

Images of Femininity in “Calypso.” A Case Study of Two Polish Translations

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Abstract

The article deals with an analysis of two Polish translations of an excerpt from episode 4 of Joyce’s *Ulysses* by J. Czechowicz and M. Slomczynski. Through tracing significant differences between the texts, the author investigates the ways in which Molly and Milly are represented in the target language, and suggests that the translators’ attitudes towards women are reflected in their choices. Thus, Czechowicz finds femininity rather unpalatable, while Slomczynski is able to acknowledge women’s mature attractiveness and budding sex appeal.

Although Poles had to wait nearly fifty years for the full translation of *Ulysses*, the first brief passage of Joyce’s novel was presented to the readers in 1938 in *Pion. Tygodnik Kulturalno-społeczny* (*Plumb-line. A Socio-cultural Weekly*) in Józef Czechowicz’s translation.¹ The excerpt entitled “The Morning” covered six pages from “Calypso,” beginning with Mr Bloom entering the house to discover two letters and a card on the hallfloor and ended with him deciding to go out to the garden jacks. Belonging to the opening episodes of the book, the excerpt presents two of its three major characters, Mr and Mrs Bloom in their domestic environment, and can provide a gentle introduction to the notoriously complex novel. It also seems one of the most accessible

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passages for a translator possibly insecure about such challenging linguistic material, as may have been the case with Czechowicz.

Józef Czechowicz (1903-39) was a Lublin-born Polish poet, teacher, and journalist, renowned for musicality, and the allusiveness of his poetry, celebrating the beauty of the peripheries and the magic quality of dreams. He began his career as a teacher and editor of a children's weekly, but moved to Warsaw to become an editor of cultural magazines and a radio journalist. His activity was temporarily hindered by rumours of his homosexuality, but he soon returned to the literary scene. He translated from Russian and Ukrainian; his translations from English include T.S. Eliot's poetry and essays. Had he lived longer, he might have attempted translating the whole of Joyce's novel. However, his well-developing literary career was broken by his tragic death in the one of the first Nazi bombings of Poland in 1939. His little known translation was remembered in the monograph issue of *Literatura na Świecie* on Joyce (5/1973),² prepared in the wake of Maciej Słomczyński's hugely popular translation of *Ulysses* (1969). The excerpt, printed in italics on recto pages, was juxtaposed with Słomczyński's version in Roman type on verso pages, as if to encourage a comparative analysis of their styles and skills. Strange as it may be, no one seems to have ever carried out such a comparison. So in the following paper I have attempted to trace and account for the most conspicuous and meaningful differences that, when grouped, reveal some troubling preconceptions subtly colouring the Polish text.

At first glance, Czechowicz's translation reads well, written in the elegant style of a sensitive poet. However, he seems to be less well-acquainted than Słomczyński with cultural background and details of everyday life in Ireland. For example, in his version Molly is lying under "pikowana kołdra," which is "a quilted duvet" rather than "the twill bedspread." The incriminated bedspread is also trimmed with "frędzle," i.e. "fringes," and not "valance" (or "falbana," as Słomczyński has it; 252). Thus, the Blooms' household appears perhaps more familiar to the Polish reader. On the other hand, Czechowicz stresses the heroes' foreignness by calling them Mr and Mrs Bloom, while Słomczyński opts for "pan" and "pani Bloom" respectively. These are, however, excusable trivia, perhaps not errors but rather surface symptoms of Czechowicz's strategy of domestication (as defined by Venutti³). However, what really catches the reader's attention is a difference in the presentation of female

characters in both translations, a difference so consistent that it could be identified as a possibly subconscious, but still perceptible strategy. In comparison with Słomczyński, in Czechowicz's text femininity is represented as stereotyped, unnoticed, unappreciated, if not at times repulsive.

Mr Leopold Bloom lives in a conspicuously female household. When we first see him bustling round the kitchen preparing breakfast for "her," he is accompanied by a cat. The cat is a she-cat, watched kindly by her curious master, appreciative of her clean, black fur, "the white button under the butt of her tail, the green flashing eyes" (*U* 4.21-22). In short, Mr Bloom's cat is a sensuous, independent, hungry domestic female. Słomczyński translates the "cat" as "kotka" (246, 258, 264, 266), a gender-marked noun, common in Polish, of neutral if not pleasant connotations (hence, rejecting "kocica," another possible feminine noun, yet with a slightly vicious overtone to it). A cursory glimpse at the *Korpus Języka Polskiego Wydawnictwa Naukowego PWN (Polish Language Corpus of the National Academic Press PWN)*⁴ proves that "kotka" features in contexts associated with kittens and maternity instinct, and is also used in comparisons where it refers to women voluptuously stretching or arching their bodies like she-cats. Surprisingly, Czechowicz does not go for this seemingly most obvious choice. He uses the generic name "kot," masculine in form, thereby turning Joyce's female cat into a tomcat. Of course, when he refers to the cat with a pronoun, he remains consistent with the grammatical gender, always calling it "on" □ "he". This obliterates any potential associations between the animal and dark-haired Molly, sleepily purring, curled in bed. A curious decision, especially if one knows that the narrator appreciates the pussy's lure; and that Polish has an easy way of distinguishing between the males and females of the species. Or a striking misreading, which possibly resulted from the translator's automatic substitution of "a cat" with the then normative masculine form "kot" and his further consistent usage of the appropriate deictics.

Admittedly, the cat's lure could have escaped Czechowicz as his translation omits the opening scene, when Bloom ponders on the nature of she-cats, and begins when he brings Molly the correspondence. Limited by journal space, Czechowicz selected a passage focusing on the connubial relationship, and the moment Bloom finds the correspondence constitutes definitely a triggering point in the minor morning drama. Bloom is clearly vexed, yet the

narrator does not illuminate the reader on reasons for his anxiety. These can be inferred from Bloom's reactions and discreet narratorial hints: "His quick heart slowed at once," after which the reader is immediately transported into the character's mind. Then Bloom imperceptibly defers handing in the letter by mentioning first a letter for him from Milly, and: "he said carefully, a card to you. And a letter for you." (*U* 4.251). But it seems that Czechowicz slightly weakens the tension: he skips "at once." Słomczyński keeps it and then has Bloom indeed weighing his words by speaking carefully, i.e. "ostrożnie" (244). Czechowicz keeps Bloom at slow motion, translating "carefully" as "slowly", i.e. "wolno," as if to emphasise Bloom's hesitation in handing in the letter. By preserving the original adjective, Słomczyński imparts a sense of slight threat; we feel that his hero is playing a game whose meaning still escapes us. Czechowicz's Bloom appears more helpless and disinterested, or perhaps just phlegmatic.

But a really conspicuous divergence between the two versions comes to the fore in their presentations of Molly. When she hastens Bloom to bring her the tea, she says she is "parched." Słomczyński renders it as: "Usycham" (244), or literally: "I'm wilting/withering/drying out," as if she were a flower. It evokes an idiom "usychać z pragnienia" ("wilt out of thirst"), which is close in meaning to the English idiom used by her. Instead of applying any of common Polish expressions, Czechowicz coins a bizarre phrase: "wszystko się we mnie zapiekło," which means "everything (my works) has been blocked (inside me)" or "everything has coagulated inside me (because of heat?)." It brings to mind a blocked, rusted screw or cogwheel. In this context "zapiekać"⁵ can also connote "chapped lips" ("spieczone usta"). Generally, in using such a phrase Molly presents herself as a machinery blocked for the want of oiling, or an organism, dried out, rough, inflamed and sore inside.

This repulsive image of hers is heightened by her "crumpled, dirty shirt/gown," a back translation of "zmięta, brudna koszula" (Czechowicz), which Bloom clears away of the chair and brings to her bed. Note how the original "tossed," which in fact means "thrown aside carelessly" (perhaps the clothes were just hanging casually over the back of the chair) is rendered as "crumpled" or "creased," while "soiled linen," i.e. Molly's brown-stained drawers, become a sloppy piece of sexually neutral shirt or gown. However, as the reader can learn later, for Bloom it is an attractive piece of

Molly's garment, as "the slight soiling was only an added charm, like the case of linen slightly soiled" (U 16.1468). Słomczyński, who seems to keep in mind Leopold's fetishism, opts for "poplamiona bielizna" (244), i.e. "stained" or "soiled" linen, leaving it to the reader's conjecture whether the stains are due to menstruation or other bodily secretions. Whichever was the case, the scene indicates the couple's intimacy, and introduces an important motif that will echo in Bloom's thoughts throughout the day.

That Czechowicz perceives Molly with an unfavourable eye is also evident in the wording of the following passage when the husband sees his wife in bed. In the original "[h]e looked calmly down on her bulk and between her large soft bubs, sloping within her nightdress like a shegoat's udder. The warmth of her couched body rose on the air, mingling with the fragrance of the tea she poured." (U 4.303). Czechowicz renders this as follows:

Spokojnie **powiódł wzrokiem od góry do dołu**; po jej **tłustym tułowi** i między wielkimi, miękkimi piersiami, **zwisającymi** w nocnej koszuli jak kozie wymiona. Ciepło bijące od **tego leżącego ciała** mieszało się z wonią herbaty, którą sobie nalewała. (emphasis mine)

In his version Bloom is regarding Molly from top to toe, assessing her "tłusty tułów," i.e. her "fat trunk/torso," and her bubs "hanging down" ("zwisające"), emotionally withdrawn, as if she were indeed a she-goat standing on all fours. The alliteration only draws the reader's attention to Molly's obesity, while the demonstrative pronoun "to/tego" in the phrase "to leżące ciało," emphasises his detachment from "this lying body." He avoids using the feminine possessive pronoun "her" ("jej") again, substituting it with neutral "this." In his eyes Molly is exactly as "unpalatable, sluttish, gross, blown," and "antisexual" and Bloom as "calm in her presence, mildly repelled by sight and smell of her" as Adaline Glasheen identifies it in her analysis of "Calypso."⁶

Słomczyński, on the contrary, reveals Molly's attractiveness, having Bloom "gaze calmly down her plump, curvy shape." Here is his version of the passage:

Spoglądał spokojnie w dół na jej **pełne kształty** i pomiędzy jej wielkie, miękkie piersi, **opadające** pod nocną koszulą jak kozie wymiona. Ciepło **jej wypoczywającego ciała** uniosło się w powietrzu,

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zmieszane z wonią herbaty, którą zaczęła nalewać (248).

The alliterated "s" of "spoglądał spokojnie" enhances the impression of Bloom's intimate gaze sliding down the neckline of her gown along her cleavage. The expression "pełne kształty" (plump shape) denotes attractive, voluptuous roundness.⁷ Her breasts are "opadające," i.e. they slope (or hang loose) under her gown. The whole scene breathes with the air of familiarity, if not tenderness, felt by the husband towards his wife's "warm, resting body." Also Molly's linen he picks up while searching for the book is not simply "dirty" as Czechowicz has it ("brudne majtki," i.e. "dirty drawers"), but only "przybrudzone" (250), "slightly soiled." Thus, Słomczyński is much more sympathetic in his presentation of the Blooms, able to both notice and render Leopold's "discreet appraisal of Molly's physical endowments,"⁸ revealed and savoured fully in later episodes. So it seems as if Czechowicz shared the early critical attitude, and Słomczyński subscribed to a newer wave of criticisms, more appreciative of Molly.⁹

Generally, for Czechowicz female nudity appears unexciting, to say the least. When browsing through *Ruby: the Pride of the Ring*, Bloom notices "Ruby pride of the one the floor, naked," he translates it as "A ta na podłodze, goła, to pewno Ruby, chluba." He opts for a nonerotic "goła," unlike Słomczyński, who chooses "naga" (252), a more literary and more evocative adjective. *Uniwersalny słownik języka polskiego PWN (PWN Universal Dictionary of Polish)* provides illuminating examples of the usage of both words. The first sample sentence for "naga" is: "Na łóżku leżała naga kobieta" (A naked/nude woman was lying on the bed), whereas for "goła": "Goli chłopcy kąpali się w rzece" (Naked boys were bathing in the river).¹⁰ Besides, the whole sentence sounds rather disparaging: the abused woman is "that one, on the floor," one more time referred to with a distancing deictic "ta" in a phrase that carries an overtone of offhandedness, irritation or disregard. Perhaps that is why the Italian in his version is "rozwścieczony," i.e. "enraged, infuriated, mad with rage." The wording foregrounds cruelty, unlike in Słomczyński's more sado-erotic version. His "monster Maffei" is "ognisty" (252), i.e. "temperamental, wild, and passionate," but less threatening than in the original. Yet he should be so, if his victim is "mercifully or kindly wrapped in a sheet" ("litościwie okręcona prześcieradłem," 252). Czechowicz clearly falls victim to Joyce's interior monologue

technique, since he mistranslates this confusingly as “Strona uprzejmie zagięta,” “a page kindly folded.” If anybody is excited in his translation, it is circus animals, which are “podniecone” (“aroused”), as opposed to Słomczyński’s “oszołomione narkotykami” (254), equivalent to the original “doped.” When in Czechowicz Molly sums up the book as “nie ma w niej nic plugawego” (“having nothing filthy or obscene in it”), he makes her use an incongruously negative adjective “plugawy” to express her disappointment with a lack of “smutty stuff,” as if to make clear its pornographic character. Słomczyński hits upon a more appropriate word; his Molly complains that she found “nic pieprznego” (254), or “nothing spicy” there (literally, it means “nothing peppery,” which combines nicely with Bloom peppering his kidney).

Significant differences can be also pointed out in the description of Milly. As Shannon Forbes states, her presentation in the novel is a complicated issue.¹¹ But the degree of this complexity in the target language depends greatly on the translators’ ability to render this as accurately as they can. Let us then have a look at several epithets Bloom uses to refer to his daughter. He calls her “a saucebox” (*U* 4.423), recollecting a row in a café when the little Milly “wouldn’t eat her cake or speak or look” (*U* 4.423).¹² The word describes a saucy, cheeky, almost impertinent girl or woman, having slightly a patronising but also erotic overtone, too. In Richardson’s *Pamela*, for example, Mr B calls the heroine so.¹³ In Letter XIX Pamela asks the housekeeper rhetorically: “But what have I done, Mrs. Jervis? said I: If I have been a **sauce-box**, and a bold-face, and a **pert**, and a creature, as he calls me, have I not had reason?”¹⁴ The words are nearly the same as those Bloom uses in reference to Milly. The father, aware of her commodity value on the sexual market, calls her also a “pert little piece,” and “a wild piece of goods.” Although he hopes that his daughter will know how to mind herself, just as Pamela did, he also notices her erotic charm and accepts that “it will happen too.”

“Saucebox” is the greatest pain in the translator’s neck as it does not have a straightforward equivalent in Polish. Various English-Polish dictionaries give “zuchwalec” or “impertynent/-ka” (an impudent, impertinent, rude person”) that lack the necessary erotic overtone. Słomczyński chooses “złośnica” (260), i.e. “a shrew,” denoting a little girl or a woman who is difficult to control, loses her temper very easily, shouts and cries for the slightest reason, and is generally hysterical. Although it reminds one of Shakespeare’s

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heroine, the cheekiness and the erotic are not very easily associated with this word; Milly appears simply as a little spitfire. Czechowicz opts for a more accurate "bezwstydnica," i.e., "a shameless hussy," which carries the sensual overtone that the shrew does not. But the Polish term sounds more derogatory, as if Milly behaved in a sexually provocative manner. In fact, one wonders why an irritated, stubborn child refusing to eat a cake should be called "shameless." Is it because the translator feels that the father felt threatened by a display of sexuality in his little daughter? Though Bloom is aware of her sex appeal, the original "saucebox" does not have such a vicious overtone. After all, she was only a cheeky little girl, "a pert little piece." (U 4.295)

The alliterative phrase poses another challenge. For Słomczyński she was "zuchwałe małe stworzonko" (248); for Czechowicz "bystra kruszyna." This time Słomczyński is closer to the original as his Milly was a "pert/impertinent little creature." Perhaps his rhyming adjectives attempt to pay their due to the consonance and alliteration of the original, but the whole does not sound as natural as Joyce's. Besides, he compromises the allusion to Milly as a commodity, changing "a piece" to "a creature." Czechowicz, in turn, takes the edge off Milly completely by calling her "a bright/clever/smart little darling/mite." His is just a term of endearment, an affectionate sight for his sweet little girl.

It seems that her sweetness is carried over from the song Bloom recalls, which in his rendering reads:

<i>O Milly Bloom, moja pieszczotko</i>	<i>O, Milly Bloom, you are my darling</i>
<i>Ty dniem i nocą jesteś mym lusterkiem</i>	<i>You are my looking glass from</i>
	<i>night to morning</i>
<i>I bez szeląga taka jesteś ślodka</i>	<i>I'd rather have you without a farthing</i>
<i>Jak Katey Keogh z sadem i osiełkiem</i>	<i>Thank Katey Keogh with her ass and</i>
	<i>garden</i>

(U 4.287-90)

Czechowicz adds "sweet" to the third verse, stressing her cuteness. Here Milly is "pieszczotka," "his pet" or "apple of his eye." This diminutive term derives from "pieszczota" or "caress," and is usually associated with children and little animals, so it seems to lack explicit erotic connotations, even though it has some noted use in erotic contexts. A Polish Romantic poet Adam Mickiewicz entitled

one of his love poems “Moja pieszczotka.” The persona presents his beloved exactly as a child-like, “sweet little darling.” His desire is only awakened when she becomes so engaged in her talking that she loses her restraint: her eyes brighten, her cheeks blush and her lips part to display pearly teeth, so he wants to stop her talk with his kisses. Despite this potential link, my impression is that in this song Czechowicz’s translation presents Milly rather as a cute, innocent child with the erotic suppressed by the sanitizing “kruszyna” that closes his reflection on her.

The wording of Milly’s letter enhances such a reading. When she thanks father for the lovely birthday present, she mentions everybody saying she is “quite the belle” in her new tam (*U* 4.399).¹⁵ Czechowicz renders it as “Wszyscy mówią, że w nowym berecie jestem **po prostu śliczna**.” That is: “everyone says I am **simply lovely/pretty** in my new beret,” which evokes an image of a beautiful little princess. Milly does use the word “lovely” when she refers to their gifts, but when she speaks of her appearance, she goes for a more eloquent word, as if to stress her elegance and refinement. Słomczyński’s choice: “jestem ogromnie szykowna” (258), i.e. “I am smart/ classy/ elegant/ fashionable” gets closer to the pride Milly wants to impart.

When Bloom thinks about her as “a wild piece of goods,” Słomczyński stresses her uncontrollable nature by translating it as “dzikuska” (a savage, uncivilised girl; a girl who does not quite know how to mind her manners) (262). Though the dictionaries offer “a shy girl” as another possible equivalent, this does not seem to be an appropriate choice for this context. The name may remind one of the main character in *Dzikuska. Historia miłości (A Savage Girl. A Story of a Love Affair)* by Irena Zarzycka. It was a popular 20’s romance, telling a story of a half-orphaned girl who is civilised and instructed by a handsome young tutor, her brother’s friend. At first, she is very naughty: pelts him with fir cones, breaks his window, puts a hedgehog in his bed, and plays other innocent practical jokes on him, but finally the wild, unkempt, barefooted girl lets herself be tamed and falls in love with him.

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[*Dzikuska* by I. Zarzycka, a scan of the cover]

Appropriately, Słomczyński's Bloom admits that Milly may have a lover: “Nie, nic się nie stało. Oczywiście, może się stać. Zaczekać w każdym razie póki się nie stanie” (No, nothing has happened. Of course, it may/might. Wait in any case till it does.) (262). Czechowicz's Bloom as if reassures himself that Milly does know how to behave prudently and, surprisingly, negates the sentence in which Bloom allows for such a possibility: “Nie, nic się nie stało. Naturalnie, **nie może się stać.**” (Naturally/of course, it **cannot** happen.) “W każdym razie **należy** poczekać do czasu.” (In any case one **should** wait until it does/until the time comes.) Again he presents Milly as a little girl: Bloom thinks of her “nóżki” (little legs), applying the diminutive used with reference to children. But “a wild piece of goods” becomes for him “obłąkana dziewczyna” (“a mad, deranged girl”), a much more disturbing evaluation that Joyce's objectifying phrase. One senses a strange oxymoronic vision of Milly, who on the one hand “cannot do it” because she is still a child (or so Bloom deludes himself). On the other, she is a potentially threatening lunatic capable of any uncontrolled act.

Equally incongruous is Czechowicz's rendering of “girl's sweet light lips” in the following passage, when the father ponders on the mother's and daughter's first erotic experiences, and uselessness of his possible attempts to prevent “it.” In his version Bloom imagines “słodkie, **jaskrawe** wargi dziewczęce,” “girl's sweet, **bright/brightly red** (?) lips,” taking “light” to mean “bright.” Słomczyński translates it as “przelotne wargi” (264), i.e., “passing, fleeting lips,” an uncommon, poetic metaphor to stress delicacy or casual nature of girls' kisses and indicate transitoriness of their

engagements. In Czechowicz's version, rather than natural red of the lips, the adjective evokes an intense artificial brightness of lipstick, used by harlots rather than decent women. This is followed by another apparent slip; instead of translating "Will happen too" as "Zdarzy się też" (or as Słomczyński has it: "To też się stanie," 264), he writes: "Będzie **znów**," i.e. "will be/happen **again**." Significantly, he adds "again" to Bloom's "Will happen, yes" (*U* 4.447-48), rendering it as "Będzie **znowu**¹⁶, tak," as if to stress that Milly will inevitably follow in her mother's steps. Besides, he irons out the overlapping of the present and the past in: "Milly too. Young kisses: the first. Far away now past. Mrs Marion. Reading lying back now..." (*U* 4.444). Initially, the reader may even perceive the "far away now" as referring to Milly, who is in Mullingar, "far away now," but he soon realises that it is the image of the attractive daughter overlapping with that of her mother. Using her first name after "Mrs" only stresses this impression; Molly is again the young Marion. Unlike Słomczyński, who preserves the double "now," Czechowicz has: "Milly także. Pierwsze pocałunki młode. Dawno minioną przeszłość. Mrs Marion. Teraz leży na wznak..." In his version the youthful attraction is gone: "First kisses young. [are] Long bygone past." Now the ageing wife is lying in bed, smiling, braiding her hair and waiting, not for him but for another lover.

Czechowicz's interpretation of Bloom's response to these thoughts is also curious. In Joyce's novel he feels "a soft qualm regret" that "flowed down his backbone, increasing" (*U* 4.447). In the Polish text one reads "Lekki dreszcz współczucia przebiegł mu po krzyżach, wzmógł się," which means literally "a light shiver of compassion/sympathy ran through his lower backbone, increasing." One wonders who Bloom feels sympathy for: for himself, who ended up as a cuckolded husband with the wife who does not arouse him any more, or for his daughter who seems to be doomed to follow in her mother's steps? Is it then the female lot to oscillate between the image of the cute little thing and the slut?

It is impossible to know now what Molly Czechowicz would have presented to us, had he translated the whole work. Would he have been equally unsympathetic to her, repelled by her bulky presence in "Penelope"? How would she "met him what"? Perhaps, to paraphrase Shannon Forbes on Milly, in these two Polish translations women "serve a curious function" in that they reveal more about the translators than about themselves.¹⁷

Notes

¹ James Joyce, "Poranek", transl. by Józef Czechowicz, *Pion. Tygodnik Kulturalno-społeczny* (Plumb-line. A Socio-cultural Weekly), VI.8 (27 February 1938), Warszawa, Poland, 4. Since the weekly was a broadsheet, the whole excerpt was printed on one page, therefore all quotations from Czechowicz's translation come from page 4 of the issue, since the text reprinted in *Literatura na Świecie* in 1973 contains a misreading.

² James Joyce, "Ulisses. Fragment," trans. Józef Czechowicz [Henryk Zaslowski], *Literatura na Świecie* 5 (May 1973): 243-267 (odd pages).

James Joyce, "Ulisses. Fragment," trans. Maciej Słomczyński, *Literatura na Świecie* 5 (May 1973): 242-266 (even pages).

The issue followed Słomczyński's translation of *Ulysses* published in 1969 and also included an extensive excerpt of his translation of *Finnegans Wake* ("Anna Livia Plurabelle") accompanied by commentaries and articles by Polish and foreign scholars.

Since the text of Słomczyński's translation in this issue is identical with the texts of the first and further editions of *Ulysses*, all the quotes coming from his translation will refer to the text published in *Literatura na Świecie*; respective page numbers will be given in brackets after the quotes.

³ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London, New York: Routledge, 1995).

⁴ "kotek", Korpus Języka Polskiego Wydawnictwa Naukowego PWN 2009, (Polish Language Corpus of the National Academic Press PWN), 5 February 2009 <http://korpus.pwn.pl/results.php?k_set=1&k_find=kotka&k_free=free&k_limit=300&k_ile=100&k_left=10&k_right=10&k_order=Center>.

⁵ "Zapiekło" can also mean "burn," "smart," "itch" or "sting," and used in cooking contexts meaning "to bake," "roast" or "brown in the oven."

⁶ Adaline Glasheen, "Calypso," in *James Joyce's Ulysses. Critical Essays*, ed. C. Hart and D. Hayman (Berkeley, LA, London: University of California Press, 1977) 52.

⁷ Joyce used "bulk," the word often used by Shakespeare to denote "a body." The attractive feminine "bulk," full breasts and the uncontrollable sexual male hunger feature in the following stanza of "The Rape of Lucrece":

His hand, that yet remains upon her breast

(Rude ram, to batter such an ivory wall!)
May feel her heart (poor citizen) distressed,
Wounding itself to death, rise up and fall,
Beating her bulk, that his hand shakes withal.
This moves in him more rage and lesser pity,
To make the breach and enter this sweet city.
(lines 463-469)

William Shakespeare, "The Rape of Lucrece," in *The Complete Works*, W. J. Craig, (London: Magpie Books in association with The Works: Essential Classics, 1993) 1091.

⁸ The phrase used by Frederick K. Lang in *Ulysses and the Irish God* (Lewisburg: Bucknell University Press, 1993) 273, one of those critics who share a sympathetic attitude to Molly Bloom.

⁹ In "Marion of the Bountiful Bosom': Molly Bloom and the Nightmare of History," H. C. Callow provides a brief overview of the changing critical perception of Molly, oscillating from harsh judgements, through mythologising or symbolist reading, to her positive reassessment by feminist and gender criticisms. H. C. Callow, "Marion of the Bountiful Bosom': Molly Bloom and the Nightmare of History," *Twentieth Century Literature* 36.4 (Winter 1990): 464-77. *Academic Search Complete*. EBSCO. Jagiellonian Library, Krakow, Pl. 5 February 2009.

<<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9202244659&site=ehost-live>>.

¹⁰ "goły," *Uniwersalny Słownik Języka Polskiego. A-J*, ed. Stanisław Dubisz, vol. 1 (Warszawa: Wydawnictwo Naukowe PWN) 1044-45.

"nagi," *Uniwersalny Słownik Języka Polskiego. K-O*, ed. Stanisław Dubisz, vol. 2 (Warszawa: Wydawnictwo Naukowe PWN) 789-90.

¹¹ Shannon Forbes, "Joyce's 'Saucebox.' Milly Bloom's Portrait in *Ulysses*", *Irish Studies Review* 14.1 (February 2006): 39-55. *Academic Search Complete*. EBSCO. Jagiellonian Library, Krakow, Pl. 5 February 2009.

<<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9202244659&site=ehost-live>>.

¹² I would like to express my gratitude to Finn Fordham, who provided me with a valuable insight into the shades of Joyce's saucy language in Milly's descriptions.

¹³ Samuel Richardson, *Pamela or Virtue Rewarded in a Series of Familiar Letters from a Beautiful Young Damsel to Her Parents. A Narrative*, Letters XV, XIX, and XXVII, (Manchester: Rivington, 1811) 19, 28, 57. GoogleBooks. 6 February 2009

<<http://www.google.com/books?id=vxoGAAAQAAJ&prints>>

IMAGES OF FEMININITY IN "CALYPSO." A CASE STUDY OF TWO
POLISH TRANSLATIONS.

ec=titlepage&hl=pl&source=gbs_summary_r&cad=0#PPP3,M1>.

¹⁴ Richardson 28.

¹⁵ At first, Czechowicz mistranslates "the new tam" as "futerko z tchórza" (a marten fur coat), then offers a corrected version: "nowy beret" (a new beret); Słomczyński specifies it as "szkocki beret," i.e. "tam-o'-shanter."

¹⁶ Both "znowu" and "znów" mean "again."

¹⁷ Forbes 40.