

On Korean Translation of *Finnegans Wake*

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This paper aims to explicate an aspect of the recent Korean translation of *Finnegans Wake*, James Joyce's most innovative book of a monstrous paronomasia.

Joyce's *Wake*, written in a revolutionary style, is one of the most provocative books to read and a marvelous example of the kind of New Critical orthodoxy, because it is the teeming thesaurus of complexity in a gigantic wheeling rebus with wanton perversities of form and language. Furthermore, translating this "chaosmos of Alle"(混秩序의 총화)(*FW* 118.21) into any other language may be asserted virtually impossible, and it is all but transcendental. Nonetheless, the world has so far produced several translated versions of this baffling book, and its recent publication of the Korean rendering is no exception.

There is an important sense in which the *Wake* is unreadable as well as untranslatable. Clive Hart writes: "We sometimes quip: translate the *Wake*: yes, but from which language? But, that is an exaggeration. The basic linguistic and grammatical structure of all but a small proportion of the book is English..."(Kim

10). The real problems of the usual procedures of transference of this polyglotic legerdemain in the *Wake* into a target ones are lexical, which seem to refer to all or some or none of meanings that we project. The text or the 'summa' of all its linguistic potential, as we may imagine, includes all the absurdities and unreasonableness of being translated into any other language. The pyramidal heap of the sources of a new language shows the meandering arguments of almost Proustian length and is the realistic demonstration of all linguistic pun possibilities.

So far the positivistic Wakean 'Growth Industry' has accomplished a great deal of its studies. Thanks to those critics, we can now articulate and appreciate the narrative and summary of the text, its structure and motif, themes, genre, etc. The most useful service the two guides to the Korean translation of the *Wake* seem to have offered is to give the translator the basic plot of the book. These are Roland McHugh's *Annotations to Finnegans Wake* whose line by line analysis of the text is of great assistance, and Joseph Campbell & Henry Robinson's page by page commentary outlines of their *A Skeleton Key to Finnegans Wake*. Both were the keys to unlocking the text for the Korean transreader, and without such a vast amount of information the translation would never have been purported, and under whose guidances much of it was accomplished.

One of the most difficult factors of translating the *Wake* is what we call "the Wakean dream language," whose common phenomenon of compression and displacement are apparent everywhere in the entire text. Here, multilingual languages are together with the extensive use of puns and portmanteaus, which are, for the most part, homonymous. The *Wake* is the real pandemonium of all languages of antiquity and contemporaneity, full of the obsolete, slang, dialects, poetic words and colloquialism. It is surely a baffling jungle of languages, reminiscent of the Egyptian Book of the Dead. Joyce was actually a literary antiquarian of enormous crossword puzzles that he wove into this gorilla-book. These are all made with the writer's obvious intent to inflate the text to several connotations. The fact that all the polyglossia of the original text should be translated inevitably into a single target language is a paradox. The manipulation

of these linguistic features, which are imposed upon the transreader by the openness of its ambiguity, may be the common denominator of all the translation, and finding the exegesis of this diabolism is the continual and incessant effort for his translation.

First of all, what the transreader urgently needs to do is the exegetical analysis to unravel a fundamental meaning, the matrix (surface meaning) of its polysemantic, polyphonic and polylingual mixture. To carry out this work, the transreader should first disentangle the language properly with the aid of reference books and various kinds of classical lexicons. In the course of this exegetical analysis, he should tunnel into its still-unexplored depths to strike a single vein of meaning, along with its contiguous associations. What is usually regarded as the greatest impediment of the *Wake's* pluralities to the transreader is to unravel the source words of the vast potential that is in language, and to unearth the pattern of matrix and to reveal as many layers of significance as possible.¹⁾

Clive Hart stated in his *Structure and Motif in Finnegans Wake* that in spite of all the excellent exegetical work that has appeared in recent years, the bulk of the long text of the *Wake* remains entirely unexplicated (McHugh v). Thus, nothing remains preferentially for the transreader but to unfold the single and basic meaning from every word. Until such time as a complete exegesis is available, any potential transreader will constantly be troubled by the necessity of this work. Here Bernard Benstock's useful fourteen page exegetical analysis of the "Tale of Jarl van Hooher and the Prankquean" section of the *Wake* is one of not so many samples (Benstock 282-296).

Next, it is necessary for the transreader to examine the characteristics of the target language, in this case, the Korean character. *Hangul* the Korean alphabet which consists of 8 vowels and 16 consonants belongs to the Ural-Altaic family of languages. They are fundamentally different syntactically and contextually from Indo-European groups. The sentence structure of *Hangul* is almost the complete opposite to that of English, not to mention of its style. Generally speaking, the structure and syntax of Korean sentences are simplistic, prosaic and paraphrasing.

Naturally, translating the congested Wakean words or its language into Korean characters tends to be all but paraphractical.

Oftentimes, in translating the *Wake*, the use of Chinese characters (Hanja, 한자, 漢字) which *Hanqul* incorporates (about 3000 characters) in the Korean cultural community can prove to be very helpful because of their spontaneous compact of ideogramic or phonogramic effect. At a glance, Chinese characters, from which the transreader selected the most apt to convey his nuance of mood or idea of his work, are similar to *Wakean* words in their construction. The prosaic expressions present in the Korean version become paraphrastically lengthy and naturally defective, not finding their equivalents in his neologism. In order to make up for this defect the Korean transreader uses the Korean phonogramic alphabet in corporation with the ideogramic Chinese characters which in general consist of etymological elements. Here, the Korean transreader should effectively utilize the natures of both languages.

Furthermore, the Chinese characters are mostly connotative and their descriptions are given intensity with particular attention to diction, sometimes rhythm, and imagery. For example from a *Wakean* sentence, we read: "He cupped his years." (*FW* 321.22)(exegesis: the word "years" is analysed into at least four exegetical factors such as "hears," "ears," "heres," "years". The Korean version corresponding to the original would read: "그는 歲耳를 盞廳했다." Thus in this Korean translation the constituting structure of the translated *Wakean* words is ideal and reasonable for the Korean alphabet to be incorporated with the Chinese characters.

The analysis of the pictographic images of one Chinese character demonstratively samples the transreader's purport aforesaid. (Kenner 459) Here we have Chinese 顯(현), epiphania in Latin, manifestation in English; on the right of the given character is 頁(형): "the head"; top left 日(일): "sun", "light", and below it 絲(사): "silk", "silk bobbin", "silk tensile" etc. We can twist these three "local images"(to use Imagist's terms) into one "constituting Big image"(to use Imagist's terms again) of the "head of the silky sun"; and what we do with three images is produce the new Big image, a sudden flash of *eclaircissement*, so as to

revitalize its creative power of the word. This type of methodology (even though it is used for poetic purpose) might be applicable in translating the Wakean words into Korean, and one major aspect of the Korean creative craftsmanship is to adopt these fundamentals. In other words, to the transreader, the textual exegesis of the *Wake* should precede his translation.

Here is another textual example from the second paragraph of the opening page of the book: "penisolate war."(*FW* 3.6). Joseph Campbell & Henry M. Robinson analyze exegetically the phrase as follows: "penisolate" suggests 1) "late, or recent war of the penis," a designation to the gist of a Tristram; 2) it suggests a war waged with the pen by an isolated man of letters, 3) finally it reminds us of the "Peninsular War," reminiscent of the Anglo-Irish Dubliner, Arthur Wellesley, first Duke of Wellington, who, in the Peninsular War (1808-1814) waged the first of his great battles against Napoleon(Campbell & Robinson 27). Thus, the original words of the source text are co-present and fraught with four analyzed words: "peninsular"+"isolate"+"pen"+"penis" and "war". This is the living demonstration of the common nature of the Wakean portmanteau, which is, in Harry Levin's words, "to conceive the totality of human experience on a simultaneous plane, to synchronize past, present, and future in the timelessness of a millenium"(Levin 165). As seen in this analysis, the best known forms of condensation in the *Wake* are generally the composite of two or more phonetically similar but semantically dissimilar words through superimposition. This kind of artistic methodology of deconstruction and reconstruction within exegetical structure can result in the freedom of artistic integrity. Thus, the matrix of the above phrase leads most importantly to the "peninsular war." This can be translated as "반도전쟁, 半島戰爭" in Korean. It is not difficult for the transreader to translate this matrix, because it has nothing but a simple phrase of common prosaic nature. However, this matrix is in actuality nothing but one partiality of the writer's original in the *Wake*. Its simple version is much more apprehensible, but the *Wake* is much more than this apprehensibility.

This matrix may be much more apparent in C. K. Ogden's paraphrasing of the

basic text of the last passage of the Anna Livia Plurabelle chapter which he turns into basic English, where he reduces the passage to direct statement and rules out ambiguities. (Levin 164) Here Ogden's language is the simplest English of strict denotation, while Joyce's is the most complex one of extreme connotation. It means that all the translator need do is, first and foremost, read the type of Ogden's version into Basic English. Ogden's Basic English is, in a way, a paraphrasing. But paraphrasing cannot exhibit the uniqueness of the Wakean language. This in fact suggests the textual demise. If the transreader paraphrases the aforesaid example, "He cupped his years," in Ogden's Basic English or in a prosaic style like "He put his cup-shaped hand to his year-old ear to hear well." (그는 잘 들도록 컵 같은 손을 그의 잘 들리지 않는 귀에다 댔다.), how serpentine it will be! It utterly fails to achieve the *Wakean* fundamental purpose. Paraphrase or prose-making of *Wakean* words in the course of translation is the death of the Joyce text as well as his artistic tenor. Therefore, the transreader must avoid paraphrasing at all costs. The reason is that through the continued excentric research of Joyce's text we realize that every word has been constructed for the primarily literary purpose of meaning rather than mere melange of the writer's linguistic erudition. There are at least no nonsense syllables in the *Wake*, which claim their paraphrasing.

The key matrix sounding to be the essential theme of the story is the fundamental element of the structure, and it is also a standard English, which is easily translatable, if only with the help of the primary references like Campbell and Robinson's *A Skeleton Key* and Danis Rose and John O'Hanlon's *Understanding the Wake*. Thus, it would be well-nigh hopeless to attempt to trace the design of any complex *Wakean* word or sentence were it not understood that a thread of logic runs through the matrix. The matrix, of course, is supported by other elements in the same phrase. These contiguous factors, taken together, not only exhibit the mood of the phrase but also convey its meaning simultaneously.

The next step for the transreader to take is how to overload the matrix with unpacked elements. To the matrix of "peninsular war"(반도전쟁), for instance,

such lateral associations like “pen+isolate+penis” should be added. Thus it consequently becomes “penisolate war” of the original: “남근반도필고전, 男根半島筆孤戰”.²⁾ How many subsidiary lateral meanings into which the main thread always frays out and which in turn disappears into almost inaccessible tenuousities of meaning are added to the matrix, depends wholly upon the transreader's choice of his own dissected alternatives. He should contrive to superimpose and combine all the analysed parts into a single Wakean phraseology.

The following is another example of exegetical analysis. The scene comes from one of the opening paragraphs where the Wake mourning festivity starts, where along with the deceased, Tim Finnegan, thirteen mourners attend. These dismal citizens, sighing his praises, lay him out:

1) text:

Shize? I should shee! Macool, Macool, orra whyi deed ye diie? of a trying thirstay mournin? Sobs they sighdid at Fillagain's chrissormiss wake, all the hoolivans of the nation, prostrated in their consternation and their doudisimally profusive plethora of ululation (*FW* 6. 13-17)

2) exegesis:³⁾

1. *Shize*: sighs(탄식하다), size(크기), jeez(저런, 어마나), Jesus(예수), Scheiss(G: excrement, 糞), schiz(G: to spilt)(쪼개다), schist(geol. fossil crystalline rock)(片巖)
2. *I should shee*: shee: say, see, shee(Gael: tumulus)(墓), sidhhe(shee, Gael: fairy)(요정)
3. *Macool*: Finn MacCool(Irish legendary hero)
4. *orra*: arrah(Gael: alas), oro(Sp. gold)(金)
5. *whyi deed ye diie?*: why did you die?(Ballad of Finnegan's Wake), My God, my God, why hast thou forsaken(Matt: 27.46) deed(행위) diie(dye)(염색하다)
6. *of a trying*: trial(the crucifixion and the trial of Earwicker drying)
7. *thisday mournin?*: Thursday morning, Thursday mourning, thirsty mourning, Thor's day(Norse god of thunder), “I thirst”:words of Jesus on the cross(John.19.28)

8. *Sobs they sighdid*: did sigh, sighed, sighted, they sighed
9. *at Fillaagain's*: Finnegan, fill again(refill), Phil again(Phil the Fluter)
10. *chrissormiss*: Christmas, chrisom(sacrificial anointing), chrismconsecrated oil, Khrisma(Gr: anoint), hit or miss(소홀한), Chris (man's name), Christopher or Christ, or miss(female)
11. *wake*: cake, vaka(Old Norse: watch, virgil, eve-related to St. John's Eve, 23rd June Midsummer festivities), awake, become awake(rouse from sleep)
12. *all of the hoolivans*: hooligans(ruffians 강패), "Miss Hooligan's Christmas Cake," whole (all) of one's, Sullivan(gael: the black eyed)
13. *of the nation*: "A Nation Once Again!" (Ire. song)
14. *prostrated in*: 엎드리다, 피곤 또는 병으로 무능력해지다
15. *their consternation*: constellation(L: constellas-star), consternation (amazement), consternare(L: lay prostrate, terrify)
16. *and their duodismally*: doubly dismal, duodecimal(number system with base 12, indicative the presence of the 12 mourners, 12 nations, 12 Jewish tribes, 12 disciples in FW)
17. *profusive*: profuse+effusive, profusive and plethora
18. *plethora of*: Ibid
19. *ululation*: (우짚는 소리) excesses of lamentation

3) matrix & its Korean translation:

Sigh? I should say! Macool, Macool! oh why did you die? of trying Thursday morning? Sobs they sighed at Finnegan's Christmas cake, all the hooligans of the nation, prostrated in their consternation and their doubly dismal plethora of ululation. (탄식? 나는 그러하리라! 맥크울 맥크울, 오 그대 왜 시멸했는고? 고난의 목요일 아침에? 피네간의 크리스마스 케이크에 맹세코, 애상을 한숨 지었나니, 모두 건달의 백성들, 경악과 중첩된 현기에 찬 울혈의 아우성 속에 엎디도다.)

4) The Korean version of the *Wake*:

糞嘆災? 나는 응당 妖墓 그러하리라! 맥크울, 맥크울, 詛呪來라. 그대는 왜 死行했는고? 苦行하는 渴神木曜日 弔朝에? 피네간의 크리스마스 聖油聖化 경야 케이크에 맹세코 그들은 哀目歎息하나니, 백성의 모든 黑眼건달들, 그들의 경악과 그들의 鬱重疊된 현기에 찬

鬱多血의 嘆咆哮 속에 었디도다.

In the above analysis, it is important for the transreader to decide whether some of the lateral suggestions will seem obvious, and if some others will appear far-fetched and absurd. Whether the word ought to be worth taking at face value or if it is of no use, is totally up to the translator's decision of assiduity. The clarity and scope of the discoveries relies almost upon whether or not the choice of the subsidiaries of the exegesis should be decided within the general nuance and context of the target sentences.

As might be apparent from the previous cursory examples, much as with the transreader's act of the decreation and recreation in his exegetical analysis, so too the process of composing the target text on his part is uniquely his own. The manipulation and re-fashioning of the transreader's own version through innumerable superimposed subsidiaries is similar to the writer's essential qualities of creating his fictitious universe. This step is not in practice a great hardship and it is not so difficult for the transreader to overload with other linguistic elements.

Most *Wakean* words are the combination of auditory and visible isomorphism of homonyms. Joyce's technique invariably seems to involve verbal humor of verbalism, "puns, quashed quotatoes, messes of mottage,"(*FW* 183. 22-23) (as described in a variety of Shem's place of residence), which are most of them of a homonymous nature as aforesaid. For example, the *Wakean* word "southenly"(*FW* 11.01) is the homonymous combination of "south" and "suddenly." The transreader puts this term into the Korean verbatim translation, which becomes "南짜기", though it is inevitably not homonymous this time. Here lies both the transreader's unconquerable predicament and the unconquered linguistic limitation of the target characters.

Ultimately, the *Wakean* artificial and synthetic language contains the ultrastate of multilayers of images and the condensation of verbal sounds. The elements of the *Wakean* words of the Korean version have in fact the combined nature of phonogramic alphabet (like Indo-European) and ideogramic characters (like

Chinese), which are appreciated through Stephen's "ineluctable modality of visible and the ineluctable modality of audible." The *Wake* is, after all, as critics have frequently asserted, an aural book as well as a visual one. For example, we have the famous Joycean word: "cropose"(시곡체, 屍穀體) which is the pun of corpse (시체, 屍體) and crop(곡물, 穀物), which symbolizes death and resurrection. In order to create the transreader's own neologism of this typical word, he takes his artistic "postcreation"(in Stephen's word) of employing the simultaneity of visible and audible senses. The comprehension of this *Wakean* plastic or cubistic portmanteau might be possible only through the two human organs, the ear and the eye. Indeed it is impossible to read this "시곡체 屍穀體" with the eye alone, and the ear must be brought into play as for example when we read an episode that Joyce frequently went down to River Seine to listen to the sound of the running water. We hear what we see.

The problem lies rather in the fact in exactly how the transreader arranges and patterns the Korean exegetical words of "cropose:" 1)屍體穀物, 2)穀物屍體, 3)屍穀物, 4)穀屍物, 5)屍穀體, 6)穀屍體... There are at least 6 possible alternatives, which consist of the transreader's twisting and reshaping or decomposing and recomposing of exegesis according to his own sense of an appropriate order. The Korean transreader makes the decision to choose No. 5) 屍穀體, because the translated *Wakean* word might denote not only the visible significance or beauty but also the audible resonance, in other words, he has been able to create the total ambience of the word. However, the audible effect of the word that may bring forth any meaningful nuance to its appreciator is of greatly dubious expectation. There might not be a certain possibility but an almost probability.

In order to make up this deficiency the transreader employs the visible and audible potentiality of the target *Wakean* word encountered, and thus, his innovative craftsmanship is subject to a weaving and unweaving process of linguistic function as well as his artistic ingenuity. The order of the transreader's word is highly denotative, all parts of it being positioned, fastened, and hence specifically denoted. This creative process establishes the fact that the transreader's intentional twists and

turns of *Wakean* words are illustrative of certain characteristics of Joyce's lexical methodology. The transreader creates his own deviations, which he uses as the new order to work further transformations to keep them paradoxical, poised and in flux. The transreader's creative or innovative act is, in a way, risky. But this is Joyce's own precarious style, writing of modernistic sensation: what one needs is not the content but the form. It is the typical Joycean way of writing not only the *Wake* text but also his earlier works. Translation is the repetitive composition of the original writer's mode, and paradoxically the translated version of the *Wake* should be difficult for the transreader and the non-*Wakean* reader to understand, just as is the original text. It also must be exegetically analyzed and explicated in order to be understood.

The compression of the *Wakean* language is a kind of form. It is impossible to investigate the content of Joyce's language without explicating its form interwoven with that language. Form and content in the *Wake* are an interinvolved entity, and Joyce's meaning engenders a type of language concomitant with poetic form. What is the *Wake* about? One of the first answers is that put forward by Samuel Beckett. "Here form is content, content is form...His writing is not *about* something," he wrote, "*It is something itself.*" (Beckett 14) Here form and content are intrinsically interrelated, and the subject of the *Wake* is not the content of the work, and its content is indivisible from its form of the language in which it is told. Thus, the transreader can display the freedom of newly created forms which are rich with intonation, rhythm, and poetic suggestiveness.⁴⁾

In its abandonment of novelistic form or in the whirlpool of its fallacy, the *Wake* constantly frustrates the transreader to define the book as a genre, as it fails to support most of the traditional premises of the novel as a literary form. The significance and the poetry are inseparable, and poetry constantly fuses in the language of the *Wake*. Joyce created the text of his linguistic devices of peculiar quality so as to promote it to be read as poetry. Rhythm, rhyme, and sound pattern are also important features to *Wakean* words, as all contribute to the texture, in which a vast amount of poetic devices are embedded. The major principle of

Korean translation is based upon this premise, aside from novelistic sophism, that the *Wake* is poetic rather than novelistic. Accordingly, how to enliven the poetic effect in the Korean version is the transreader's ever prevalent concern. For example, as a poetic device, many of Joyce's linguistic puns are controlled by a rhythmic logic that creates individual sound and pattern simultaneously.

Reading the *Wake*, whatever genre it might be, is in itself complex, and how to read it as poetry is much more difficult than to read it as prose. Furthermore, how to put it into any other tongue as poetry and how to take the technicality which it demands of its transreader, goes beyond one's imagination. One way of translating the poetic *Wake* into Korean is to see it as a text of Imagistic poetry. The *Wake*, a major sample of Imagism, which is per se the most important offshoot of literary Modernism, demolishes the fictional demarcation of prose and poem. Almost all critics have been, so far, quick to label the *Wake* 'a great poem,' but few seem to have done much to interpret the *Wake* as Imagist poetry. Imagism is not preferential but contextual, thus establishes the "absolute rhythm" of the *Wake*. Here, by examining the trail of poetic allusions, a total glimpse of the rich and multiple meanings of the whole text emerges as though from Imagistic poetry. Here the ideogramaic analysis of Chinese characters, as seen in Joycean epiphany, "顯現", and in the Chinese word of forest, "森林", gives the transreader of the *Wake* the clue of his Imagistic translation, just as the Fenollosian analysis of Chinese character gave Ezra Pound an inspiration, hence a "lightning" to one of his 74th Cantos : "...plowed in the sacred field and unwound the silk worms early in tensile / in the light of light is the *virtu*"(Kenner 458-459).

The following example is taken from the final scene of Chap. 3 (His Trial and Incarceration) of the *Wake*, where Finn's resurrection is foreshadowed as H. C. Earwicker, the protagonist, sleeps:

...he skall wake from earthsleep, haught crested elmer, in his valle of briers of Greenman's Rise O, (lost leaders live! the heroes return!) and o'er dun and dale the Wulverulverloar(protect us!) his mighty horn skall roll, orland, roll. (*FW* 74.1-5)

From the Imagist's point of view, this paragraph seeks for the clarity of expression through the use of precise images such as 'elmer', 'valle', 'brier', 'dun', 'dale', 'horn.'... the direct treatment of the "thing," in sequence of the musical phrases, no clear demarcation between prose and poem with decidedly precision. Here the transreader does his best to translate, in all possession of the -ism's tenet and credo:

...그는 大地眠으로부터 經覺할지라, 滔滔한 冠毛의 느릅나무 사나이, 綠者의 蜂起(하라) 의 절레 덤불 골짜기에, (잃어버린 영도자들이여 생활지라! 영웅들이여 돌아올지라!) 그리하여 丘陵과 골짜기를 넘어 저 풍풍파파팡나팔나리여 (우리들을 보호하소서!) 그의 강력한 뿔 나팔은 둥둥 구를지니, 로란드여, 둥둥 구를 지로다.

A random sentence from the *Wake* includes the poetic rhythm of alliteration and assonance: "If Arck could no more salve his agnols from the wiles of willy wooly woolf!" (FW 223.2-3) Here, in the early scene of "The Children's Hour" of the book, the rainbow girls flitter teasingly. For all Miss Izod's help, Glugg cannot succeed to solve the riddle and guess the colour of heliotrope. The transreader, thinking much of finding an adequate solution, tries to enliven the alliteration of the original with extreme attention in his version. It allows him the means to transgress the boundaries of the established order and system of the original to create his new possibilities of meaning: "만일 孤高天使가 더 이상 故意의 姑毛의 孤늑대의 狡猾로부터 그의 煩惱羊을 膏藥治療할 수 없다면!"

Here is another example:

For the Clearer of the Air from on high has spoken in tumbuldum tambaldam to his tembledim to tombaloom worrild and, moguphonised by that phonemanon, the unhappitents of the earht have terrerumbled from fimanment unto fundament and from tweedledeedumms down to twiddledeedees. (FW 258.20-24)

The above is the final section of "The Children's Hour," a famous scene where

the game, play, and pantomime of the two brothers, Glugg and Chuffe, finally ends. The shutting of the tavern door and its noise causes loud thundering in the air, and the inhabitants of earth tremble from head to toe. The scene resounds with echoes in its total poetic alliteration and its assonance, which consists of the lilt of the string of opening alliterative onomatopoeia. And the poetics of rhythm and rhyme prevalent throughout the section are very prerequisite to be solved on the transreader's part:

웬고하니 천공으로부터 大氣淸掃夫가 텀블링 텀굴러 彈調聲으로 자신의
 妥無聲의 他無假飾宿命의 腦世界에게 이야기를 걸었나니 그리하여, 그와 같은
 發聲現象에 의하여 擴聲發되어, 大地의 不幸走者들은 天界에서부터 泉地臀部에
 까지 그리고 他類似兩人 투위들담에서 打回轉크위디까지 아래로 타지진동馱地
 震動했도다.

Throughout this poetic translation there can be seen the careful transformation of context into a shifting and striking new form. This, aided by alliteration here, is the poet's work of art played with variations, and often a prefix is strung out in a pattern of different words. The transreader should turn this passage's visual repetition as well as rhythmic and morphemic patterning into his own version with artful and skillful manipulation. Likewise, there are actually many instances in the *Wake* in which the transreader indicates how a line should be read by interweaving the poetic elements in the material he is using.

Insofar as the *Wakean* words or language are typified by their condensation and displacement of multiple layers of meanings, myths or tales, the transreader's metaphrastic translation, thus his loyalty to the original text, seems to be much more desirable in a way. The reason comes from his dominant worry that the free, paraphrasing translation of Joyce's night language, notwithstanding its more freedom, might destroy their forms of the primary requirement of Joyce's aesthetics. The metaphrastic literalism of the translation of the *Wake*, as a form, seems much more ideal and applicable than its liberalism.

Clive Hart writes: "Translations are especially helpful in offering a vision of what one person—or, sometimes a group of persons—can see." (Kim v) The Korean translation may prove to be an addition to that process of clarification. Translation of the *Wake* is not an impossibility which Walter Benjamin, a German critic, asserts. Translating the *Wake*, as well as *Ulysses*, is the utmost art of possibility. The *Wake* text which is the most unruly of our modern age, is legible in the very tenuousness of its legibility.

Harry Levin contends:

...in sober fact, Joyce is neither an obscurantist nor a logodetalist, neither a destroyer nor a creator of language. He could scarcely achieve his microscopic precision and polysemantic subtlety unless he were a neutral. His restless play of allusion depends on the acceptance of linguistic *status quo*. (Levin 164)

Here, the Korean Wakean transreader is neither a destroyer nor a creator of language, and it is hoped that his new language of the Korean *Wake* might be in confluence with his native copious one and have influence upon its gradual progress.

The transreader adopts various perspectives to suit the demands of this particular text; yet it inevitably prohibits the emergence of a single, hegemonic version. The text forces him to find his own way around, provoking questions to which he must supply his own answers. The translation of the *Wake* is the confrontation of the work at which even Shem the penman might have balked. It is of great certainty that any translator of the book into any other language, will not only renew his own language but also make it available to the scholars and the public of his own country. The translation requires a transreader's creative capability to the utmost extreme. Pioneer and transingular spirit, the translator, like the writer himself, should become the conscious wordsman of painful innovation, though often uneasy with his own postcreation.

So many new Wakean coinages of the Korean version, a new kind of communication—unique, original, and difficult—may be strange to the public eye

and ear at their very inception, as our daily new popular ones usually are. As time goes by, they may be gradually familiar to them and be listed in existing vocabularies (Remember the case of the Nobel prize recipient Murray Gell-Mann's "quarks"!). This is one of the common phenomenology in the history of linguistic development. Just as the Korean version of *Ulysses*, the "usylessly unreadable Blue Book of Eccles," (FW 179.25-26) has now become the major readable classic, even for the common public (around a thousand copies sold yearly), that of the *Wake*, despite of its obscurity, we are reassured, will be our vitally human reading, and further will win its readers with the years to come. Through the underlying notes that finally will become tuneable to the ears of the people, we will witness the re-flowering of its "literature," which caused a tremendous flutter among dovescotes. It may be rendered readable, paradoxically, as embodiment of unreadability.

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Notes

- 1) Prof. Margot Norris analyses excellently a Waken sentence (FW 336.21) illustrating the four contiguous associations along a narrative line: 1. the *Wake* story of Buckley's shooting of the Russian General 2. the biblical myth of Adam's fall 3. the Greek myth of the race of Atalanta, and 4. the story of the demise of Melville's Billy Budd. (Norris 14)
- 2) There are two Japanese translations of this phrasing, "penisolate war": Prof. Yanase's: "孤軍筆戰"(pen war of isolate army) & Prof. Miyata's: "孤獨半島性 戦争"(isolate war of peninsularity)
- 3) This is a part of the analysis done by this writer with some graduate students at The University of Tulsa in 1973 under the late Prof. Leo Knuth's guidance.
- 4) On the occasion of celebrating the half-century year of the publication of *Ulysses* at The University of Tulsa in 1972, Prof. Maurice Beebe defined: "Modernist literature is distinguished by its formalism. It insists on the importance of structure and design—the aesthetic autonomy and independent whatness of the work of art—almost to that degree summarized by the famous dictum that "a poem should not mean but be." Maurice Beebe, "*Ulysses* and the Age of Modernism," *Ulysses: Fifty Years*. ed. by Thomas F. Staley (Bloomington: Indiana Univ. Press) 171.

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AbstractOn Korean Translation of *Finnegans Wake*

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One of the most difficult factors of translating the *Wake* is what we call “the Wakean dream language,” whose common phenomenon of compression and displacement are apparent everywhere in the entire text. Here, multilingual languages are together with the extensive use of puns and portmanteaus, which are, for the most part, homonymous. The manipulation of these linguistic features may be the common denominator of all the translation, and finding their exegesis is the continual and incessant effort for his translation.

First of all, what the transreader urgently needs is the exegetical analysis to unravel a fundamental meaning, the matrix of its polysemantic, polyphonic and polylingual mixture. To carry out this work, the transreader should first disentangle the language properly and strike a main narrative line, along with its contiguous associations.

Oftentimes, in translating the *Wake* into Korean, the use of Chinese characters *hanja* (漢字) can prove to be helpful because of their spontaneous compact of ideogramic or phonogramic effect. The prosaic expressions present in the Korean *hanqul* become paraphrastically lengthy and naturally defective, not finding their equivalents in his neologism. In order to make up for this defect the transreader uses the Korean phonogramic alphabet in corporation with the ideogramic Chinese characters.

The paraphrasing of *Wakean* words in the course of translation is in fact the death of the Joyce text as well as his artistic tenor. Therefore, the transreader must avoid paraphrasing at all costs. There are at least no nonsense syllables in the *Wake*, which claim their paraphrasing.

The next step for the transreader is how to overload the matrix with unpacked elements. He should contrive to superimpose and combine all the analysed lateral parts into a single *Wakean* phraseology.

Most *Wakean* words are the combination of auditory and visible isomorphism of homonyms and they contain the ultrastate of multilayers of images and the condensation of verbal sounds. The transreader's creative act is, in a way, risky. But this is Joyce's own precarious style, writing of modernistic sensation: what one needs is not the content but the form. Form and content in the *Wake* are an interinvolved entity, and Joyce's meaning engenders a type of language concomitant with poetic form in a way.

The major principle of Korean translation is based upon this premise that the *Wake* is poetic rather than novelistic. One way of translating the poetic *Wake* into Korean is to see it as a text of Imagistic poetry. Here, the metaphrastic literalism of the translation of the *Wake*, as a form, seems much more ideal and applicable than its liberalism.

So many new *Wakean* coinages of the Korean *Wake*, a new kind of communication—unique, original, and difficult—may be strange to the public eye and ear at their very inception. As time goes by, they may be gradually familiar to them and be listed in existing vocabularies. This is one of the common phenomenology in the history of linguistic development. The text may be rendered readable, paradoxically, as embodiment of unreadability.

■ Key words : Korean translation, *Finnegans Wake*, exegetical analysis, transreader, unreadability