

Colour as a Socio-Cultural Multi-Layered Sign in the 'Nausicaa' Episode in J. Joyce's *Ulysses* and Its Translation into Armenian

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Abstract The subject of this article is the semiotic interpretation of James Joyce's *Ulysses* and its Armenian translation. The latter is a significant achievement in literary translation not only because the original text is one of the unique masterpieces of world literature, but also because the Armenian translation is so masterfully done that it is worthy of being placed next to the original. The present article aims to study colour as a socio-cultural multi-layered sign in the 'Nausicaa' episode in James Joyce's *Ulysses* and the ways it is translated into Armenian. The study is conducted by lingua-stylistic, lingua-poetic, and literary methods.

Keywords James Joyce. *Ulysses*. Nausicaa episode. Armenian translation. Socio-cultural signs. Colour as a sign. Signifier. Signified.

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Peer review

Submitted 2023-02-10
Accepted 2023-03-20
Published 2023-08-29

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Citation Hambardzumyan, D. (2023). "Colour as a Socio-Cultural Multi-Layered Sign in the 'Nausicaa' Episode in J. Joyce's *Ulysses* and Its Translation into Armenian". *Annali di Ca' Foscari. Serie orientale*, 59, 137-154.

DOI 10.30687/AnnOr/2385-3042/2023/01/006

1 Introduction

In 2022, readers all around the world and scholars of international Joyce studies celebrated Irish novelist James Joyce's 140th birthday, and the 100th anniversary of the first publication of his iconic work *Ulysses* in a book form. During this long period, many literary and linguistic studies have been carried out in various countries, trying to discover especially the mystery that is *Ulysses* (Marvin, Kain 1962; Kim 1990, 465-72; Dolan 1991; Groden 2010). All the Joycean studies would have been incomplete if the original text of *Ulysses* were not examined side-by-side with translations in a comparative perspective, particularly from the point of view of semiotics. As far as the original text is rich in various signs, it provides scholars with many chances to analyse the source and target texts from a semiotic angle.

James Joyce's (2008) *Ulysses* has attracted controversy since its first publication in 1922: it is both highly appreciated in the world literature and labeled as 'scandalous', it was banned in the United Kingdom and the United States as soon as it was published in Paris, causing a lot of sensation and giving rise to conflicting reviews, it gained the reputation of an insurmountable and incomprehensible, not fully read and understood, innovative novel. This 'anti-novel', distinguished by a number of innovative features, has been translated into various languages, including Armenian (Joyce 2012-14). The existence of this translation not only proves once more the richness and flexibility of the Armenian language but also leads scholars to linguistic, translational and semiotic analyses of the original and of the translation itself. We are trying to contribute to a wide array of works focusing on J. Joyce's *Ulysses* not only by writing articles but also by outlining a monograph shortly.¹

Within the scope of this article, the study material will be selected out of a number of elements that have an influential role in the structure and plot of the entire novel: place, time, organ, science-art, colour, symbol, style-technique, and parallels. Colour will be examined as a socio-cultural multi-layered sign highlighted in the 13th episode of Joyce's (2008) *Ulysses*, namely the 'Nausicaa' episode (334-66). In addition, translation difficulties and problem-solving cases will also be studied, revealing them through the comparison of the original text and the Armenian translation.

¹ Cf. Hambarzumyan 2010; 2021.

2 Colour as a Sign

In Joyce's *Ulysses*, both the conventional colours of a number of episodes and the cover colour of the 1922 edition have symbolic meanings, which are deeply connected to the author's main message and intention.

Bristol University lecturer and Joycean researcher Cleo Hanaway-Oakley (2022) states:

I am interested in seeing the exact shade of blue that Joyce specified for the book's wrappers. He was so particular about this aesthetic feature that he got his painter friend, Myron Nutting, to mix up the precise tint. (Hanaway-Oakley 2022)

The scholar proposes two hypotheses: the first one takes Joyce's biographer Richard Ellmann's (1982) point of view:

the cover of *Ulysses* was meant to match the blue of the Greek flag, to suggest the myth of ancient Greece and Homer. We know from his letters that Joyce sent a Greek flag to Nutting for him to colour-match. So, he was aiming for 'Greek' blue. (Hanaway-Oakley 2022)

Thus, Joyce was being very demanding about the exact shade of blue of his book cover to allude to Ancient Greece and the Homeric myth.

The second hypothesis is the essayist's research outcome:

in his final book, *Finnegan's Wake* (1939), Joyce alludes to *Ulysses*. He depicts Shem, a partially sighted writer, reading a "usylessly unreadable Blue Book" in a "glaucous den". In ancient Greek, the word 'glaucous' refers to blueish-green or blueish-grey. It's also the root word of 'glaucoma'. Joyce suffered from glaucoma, and, in one of his letters, he writes that Homer "went blind from glaucoma according to one of my doctors". (Hanaway-Oakley 2022)

Hanaway-Oakley (2022) assumes that with the very colour, Joyce was perhaps referring to his condition of belonging to a blind writers' community. Leaving the question unanswered, Cleo Hanaway-Oakley (2022) ends her essay with the words: "we should feel empowered to read Joyce's blue book through our eyes, ears, and fingers".

Before exposing the colour signs - recurring in the original text (Joyce 2008, 331-65) - it should be noted that gray and blue were chosen by James Joyce as colour symbols for the whole 'Nausicaa' episode.

This study proposes to consider the colour variety appearing in the text as a multi-layered socio-cultural sign. This is quite different from the colour shade interpretation that has been fixed so far concerning *Ulysses*.

The Joyce Project (2009) introduces the text of *Ulysses* highlighting realia-signs by means of six expressive colours, and providing important notes on each of them:

these categories are arbitrary, and very often the decision to assign a note to one of them must be arbitrary too, since some notes don't fit any category neatly and many might reasonably be placed in two or three.²

For instance, green is the colour of Ireland, which includes Irish and British history, politics, customs, language, religion, mythology, etc. The reference link in orange is a literature mark, which indicates a literary reference to published texts: poetry, fiction, drama, critical essays, history, philosophy, etc. Brown represents Dublin landmarks, like the river and bay, the built environment such as streets, canals, buildings, bridges, trams, and statues, cultural ephemera such as money, and civic institutions. Purple points to performances: songs, operas, oratorios, liturgical rites, prayers, recitations, stage plays, etc. The red link relates to the body, including anatomy, sexuality, childbirth, eating, drinking, excretion, disease, death, medicines, poisons, clothes, etc. The blue link refers to the writer: Joyce's literary styles, techniques, effects, revisions, and aesthetic theories, his incorporation of real people into his fiction, and the many textual variants that editors of the novel must wrestle with.

The Joyce Project (2009) is to be highly appreciated, as it "is not simply a resource. It offers to guide readers through the book" (2009). Of course, such a colour division creates interesting juxtapositions in the mind of readers and researchers; however the play of colours highlighted and interpreted in this article can be seen and researched in the Joycean text.

3 The Transference of Colour as a Socio-Cultural Multi-layered Sign from English into Armenian

The 'Nausicaa' episode in *Ulysses* noticeably stands out from the other episodes not only with its images and picturesque scenes but also with the wide spectrum of colour peculiar to the vast panorama of socio-cultural sub-context, directly and indirectly designating their immanent and transcendent features.

² Cf. <http://m.joyceproject.com/chapters/nausicaa.html>.

On the one hand, the episode is rich in colours signified as linguistic signs, such as black, white, yellow, red, blue, pink, purple, green, yellowish brown, blue, etc., which denote the poly-semantic and multifaceted correlation between the signifier and the signified; on the other hand, the text is distinguished by:

- linguistic signifiers referring to the light and shadow, signified as non-verbal signs in nature;
- the colour shades characteristic of various moments of the day, particularly, the evening and the sunset;
- the colours specific to the natural environment: the sea, the coast, the bay, the waves of the sea, the cape, and the rocks;
- the symbolic interaction of colour shades;
- the colours denoting the mood, and the psychology of the novel characters, corresponding to socio-cultural situations and conditions.

Moreover, various signifiers are perceivable in the context without being signified as linguistic signs in the text, though clearly noticeable as colour symbols: their decodification contributes to the deep understanding and interpretation of the text as a super-sign.

There are colour signifiers revealed in the large context concerning human relations, which result from the interaction of the human body and soul. These are not always notified in signs, yet they are necessarily assumed and sub-textual. The signified objects, concepts, phenomena, and ideas emerge in the linguistic tissue through the most unexpected word combinations, idiomatic phrases, sayings, and realia.

The examination of this multi-layered sign system of colours is combined with the evaluation of their corresponding signs in the Armenian translation from the point of view of their adequacy.

the summer evening had begun **to fold** the world in its **mysterious embrace**. Far away in the west **the sun was setting** and **the last glow** of all **too fleeting day lingered lovingly** on **sea and strand**, on the proud **promontory** of dear old Howth guarding as ever **the waters of the bay**, on **the weedgrown rocks** along **Sandymount shore** and, last but not least, on the quiet **church** whence there streamed forth at times upon the stillness the voice of prayer **to her** who is **in her pure radiance a beacon** ever to the stormtossed heart of man, **Mary, star of the sea**. (Joyce 2008, 331; emphasis added)

Ամառային երեկոն սկսել էր **պարուրել** աշխարհն իր **միստիկական գրկում**: Հեռվում **արեգակը մայր էր մտնում**, և **հար աճապարող օրվա վերջին շողերը սիրահոժար հապաղում էին ծովի, առափի, ծովածոցի ջրերը մշտապես հսկող սիրելի ծերուկ Հոութի հպարտ հրվանդանի,**

Մենդիմաունթի ափերով ձգվող մամռոտ ժայռաքարերի և, թերևս ամենակարևորը, խաղաղ **եկեղեցու** վրա, որտեղի անդորրի միջով աղոթքի ձայնը երբեմն բարձրանում հասնում էր **ներան**, ով իր **մաքրամաքուր լույսով** մշտաբթուն մի **փարոս** էր մարդու փոթորկահեծ սրտի համար՝ **ծովաստղ Մարիամը**: (Joyce 2012-14, 292; emphasis added)

The cited excerpt notifies the opening of the 'Nausicaa' episode, which is characterised by the description of a spectacular landscape scene, full of colour splashes, though not denoted as linguistic signs signifying colours. Yet the external signified world related to its signifiers, using other linguistic signs, completes this very scene with the help of a variety of immanent colours. Consequently, the scene is aesthetically impressive: lively, vivid, colourful and palpably visible.

The day described in the above-mentioned scene (Joyce 2008, 331) was June 16, six days before the summer solstice: we feel the dusk getting filled with reddish light, folding the world in the mysterious glow of the last rays of the sun. We feel "the last glow" mixing the crimson colour of the sun with the blue waters of "sea and strand"; we feel it painting in purple the green "weedgrown rocks along Sandymount shore" as well as the "promontory", with the hue of both red and blue; we feel it touching in peaceful tranquillity the dome of the church, from where rises a prayer. In fact, "the voice of prayer" reaches Virgin Mary, who "in her pure radiance" (white and mother-of-pearl colour) is a beacon "to the stormtossed heart of man": to the heart as fiery as a fire-coloured furnace; selfsame "Mary, star of the sea", who is radiant, gleam glittering like starlight.

This is our colour-oriented interpretation of the opening scene in the original text, which is a highly stylised excerpt that has been quite adequately translated into Armenian. When one reads: "the summer evening had begun to fold the world in its mysterious embrace" ("ամառային երեկոն սկսել էր պարուրել աշխարհն իր միստիկական գրկում"), the words "to fold" ("պարուրել") immediately catch one's eye and ear. Being both a literary, bookish and poetic word in Armenian, "պարուրել" is used as a linguistic sign denoting the author's high-flown speech, adding mystery to the image, especially associated with the "mysterious embrace" ("միստիկական գրկում") of the "summer evening" ("ամառային երեկոյի"), painting the world with a reddish-blue veil in the translated text as well.

With "the sun was setting" ("արեգակը մայր էր մտնում") and "the last rays of the dancing day lingered lovingly" ("հար աճապարող օրվա վերջին շողերը սիրահոժար հապաղում էին"), we come across a parade of linguistic signs used in the translation: "հար աճապարել and սիրահոժար հապաղել" poetic words combination

expresses the charm of a poetic prose.³ That latter is not only created through alliteration in Armenian, but also – due to the antithesis “հար անապարհէլ” (“too fleeting day”), “սիբսիւհոժար հապարհէլ” (“lingered lovingly”) – through highly poetic linguistic signs in Armenian. This scene inspires Armenian readers to visualise the magical beauty of the landscape, where the fainting reddish yellow of the sunset's idyllic peace is waving on the blue-dark of the waters of the sea, the shore, and the promontory, spreading over the green rocks that stretch along the shores of the bay and the church, “whence there streamed forth at times upon the stillness the voice of prayer to her” (“որստեղի անորրի միջով աղոթքի ձայնը երբեմն բարձրանում հասնում էր ներսն”).

It's worth mentioning that the poetic aura in the Armenian text is also signified using the pronoun *նե/նեքսն* (she/her) for the feminine form of the third person singular. As far as Armenian is considered a genderless language, the pronoun *նա* is used to denote both the feminine and masculine genders; however, *նե* form was once created by several intellectuals in Western Armenia to denote the feminine form of the third person singular, which was mainly used in western Armenian poetry, and now is considered somewhat an archaic form. Thus, the decision of using this pronoun in the Armenian translation of *Ulysses* once more suggests a unique solution to the problem of reproducing the highly stylish text of *Ulysses* in Armenian.

The comparison of these bilingual scenes suggests that the colour spectrum typical of both the linguistic signifier and the extra-linguistic signified objects, concepts, and phenomena denoting socio-cultural reality created in the translation is as attractive and vivid as it was imagined in the original text, endearing to the reader the Sandymount coast, stretching eastward from the suburb of Sandymount on the south-eastern outskirts of Dublin.

The three girl friends were seated **on the rocks**, enjoying **the evening scene** and the air which was fresh but not too chilly. Many a time and oft were they wont to come there to that **favourite nook** to have a cosy chat **beside the sparkling waves** and discuss matters feminine, Cissy Caffrey and Edy Boardman with the baby in the pushcar and Tommy and Jacky Caffrey, two little curlyheaded boys, **dressed in sailor suits with caps to match** and the name H.M.S. Belleisle printed on both. For Tommy and Jacky Caffrey were twins, scarce four years old and very noisy and spoiled twins sometimes but for all that darling little fellows **with bright merry faces and endearing ways about them**. They were dabbling in the

³ Such a poetic prose is peculiar to W. Faulkner and Hr. Matevosyan as well. Also the works of these authors fall within the scope of our semiotic and translational research.

sand with their spades and buckets, building castles as children do, or playing **with their big coloured ball**, happy as the day was long. (Joyce 2008, 331)

Երեք ընկերուհիները նստել էին **Ժայռաքարերի վրա՝** վայելելով **երեկոյան տեսարանն** ու օդը, որը թարմ էր բայց ոչ սառը: Ծառ և շատ անգամ էին նրանք եկել այստեղ, իրենց **գողարիկ անկյունը՝ պսպղուն ալիքների մոտ** հարմարավետ գրուցելու և քննարկելու իրենց աղջկական գործերը. Միսի Քեֆրին և Իդի Բորդմանը մանկասայակով երեխայի և Թոմի ու Ջեքի Քեֆրինների՝ գանգրահեր տղաների հետ, ովքեր **նավաստու պես էին հագնված՝ համապատասխան գլխարկներով** և «Ն.Մ.Ն. Գեղեցիկ կղզի» մակագրությամբ: Քանզի Թոմի և Ջեքի Քեֆրինները երկվորյակներ էին, հագիվ չորս տարեկան, երբեմն՝ անչափ աղմկարար ու երեսառած երկվորյակներ, բայց և այնպես սիրելի փոքրիկ տղաներ՝ **պայծառ, ժիր, և, ինչպես ասում են, իրենց սիրելի տվող մոուրիկներով**: Նրանք իրենց բահերով ու դուլներով խաղում էին պվագների մեջ, ամրոցներ էին կառուցում, ինչպես երեխաներն են անում, կամ խաղում էին իրենց **մեծ, գունազեղ գնդակով՝** երջանիկ ու անհոգ: (Joyce 2012-14, 292)

The above mentioned next excerpt comes to breathe life into this “favourite nook” (“գողարիկ անկյանը”) where the three friends often came to meet “beside the sparkling waves” (“պսպղուն ալիքների մոտ”) to discuss matters feminine. When examining the dictionary meanings of ‘favourite’ as a linguistic sign, it turns out to have the following fixed meanings in Armenian: “1. սիրեցյալ, սիրելի, 2. հովանավորյալ 3. սիրելի, սիրած” (Asmangulyan, Hovhannisy-an 1984, 335), while the word “գողարիկ” (tender) used by Joyce (2012-14, 292) is the very equivalent linguistic sign that characterises the author’s attitude and appreciation of the landscape depicted and signified in the previous sample.

The translational meanings of the word “գողարիկ” (tender, delicate, affectionate, loving) fully express the main meaning of the English signifier “favourite” (*սիրելի*), which in this case directly and adequately refers to the landscape-scene signified in the outer world as “a favourite nook”.

Interestingly, the word combination “favourite nook” (“գողարիկ անկյունը”) as a linguistic signifier is also implicitly marked by colours, as it is immediately followed by the words “beside the sparkling waves” (“պսպղուն ալիքների մոտ”); as long as the sparkling waves shine and glitter, they spread their silvery – argent on the crimson of waters, because the day was coming to an end, and the “favourite nook” was covered by the veil of twilight.

The three girls were enjoying that magnificent scene together

with children, the two of whom, Tommy and Jackie Caffrey, were about four-year-old twins; they were “dressed in sailor suits with caps to match” (“նավաստուս պես էին հագնված՝ համապատասխան գլխարկներով:”).

Sailor suits are known to be distinguished by a combination of white and blue colours; they also have matching hats in the same colour palette. Immediately, before the reader's eyes, the glittering crimson blue of the sea starts waving, on the background of which the carefree children in blue and white clothes are playing on the shore, “with bright merry faces and endearing ways about them” (“պայծառ, ժիր, և, ինչպես ստուս են, իրենց սիրելի տվող մոռութիկներով:”).

When talking about the children's “faces”, the use of the word “մոռութիկներ” in Armenian indicates a change in the neutral style of the original, replaced in the Armenian translation by a fresh, stylised-connoted form of endearment,⁴ which is completely justified by the description of the children with “bright merry” (“պայծառ, ժիր”) faces. Furthermore, this use of the word “մոռութիկներ” expresses the translator's special attitude towards the children – “endearing ways about them” (“իրենց սիրելի տվող”); thus, the word “մոռութիկներ” is a stylised linguistic signifier denoting a special type of signified in the external world.

This is something once more proving that in the translation of any literary text the denotative – i.e. the signified meaning of the word “faces” – occurring in the ‘content plane’ may obtain quite a different style in the ‘expression plane’ (see the translation “մոռութիկներ”), according to the dictates of the context, without undermining the author's intention.

As to the inherent presence of colours in this narrow context, they are expressed through a signifying feature of the linguistic sign “bright” (“վառ, փայլուն, լուսապայծառ”), which indicates the colour reality with the presence of light and glitter, without determining the shade of the light image. Moreover, the colour is both directly and indirectly signified in this narrow context, when it comes to the description of the children playing in the supposedly brown sand, building castles with it, as a sign of childish behavior, and enjoying themselves while still carelessly playing with a “big coloured ball” (“մեծ, գունազեղ գնդակով”). The linguistic sign “coloured” (“գունազեղ”) is a special sign denoting the children's world, which is again slightly stylised in the Armenian translation, as “գունազեղ” is identified with carefreeness and joy in the ‘expression plane’ of the text.

Cissy Caffrey **cuddled the wee chap** for **she was awfully fond of children, so patient with little sufferers** and Tommy Caffrey could never be got to take his **castor oil** unless it was Cissy Caf-

⁴ A special ending (*hly*) that you can add to a word to make it cuter and smaller.

frey that held his nose and promised him **the scatty heel of the loaf or brown bread with golden syrup** on. What a persuasive power that girl had! But to be sure **baby was as good as gold**, a **perfect little dote** in his new **fancy bib**. None of your spoilt beauties, Flora MacFlimsy sort, was Cissy Caffrey. **A truerhearted lass never drew the breath of life**, always with a laugh in her **gipsylike eyes** and a frolicsome word on her **cherryripe red lips**, a girl lovable in the extreme. And Edy Boardman laughed too at the quaint language of little brother.

But just then there was a slight altercation between Master Tommy and Master Jacky. Boys will be boys and our two twins were no exception to **this golden rule**. (Joyce 2008, 331; emphasis added)

Միսի Քեֆրին **քնքշորեն գուրգուրեց փոքրիկին**, որովհետև **նե պաշտում էր երեխաներին, այնքան համբերատար էր նվնվանների հանդեպ**, իսկ Թոմի Քեֆրին **Էդյուդ** պիսի խմեցներ միմիայն Միսի Քեֆրին, որ բռնում էր նրա քիթիկը և խոստանում **բոբոնի կոշտը՝ վրան մաթով մուրաբա քսած**: Համոզելու ի՞նչ ուժ ուներ այդ աղջիկը: Բայց այդ փոքրիկ Բորդման էլ իսկապես **շատ էր քաղցր, շատ էր անուշիկ** իր այդ նոր, **նախշուն լանջապանակով**: Միսի Քեֆրին բոլորովին ձեր իմացած երեսանած գեղեցկուհիներից չէր՝ Ֆլորա Մքֆլիմսի տեսակի: **Պարզասիրտ** մի աղջիկ, որը երբեք **հոգոց չէր հանում**, ծիծաղն էր ներա **գնչուական աչքերում**, խաղուն մի բառ՝ **հասուն բալի պես կարմիր շուրթերին**. աղջիկ էր նա անչափ սիրելի: Բոնի Բորդմանը նույնպես ծիծաղեց իր փոքրիկ եղբոր անուշ թոթովանքի վրա: Բայց հենց այդ պահին տղա պարոն Թոմին և տղա պարոն Ջեքին սկսեցին վիճել: Երեխան երեխա է մնում, իսկ մեր երկվորյակները բացառություն չեն սույն **սոկյա կանոնից**: (Joyce 2012-14, 292; emphasis added)

If the first two samples were descriptive, noted for their expressive language and descriptions of somewhat inactive and colourful scenes, this extract is a mixture of action description, characterisation, and narration that includes the author's ideas, his philosophical views, the description of characters' personal features, their psychology, and the peculiarities of their physical attributes.

While directly and indirectly characterizing Cissy Caffrey, Joyce creates an atmosphere of idyllic peace - serene, placid, and quiet - first of all using an action-denoting sign. In fact, "cuddled the wee chap" ("քնքշորեն գուրգուրեց փոքրիկին") refers to Cissy's characteristic features suggested by the sentence which explains Cissy's actions: "she was awfully fond of children, so patient with little sufferers" ("նե պաշտում էր երեխաներին, այնքան համբերատար էր նվնվանների հանդեպ"). As to the translation of the above-mentioned phrases, the verb "to cuddle" is transferred into the target text em-

ploying a contextual equivalent. The dictionary meanings of the verb are: "1. n. գիրկ. 2. v. 1) գրկել. կրծքին սեղմել (երեխային). 2) կծկվել, կուչ գալ. իրար փաթաթվել (together)" (Asmangulyan, Hovhannisy-an 1984, 215). Anyway, the translator used none of them. Instead, the choice fell on "քնքշորեն գուրգուրեց", which is a linguistic sign signifying 'hugging and caressing someone gently'. Moreover, the adverb "քնքշորեն" is used as an addition: an intensifier to make the action livelier and picturesque in Armenian. The phrasal expression "to be fond of" means *սիրել* (to like), whereas in the target text the word "պաշտել" (to adore, to worship) is used to make the characterisation as expressive as the whole excerpt is.

What is more intriguing about this excerpt, is again colour signs. Tommy Caffrey took his "castor oil" ("հնդյուղ, տղկանեփի ձեթ"), which is yellow; Cissy Caffrey "promised him the scatty heel of the loaf or brown bread with golden syrup on" ("խոստանում բոքոնի կոշտը վրան մաթով մուրաբա քսած"). In the source text, the colour signs are both explicit ("brown", "golden"), and implicit ("castor oil", "the scatty heel of the loaf"), yet in the target text all the colours are signified by implicit signs: "Էդյուղ (հնդյուղ), բոքոնի կոշտ, մաթով մուրաբա". Nevertheless, the translated excerpt is no less colourful and expressive than the source text, also thanks to the intimate tone of the linguistic signs chosen: for instance, colloquial words as "սիր, ձեթ իմացած".

In the last-quoted excerpt, Joyce keeps on characterizing Cissy Caffrey: "what a persuasive power that girl had! But to be sure baby was as good as gold, a perfect little dote in his new fancy bib. None of your spoilt beauties [...]". Between the two sentences characterizing Cissy, there is an intermediate sentence: "but to be sure baby was as good as gold, a perfect little dote in his new fancy bib" ("Բայց սիր փոքրիկ Բորդմեն էլ իսկապես շատ էր քաղցր, շատ էր անուշիկ իր այդ նոր, նախշուն լանջապանակով"). The idiomatic phrase 'to be as good as gold' (simile, formed with colour comparison) signifies something great and perfect in the 'content plane', whereas in the 'expression plane', it refers to Tommy's being sweetie, especially "in his new fancy bib" ("նախշուն լանջապանակով"). It is worth mentioning that in Armenian "նախշուն" (beautiful) is a poly-semantic linguistic sign, which also denotes something decorated with patterns, colourful, and motley. So, the description of the bib in the target text is fully fanciful as the wee himself.

Keeping on characterizing Cissy Caffrey directly and indirectly, the author claims: "A truerhearted lass never drew the breath of life, always with a laugh in her gipsylike eyes and a frolicsome word on her cherryripe red lips, a girl lovable in the extreme" ("Պարզասիրտ մի աղջիկ, որը երբեք հոգոց չէր հանում, ծիծաղն էր ներս գնչուական աչքերում, խաղուն մի բան՝ հասուն բալի պես կարմիր շուրթերին. աղջիկ էր նա անչափ սիրելի").

A typically Joycean vocabulary created through compounding – which is known in Linguistics as the formation of new words by combining two or more base words, such as “truerhearted”, “gipsylike”, “cherryripe” (“պարզասիրտ”, “գնչուական”, “հասուն բալի պէս կարմիր”) – is used to physically and psychologically describe Cissy. This feature openly displays the author’s attitude towards the character: “a girl lovable in the extreme”. The “gypsy girl” is progressively described as beautiful, kind, and charming, with dark-coloured eyes and complexion. Cissy’s eyes were always full of laughter, her cherryripe red lips were about to utter playful words full of gaiety. In the Armenian text, three ways of translation are employed to convey the Joycean vocabulary:

- compounding: “truerhearted” (“պարզասիրտ”);
- suffixation: “gipsylike” (“գնչուական”);
- explanation through simile: “cherryripe red” (“հասուն բալի պէս կարմիր”).

When proceeding with his characterisation, the author’s attention turns to the wee chaps, informing the readers that “there was a slight altercation between” the twins, immediately adding his own opinion of their behavior: “boys will be boys and our two twins were no exception to this golden rule”.

Within the narrow context of the above-mentioned sample, Joyce twice uses idiomatic phrases with the word ‘gold(en)’: “as good as gold” (“շատ էր քաղցր, շատ էր անուշիկ”); “the golden rule” (“նսկ[] u կանոն”). In this context, ‘gold’ is not only a rare, precious metal glistening as brightly as possible but also an attribute, which ascribes a high quality to the noun.

Thus, while characterizing and describing his characters, Joyce abundantly uses linguistic signs signifying colours to make his speech stylish and expressive, which is adequately transferred into the target text.

The above-mentioned samples would not be complete if we did not analyse the next excerpts where Gerty MacDowell is presented and described with genially perfect touches.

But who was Gerty?

Gerty MacDowell who was seated near her companions, lost in thought, gazing far away into the distance was, in very truth, **as fair a specimen of winsome Irish girlhood** as one could wish to see. She was pronounced beautiful by all who knew her though, as folks often said, she was more a Giltrap than a MacDowell. 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**. Her hands were of **finely veined alabaster**

with **tapering fingers** and **as white as lemonjuice** and **queen of ointments** could make them... There was an **innate refinement**, a **languid queenly hauteur** about Gerty which was unmistakably evidenced in her **delicate hands and higharched instep**... Why have women such **eyes of witchery**? **Gerty's were of the bluest Irish blue**, set off by **lustrous lashes and dark expressive brows**. Time was when those brows were not so **silkily seductive**. (Joyce 2008, 333-4; emphasis added)

Բայց ո՞վ էր Գըրթին:

Գըրթի ՄքԴաուելը, որ նստած էր իր ընկերուհիների կողքին ու մտազբաղ նայում էր հեռուները, **իսկապես իռլանդացի դյուրթիչ աղջկա այնպիսի նմուշ էր**, որպիսին կարելի էր միայն երագել: Մերան ճանաչողները միաբերան «գեղեցիկ» բառեր էին գործածում, թեպետ ինչպես ժողովուրդն էր հաճախ ասում, նե ավելի շատ Գիլթրափ էր, քան ՄքԴաուել: Նա **վայելչակազմ էր ու նուրբ, նույնիսկ հակված փխրունության...** Մերա **դեմքի մոմե դավլությունը համարյա հոգևոր էր յուր փողոսկրանման մաքրությամբ**, թեպետ ներա **վարդակոկոնանման շրթունքները** տեղով **Կուպիդոնի աղեղն էին**. **հունական կատարելություն:** Մերա **ձեռքերը նրբին երակներով ալեբաստր էին՝ երկար մատերով և այնքան սպիտակ**, որ միայն լիմոնահյություն ու քսուրների թագուհին կարող էին այդպես դարձնել... **Ինչոր բնական հղկվածություն, ինչոր թագուհու հույլ** hauteur (ա) կար Գըրթիի մեջ, որոնց մասին ակնհայտորեն վկայում էին ներա **նրբին ձեռքերն ու բարձրակամար ոտնաթուփերը...** Ինչո՞ւ կանայք ունեն այսպիսի **կախարդիչ աչքեր:** Գըրթիի **աչքերն ամենակապույտ իռլանդական կապույտն ունեին՝** ընդ[գ] ծված լուսավոր արտևանուրներով և մուգ, արտահայտիչ **հոնքերով:** Մի ժամանակ այդ հոնքերն այդքան **մետաքսանման ու գայթակղիչ չէին:** (Joyce 2012-14, 294; emphasis added)

It's a widely known fact that Joyce intended for *Ulysses* to parallel Homer's *Odyssey*. Each of the episodes' titles is drawn from the Homeric epic and there is a parallel between his characters and Homer's. Although there are quite different views on these parallels – for instance, Nabokov (1982) undermined the role of the *Odyssey* for *Ulysses* – readers and researchers may easily perceive various interpretations of such parallels as both logical and illogical. We assume that even ignoring the prominent parallels, one cannot but admit the masterly characterisations of both protagonists and minor characters, who appear for a few scenes in *Ulysses*.

As to Gerty MacDowell, “who was seated near her companions,” the author first introduces her by asking directly: “but who was Gerty?”. One might answer this question as directly as the question sounds:

she is a woman in her early twenties with a limp. Yet keeping on reading her description and characterisation, one is tempted to say that she is captivatingly beautiful, no matter what she does or dreams of doing. Another reader might answer this question as Joyce prompts us to: she is "as fair a specimen of winsome Irish girlhood" ("իսկապես իռլանդացի դուրթիչ աղջկա այնպիսի նմուշ էր"). This comes to witness to the fact that Joyce idealises the beauty of an Irish young woman, telling us openly what he considers to be beautiful in a woman's figure, as Gerty's figure was "slight and graceful, inclining even to fragility" ("Նա վայելչակազմ էր ու նուրբ, նույնիսկ հակված փխրունության").

Joyce frequently uses adjectives as attributes, without falling into the trap of abusing their hackneyed usage. Looking up in a dictionary for the linguistic sign "winsome", we learn that in Armenian it means: "հրապուրիչ գրավիչ" (Asmangulyan, Hovhannisyanyan 1984, 1095), whereas the target text displays the adjective "դուրթիչ", which carries more poetic connotation than *հրապուրիչ, գրավիչ* do.

Joyce continues his description more persuasively, once more referring to colour signs to make his descriptions more vivid: "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" ("Ներքա դեմքի մոմե դակլությունը համարյա հոգևոր էր յուր փղոսկրանման մաքրությամբ, թեպետ ներքա վարդակոկոնանման շրթունքները տեղով Կուպիդոնի աղեղն էին. հունական կատարելություն").

In the source text, the expression "waxen pallor of her face" is used as a linguistic sign denoting a metaphorical description of Gerty's face, which is transferred into the target text as a regular equivalent, as the translator has chosen one of the translation versions fixed in the dictionary: "դեմքի մոմե դակլությունը". Colour spectrum in various hues catches our eyes, starting from waxen pallor as pale and white, up to the off-white colour of ivory, which may have a slight tint of yellow, and, as a shade of white, it is said to be associated with purity and elegance. Moreover, the description of her face is completed with her "rosebud mouth". This is a two-layered metaphor. It first refers to the signified shade of a rosebud red, then metaphorically to the signified bow of Cupid - the Roman god of erotic love - while simultaneously drawing the Cupid's bow as a shape of a human upper lip.

In the following narrow context, Joyce turns to Gerty's eyes: "why have women such eyes of witchery? Gerty's were of the bluest Irish blue, set off by lustrous lashes and dark expressive brows. Time was when those brows were not so silkily seductive." Here "bluest Irish blue" signifies the colour of 'witchery', instinctively getting correlated with the blue of the sea. The picture becomes more clear and complete, when "lustrous lashes and dark expressive brows" ("լուսավոր արտևանունքները և մուգ, արտահայտիչ հոնքերը") are described as "silkily seductive" ("մետաքսանման ու գայթակղիչ"). Implicit colouring is overwhelming in this context, referring to the signi-

fied seductively beautiful appearance. In the target text, "eyes of witchery" are translated as "կախարդիչ աչքեր": a contextual equivalent, as far as the word 'witchery' has two fixed meanings, namely "ն. 1) Կախարդություն, հմայություն, վհուկություն, 2) հմայք, կախարհանք. թովչանք:" (Asmangulyan, Hovhannisyan 1984, 1096). According to the context, a corresponding adjective is used to signify the witchery of Gerty's eyes.

Was it possible for Joyce to describe beauty neglecting Gerty's hands and legs? No, he could not. So, "her hands were of finely veined alabaster with tapering fingers and as white as lemonjuice and queen of ointments could make them" ("Ներա ձեռքերը նրբին երակներով պերասար էին երկար մատերով և այնքան սպիտակ, որ միայն լիմոնահյութն ու քուրքների թագուհին կարող էին այդպես դարձնել"). As far as alabaster is considered to be a soft, creamy shade of white, it means that Gerty's hands were as attractive as her face was. Moreover, Gerty's hands were "finely veined", which signifies her gentle and somewhat quiet temperament. The word "alabaster" is translated into Armenian as a borrowing, with the transliteration "պերասար", although it might have been translated *գիպսագույն*, signifying gypsum and its colour. True, in that case, the target text would have lost its poetic intonation.

Thus, "there was an innate refinement, a languid queenly hauteur about Gerty which was unmistakably evidenced in her delicate hands and higharched instep" ("Ինչոր բնական հղկվածություն, ինչոր թագուհու հույլ hauteur կար Գըրթիի մեջ, որոնց մասին ակնհայտորեն վկայում էին ներա նրբին ձեռքերն ու բարձրակամար ոտնաթու մըրը"). The linguistic sign "an innate refinement, a languid queenly hauteur" is a signifier of Gerty's lazy and lickerish character. The word "hauteur" of French origin signifies her noblesse and arrogance. In Armenian, the translator has chosen the best version one might dream of: "թագուհու հույլ". Here the linguistic sign "հույլ" is bookish, archaic, and poetic: it signifies 'indifferent, careless, and slow conduct'. Hence, while describing Gerty, Joyce indirectly characterises her.

One might go on and on with the semiotic interpretation of the 'Nausicaa' episode in Joyce's *Ulysses* and its Armenian translation. Anyway, the analysed examples are enough to draw essential conclusions.

4 Conclusion

The semiotic interpretation of a literary text and its translation is of utmost importance from the point of view of linguistic, translational, and literary studies of bilingual texts. James Joyce's *Ulysses* is a source-text rich in signs signifying a multi-layered socio-cultural reality. The colour sign - one of the most evaluated elements in *Ulysses* - was included in Joyce's schemas alongside other signif-

icant signs, such as place, time, organ, science-art, symbol, style-technique, and parallels.

According to our detailed research, we have concluded that colour is a multi-layered socio-cultural sign, which is to be analysed and interpreted broadly to perceive the subtext, the narrow and the large context of *Ulysses*, mainly in the 'Nausicaa' episode.

The episode is rich in colours as linguistic signs, all of them signifying poly-semantic and multifaceted correlation between the signifier and the signified.

The source text stands out for the presence of signified non-verbal signs referring to the light and shadow in nature: particularly those denoting the magnificent natural environment, where the scene is described as a background of human relations and the ups and downs of their inner world.

In the 'Nausicaa' episode, colours mostly denote the mood and the psychology of the characters, corresponding to their socio-cultural conditions. The symbolic interaction of colour shades expresses various characteristic features of personages.

Several signifiers are perceivable in the context without being signified as linguistic signs in the text. Anyway, all of them are clearly noticeable as colour symbols: the decoding of these symbols contributes to the deep understanding and interpretation of the text as a super-sign.

There are colour signifiers revealed in the large context of human relations, resulting from the interaction of human body and soul: either notified or not notified in signs, yet both necessarily assumed and sub-textual. Their signified objects, concepts, phenomena and ideas come into existence in the linguistic tissue through the most unexpected word combinations, idiomatic phrases, and sayings.

The examination of the multi-layered sign system of colours was accompanied by the evaluation of their corresponding signs in the Armenian translation from the point of view of their adequacy. We may easily conclude that the Armenian translation of Joyce's *Ulysses* is as a genius creation as the original text is.

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