a climax the second time tickling me from behind with his finger I was coming for about 5 minutes hugging him I had to hug him']

Further on, Molly gives more details explaining that her orgasm was provoked by Boylan's tickling. He tickles her "behind" and she has a long orgasm, clutching her legs around him. Joyce's text becomes more explicit as he writes: "I was coming for about 5 minutes", his wording is very straightforward and it is apparent that by "I was coming" he means that Molly 'was having' an orgasm.

In the translation of the first part of this passage, "he made me spend the 2nd time" is translated as "how he brought me to a climax the second time". The translation is evidently very explicit and there is no doubt about the sexual meaning – Molly clearly has an orgasm. Similarly, in the second part of the example "I was coming" is translated

with *svršavala sam* – “I was coming”. The word Paunović employs is rather frank and the readers are not left wondering, it is absolutely unambiguous – Molly has a long orgasm. This example is extremely interesting as we believe that it is the only example in which the verb ‘to come’ in connection to a female orgasm is translated quite bluntly. As this example does not suggest (self) censorship, quite on the contrary it even illustrates intensification with the translation of “when he made me spend the 2nd time”, we are forced to admit that our original assumptions may be partly incorrect.

Finally, the last example containing the verb ‘to come’, which has an ambiguous and sexual meaning, is *Example 50*. In this example, Molly’s thoughts go far into the past and she remembers the time she and Mr. Bloom had sexual intercourse. As she talks about the death of her baby boy in the passages preceding this one she tries to find justification for his premature death. Hence, it seems that this strange sexual intercourse led to her pregnancy and the boy’s death several days after his birth. In addition, in the lines preceding this example, Molly is complaining about the people that have male children and do not care about them (Stephen Dedalus’ father for example) saying: “its a poor case that those that have a fine son like that theyre not satisfied and I none” (*Ulysses* 1993: 728). Right after this lament, Molly’s mind jumps to the time she and Mr. Bloom conceived a boy, who did not survive.

*Example 50*

was he not able to make one it wasnt my fault we came together when I was watching the two dogs up in her behind in the middle of the naked street (*Ulysses* 1993: 728)

zar nije mogao da napravi jednog nisam ja kriva spojili smo se dok sam gledala dva psa on je nju spopao otpozadi tek tako nasred ulice (Paunović 2003: 756)

[English backtranslation ‘was he not able to make one it was not my fault we connected/joined while I was watching two dogs he attacked her from behind like that in the middle of the street’]

Like always, this rather short passage is bursting with ambiguity. First of all, Mr. Bloom and Molly “came together”. Right away the wording is ambiguous and it may seem unclear whether they “came together” as in ‘embraced’ or in ‘meet’ or as literally

‘come together’ – they reached a sexual climax with one another at the exactly same time. Whichever the case, the Blooms had sexual intercourse as Molly accuses her husband of not being able to make a son. Secondly, Molly “was watching the two dogs up in her behind”, which is quite confusing as it is uncertain whether there were three dogs – two male and one female, or whether “her” even refers to a female dog or to a woman. Finally, Joyce exaggerates and over-sexualizes the passage by writing “in the middle of the naked street”. No matter which meaning he wanted to transmit, it is obvious that he wanted to create ambiguity and bewilderment, which he of course achieved.

In the translation, ambiguity is once again lost as sexual allusions are not translated. ‘Come together’ is translated as ‘connect/join’, hence Molly and Mr. Bloom simply “connected” or “joined” and although there is some possibility for the readers to understand that Joyce’s characters had sexual intercourse – as they connected, it can be assumed that they had intercourse due to the previous lines of text– however, there is no reference to a possible orgasm they might have had together. Furthermore, the number of dogs is simply two as the personal pronoun “he” is added and it is clear that there is a he-dog attacking a she-dog. Thus, it also becomes apparent that the pronoun “her” refers to the dog – all of these are not evident in the original. Finally, the adjective “naked” is omitted, although the literal translation of this adjective would work perfectly fine in Serbian (*gola ulica* – ‘naked street’) as it is often used to express emptiness or as an adjective with meanings similar to the ones in English (‘a naked field’, ‘the naked truth’). All these minor changes influence the translation on a larger scale, softening its sexual content, dropping sexual allusions and implying to the existence of (self)censorship.

It is quite obvious that sexual references in the Serbian translation are much softer than in the original as numerous sexual allusions are lost. It appears that the translator constantly avoids translating ambiguous sexual references that have a double meaning in the original, thus depriving the translation of ambiguous meaning that could allude to sexuality. The verb ‘to come’ is at times omitted, but more often it is translated

literally or new meaning is given to it in the translation. As the translation of the verb ‘to come’ differs from passage to passage, there is no repetition of symbols and there are no signal words in the translation that would alert the readers and keep them on the edge waiting for the next sexual intercourse. Additionally, sexuality is softened in other ways too, as pronouns are added or omitted, adjectives are omitted and other ambiguous expressions and verbs are translated literally. Moreover, words that over-sexualize the original like “naked”, “thing”, “red”, “dickens” are also omitted.

To put it in a nutshell, in *Example 41*, “came somewhere” is translated as “visited/was” (*bio*), by translating the verb ‘to come’ in this example sexual allusions to a male orgasm are lost. In *Example 42*, Mr. Bloom “came on [Molly’s] bottom” in the original text, whereas in the translation “he started puttering/messing from behind [Molly]”. The verb ‘to come’, which has sexual meaning and refers to a male orgasm, is omitted and instead new, down toned meaning is added, thereby sexual references are lost. In addition, the noun “bottom” is neither translated as ‘the sitting part of a man’, nor according to its slang meaning, which carries homosexual or sadomasochistic sexual allusions.

In *Example 43*, the verb ‘to come’ is in fact adequately translated as a male orgasm (*svršiti*). However, another verb, ‘to finish off’, refers to a female orgasm, and this verb is translated as “finish the job”, while the reflexive pronoun “myself” and the relative pronoun “it” are both omitted in the translation. Thus, references to a female orgasm are lost. If this example is considered alone or together with the examples up till now, it clearly indicates that female pleasure and with it female sexuality is (self)censored, while male pleasure and with it male sexuality is not (self)censored. Hence, our original hypothesis for this case study would be correct as it seems that only female sexuality is (self)censored in the translation.

In *Example 44*, in the original text, Molly’s lover “[Boylan] must have come 3 or 4 times”, while in the translation “come” is literally translated and it seems as if Boylan visits or arrives 3 or 4 times. Hence, sexual allusions referring to Boylan’s



orgasm are lost. In addition, Molly's description of Boylan's sexual organ is much shorter in the translation than in the original text: "that tremendous big red brute of a thing" becomes "that huge monster of his". Moreover, Molly describes "the vein or whatever the dickens they call it", in the translation "dickens" is omitted. It appears that this examples is also modified due to (self)censorship, which then would prove our hypothesis wrong as male sexuality and sexual climax seem to be (self)censored as well.

In *Example 45*, "spooning" is translated *petljati* which would mean 'to mess around'. It was already explained that 'spooning' is an ambiguously sexual word and that by translating it as 'mess around' sexual allusions are lost. Furthermore, in this example the verb 'to come' is translated as 'to step onto' or 'appear on'. As the verb 'to come' is used as a buzzword that alerts readers and intensifies sexual allusions, by translating it without sexual ambiguity results in losing sexual references to a possible female orgasm. Therefore, this example too proves our hypothesis to be correct.

In *Example 46*, Molly uses the word "sex", which as it was explained above could have a range of sexual references. This word is translated simply as 'kind' or 'sort' in Paunović's translation and sexual allusions are once again lost. Additionally, the verb 'to come' is again literally translated and a personal pronoun 'I' (*ja*) and reflexive pronoun 'myself' (*sebe*) are added after the verb 'to know', hence additional sexual references are lost. In this example the verb 'to come' may refer either to male pleasure or female pleasure; however, being that it is literally translated any references to a sexual climax appear to be (self)censored.

In *Example 47*, the verb 'to plant' could be understood as 'to conceive' and it is literally translated with two verbs *posaditi* and *zasaditi* ('to plant'), neither of which has sexual references in Serbian. Moreover, the verb 'to come' is yet again translated literally, thus sexual allusions referring to a possible sexual intercourse, a conceived child and male orgasm are all lost in the translation. As sexual allusions are not conveyed in translation, when compared to the original, it brings us to a conclusion that

these modifications are a result of (self)censorship, and once again of male sexuality as much as female.

In *Example 48*, Molly expresses a wish to “let [herself] go and come again”. It was explained that ‘let oneself go’ carries ambiguous sexual references, as well as the verb ‘to come’, and that both may allude to an orgasm, in this example female. However, in the Serbian translation of this passage, Molly would like to “relax” and “satisfy/please/fulfill/indulge” herself. Hence, explicit sexual allusions to a female orgasm achieved through the use of “come again like that” are lost in the translation, which brings us once more to the assumption that (self)censorship played a role when it comes to translating sexuality (and especially female sexuality) in the Serbian translation.

Nevertheless, in *Example 49*, all our assumptions seem to be proven wrong. In this example female pleasure is adequately translated and even intensified. Namely, it stands in the original text that Boylan “he made [Molly] spend the 2nd time” by tickling her from behind and “[she] was coming for about 5 minutes”. In the translation, Boylan “brought [Molly] to a climax the second time” and “[she] was coming for about 5 minutes”. This is a unique example of Paunović’s translation being straightforward, if not even intensified, when it comes to female pleasure. Furthermore, this example seems to prove our hypothesis wrong (or partially wrong) as female sexuality does not appear to be (self)censored.

In *Example 50*, which is the last example of our case study, Molly and Mr. Bloom “came together”, which as it was discussed above, has a wide range of possible sexual allusions. However, ‘come together’ is translated as ‘connect/join’ and sexual references to possible male and female orgasms are lost. Moreover, intensification of sexual allusions, which is achieved in the original text through creating ambiguity by using adjectives like “naked” or by omitting pronouns, is not achieved in the translation as the adjective is not translated and the pronouns are added, thereby clearing any possible ambiguity. Thus, this example as all the previous ones (except *Examples 43*

and 49) shows the same findings, that sexual references are softened in the translation by losing sexually ambiguous allusions and adding words that do not exist in the original, and therefore it may be concluded that this example appears to be modified due to (self)censorship of sexuality.

In this chapter, we conducted the textual analysis of passages containing sexuality and/or sexual language from the original and the corresponding passages from the Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003). This study was conducted on a macro level, as 30 examples were analyzed within the boundaries of 10 topics covering sexuality from four chapters from *Ulysses* (Chapters 13 (“Nausicaa”, 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”). Additionally, we conducted a micro analysis of only 10 examples of passages containing the verb ‘to come’ from the original text and the corresponding passages from the Serbian translation (Paunović 2003). All the examples, which contain the verb ‘to come’, are ambiguous and carry sexual allusions related to only one topic, sexual pleasure, both male and female.

According to our initial hypotheses, we assumed that both translations would show a range of modifications when it comes to topics connected to sexuality, which could be justified with cultural, religious, linguistic and historical traditions of Serbia and former Yugoslavia. Further on, we believed that these modifications would be a result of (self)censorship due to three reasons: 1) no official censorship laws existed when the translations were carried out; 2) Vidan (1959) and Josipović (2003) both hint at the possibility of (self)censorship existing in Gorjan’s translation; 3) Paunović assured us in a private email correspondence that he was not advised to modify his translation by the publishing house, editor, family or friends. Additionally, our original assumption was that (self)censorship would be introduced through a series of modifications which would function as mechanisms of (self)censoring and we believed that these modifications would be omissions, deletions, metaphors, literal translation and changed point of view. Finally, we believed that in the Serbian translation (Paunović 2003) if any (self)censorship was detected, that it would be mostly of female sexuality or more of female sexuality than male.

As it was explained in Chapter 1, when no official restrictions exist, (self)censorship is introduced on one's own account. Thus, (self)censorship is not transparent and it is especially not transparent in a translation which demands interpretation of the original text. Hence, it is extremely difficult to detect and prove the existence of (self)censorship. Only the author (in our case translators) can prove the existence of (self)censorship in his/her own work. Therefore, we cannot claim with certainty that we have detected and documented the existence of (self)censorship in the Serbo-Croatian translations of *Ulysses* when it comes to sexuality-related topics. However, we have indeed detected numerous modifications during the comparison and analysis of the passages containing sexuality from the translations and the original text. Thus, we are led to believe that these modifications are in fact a result of (self)censorship. Additionally, it appears that female sexuality is (self)censored more often than male sexuality, especially when it comes to female sexual pleasure. Yet, one example (*Example 49*) in which female sexuality, or rather explicit references to a female orgasm are not (self)censored but rather intensified leads us to a conclusion that female sexuality is not (self)censored in every single example. Furthermore, as male sexuality (especially references to male sexual organs or orgasms) seems to be (self)censored in many examples, although not in as many as female sexuality, it appears that our hypothesis was not completely correct and that sexuality is altogether (self)censored in many examples throughout Paunović's translation. Additionally, as we discussed in section 6.1, homosexuality is also (self)censored in both translations, stressing the conclusion that sexuality is indeed (self)censored in the Serbo-Croatian translations of *Ulysses*, even though female sexuality and homosexuality are (self)censored more often than male sexuality.

As neither male nor female sexuality are (self)censored in all the examples in Paunović's translation, we are led to believe that sexuality is perhaps (self)censored only when it comes to certain topics that might be considered taboo. Thus, sexual pleasure (or orgasms), both male and female may be (self)censored only when it comes to unconventional sexual intercourses. However, we have not looked into this

possibility as it would demand a study of a greater amount of examples and different examples from the ones we provided. Such a study may be possible and necessary in the future.



## **CONCLUSION**





The aim of this thesis was to study (self)censorship of sexuality in the Serbo-Croatian translations of James Joyce's *Ulysses*. Namely, the thesis intended to answer three research questions: 1) Which are the defining traits of Serbo-Croatian and the historical, cultural and religious context of Serbia and former Yugoslavia that could have influenced the translation of sex-related passages in Joyce's *Ulysses*? 2) Was there any sort of (self)censorship employed in the two translations of *Ulysses* into Serbo-Croatian (Gorjan 1957 and Paunović 2003) and what were its mechanisms of functioning, if it was employed? 3) Did (self)censorship of female sexuality play a role in the Serbian translation of *Ulysses* (Paunović 2003)? Was female sexuality (self)censored more often than male?

Corresponding to the research questions, our initial hypotheses were: 1) The Serbo-Croatian translations of *Ulysses* (Gorjan 1959 and Paunović 2003) would show certain modifications in the passages containing sexuality-related topics or language when compared to the original text. We were led to believe that these modifications would be a result of cultural, historical, linguistic and religious traditions in Serbia and former Yugoslavia. 2) If any modifications were indeed detected, our assumption was that they would be a result of (self)censorship due to three reasons: 1) official censorship did not exist at the time the translations were carried out; 2) Vidan (1959) and Josipović (2011) suggest the existence of (self)censorship in Gorjan's translation and especially in connection to swearwords and sexual language; 3) Paunović assured us in a private email conversation that he was never advised in any way by the

publishing company, editors, friends or family to modify the content of his translation. Hence, if any modifications were to be found in that translation, they would be a result of (self)censorship. Additionally, we assumed that (self)censorship would influence the translations through a series of mechanisms generally seen as modifications, such as omissions, deletions, additions, down-toning, changed point of view, literal translation and metaphors. 3) Finally, we believed that female sexuality would be (self)censored in more examples than male sexuality in the Serbian translation of *Ulysses* (Paunović 2003) due to the patriarchal, cultural, historical and religious traditions in Serbia concerning the position of women.

In order to answer the research questions and prove the hypotheses, two out of three existent translations of *Ulysses* into Serbo-Croatian were taken into account (the second Croatian translation was excluded as it was carried out based on Hans Gabler's edition of *Ulysses, Ulysses: A Critical and Synoptic Edition* (1984), which differs from the other two source texts (see for more details Chapter 5). Especially examples from Chapters 13 ("Nausicaa"), 14 ("Oxen of the Sun"), 15 ("Circe") and 18 ("Penelope") were studied as it was determined that they contain most of the examples concerning sexuality (we used the Concord tool to determine the occurrence of sexually charged language throughout *Ulysses* and the majority of terms were used in the four chapters mentioned). Additionally, Chapter 13 ("Nausicaa") disturbed the "morally pure" public in the USA in 1920, which resulted in banning *Ulysses* in many English-speaking countries (see Chapter 3). Therefore, these four chapters were found the most convenient for the study of (self)censorship of sexuality in the Serbo-Croatian translations of *Ulysses*.

Regarding the structure of the thesis, it is divided into the Theoretical Overview and the Practical Part, both of which consist of three chapters. The Theoretical Overview is devoted to the discussion of theory on subjects such as sexuality, translation and censorship (especially, concentrating on (self)censorship). Moreover, it provides a cultural, linguistic and ideological background on Serbia and former Yugoslavia. James Joyce's life and work, particularly in connection to *Ulysses*, are

additionally presented in the first part of this thesis. The chapters from the first part of this dissertation help us understand and analyze the examples in the second part of this thesis. The first chapter of the Practical Part is devoted to explaining the methodology and corpus of this thesis as well as the topics of discussion in the analysis. The other two chapters are concerned with the paratextual and textual analysis of the translations. The paratextual analysis is equally important as the textual, as it provides additional understanding of the findings of the textual analysis.

In Chapter 1 of the Theoretical Part of this thesis, concepts such as sexuality, translation and (self) censorship were defined. In addition, definitions for sex and gender were featured and it was noted that sexuality could refer both to sex and to gender, while sex could almost be a synonym for gender. However, sexuality also refers to sexual identity and sexual activity. It was stressed that the understanding of sexuality changes through time and space. Thus, in Chapter 1, we offered our own definition for what we understand sexuality to be in this dissertation. In this thesis, sexuality is seen as a concept which covers everything from sexual intercourse (masturbation, oral, anal), sexual desires, sexual activity (prostitution, extramarital relationships, impotence), sexual fetishes (cross-dressing, high heels, virginity, menstruation), sexual orientation (homosexuality, bisexuality, heterosexuality, asexuality, transsexuality, multisexuality) and sexual taboos (sadoomasochism, voyeurism, pedophilia, coprophilia). Moreover, we include the concepts of sexual maturity and immaturity (menstruation) and sexual experience or inexperience (virginity, promiscuity). Additionally, pregnancy, nursing, childbirth and raising children are also covered by the term sexuality, as we believe that they are connected to the development of female sexuality and perhaps fulfillment of gender roles. Furthermore, reaching a sexual climax is also seen as a sexuality-related topic and it was given special attention in this thesis.

It is clear that translation from one language into another is difficult enough, due to differing language systems (grammar, syntax, vocabulary, word order) and culture traditions, not to mention sensitive topics as sexuality. As sexuality might not be openly discussed in all societies, official and unofficial censorship often play a role in both

written and spoken discourse. Censorship represents a tool for adapting undesirable topics to cultural standards. In translated texts, especially when unofficial censorship is in question, it is difficult to determine whether censorship occurred or the translator interpreted the original text in a different way. In addition, it is rather complicated to determine which type of unofficial censorship occurred without official testimonies or documents. Thus, unofficial censorship comes down to (self)censorship, as we may consider an author or translator responsible for their own work. In the case of (self)censorship, no one can prove its existence with absolute certainty except the author, or in our case, translator. Clearly, translation and censorship are closely tied when it comes to sensitive topics such as sexuality. Therefore, a translating pattern, indicating irregularities in the translating process, needs to be found, and only then we could perhaps suggest the existence of (self)censorship.

Furthermore, in Chapter 1, we touch upon sexuality in *Ulysses* and the censorship of *Ulysses* and certain parts of its translations. Namely, there is no doubt that *Ulysses* is full of sexuality-related topics as it was trialed for obscenity (see Chapters 1 and 3). Moreover, *Ulysses* deals with sexuality on various levels and in all its shapes and forms, as it contains topics such as pregnancy, masturbation, virginity, prostitution, infidelity, marriage, impotence, heterosexuality, homosexuality and numerous other topics covered by sexuality. Hence, as we already explained, when Chapter 13 (“Nausicaa”) was published in *The Little Review* it provoked harsh reactions and the whole novel was judged, trialed and finally banned, first in the USA and then in most of the English-speaking world.

Having in mind that this thesis aims at studying (self)censorship in the Serbo-Croatian translations of sexuality in *Ulysses*, Chapter 2 was devoted to the Serbo-Croatian language. There are three translations of *Ulysses* into Serbo-Croatian, of which the first two are in Croatian and the third in Serbian. Conclusions of linguists studying Serbian, Croatian and Bosnian were featured in Chapter 2, and we may conclude, speaking from a strictly linguistic point of view, that Serbian and Croatian (as well as Bosnian and Montenegrin) represent dialects of the same language. Accordingly,

Serbian and Croatian were treated as dialects of Serbo-Croatian throughout the thesis. The name Serbo-Croatian was maintained, although some linguists suggest other names such as BSCM (Bosnian-Serbian-Croatian-Montenegrin), as the name Serbo-Croatian has been in use since the 19th century. Orthodox religion – relying on the assumption that differing religious backgrounds may influence changes in translation (James Joyce writes about Catholic religion in *Ulysses*) – was presented, especially concentrating on its treatment of female followers. Moreover, pagan traditions which are deeply rooted even in the contemporary Serbian society were featured, indicating the subdued position of women. Chapter 2 also concentrated on laws regulating the lives of women, which demonstrated discrimination according to sex. This chapter additionally comments on translating traditions in Serbia and on censorship laws – as official censorship does not exist, unofficial censorship tools were explored. It can be concluded that Serbia is still a somewhat conservative, patriarchal and pagan society, where women are at times discriminated.

In Chapter 3, James Joyce's life was presented in greater detail, as well as his novel *Ulysses*. Many details from Joyce's unconventional life were incorporated into the novel; therefore, his life story is of importance for the thesis and the study of *Ulysses*. For example, it is common knowledge that Joyce suffered from sexually transmitted diseases, and there are numerous references throughout the novel to venereal diseases. Another very well-known fact is that *Ulysses* had censorship problems in the English speaking countries, resulting in it being banned in the USA. Consequently, it was not published in the UK either for many years. Interestingly, there were no bans for *Ulysses* in James Joyce's homeland, Ireland. Joyce's novel encountered censorship in translations as well, in some countries a very limited number of copies was published, in others subscriptions were needed and an age limit was introduced (in Germany for example), while in some countries controversial passages were deleted, softened and changed (the Rumanian translation is described as softened). As *Ulysses* has already battled censorship on numerous accounts, it would be no wonder to find unofficial censorship, especially (self)censorship, in the Serbo-Croatian translations of *Ulysses*,

remembering that the target culture may still be conservative and may discriminate against its female population.

The Theoretical Overview of the thesis is concluded with Chapter 3 and the Practical Part is opened with Chapter 4. In Chapter 4, the Methodology applied in the study of (self)censorship in the Serbo-Croatian translations of sexuality in *Ulysses* was discussed. Contrastive analysis, back translation and DTS were used in the analysis process and presented in Chapter 4. Moreover, the steps that were undertaken throughout the study phase of this thesis were explained in the same chapter. Additionally, the corpus for this dissertation was defined and accounted for in the mentioned chapter. Finally, the four chapters that were analyzed (Chapters 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) and 18 (“Penelope”)) were presented in more detail. Moreover, all the examples of sexuality that were found in these chapters were organized into 10 topics for discussion. These topics were presented in Chapter 4 and we discussed various examples of sexuality from the original, concentrating on the ones that appeared to contain the highest amount of sexually ambiguous references. Additionally, symbols and metaphors carrying sexual allusions in the four chapters mentioned, as well as throughout the whole novel, were discussed.

In Chapter 5, translations which appeared before the first Serbo-Croatian were presented. Attention was paid in particular to their connection to censorship, if they had any. Further on, all of Joyce’s works, which were translated into Serbo-Croatian, were presented as well. It appears that most of his works were translated in the years following the publication of the first translation of *Ulysses*. In those years, the press also wrote more about Joyce and his work. A paratextual analysis of the two Serbo-Croatian translations (Gorjan 1959 and Paunović 2003) was conducted in Chapter 5. We concentrated on the appearance of the translations and their content other than the translation of *Ulysses* itself (for example content like foreword, prologue and footnotes). Additionally, we presented the translators as well, mentioning their other works. Paunović’s experience during the translating process was recapped, describing which

parts of the process gave him most headaches and two short studies on Gorjan's translation were reviewed.

Finally, in Chapter 6, the analysis of the selected examples was conducted with the intention of answering the three research questions and (dis)confirming the hypotheses. Namely, the first section of the analysis is a study on the macro level, which aims at answering the first two research questions. It features 30 examples selected from Chapters 13 ("Nausicaa"), 14 ("Oxen of the Sun"), 15 ("Circe") and 18 ("Penelope") of the original compared to the corresponding examples from Gorjan's (1957) and Paunović's (2003) translations into Serbo-Croatian. Thirty examples were selected for the analysis and organized into topics of discussion (corresponding to the ones in Chapter 4). Both translations were included in this section as the intention was to find out how sexuality was translated in the Serbo-Croatian translations of *Ulysses*. Bearing in mind that official censorship did not exist, the possibility of unofficial censorship, especially (self)censorship, was explored. Once discrepancies were detected, the translations were carefully analyzed, especially in relation to sexuality or sexual language. In addition, attention was paid to the type of modification that the translations suffered (if any was detected). In particular, we were looking for omissions, additions, metaphors and literal translation that soften sexual allusions in the translations.

The second section of Chapter 6 was devoted to a microanalysis and the third research question. Namely, we wondered whether or not (self)censorship was applied to passages containing female sexuality more than male sexuality in the Serbian translation of *Ulysses* (Paunović 2003). The third question could, perhaps, partially be answered through the analysis in the previous section. However, additional 10 examples were selected to support the findings. In this section, only Paunović's (2003) translation into the Serbian dialect of Serbo-Croatian was compared to the corresponding examples from the original containing the verb 'to come'. The verb 'to come' is ambiguous and carries sexual references in each of the 10 examples.

During the initial process of the analysis, we expected to find numerous differences between the two translations. We assumed that the gap of almost fifty years between the two translations would be significant. Additionally, we believed that the dissimilarities between the Serbian and Croatian dialect would play a greater role. Nevertheless, the discrepancies were minor, and both translations are rather similar with slight differences, mostly in tense, word order and selection of vocabulary. It was noted that both translations are softened or that sexual references are omitted when they feature female sexual desires, urges or intercourse. Most of the times when Molly thinks about sexual intercourse (*Examples 13, 14, 31 and 34*) her thoughts are slightly modified in the translations. When Molly talks about her bottom and anal sex, in Paunović 2003 the reference is completely omitted, while in Gorjan 1957 it is changed (*Example 15*). Additionally, when Molly says that she was excited and that she knew that sexual intercourse would occur soon, it is translated in both translations that Molly knew what Bloom would say next (*Example 14*).

It was noticed that a number of topics reoccur throughout the novel constantly and that they are tied to special terms and symbols. Such topics are especially prostitution, contraception and sexually transmitted diseases. These topics very often depend on words such as ‘letter’, ‘come’, ‘clap’ and ‘whore’. Throughout this thesis, we stressed on various occasions the importance of diversity and repetition of symbols, achieved through the repetition of the same words (see Chapters 1, 4 and 6). James Joyce resorts both to diversity and to repetition in the original text, while the translators use diversity and repetition in a different way. Namely, if Joyce employs ‘slut’, ‘whore’, ‘prostitute’ and ‘nightwoman’ the translators resort to diversity for each and every of these terms instead of using a single Serbo-Croatian word for ‘slut’ only or ‘whore’ repeating it. The same happens to the ‘French letter’, ‘clap’, ‘come’ and many other symbols (see *Examples 11, 12, 27, 28, 36 and 37*).

Although some references to menstruation are dropped in Gorjan’s translation (*Examples 17, 18 and 35*), in Paunović’s they are kept. Most of the references connected to female sexuality seen as a part of being a woman – motherhood, child labor,



breastfeeding, menstruation and pregnancy – are generally kept (*Examples 19, 20 and 21*). However, sexual references achieved with words such as: “suck”, “hard”, “erect”, “breast” and “embarazada” are omitted, softened or literally translated (*Example 19 and 21*) – in which case the metaphor is not the same in Serbo-Croatian, and sexual connotation is lost. Moreover, Molly, who seems to be an active initiator of sexual activities, in the original becomes a passive participant in the translations (*Examples 14, 21 and 30*).

Serbo-Croatian seems poorer than English when it comes to translating underwear. Both translators mostly opt for a word that would translate back into English as “panties” (*Example 22*). In this example Joyce indicates that Bloom wanted to put his hand in Molly’s underwear, in both translations the meaning is modified and in Gorjan 1957 Bloom wanted to move his hand down Molly’s body (it could be said that there is sexual reference), while in Paunović 2003 Bloom wanted to put his hand on Molly (minimal sexual reference). Additionally, the pronoun “it” is lost when it ambiguously indicates sexual organs or sexual intercourse, especially when it appears in female thoughts (*Examples 23 and 28*).

Molly’s thoughts about her first sexual intercourse and her first orgasm are slightly changed, particularly in Gorjan’s translation, whereas the reference concerning orgasm is lost. Both translators translate ‘to come’ with a Serbo-Croatian equivalent of ‘to enjoy’ (*Example 26*), even though all the English language dictionaries we consulted offer a definition that indicates an orgasm.

Nonetheless, *Example 28* is very intriguing as it features a male orgasm, given from a female point of view. In *Example 28*, Molly is thinking about sexual intercourse she had with her lover, Boylan. In this particular example, all the pronouns are adequately translated and they indicate a male sexual organ. In addition, ‘to come’ in Gorjan 1957 is translated in a way that could imply a male orgasm, although there are no explicit allusions, whereas in Paunović 2003 a Serbo-Croatian equivalent *svršiti* (‘to come’) is used and the sexual meaning of the passage is very clear. Other softening

occurs in this passage as the English slang word “spunk” is translated as *sjemen* in Gorjan 1957 and *sperma* in Paunović 2003. In both ECD and BECD *sperma* (‘sperm’) is marked as a medical term, while *sjemen* in the first line translates into ‘seed’.

In Paunović’s translation, words in Spanish and French such as: ‘lingerie’, ‘dishabille’, ‘embarazada’ and ‘cochinchina’ are left out or literally translated when carrying sexual allusions (*Examples 19, 33 and 37*). No footnotes are provided for these terms although there are footnotes for foreign words that do not carry sexual allusions. *Example 37* is particularly interesting as both translators use words that sound similar to the word that resembles the Spanish word *chocho*. These words do not have meaning in Serbo-Croatian, much like the word in the original does not really exist in Spanish, but if footnotes were used for food or political references, they would come handy for sexual references as well. Among the examples featured in the analysis, this is the only instance in which the translators do not translate the word or keep it in the original, they both rather maintain the sound feature creating new words; however, these words do not imply a female sexual organ.

Examples that feature Molly’s fetishes (*Examples 29, 30 and 31*) show more alterations when it comes to references to female sexual urges. For instance, in the translations in *Example 31* Molly wants to be hugged by a priest, rather than to have sexual intercourse with him like in the original. Further on, in *Example 30* Molly desires to try a black man, while in the translations she would like to try *with* a black man. In this particular example, in the original, a female character is empowered and in a dominant role, she decides what she wants to do and with whom, she is the one initiating sexual intercourse and “trying”, experimenting and tasting something completely new and possibly controversial. In the translations, the female character shares intercourse with her male partner, thereby it could be argued that her dominance is lost and she acquires a passive role. In *Example 29*, in the translations Molly is punishing Bloom not because they both enjoy in sadomasochism, but because she wants him to learn a lesson, while the original passage is ambiguous and implies that Bloom could learn, but also that he might be enjoying the sadomasochistic role play.

In *Example 34*, Molly shows her urge to talk dirty during sexual intercourse. Mr. Bloom shares this fetish with her; however, she is not sure whether her lover, Boylan, likes dirty talk or not. Therefore, she restrains herself from shouting “fuck” and “shit”, recalling her desire to say these words. In Gorjan 1957, only “shit” (*govno*) is translated and a vulgar word that means ‘nonsense’ (*sranje*) is added, while “fuck” is omitted. In Paunović 2003, only “fuck” is translated with its equivalent in Serbo-Croatian (*jebi*) and its metaphorical synonym *tucaj*. Thus, neither of the translations contains both allusions to sexual intercourse and coprophilia.

*Example 38* is vital as both translators opt for the old-fashioned meaning of the word “queer” and by doing so they drop the homosexual references. In both translations metaphors are used to express the meaning of “queer” – “not in his right mind” (Gorjan 1957) and “a little weird” (Paunović 2003). However, it was found that this term mostly refers to ‘homosexual men’ and that it has been in use since the 20th century. Translating “queer” according to its outdated meaning as ‘mentally imbalanced’ (Gorjan 1957) and ‘strange/odd’ (Paunović 2003), results in losing ambiguous sexual allusions regarding homosexuality.

In addition, other instances featuring words such as “queer” and “gay” are translated in a fashion that neglects the ambiguous meaning of these words, hence it appears that all the homosexual references (achieved with “queer” and “gay”) are lost in the translations. Furthermore, old-fashioned meanings that do not transfer sexual allusions are found in other examples as well. ‘To make love’ and ‘to take a woman’ (see *Example 13*) are translated as ‘flirt’ and ‘handle’. ‘Hose’ in *Example 16* is also translated according to its outdated meaning and possible sexual references are lost.

*Example 39* illustrates Mr. Bloom’s homosexual and transgender desires once again, as he becomes a “womanly man” in the original. In both translations, Mr. Bloom is a “female man”. Moreover, in Gorjan’s translation Mr. Bloom is portrayed as poor or miserable, thus with the added description it appears that attitudes towards sexualities

other than heterosexuality are added. Therefore, Gorjan's translation seems free and descriptive (see *Example 39*).

The 30 examples analyzed in the first part of the analysis show a similar translating pattern for both translators. It was noticed that both Gorjan and Paunović evade translating female sexual urges without down-toning them. Additionally, they appropriate both male and female references to female sexual organs. However, male sexual urges and references to the male sexual organ are at times adequately translated, although not always (see *Examples 23* and *28*). Topics such as pregnancy, child labor and breastfeeding are most of the time well referenced in the translations, even though in Gorjan 1957 the noun 'breast' is omitted. Nevertheless, Gorjan's translation omits to indicate that Milly has menstrual pains in one example, while in another, the translation is ambiguous and without previous knowledge the readers might not understand that Molly got her period. Paunović's translation of the same examples, however, shows clear reference to the period (see *Examples 17, 18* and *35*).

The pronoun 'it' and its ambiguous references – to sexual intercourse and sexual organs, mainly male – are found in a lower number of examples in the Serbo-Croatian translations than in the original (see *Example 23*). Quite often, if the pronoun is translated, the references are lost due to the differences between the two languages. Namely, depending on the gender and case the pronoun 'it' can have various translations into Serbo-Croatian. Furthermore, as the gender of the pronoun depends on the noun it is supposed to refer to, the sexual references are lost often due to the gender of the nouns the translators select.

In the analyzed examples, most of the down-toning in the translations of *Ulysses* into Serbo-Croatian was achieved by choosing a less ambiguous word, which either has, no sexual meaning or it has less than the word in the original text. In some cases, the words with sexual reference were completely omitted. In other examples, a medical term was used to soften the sexual reference (see *Example 28*). Often, the repetition of pronouns or motifs is not respected and due to that sexual references are lost (see

*Examples 21, 23, 32 and 36*). Interestingly, the highest number of alterations occurs in examples concerning female sexual urges or female sexual organs, while there is less down-toning for the passages containing the same terms and referring to male sexual urges and the male sexual organ (see *Examples 23 and 37*). Homosexual references are avoided, and the analyzed examples show that homosexual and transsexual references are often completely lost (see *Example 38 and 39*). Furthermore, references to prostitution, contraception and sexually transmitted diseases seem to be softened in the translations (see *Examples 11, 12, 27, 28, 36 and 37*). Additionally, descriptive, free and literal translation are used (see *Examples 19, 33 and 39*), as well as old-fashioned or archaic meanings of the words and expressions from the original are used in the translations, thereby sexual allusions are lost (see *Examples 13, 16 and 39*).

Therefore, it is safe to conclude that down-toning of sexuality occurred in both of the analyzed Serbo-Croatian translations of *Ulysses*. The pattern of down-toning is similar in both translations with slight differences, especially concerning the topic of menstruation. As no official censorship laws were found, the modifications should be considered as an unofficial type of censorship. (Self)censorship is most probably the type of censorship that was applied in both translations. As the publishing companies differ, and so do the countries where the translations were published, and mostly female sexuality and homosexuality were (self)censored, it could be argued that these alterations were introduced by the translators (especially if we have the email conversation with Paunović on our minds and Vidan's (1959) and Josipović's (2003) conclusions regarding Gorjan's translation). The down-toning might have been conducted unconsciously as a result of patriarchal, conservative, Communist or Orthodox upbringing of either of the translators.

Topics such as prostitution, masturbation, sexual intercourse, homosexuality, sexual climax and fetishes that are analyzed in section 6.1 are important, as they represent Joyce's attitudes towards the society he lived in. His society did not approve of sexual intercourse if it was not meant for procreation (see also Platt 1998). Thus, oral and anal sexual intercourse as well as masturbation and homosexuality were

stigmatized. Still, Joyce managed to incorporate references to all kinds of sexuality-related topics in *Ulysses*. Therefore, all of these topics and sexual allusions should be transferred and included in the translations, as they represent a vital part of Joyce's attitudes.

After having analyzed the examples in section 6.1, we are led to a conclusion that both Serbo-Croatian translations of *Ulysses* (Gorjan 1957 and Paunović 2003) were influenced by (self)censorship when it comes to topics connected to sexuality. Namely, almost all of the analyzed examples from the translations containing sexuality-related topics show a range of modifications when compared to the original text. These modifications are especially noticed when the English back translations of the examples in Serbo-Croatian are compared to the original text. The sexual references in both translations are very often omitted, softened or new meanings are added. It can only be concluded that these modifications (literal, descriptive, free translation, metaphors, told-fashioned meanings and terms, additions, omissions and changed points of view) function in the name of unofficial censorship, and (self)censorship in particular. However, this conclusion seems to be clearer in the case of Gorjan (1957) than Paunović (2003) as in Paunović's translation (see *Examples 28* and *40*) there are two examples in which intensification of sexual references was found. Having in mind that the intensifications of sexual references occurred in examples connected to male sexuality, we were led to believe that only female sexuality and homosexuality are (self)censored in Paunović (2003).

As it was already explained (see Chapter 6), Gorjan often adds new meanings, seemingly to topics with which he does not feel comfortable (such as menstruation); hence, his translation seems rather free at times (see *Example 18*). Nevertheless, even though Paunović perhaps stays more faithful to the original in a greater number of examples, it is quite clear that female sexuality and homosexuality are not translated equally as male sexuality. In order to prove this assumption regarding Paunović's translation, we conducted a case study on a micro level in section 6.2.

In section 6.2 only 10 examples were analyzed, all of these examples originate from Chapter 18 (“Penelope”). Additionally they all contain the verb ‘to come’, which is sexually ambiguous in all of these examples and it refers either to the male or female sexual climax. Further on, the examples taken from the original are compared only to Paunović’s translation. Section 6.2 was inspired by a conclusion which was based on the findings in section 6.1 during the initial research that female and male sexuality are not treated equally in this translation.

Our findings in section 6.2 show that our initial hypothesis is only partially true when it comes to (self)censoring female sexuality. Namely, in the majority of examples the verb ‘to come’ is indeed translated literally, most of the time as ‘to visit’ (*doći*), ‘to arrive’ or ‘to stay’ (*doći/bititi*), ‘to step’ (*stupiti*) and ‘to be’ (*biti*), thereby sexual allusions referring to a female sexual climax are lost in Paunović’s translation (see *Examples 41, 44, 45, 46, 47 and 48*). However, in *Examples 41, 44 and 47* the verb ‘to come’ clearly refers to a male sexual climax, while in *Example 46* it could refer either to male or female and in *Examples 45 and 48* it undoubtedly refers to female. Hence, it appears that both male and female sexuality is (self)censored in Paunović’s translation.

In *Example 42*, the verb ‘to come’ is translated as ‘to mess around’ or ‘to putter’ and numerous sexual references are additionally lost as the noun ‘bottom’ is also not translated (for instance, references to homosexuality, coprophilia, sadomasochism). It is important to mention that the verb ‘to come’ once again refers to a male orgasm in this example, thus it appears that male sexuality is (self)censored. In addition, in *Example 50*, similar references are found (to anal sexual intercourse, coprophilia and sexual pleasure). The verb ‘to come’ (“came together”) is translated as ‘to connect/join’ in this example, thus a wide range of possible sexual allusions is lost as ‘to come’ is particularly ambiguous. Additionally, the original text the adjective, ‘naked’, which is omitted in the translation and a personal pronoun is added, thus the sexually ambiguous references are lost in the translation. The modifications these two examples show lead as to believe that (self)censorship of both female and male sexuality exists in Paunović’s translation.

In *Examples 43* and *49*, the verb ‘to come’ is translated as *svršiti* and it once alludes to a male and once to a female orgasm. However, in *Example 43* a noun ‘job’ is added to the verb ‘to finish off’, which refers to a female orgasm: “finish the job” (*dovršim posao*). Moreover, the reflexive pronoun ‘myself’ is translated as ‘me alone’ (*sama*), whereas the relative pronoun ‘it’ is omitted. Thus, references to a female orgasm are lost, while in the same example references to a male orgasm are adequately translated. Taking this example into consideration, we can conclude that female sexuality is (self)censored when compared to male sexuality. Still, in *Example 49*, it appears that our conclusion is only partially true. Sexual allusions concerning female sexuality are not only translated, but also intensified in the translation. According to the original, “[Boylan] made [Molly] spend the 2nd time” by tickling her from behind and “[she] was coming for about 5 minutes”, but in the translation, Boylan “brought [Molly] to a climax the second time” and “[she] was coming for about 5 minutes”. Thus, it seems that the sexual allusions are intensified in the translation when compared to the original text. It is important to underline that this is the only example in Paunović’s translation in which sexual allusions referring to a female sexual climax are clear. Due to this example our hypothesis is only partially true, as female sexuality is not (self)censored in this example.

It is interesting to note that in *Example 48*, the verb ‘to come’ is translated like in all the other examples (apart from *Examples 43* and *49*). Namely, Molly wishes to “let [herself] go and come again like that”, which is translated as if Molly would like ‘to relax’ and “satisfy/please/fulfill/indulge” herself, thereby two instances of explicit sexual allusions to a female sexual climax (“let myself go” and “come again”) are lost in the translation. Once again, it becomes clear that female sexuality is in all likelihood (self)censored.

In *Examples 45*, *46* and *47*, apart from the verb ‘to come’ being translated literally (‘to step onto’, ‘to appear on’, ‘come here’, ‘to arrive’), other verbs, adjectives and nouns are either translated literally or with a wrong metaphor (‘spooning’ is translated as *petljati* (‘to mess around’), ‘sex’ is translated as *vrsta* (‘kind’ or ‘sort’) and



‘to plant’ as *zasaditi* and *posaditi* (‘to plant’)). Furthermore, a personal pronoun *ja* (‘I’) and reflexive pronoun *sebe* (‘myself’) are added after the verb ‘to know’ in *Example 46*; therefore, additional sexual references are lost as certain pronouns are left out in the translation, these sexual references exist in the original. In *Example 46*, the sexual allusions may refer both to a male or female orgasm, whereas in *Example 47* they refer to a male orgasm. However, it appears that these allusions are (self)censored in both examples, thus implying once again that both male and female sexuality are (self)censored.

Finally, we may provide some answers to our hypotheses. In our first hypothesis, we assumed that the Serbo-Croatian translations of *Ulysses* (Gorjan 1959 and Paunović 2003) would show certain modifications in the passages containing sexuality-related topics or language when compared to the original text. Moreover, we believed that if any modifications were found they would be a result of cultural, historical, linguistic and religious traditions in Serbia and former Yugoslavia. Having analyzed the translations on a paratextual and textual level and having conducted a macro and micro study, we may conclude that both translations indeed show some modifications when it comes to sexuality-related topics or language. The modifications are not always consistent and at times they occur more often in Gorjan 1957 while at other times in Paunović 2003. Additionally, it appears that cultural, traditional or religious explanations and reasons for many of the topics that may seem (self)censored may exist in the translations.

According to our second hypothesis, we assumed that the modifications (if any were detected) would be a result of (self)censorship. Although these reasons were discussed on numerous occasions throughout this thesis we will mention them once again: 1) official censorship did not exist at the time the translations were carried out; 2) Vidan (1959) and Josipović (2011) suggest the existence of (self)censorship in Gorjan’s translation and especially in connection to swearwords and sexual language; 3) Paunović assured us in a private email conversation that he was never advised in any way by the publishing company, editors, friends or family to modify the content of his

translation, hence if any modifications were to be found in that translation, they would be a result of (self)censorship. Concluding that the modifications (if they existed) would be a result of (self)censorship, we assumed that omissions, deletions, additions, down-toning, changed points of view, literal, descriptive and free translations, metaphors and old-fashioned words or expressions would be found as some of possible mechanisms of (self)censorship. These modifications were found both on the macro and micro level and the above mentioned mechanisms were detected.

Our third hypothesis concerned only Paunović's translation as we found some discrepancies in our initial research regarding the translation of male and female sexuality. Therefore, we assumed that only female sexuality would be (self)censored (or that it would be (self)censored in more examples than male) in the Serbian translation of *Ulysses* (Paunović 2003) due to the patriarchal, cultural, historical and religious traditions in Serbia. However, we found that both male and female sexuality appear to be (self)censored, although it seems that female sexuality may be (self)censored more often than male. In addition, we found that the reference to homosexuality appears to be completely deleted from both translations.

Let us be reminded once again of our conclusions from Chapter 1, sexuality, translation and (self)censorship are concepts that are difficult to grasp and define, hence we provided our own definitions for this hypothesis (see Chapter 1). In that chapter we also explained that (self)censorship is difficult to detect, and even more so when official censorship does not exist as there are no official rules or mechanisms to look for. We underlined that only a translator could (dis)confirm the existence of (self)censorship in his or her own translation. What we might see as (self)censorship might be a different interpretation of the original text, or a misreading or mistranslation. Nevertheless, we detected and documented a number of modifications in connection to sexuality-related topics and language in both translations, thus we are inclined to believe that they may be a result of (self)censorship as these modifications seem to reappear following a pattern (softening sexuality-related topics, especially in connection to female sexuality and

homosexuality). Hence, our final conclusion is that it appears that both translations (Gorjan 1957 and Paunović 2003) may have been influenced by (self)censorship.

*Ulysses* is a huge literary work, which offers a greater number of examples than it was studied in this thesis. Some of these other examples may be found on the CD-ROM following this thesis, whereas others are yet to be detected. Having in mind that our original hypotheses, especially the third one, were neither completely confirmed nor disconfirmed, additional investigation is needed in this field. Further investigation may concentrate on the type of sexual intercourse that is down-toned, as we established that in some examples of sexual intercourse in Paunović's translation the meaning is not softened but rather intensified. Moreover, Gorjan's translation should be compared to Paunović's and/or to the original text, with the intention of studying the translation of the verb 'to come' when it has sexually ambiguous meaning. In addition, a study, concentrating solely on the translation of the verb 'to come' in *Ulysses* in Serbo-Croatian should be done, containing a larger number of examples from all the chapters of *Ulysses*. Treatment of sexuality altogether, but especially female, should be studied in other Serbo-Croatian translations of similar, sexually charged novels (for example, Vladimir Nabokov's *Lolita*). Finally, as it was concluded that all homosexual references were deleted in the analyzed examples, a more extensive study should be conducted extending onto more examples from the Serbo-Croatian translations of *Ulysses*, but also other similar works.



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Figure 1, Fausto-Sterling (2000: 11)

Figure 2

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Figure 5 <http://mojustav.rs/wp-content/uploads/2013/04/Ustav1946.pdf>

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- Figure 19 <https://www.bl.uk/collection-items/letter-from-george-bernard-shaw-responding-to-james-joyces-ulysses>
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Figure 30 <http://www.peterharrington.co.uk/authors/j/james-joyce>

Figure 31 <http://library.buffalo.edu/pl/exhibits/joycebloomsday/caseXII/index.html>

Figure 32 <http://library.buffalo.edu/pl/exhibits/joycebloomsday/caseXII/index.html>



# **SUMMARY - RESUMEN**



En 1922 James Augustine Aloysius Joyce (1882–1941) publicó *Ulysses* en París. Mucho antes de que las cubiertas de la novela, de un azul intenso, salieran de la imprenta, con el título y el nombre del escritor en letras blancas de ébano, el contenido de la novela era ya famoso, incluso notorio. El proceso de publicación había sido largo y complejo, seguido por un pleito en Estados Unidos contra los redactores de la pequeña revista *The Little Review*. La revista literaria que publicó diversas entregas mensuales de *Ulysses* durante casi tres años (desde marzo de 1918 hasta diciembre de 1920) fue demandada por obscenidad (ya en septiembre de 1920 se había presentado una denuncia). Debido a su contenido (en aquel momento) particularmente impopular, la impresión y distribución de la novela fue prohibida en la mayor parte del mundo de habla inglesa; por esta razón, *Ulysses* hubo de publicarse en París.

A primera vista, *Ulysses* era una larga historia que abarcaba 732 páginas, dos por cada día de un año bisiesto (el año 1904), centrada en un día normal en las vidas de (sobre todo) el señor Leopold Bloom, la señora Marion (Molly) Bloom y Stephen Dedalus. Sin embargo, el manuscrito contenía palabras, frases y discusiones sobre temas que no se ajustaban a los gustos de la época. Los lectores se mostraron consternados y, en cierta medida, disgustados, cuando una parte del capítulo 13 (“Nausicaa”) apareció en la revista *The Little Review*. Las escenas voyeuristas en las que el Sr. Bloom se complace al ver a una jovencita de nombre Gerty MacDowell, que conscientemente permite que su espectador vea sus encantos ocultos, resultaron inquietantes para el

público literario de principios del siglo XX. Según Brown (1985), *Ulysses* fue considerado –y todavía lo es en algunos países– un libro fundamentalmente perverso.

En *Ulysses*, Joyce constantemente cuestiona y ridiculiza las normas sociales que se consideran morales y correctas. Se burla, además, de instituciones como el matrimonio y la religión, mientras que la obra se centra en la orientación sexual y los impulsos. Sus personajes imaginan qué sería haber nacido con el sexo opuesto. El Sr. Bloom experimenta los dolores del parto, fantaseando que está embarazado, mientras su esposa Molly se complace en convertirse en un hombre y tener relaciones sexuales con mujeres (véanse los capítulos 4 y 5).

Sin embargo, la novela fue leída por muchos y fue muy demandada, sobre todo porque estaba prohibida. Desde la primera edición en París, compuesta de 1000 ejemplares firmados, *Ulysses* ha visto innumerables ediciones hasta la fecha. Una serie de correcciones tuvieron que ser introducidas de inmediato, ya que los tipógrafos cometieron errores y la primera edición estaba repleta de fallos (hubo siete impresiones de la primera edición, todas con errores diferentes). El capítulo 18 (“Penelope”) estaba destinado a contener errores, puesto que reflejaba la escasa educación de Molly. Para la 8ª impresión, se reajustó completamente la tipografía, por lo que ésta se considera como la 1ª impresión de la segunda edición (1926, por Shakespeare and Company). Cuando se publicó la 11ª (y última) impresión de Shakespeare and Company, se imprimieron unos 28.000 ejemplares. Algunas de las ediciones más recientes trataron de acercar aún más la novela a sus lectores posiblemente menos informados. Estas ediciones fueron duramente criticadas por contener excesivas correcciones (por ejemplo, la edición de Hans Gabler de 1984). Ejemplares de la primera impresión entraron de contrabando en Estados Unidos y fueron confiscados (en 1922 se confiscaron y destruyeron en torno a 500 copias). Además, las versiones pirateadas aparecieron en Estados Unidos: por ejemplo, en 1929 Samuel Roth publicó en Nueva York una versión pirateada de la edición de *Ulysses* del año 1927 (véase capítulo 3).

A medida que crecía el interés por la novela, se hicieron necesarias las traducciones. Así, la traducción al alemán se publicó en 1927 y poco después (1929) apareció la versión francesa. Al no quedar satisfecho con la traducción alemana, Joyce supervisó la traducción francesa, ya que era competente en francés y se le consultó para aclarar numerosas dudas que presentaba la novela. En 1930, salió la nueva versión corregida de la traducción al alemán, que contiene más de 6000 correcciones que el propio Joyce había introducido. Algunas traducciones no fueron aprobadas por Joyce, ya que contenían demasiadas correcciones y cambios, especialmente del notorio último capítulo que presenta el monólogo interior de Molly (por ejemplo, la traducción japonesa, véase el capítulo 5).

La primera traducción serbo-croata de *Ulysses* (por Zlatko Gorjan) apareció en Croacia en 1957 y, en el momento de su publicación, fue una de las primeras traducciones completas de la novela de Joyce (véase Grubica 2007), después de las versiones checa, japonesa, húngara y española, todas ellas con problemas de censura o sin la aprobación de Joyce para su traducción (véase Ionescu y Milesi 2008, Ionescu 2010, Michalyca 2010, Sanz Gallego 2013). La traducción de Gorjan fue bien aceptada en la ex Yugoslavia y recibió críticas positivas (véase el capítulo 5).

En 1989, el traductor Luko Paljetak eligió la edición de *Ulysses* publicada en 1984 (titulada *Ulysses: A Critical and Synoptic Edition*) para su versión. Por esta razón, su trabajo difiere sensiblemente de la traducción de Zlatko Gorjan de 1957, que se basó en una edición anterior de la publicación de 1922 (la edición de Bodley Head de 1952) (véase el capítulo 5). Por último, en 2001 Zoran Paunović tradujo *Ulysses* al serbio, y también utilizó las ediciones anteriores de *Ulysses* para su traducción (en concreto, la edición de Oxford University Press de 1993, a la que nos referimos como *Ulysses* 1993 y de la cual se toman todos los ejemplos citados). Al no estar satisfecho con su propia traducción, Paunović la revisó y en 2003 apareció publicada la nueva versión (para más detalles véase el capítulo 5).

Se han comparado las dos traducciones croatas, en un intento de estudiar la traducción de alusiones (Grubica 2007); sin embargo, no se han abordado críticamente otros temas, como la sexualidad en la traducción o la censura, ni se ha procedido a una comparación con la traducción serbia. Con la intención de comparar la traducción de Gorjan con su texto fuente, Vidan (1958, 1959) menciona cierto número de ejemplos que podrían haberse traducido de manera diferente, analizando el estilo, el ritmo, el léxico y la sintaxis, organizando su estudio en torno al tipo de errores que había encontrado. Según Grubica, el de Vidan es tal vez, incluso hoy, el estudio más extenso de una traducción serbo-croata de *Ulysses* (véase Grubica 2007 y capítulo 5).

Además, Grubica (2007) comparó la traducción de las alusiones en las dos traducciones croatas con sus fuentes y entre sí. Sin embargo, las tres traducciones nunca han sido comparadas, ni siquiera parcialmente. De manera especial, por lo que respecta a la sexualidad, ninguna de las dos traducciones croatas ha sido comparada con la serbia. Deseamos subrayar que esta tesis pretende abordar dos importantes lagunas en la investigación: por un lado, la falta de un estudio más extenso de la primera traducción croata, particularmente con relación a la sexualidad; y, por otro lado, la necesidad de un análisis y una crítica comparativa de la traducción serbia.

El propósito principal de esta tesis es estudiar las traducciones de *Ulysses* realizadas por Gorjan (1957) y Paunović (2003), a través de un análisis comparativo, con la intención de averiguar cómo se tradujeron los pasajes relacionados con la sexualidad. Por otra parte, la investigación inicial ha mostrado discrepancias entre los textos fuente y las traducciones, especialmente cuando se trata de temas que afectan a la sexualidad, por lo que esta tesis examina la posibilidad de censura en este ámbito. Sin embargo, teniendo en cuenta que no existían leyes oficiales de censura en el momento en que se realizaron las traducciones, esta tesis aborda la posible existencia de (auto)censura en las traducciones (al serbo-croata) de la sexualidad en *Ulysses*, al tiempo que explora la posibilidad de autocensura en la expresión de la sexualidad femenina en la traducción serbia.

En un intento por estudiar la sexualidad y la censura en las traducciones serbo-croatas de *Ulysses*, prestamos atención a circunstancias sociales, culturales e históricas particulares en Serbia. De esta manera, será mucho más fácil entender qué ha podido ocurrir en el proceso de traducción. Uno de los campos de la traducción que se ha pasado por alto en Serbia es el de la sexualidad en las traducciones literarias. Podría argumentarse que el estudio de la sexualidad en las traducciones literarias en Serbia ha sido recibido con escepticismo por la influencia de una fuerte cultura patriarcal, un estado de ánimo conservador y una perspectiva religiosa (para más detalles véase el capítulo 2).

Cuando la primera traducción de *Ulysses* fue publicada en croata, la ex Yugoslavia era un país comunista, oprimido por una dictadura (véase Wilson 1979, Rajak 2011, West 2012, Green 2015). Croacia, así como el resto del país, pertenecía al bloque del Este, formado por los países situados más allá del Telón de Acero. En los países vecinos, como la República Checa, Hungría y Rumanía, se prohibió la publicación de Joyce y especialmente de *Ulysses*; y cuando éste se publicó, las traducciones fueron censuradas por sus connotaciones sexuales o políticas (véase Ionescu y Milesi 2008, Ionescu 2010, Michalycsa 2010). Por tanto, existe la posibilidad de que los textos publicados en Serbia y Croacia con contenidos sexuales podrían haber sufrido algún tipo de censura (véase Josipović 2011). Sin embargo, la censura oficial no existía en los territorios de la ex Yugoslavia; por tanto, será necesario explorar la posible existencia de autocensura (para más detalles véase el capítulo 2). Josipović (2011) apunta esta posibilidad, aunque no ofrece un análisis extenso o detallado.

Creemos, por tanto, que pueden identificarse una amplia diversidad de mecanismos de autocensura – tales como omisiones, traducciones literales, atenuación, modificación de puntos de vista y metáforas – cuando se compara el texto original con las traducciones.

Marion Bloom es todo menos una mujer, madre, esposa, cristiana o irlandesa típica de principios del siglo XX. A través de su monólogo interior, se rebela contra

todos los roles que se asignaban a las mujeres en aquel período. Es evidente que Molly está insatisfecha con la posición de las mujeres y sus papeles predestinados, algunos de ellos establecidos por la naturaleza y otros por la sociedad. La importancia del personaje de Marion fue, quizá, decisiva, para dar a Joyce el apoyo de muchas mujeres a la publicación y promoción de su libro. Por ejemplo, Harriet Shaw Weaver publicó algunos capítulos en su revista *The Egoist* en 1919, después que The Egoist Press publicara otras obras de Joyce, como *A Portrait of the Artist as a Young Man* (1916). Sylvia Beach publicó, finalmente, el libro completo en su pequeña librería Shakespeare and Company, en 1922. Con anterioridad, Margaret Anderson y Jean Heap, editores de *The Little Review*, fueron acusados de obscenidad por publicar pasajes de *Ulysses* en su revista (véase capítulo 3). Estas mujeres valientes, poderosas y capaces allanaron el camino para el éxito de Joyce; sin ellas su obra podría haber permanecido inédita.

Sin embargo, Molly no es el único personaje que revisa la posición de las mujeres. Gerty MacDowell, en el capítulo 13 (“Nausicaa”), se expone en un *peepshow* para el Sr. Leopold Bloom, que de buena gana acepta su juego voyeurista. Ambos comparten planteamientos sexuales que les llevan a reflexionar sobre las mujeres y su papel predestinado. Según la reflexión del Sr. Bloom, se puede concluir que Gerty es inmoral, insana y muestra una sexualidad animal, pero al menos sus servicios son baratos o, más precisamente, libres; por tanto, Gerty no debe ser juzgada duramente, ya que proporciona placer sexual a los hombres.

Maksić (2011) contempla la lucha de Joyce contra la iglesia, la religión, los rígidos estándares morales y las tendencias políticas en su país como un trasunto de la posición de la mujer en la sociedad patriarcal. Aunque Joyce eligió su propia fe, centrándose en el cuerpo, el arte y la literatura, se convirtió en un marginado social, ya que incluso su literatura fue pasada por alto. Precisamente esta posición marginal que ocupó en la sociedad de la primera mitad del siglo XX es similar a la posición marginal de las mujeres en una sociedad patriarcal y conservadora (véase Maksić 2011). La diferencia esencial, sin embargo, puede hallarse en el hecho de que las mujeres en esas sociedades no eligen sus roles o posiciones, como sí hizo Joyce.



Impresionados por el ingenio de Joyce y por la astucia y audacia de Molly, desde el principio decidimos que esta tesis debería centrarse en un tema relacionado con la mujer. Joyce había decidido liberar el lenguaje de las mujeres a través de su novela, escribiendo sobre cosas que eran inenarrables a principios del siglo XX y creíamos que nuestra modesta contribución a su herencia sería escribir sobre algún aspecto relacionado con las mujeres. Por tanto, la elección obvia era el capítulo de Molly, el último del libro, el capítulo 18 (“Penélope”). Sin embargo, queríamos hacer un contraste entre Marion Bloom, mujer casada y extremadamente audaz, con una mujer estereotipada, Gerty MacDowell, una joven soltera. Aunque Gerty también se comporta de una manera poco realista (lo que la hace más interesante), sus pensamientos responden a una moral victoriana estricta. Además, el capítulo 13 (“Nausicaa”) plantea una perspectiva masculina sobre temas femeninos, lo que es importante para la tesis, ya que proporciona un contraste llamativo. Tal vez los dos capítulos mencionados habrían sido suficientes, si no hubiéramos encontrado ejemplos divertidos y reveladores de sexualidad en los capítulos 14 (“Oxen of the Sun”) y 15 (“Circe”), que también hemos incluido en nuestra investigación. Como mujer, me siento fuertemente identificada con muchos de los temas que aparecen en los cuatro capítulos elegidos.

Así pues, el objetivo general de esta tesis es estudiar la expresión de la sexualidad en las traducciones literarias de *Ulysses* en serbo-croata, concentrándonos principalmente en la sexualidad femenina y su recepción en el territorio de la ex Yugoslavia, particularmente en Serbia. Nuestro trabajo se basa en el supuesto de que las traducciones han sufrido cierto grado de censura, especialmente en lo que se refiere a la sexualidad. Por tanto, nos hemos propuesto explorar y documentar los tipos de censura existentes en los pasajes sexuales de *Ulysses* en sus traducciones al serbo-croata. Como no existía censura oficial en el momento de la traducción, decidimos explorar la (auto)censura y sus mecanismos (véase la sección 6.1). Asimismo, también exploramos lo que creemos que es una autocensura sistemática de la sexualidad femenina (véase la sección 6.2). Adoptando una perspectiva discursiva y descriptiva crítica, las traducciones se analizan en el contexto de las tradiciones culturales, sociales, políticas y

literarias de los países de la lengua meta. Nuestro análisis comparativo tiene en cuenta tres temas principales (la sexualidad, la traducción y la censura) en los textos literarios.

Consideramos que es muy interesante investigar el lenguaje sexual, que es – como sugiere Santaemilia (2015) – uno de los mejores indicios para la construcción de la identidad. A través del lenguaje sexual se pueden descubrir muchos planteamientos ideológicos. Según Santaemilia, el sexo determina nuestro lenguaje y nuestras actitudes, ya que se construye a partir de múltiples niveles personales, sociales, textuales, culturales, políticos y económicos. Por tanto, al investigar el lenguaje sexual podemos formular hipótesis sobre la cultura y las tradiciones de una determinada comunidad lingüística. Yu (2015) explica que las mujeres han sido descritas, a lo largo de la historia, como objetos sexuales, dando así lugar a etiquetas como por ejemplo ‘prostituta’ o ‘virgen’ (en función de su promiscuidad); ‘madre’ o ‘estéril’ (en función de sus habilidades y deseos); ‘solterona’, ‘casada’ o ‘viuda’ (en función de su estado civil). Al describir a las mujeres como objetos sexuales para los hombres y al etiquetarlas, se les ha impedido expresar su propia sexualidad, añade Yu.

Teniendo en cuenta que la sexualidad en la literatura se construye a través del uso de expresiones sexuales, al estudiar la sexualidad en la traducción podemos comparar y documentar las diferencias y similitudes entre dos lenguas y culturas. A través del análisis minucioso de las traducciones, podemos estudiar cómo se construyen los hombres y las mujeres en diferentes lenguas y culturas, permitiéndonos así sacar conclusiones sobre la construcción de la sexualidad, el género y las identidades sexuales en esas lenguas y culturas (véase Santaemilia, 2015). La traducción nos permite documentar el nivel de aceptabilidad de un determinado tema (en nuestro caso, la sexualidad), que puede venir marcada por la existencia (o inexistencia) de censura y/o autocensura.

Un gran tema de reflexión en *Ulysses* lo constituye la orientación sexual: cómo nos vemos a nosotros mismos y a los demás, considerando qué es atractivo y qué no lo es. Nos llamó la atención que un buen número de traductores de *Ulysses* utilizaban

técnicas de traducción (omisiones, adiciones y traducciones literales) para omitir, con frecuencia, alusiones, declaraciones o pensamientos polémicos. Teniendo en cuenta que las condiciones en que vivían las mujeres en la Serbia de principios del siglo XX, decidimos estudiar las traducciones de la novela de James Joyce en serbo-croata, con el convencimiento de que ilustran las opiniones y actitudes de dicha comunidad lingüística sobre el tema de la sexualidad.

Esta tesis se centra en dos traducciones de *Ulysses*: la traducción de Zlatko Gorjan (1957) en el dialecto croata (en adelante, Gorjan 1957), y la traducción de Zoran Paunović (2003) en el dialecto serbio de la misma lengua (en adelante, Paunović 2003). La traducción de 1991 hecha por Luko Paljetak no es objeto de esta tesis por dos razones: 1) Su traducción se basa en una edición de *Ulysses* muy diferente de los textos fuente usados para las otras dos traducciones; y 2) Su traducción, a veces, se caracteriza por ser bastante libre y por ser excesivamente similar a la de Gorjan (Grubica 2007). El texto de partida que utiliza Gorjan es una reedición de 1952 de la edición de Bodley Head de 1937 (en adelante, *Ulysses* 1952), mientras que Paunović confió en la edición 1993 de Oxford University Press (en adelante, *Ulysses* 1993). La edición de Oxford reproduce el texto original de 1922 con todos sus errores, incluyendo la lista de erratas que Joyce escribió para la segunda edición y, según Johnson (1993), esta versión es la más cercana al texto original de Joyce. Por tanto, a lo largo de esta tesis todas las citas del texto original proceden de esta edición. Además, en el Capítulo 6, para facilitar la búsqueda de quien pudiera estar interesado, todos los ejemplos incluyen referencias a los dos textos de partida (*Ulysses* 1993 y *Ulysses* 1952).

En resumen, esta tesis tiene tres objetivos específicos:

1) Documentar los principales aspectos históricos, culturales, lingüísticos e ideológicos de la sociedad serbia, que pueden ayudarnos a entender y contextualizar la recepción de *Ulysses*. Particularmente relevantes son las actitudes hacia la sexualidad, la religión y la posición de la mujer (véase el capítulo 2).

2) Examinar las dos traducciones serbo-croatas de *Ulysses* disponibles (Gorjan 1957 y Paunović 2003) y compararlas con el texto original, con el fin de documentar las diferencias y similitudes, explorando la posibilidad de (auto)censura de la sexualidad en las traducciones y documentando, en su caso, los mecanismos de autocensura en las traducciones.

3) Explorar e ilustrar los ejemplos de autocensura hallados en la traducción de *Ulysses* al serbio, con la intención de confirmar (o refutar) las actitudes predominantes hacia la sexualidad femenina, en comparación con las actitudes hacia la sexualidad masculina, en su caso.

Las preguntas de investigación que intentaremos responder en esta tesis son:

1) ¿Cuáles son los rasgos definatorios del serbo-croata y del contexto histórico, cultural y religioso de Serbia y la ex Yugoslavia que podrían haber influido en la traducción de los pasajes en *Ulysses* que se centran en la sexualidad?

2) ¿Hay algún tipo de (auto)censura empleada en las dos traducciones de *Ulysses* en serbo-croata (Gorjan 1957 y Paunović 2003) y, en su caso, cuáles son sus mecanismos de funcionamiento?

3) La autocensura de la sexualidad femenina, ¿desempeñó algún papel en la traducción serbia de *Ulysses* (Paunović 2003)? ¿La sexualidad femenina resulta más autocensurada que la masculina?

Nuestras hipótesis iniciales son las siguientes:

1) Teniendo en cuenta que hay tres traducciones de *Ulysses* en serbo-croata, podemos suponer que la obra fue bien aceptada en la ex Yugoslavia y en Serbia. Parece que la primera traducción de *Ulysses* ha sido decisiva en la publicación de nuevas ediciones de la obra de Joyce en serbo-croata. Dicha influencia parece haber inspirado a algunos escritores en el territorio de la ex Yugoslavia y Serbia (véase el capítulo 5). Sin embargo, también parece que la sociedad patriarcal, la ideología religiosa, las

diferencias lingüísticas y las tradiciones culturales han influido en las traducciones y que es muy probable que el análisis muestre modificaciones de los contenidos sexuales.

2) Teniendo en cuenta que los territorios en los que *Ulysses* fue traducido pueden considerarse patriarcales y conservadores, creemos que es muy probable que los pasajes que contienen lenguaje relacionado con el sexo hayan suavizado las traducciones serbo-croatas (Gorjan 1957 y Paunović, 2003). Como no había leyes de censura cuando se llevaban a cabo las traducciones, la censura oficial tiene que ser descartada. Cabe, por tanto, esperar que los pasajes con referencias sexuales se parezcan al texto original, pero al tiempo podemos hipotetizar la posible existencia de autocensura como la forma más común de censura (no oficial) en las traducciones serbo-croatas (Gorjan 1957 y Paunović 2003) de aquellos fragmentos con contenido sexual. Muy probablemente, algunos de los mecanismos de (auto)censura incluirán las supresiones, las metáforas, la traducción literal y la modificación del punto de vista.

3) En la medida en que las sociedades patriarcales tienden a tener códigos morales más estrictos para las mujeres que para los hombres, podemos razonablemente concluir que la sexualidad femenina en la traducción serbia (Paunović 2003) es objeto de autocensura con más frecuencia que la sexualidad masculina. Además, con toda probabilidad los mismos mecanismos de represión (supresiones, metáforas, traducción literal, modificación del punto de vista) estarán presentes en la autocensura de la sexualidad femenina en la traducción serbia.

El estudio de la (auto)censura de la sexualidad en traducción constituye un objetivo interdisciplinar: se trata – como señala Santaemilia (2015) – de un tema complejo pues, entre otras cosas, ninguno de los conceptos que utilizamos (sexualidad, autocensura, traducción) son transparentes. Además, al estudiar las traducciones de un texto literario necesitamos estudiar el propio texto literario (*Ulysses*) y su autor (James Joyce). Igualmente, para explorar las traducciones (Gorjan 1957 y Paunović 2003) necesitamos entender la lengua y la cultura meta. Por tanto, en la parte teórica intentamos proporcionar algunas explicaciones y definiciones de los conceptos

necesarios para nuestra investigación (sexualidad, traducción y (auto)censura). Más adelante, ofrecemos los antecedentes culturales, históricos y lingüísticos de la lengua meta (serbo-croata) y de la cultura meta (Serbia y la ex Yugoslavia).

En cuanto a la estructura de la tesis, se divide en dos partes principales: una parte teórica (con tres capítulos) y una parte práctica (con otros tres capítulos). La parte teórica contiene los fundamentos de este proyecto doctoral, al proporcionar antecedentes teóricos sobre sexualidad, traducción y (auto)censura; los antecedentes históricos, lingüísticos, religiosos y culturales de Serbia; así como información biográfica y literaria sobre James Joyce y su obra, en especial *Ulysses*. La parte práctica presenta la metodología empleada durante la investigación y el análisis. Además, presenta las traducciones serbo-croatas de *Ulysses*, las cuestiones relativas a la sexualidad en *Ulysses* y el análisis de los ejemplos seleccionados del texto original y sus correspondientes traducciones en Gorjan 1957 y Paunović 2003.

En el capítulo 1 se definen los principales conceptos teóricos de esta tesis: la sexualidad, la traducción y la (auto)censura. La primera sección del capítulo 1 distingue entre sexo, género y sexualidad. Se mencionan las principales teorías y conceptos relacionados con la sexualidad. En muchas sociedades la mención misma de la palabra 'sexo' provoca disturbios, y mucho más la descripción detallada de la actividad sexual. Históricamente hablando, si comparamos las sociedades antiguas con las contemporáneas, se ha producido un cambio en las actitudes hacia la sexualidad. Dicho cambio, según Foucault (1978), se produjo en el siglo XVII, con el auge de la revolución industrial. Teniendo en cuenta que la sexualidad no es un concepto transparente, ofrecemos una definición de sexualidad que pueda dar cuenta de los temas presentes en *Ulysses*. En esta sección se presta especial atención a la importancia de la sexualidad en la literatura y a su representación y recepción hasta la fecha. Además, se establece la conexión entre sexualidad y lenguaje, ya que la sexualidad en la literatura no puede expresarse sin el uso del lenguaje.

La segunda sección del capítulo 1 trata de la traducción, su origen, definición e importancia. Al revisar varias definiciones diferentes de traducción, se explica la significación de la traducción en el pasado y en la actualidad, haciendo hincapié en lo difícil que resulta dar una definición adecuada, debido a su naturaleza siempre cambiante. Subrayando que la traducción entre cualquier par de lenguas es difícil, debido a diferencias culturales, históricas y religiosas, es bien evidente que traducir fielmente temas tan sensibles como la sexualidad es, con frecuencia, casi imposible. En esta tesis se señalan los múltiples desafíos que supone la traducción de *Ulysses*, pues dicha novela contiene numerosos temas relacionados con la sexualidad y muestra lo exigente que puede llegar a ser la traducción de la sexualidad.

Más adelante, la tercera sección del capítulo 1 se centra en los principales aspectos de la censura, su desarrollo y su presencia hoy en día. Se mencionan las teorías más importantes, al igual que los tipos de censura. La autocensura puede manifestarse como resultado tanto de la censura oficial como de la no oficial. En esta tesis nos interesa en especial la autocensura en la traducción. Además, se señala la conexión entre censura y sexualidad. Finalmente, se explica la batalla contra la censura que James Joyce hubo de librar por *Ulysses*.

El capítulo 2 dibuja un breve panorama de la historia, la cultura, la religión y el idioma serbios, con el deseo de arrojar luz sobre el trasfondo cultural del territorio en que se hizo la traducción de Paunović en 2003 y donde se recibieron las traducciones de Gorjan y Paunović. Además, se describen las características culturales de Croacia y la ex Yugoslavia, ya que la traducción de Gorjan de 1957 se llevó a cabo en Croacia, que en ese momento pertenecía a la ex Yugoslavia. La primera sección del capítulo 2 presenta datos históricos y culturales sobre Serbia. El propósito principal es encontrar una explicación para la sociedad de hoy en Serbia, que en ocasiones parece ser bastante conservadora y patriarcal. También se hace referencia a la posición que ocupan las mujeres dentro de la sociedad serbia. Se mencionan algunas de las leyes que regulaban la vida de las mujeres de Serbia y la ex Yugoslavia en el pasado, así como la lucha de las mujeres por su emancipación, ya que estos temas ilustran cómo se trataba (y cómo se

trata) a las mujeres en Serbia. Otro apartado relevante de esta sección está dedicado a la situación religiosa en Serbia, ya que la mayoría de los serbios son cristianos ortodoxos. Se aportan datos sobre la religión cristiana ortodoxa, y se presentan las tradiciones paganas aún existentes hoy en día en Serbia, mostrando así que existen estrechos lazos entre las tradiciones religiosas y paganas. Dichos ejemplos ilustran la forma en que la Iglesia Ortodoxa Cristiana puede discriminar a las mujeres. Estos temas son importantes, ya que pueden proporcionar una mejor comprensión de los mecanismos de (auto)censura de la sexualidad, especialmente la sexualidad femenina, en las traducciones, en su caso.

La segunda sección del capítulo 2 está dedicada al idioma serbo-croata, sus orígenes y forma. La mayoría de los lingüistas contemporáneos consideran que serbio y croata son, desde un punto de vista estrictamente lingüístico, dos dialectos de la misma lengua, por la falta de rasgos distintivos entre los dos y por la inteligibilidad mutua entre los hablantes de ambas variedades. Después de la guerra civil, durante la década de 1990 y de la ruptura de la antigua Yugoslavia, sus antiguos territorios, ahora autónomos (Bosnia y Herzegovina, Serbia, Croacia y Montenegro), declararon que sus dialectos son lenguas independientes (serbio, croata, bosnio y montenegrino). Hoy en día, el serbo-croata puede ser denominado como BSCM – el acrónimo se compone de las letras iniciales de los países en los que se habla. Sin embargo, a lo largo de esta tesis, utilizaremos el término ‘serbo-croata’, y aportaremos las razones para ello. Se valorarán importantes rasgos distintivos y se aportarán diversas opiniones de lingüistas; ellos nos ayudará a entender que las traducciones croatas y serbias de *Ulysses* pueden entenderse como versiones dialectales del mismo idioma (serbo-croata).

La tercera sección del capítulo 2 trata de la traducción y las rutinas editoriales en Serbia. Para comprender la posible existencia de (auto)censura en las traducciones, es necesario comprender las normas traductológicas en la cultura meta. Se señala el hecho de que no es frecuente la crítica de traducciones en Serbia, por lo que la calidad de las traducciones en ocasiones deja mucho que desear.



En la cuarta sección del capítulo 2 se presentan las tradiciones de censura en Europa del Este. El objetivo de esta sección es presentar las situaciones políticas y sociales en la ex Yugoslavia y Serbia que pudieron haber llevado a la (auto)censura de ciertos tipos de textos, lo que nos permite entender por qué los temas relacionados con la sexualidad podrían sufrir modificaciones en dichos territorios. Además, se explica que la censura oficial no existía en los ámbitos de la ex Yugoslavia y de Serbia. Sin embargo, la evidencia presenta un cuadro muy diferente cuando se trata de la censura no oficial. Por tanto, detallamos los tipos de censura no oficiales que pudieron haber existido en la ex Yugoslavia y Serbia en el momento en que se realizaron las traducciones de *Ulysses*. Vidan (1959) y Josipović (2011) sugieren la posibilidad de (auto)censura en la traducción de Gorjan, mientras que Paunović, en una conversación privada por correo electrónico, nos informó que nadie le había presionado para modificar su traducción. Estos datos nos llevan a la suposición de que, si existen modificaciones en las traducciones, son con toda probabilidad un resultado de autocensura.

En el capítulo 3 se ofrece información sobre James Joyce y su novela *Ulysses*. Conocer al autor y su obra maestra, creando así una historia de fondo y un contexto para la novela, permite a los lectores de esta tesis entender mejor nuestra investigación. Aunque el capítulo 3 se centra en la vida y la obra de James Joyce, sólo proporciona los hechos más importantes, creando un entorno que permite una mayor comprensión de los pasajes de *Ulysses* que se analizan en la parte práctica.

En la primera sección de este capítulo se mencionan las fechas y sucesos más importantes en la vida de Joyce, que muestran su estilo de vida nómada y bohemio. Numerosos hechos biográficos aparecen reflejados en *Ulysses*, que guardan paralelismos con algunas anécdotas interesantes de la vida de Joyce y Nora. También se incluyen opiniones de otros autores, críticos literarios y amigos de Joyce sobre *Ulysses*.

En la segunda sección del capítulo 3, se presentan las obras de James Joyce, algunas de las cuales guardan relación con *Ulysses*. Por ejemplo, el personaje de

Stephen Dedalus, el alter ego de Joyce, aparece en *A Portrait of the Artist as a Young Man* (1916). Joyce tuvo problemas con la publicación de todas sus obras, pero *Ulysses* tuvo más problemas con la censura en el mundo de habla inglesa. La tercera parte de este capítulo está dedicada a un breve resumen de la trama de *Ulysses*. En esta sección se mencionan varios detalles interesantes de la novela, símbolos, metáforas y motivos. Por otra parte, se presenta la historia de su publicación y recepción a principios del siglo XX. Además, se ofrecen detalles sobre la lucha de Joyce con la censura y, de manera específica, se indica por qué y cómo *Ulysses* fue denunciado por obscenidad y prohibido en el mundo de habla inglesa y cómo, más de una década más tarde, se consideró este libro *no obsceno*. Como resultado directo de la prohibición, *Ulysses* fue publicado en París por Shakespeare and Company y en este capítulo se da cuenta de los sucesos que llevaron a la publicación francesa. Se mencionan asimismo numerosas ediciones que siguieron después de la primera edición parisina.

Los tres primeros capítulos de esta tesis son relevantes para el tema de esta tesis, ya que proporcionan una fundamentación necesaria para proseguir a la parte práctica. La parte práctica de esta tesis se centra en el análisis y contraste de una selección de fragmentos que giran en torno a la sexualidad, a partir de la novela *Ulysses* y sus traducciones al serbo-croata. Esta sección se divide en tres capítulos: el primero de ellos aborda la metodología y el corpus, mientras que los otros dos se refieren a una presentación exhaustiva de las traducciones y el análisis de los datos procedentes de los textos de origen y las traducciones.

El capítulo 4 presenta la metodología y el corpus de la tesis. La primera sección se dedica a la metodología aplicada en el análisis. Los principales conceptos metodológicos de esta tesis se basan en los estudios descriptivos de traducción (DTS). Se compara el texto original con las dos traducciones (Gorjan 1957 y Paunović 2003) al serbo-croata, en un intento de explorar y documentar la posible existencia de (auto)censura en la expresión de la sexualidad. Para facilitar el seguimiento de nuestro análisis, hemos retraducido al inglés los ejemplos en serbo-croata. Además de estos ejemplos, también hemos traducido al inglés todos los títulos de libros, películas, citas y

cualquier otro material que originalmente está en serbo-croata. En esta sección se proporciona una descripción detallada, paso a paso, del proceso de investigación.

A fin de tener una mejor perspectiva de nuestro corpus, se resumen los capítulos relevantes para la tesis. En particular, los capítulos 13 (“Nausicaa”), 14 (“Oxen of the Sun”), 15 (“Circe”) y 18 (“Penelope”). Los capítulos 13 y 18 se presentan con mucho más detalle que los otros dos, ya que el número de ejemplos procedentes de los mismos es mucho mayor. Se discuten los motivos, símbolos y temas más importantes que se repiten una y otra vez a lo largo de estos cuatro capítulos, y que se presentan más adelante en los ejemplos que analizamos.

En la tercera sección de este capítulo presentamos diez temas que están estrechamente ligados a la sexualidad (por ejemplo, la prostitución, la homosexualidad y la virginidad) que se encontraron en los ejemplos de los cuatro capítulos analizados. Esta división en 10 temas va a servirnos como esquema para nuestro análisis. Se presentan en detalle los símbolos y motivos asociados a cada uno de los temas. También se presentan las opiniones de varios críticos literarios sobre dichos motivos y símbolos, que se repiten a lo largo de toda la novela para intensificar y sexualizar ciertos temas, tanto como para recordar ciertos símbolos y para conectar un personaje con otro. Se utilizó la herramienta Concord para obtener frecuencias de las palabras y/o expresiones que aparecen repetidamente y que son relevantes para el análisis.

En la cuarta sección de este capítulo se presentan nuevamente los objetivos de esta tesis. Se presentan las preguntas de investigación y se formulan las hipótesis correspondientes, antes de pasar a la parte de análisis de la tesis.

En el capítulo 5 se presentan en detalle las traducciones serbo-croatas, con el objetivo de aprehender el corpus de manera total. En la primera sección de este capítulo, se presentan todas las traducciones que precedieron a la primera traducción serbo-croata (Gorjan 1957) y se discuten sus problemas con la (auto)censura. Además, Joyce notó algunos errores en algunas de las traducciones (en la traducción alemana en particular) e

instó al traductor a publicar una segunda edición corregida. Además, Joyce trabajó junto con los traductores en la traducción francesa de *Ulysses*.

Entre los hechos curiosos sobre las traducciones que precedieron a la primera versión serbo-croata, cabe destacar que Joyce nunca dio la autorización para la traducción japonesa. Esta sección también incluye todas las obras de Joyce que fueron traducidas al serbo-croata, proporcionando detalles sobre el año de la traducción y sus traductores.

En la segunda sección de este capítulo, primero se presenta la traducción al croata y después la traducción al serbio. Además, se realiza un análisis paratextual de las traducciones y se presentan sus rasgos principales. Asimismo, se presentan los traductores. La tercera sección relata la experiencia de Gorjan y Paunović en sus traducciones de *Ulysses*. Vidan (1959) hace un análisis de algunos aspectos problemáticos de la traducción de Gorjan, en particular las palabrotas y el lenguaje sexual, concluyendo finalmente que Gorjan hace numerosas modificaciones y que son con toda probabilidad resultado de (auto)censura. Del mismo modo, Josipović (2011) analiza la censura de las obras de Joyce y concluye que la traducción de Gorjan muestra elementos de posible (auto)censura.

En el capítulo 6 se realiza un análisis en profundidad de los datos seleccionados, dividido en dos secciones. La primera se refiere a ambas traducciones y explora la posibilidad de (auto)censura de la sexualidad en las traducciones. En esta sección se analizan 30 ejemplos, organizados en las 10 áreas presentadas en el Capítulo 4. Cada ejemplo presenta el pasaje del texto original, más las traducciones de Gorjan (1957) y Paunović (2003), acompañadas de retraducciones literales al inglés para así facilitar la comprensión de nuestro análisis. Se juzgan las palabras y expresiones, así como el contexto general de cada ejemplo del texto original y se documentan las alusiones sexuales. Más adelante, buscamos las mismas alusiones sexuales en las traducciones, tratando de valorar si son o no transferidas con la misma intensidad que en el texto original. Si las alusiones son modificadas u omitidas, documentamos el tipo de

modificación u omisión, explicándolo y comentándolo, a la vez que proporcionamos información contextual cuando es necesario.

La segunda parte es un análisis tentativo que presenta sólo 10 ejemplos, tomados de los textos originales y comparados solamente con los pasajes correspondientes de la traducción de Paunović (2003). Cada ejemplo consta de pasajes del texto original, la traducción de Paunović y la posterior retraducción al inglés. Todos los ejemplos contienen el verbo *come* ('venir'), que es altamente ambiguo en inglés y que aporta alusiones sexuales al placer masculino o femenino en cada ejemplo. Con el fin de determinar si la sexualidad femenina es censurada con mayor (o menor) severidad que la masculina en la traducción de Paunović, comparamos tanto el placer masculino como el femenino y sacamos conclusiones de nuestros hallazgos.

Los 30 ejemplos analizados en la primera parte del análisis muestran un patrón de traducción similar para ambos traductores. Se advirtió que tanto Gorjan como Paunović evitan traducir los impulsos sexuales femeninos sin reducirlos. Además, se trasladan tanto las referencias masculinas como femeninas a los órganos sexuales femeninos. Sin embargo, los impulsos sexuales masculinos y las referencias al órgano sexual masculino a veces se traducen adecuadamente, aunque no siempre (véanse los ejemplos 23 y 28). Cuestiones como el embarazo, el trabajo infantil y la lactancia materna son trasladadas muy correctamente en las traducciones, aunque en Gorjan 1957 se omite el sustantivo "pecho". Sin embargo, la traducción de Gorjan omite indicar que Milly tiene dolores menstruales en un ejemplo, mientras que en otro la traducción es ambigua y, sin información previa, los lectores podrían no entender que Molly tuvo su período. Sin embargo, la traducción de Paunović (2003) de los mismos ejemplos muestra una clara referencia al período (véanse los ejemplos 17, 18 y 35).

El pronombre 'it' y sus referencias ambiguas – a relaciones sexuales y órganos sexuales, principalmente masculinos – aparece en un número menor de ejemplos en las traducciones serbo-croatas que en el original (véase el ejemplo 23). Muy a menudo, si el pronombre es traducido, las referencias se pierden debido a las diferencias entre los dos

idiomas. A saber, dependiendo del género y del caso, el pronombre 'it' puede tener varias traducciones en serbo-croata. Además, como el género del pronombre depende del sustantivo al que se supone que se refiere, las referencias sexuales se pierden a menudo debido al género de los sustantivos que los traductores seleccionan.

En los ejemplos analizados, la mayor parte de las traducciones de *Ulysses* en serbo-croata optaron por elegir una palabra menos ambigua, que o bien no tiene significado sexual o bien éste es menor que el del texto original. En algunos casos las palabras con referencias sexuales fueron omitidas completamente. En otros ejemplos se usó un término médico para suavizar la referencia sexual (véase el ejemplo 28). A menudo, la repetición de pronombres o motivos no se respeta y las referencias sexuales se pierden (véanse los ejemplos 21, 23, 32 y 36). Curiosamente, el mayor número de alteraciones ocurre en los ejemplos relativos a los impulsos sexuales femeninos o los órganos sexuales femeninos, mientras que hay menos degradación para los pasajes que contienen los mismos términos y se refieren a los impulsos sexuales masculinos y al órgano sexual masculino (véanse los ejemplos 23 y 37). Se evitan las referencias homosexuales y los ejemplos analizados muestran que las referencias homosexuales y transexuales a menudo se pierden por completo (véanse los ejemplos 38 y 39). Además, parecen suavizarse en las traducciones las referencias a la prostitución, la anticoncepción y las enfermedades de transmisión sexual (véanse los ejemplos 11, 12, 27, 28, 36 y 37). Se utilizan, asimismo, traducciones descriptivas, libres y literales (véanse los ejemplos 19, 33 y 39), así como los significados anticuados o arcaicos de las palabras y expresiones del original en las traducciones, por lo que se pierden alusiones sexuales (véanse los ejemplos 13, 16 y 39).

Por tanto, podemos concluir que la atenuación de las referencias sexuales se produce en las dos traducciones serbo-croatas de *Ulysses*, con un patrón similar en ambos casos, aunque con ligeras diferencias, especialmente con respecto al tema de la menstruación. Al no existir leyes oficiales de censura, las modificaciones han de ser consideradas como formas no oficiales de censura. Muy probablemente cabe etiquetar de autocensura el tipo de censura que se observa en ambas traducciones. Tras observar

diversos factores (el mercado editorial, los países donde se publicaron las traducciones, el hecho de que se censurara la sexualidad femenina y la sexualidad), se podría argumentar que estas alteraciones fueron introducidas por los propios traductores, impresión reforzada por la conversación por correo electrónico con Paunović y los argumentos de Vidan (1959) y Josipović (2003) sobre la traducción de Gorjan (1957). La atenuación que se observa pudo haber sido provocada inconscientemente como resultado de la educación patriarcal, conservadora, comunista u ortodoxa de cualquiera de los traductores.

Temas importantes como la prostitución, la masturbación, las relaciones sexuales, la homosexualidad, el clímax sexual y los fetiches que se analizan en la sección 6.1 son importantes, ya que representan las actitudes de Joyce hacia la sociedad en que vivía. Su sociedad no aprobaba las relaciones sexuales si no estaban destinadas a la procreación (véase también Platt 1998). Por tanto, las relaciones sexuales orales y anales, así como la masturbación y la homosexualidad, fueron estigmatizadas. Sin embargo, Joyce logró incorporar referencias a todo tipo de temas relacionados con la sexualidad en *Ulysses*. Por tanto, todos estos temas y alusiones sexuales deben ser transferidos e incorporados en las traducciones, ya que representan una parte vital de las actitudes de Joyce.

En la sección 6.2 sólo se analizan 10 ejemplos. Todos estos ejemplos provienen del capítulo 18 (“Penélope”), además contienen el verbo *come* (‘venir’), que es sexualmente ambiguo en todos estos ejemplos y se refiere al clímax sexual masculino o femenino. Más adelante, los ejemplos tomados del original se comparan solamente con la traducción de Paunović, ya que – como consecuencia de los hallazgos de la sección 6.1 – partimos de la hipótesis de que las sexualidades femenina y masculina no son tratadas por igual en esta traducción.

Nuestros hallazgos en la sección 6.2 muestran que nuestra hipótesis inicial es sólo parcialmente verdadera cuando se trata de autocensurar la sexualidad femenina. A saber, en la mayoría de los ejemplos el verbo *come* se traduce literalmente, la mayoría

del tiempo como ‘visitar’ (*doći*), ‘llegar’ o ‘permanecer’ (*doći / biti*) y ‘ser’ (*biti*), por lo que las alusiones sexuales referidas a un clímax sexual femenino se pierden en la traducción de Paunović (véanse los ejemplos 41, 44, 45, 46, 47 y 48). Sin embargo, en los ejemplos 41, 44 y 47, el verbo *come* se refiere claramente a un clímax sexual masculino, mientras que en el ejemplo 46 podría referirse a hombres o mujeres y en los ejemplos 45 y 48 se refiere claramente a la mujer. Por tanto, parece que las sexualidades masculina y femenina son autocensuradas en la traducción de Paunović.

Después de haber analizado las traducciones a nivel paratextual y textual, y haber realizado un estudio macro- y micro-discursivo, podemos concluir que ambas traducciones muestran algunas modificaciones cuando se trata de temas o lenguaje relacionados con la sexualidad. Las modificaciones no siempre son consistentes ya que a veces ocurren más a menudo en Gorjan (1957), y a veces en Paunović (2003).

Concluimos, por tanto, que las modificaciones pueden ser resultado de la autocensura, y entre los mecanismos más frecuentes se detectaron las omisiones, las supresiones, las adiciones, los cambios de punto de vista, las traducciones literales, las metáforas, o las palabras o expresiones pasadas de moda. Estas modificaciones se hallaron tanto a nivel macrodiscursivo como microdiscursivo.

Encontramos que tanto la sexualidad masculina como la femenina parecen estar autocensuradas, aunque parece que la sexualidad femenina puede ser autocensurada con más frecuencia que la masculina. Además, encontramos que la homosexualidad parece haber sido completamente eliminada de ambas traducciones.

Terminaremos con una cautela: la autocensura es difícil de detectar, y aún más cuando la censura oficial no existe, ya que no hay reglas o mecanismos oficiales a buscar. Hemos subrayado que sólo un traductor podría confirmar (o rechazar) la existencia de autocensura en su propia traducción. Lo que podríamos ver como autocensura podría ser también una interpretación diferente del texto original. Sin embargo, hemos detectado y documentado una serie de modificaciones relativas a temas



relacionados con la sexualidad y el lenguaje sexual en ambas traducciones, por lo que estamos inclinados a creer que pueden ser resultado de autocensura, pues las modificaciones detectadas parecen seguir un patrón: se suavizan temas relativos a la sexualidad, especialmente en relación con la sexualidad femenina y la homosexualidad. Parece, pues, que ambas traducciones (Gorjan 1957 y Paunović 2003) pueden haber sufrido los embates de la autocensura.