

『
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『 (經夜)』:
(言語)

(James Joyce) 『 (Finnegans Wake)』
가 , .
60 ,
『 가 ,
.
.
,
.
가 가 . 『 』 , 가
,
.
,
“ (the revolution of
word)” .
“ (diabolic)” 『 』
가? 『 가 H. (Levin)
“ (millennium)
(timelessness) , (synchronize)

”(Levin 165) .

『 』 (Clive Hart) 가 6 4

, (Seanus Deane) 65 가

, .(Deane xlviii) , “

(language of dream)” () 가

(deconstruction, dissolution) (recreation, reconstruction) (交番作用) (alternating function) .

『 』 , (同素體)(isomorphism) .

“ (破創)(decreation)” . (

가) 가 .

가 ,

() 가 .

『 』 (Finnegans Wake)

“Finnegan’s Wake”

, (Tim Finnegan)

, (經夜祭)()가

, 가 , 가

, .

, *Finnegan’s* ,

(pun) , ,

, . ,

, (環狀), - (quasi-Jungian) .

, ,

, *Finn-again* ,

, ,

(Finn MacCool) . ,

. “Finnegan’s Wake”

, (Humpty Dumpty)(

), , , (Master Builder), ,
 , (落馬) III ,
 .
 . *Finnegan*
Finn-Egan , (Kevin Egan)
 , (終)(*f in*)
 (again) , *fionn*(fair white)
 (connotation) . 『 』 (multilingual)
 (萬人)(Everyman)
 . “Wake” “ , ” “ , ” “ , ”
 wake() (屍穀體)cropse(corpse
 + crop,) , 『 』 가
 가 (synthetic language) .
 『 』

『 』 1 “ ” (6.13-28) ,
 (matrix) (exegetical analysis)

1) (matrix)

(6.13-28) Shize? I should shee! Maccool, Maccool, orra whyi deed ye diie? of a trying thirsty mournin? Sobs they sighdid at Fillagain's chrissormiss wake, all the hoolivans of the nation, prostrated in their consternation and their duodismally profusive plethora of ululation. There was plumbs and grumes and cheriffs and citherers and raiders and cinemen too. And the all gianed in with the shoutmost shoviality. Agog and magog and the round of them agrog. To the continuation of that celebration until Hanandhunigan's extermination! Some in kinkin corass, more, kankan keening. Belling him up and filling him

down. He’s stiff but he’s steady is Priam Olim! ‘Twas he was the
dacent gaylabouring youth. Sharpen his pillowscone, tap up his bier!
E’erawhere in this whorl would ye hear sich din again? With their
deepbrow fundings and the dustyfidelios. They laid him brawdawn
alanglast bed. With a bockalips of finisky fore his feet. And a
barrowload of guenesis hoer his head. Tee the tootal of the fluid
hang the twoddle of the fuddled, O!

2) (語義的) (exegetical analysis)

Shize: sighs(), size(), Jesus(), jeez(,), Scheiss()
: 糞) schist(片巖)

I should shee: say, see, shee(:), sidhe(:)

Macool: Finn MacCool()

orra: oh(), arrah(: ,) ora(:)

whyi deed ye diie?: Why did you die?(), “
” : “ ,

?”(: 27.46)

of a trying: 가 HCE

thirstay mournin?: Thursday morning(), Thursday mourning(
, thirsty mourning(), Thor’s day(
, “I thirst()” ()(: 19.28)

Sobs they sighdid: did sigh(), they sighed, sighted ()

Fillagain’s: Finnegan, fill again(), Phil(the Fluter,)
again

chrrissormiss: Christmas, chrism(,), chrism- consecrated
(聖油聖化), Chris(Christoper,Christ),
miss()

wake: , cake(), vaka(: Virgil,), awake(

), (航跡)

all of the hoolivans: hooligans(), : “Miss Hooligan’s Christmas
Cake,” (all) do one’s Sullivan(: , 黑眼)

of the nation: “A Nation Once Again()”()

their consternation: , , constellation(),

constermare(:)

and their duodismally: doubly dismal(), duodecimal(12)

(『 』 12 , 12 , HCE 12 , 12

, 12)

profusive plethora: profusive()+effusive(,); plethora:

,

ulation: ,

There was plumbs and grumes and cheriffs and citherers and raiders and
cinemen: “Miss Hooligan’s Christmas Cake”

: plums(), prunes(), cherries(), citrons(

, 佛手柑), raisins(), cinnamon(肉桂,);

trademen-plumbers(-), grooms (), sheriffs(),

citerers(), raiders(bandits,), cinema men(), Chinamen

(), sin men()

gianed: giant(), chimed()

shoutmost: shoutingmost(), “And the all...shoviality: Phil the

Fluter’s Ball()” 가

shoviality: shoving(pushing,); joviality()

Agog and magog: a-gog(), Gogmagogs (,

Granta). God Magog: ,

Guildhall Gog Magog (木材像),

. : (古軍), :

(叛軍)

the round of them agrog: 1) round: whole 2) agrog: , . 3)

groggy (dizzy)

Hanandhunigan's: he and she again(: han=he, hun=she), Han() and
Hun() again(); (漢) (207 B.C.-A.D. 220);
HanHungarian, Attila가
Han() , Hun(, , 4-5
)
kinkin: (kindred), cinn(: 頭, 主), kin(: kind(
, caoin(:), Kincora (1014
, Brian Boru)
corass: chorus, cora(:)
kankan: cancan(,)
keening: wailing, lamenting
Belling him and filling him down: Belling: (bell-mouthed)
(鐘)
(柱) (酒入) . filling him down:
(burying him)
stiff: , ,
steady: , ,
Priam Olim: Priam: , 50
50 ; Brian O'Linn(
)
dacent: decent()
gaylabouring: gay labouring(), daylabouring(), "Twas
he the dacent gaylabouing youth(
, " (Bonny Labouring Boy)"
가
Sharpen his pillowscone: shape(shapen,). scarf(), scurf(,
, dandruff); pillowscone: (寢桶), (寢石)(),
pillarstone: (境界石).
. scone: (茶) , the Stone of Scon;
,) (無

窮)

this whorl would: in this whole world

hear sich a din again: din again: Finnegan

deepbrow: lowbrow: . (: Dief), brew(: Brau, 釀造物)

fundigs: deepbrow fundigs, de profundis() (‘ , 130), , fundigs(shindig,), fun(, 興)

dusty: dust(), come to dust(, 가); gusty (), lusty()

fideliors: fiddles(,); Adeste Fideles(가); fellows(,); fidelity(); Fidelio: (); (Imogen) 가 (假裝名); 가 (Fiedelio); Phaedo(Plato)

brawdawn: braden(:); brow(: ,); brow down (brought down)

alanglast bed: on long, last; at long last (,); a long guest; bed: dead

With a bockalips of finisky fore his feet: “ ” 가 : “ / .” bockalips: Apocalypse(), boca(:)+ , buccale(:)’ Bock(:) finisky: (: whiskey; finis(:) fin(:)+key; Finn(egan)

barrowload: barrow(,), barrel(), bar row (), lode(, : lodestar)

guenesis: Guinness’s(), Genesis(,), guineas(,)

hoer: high over (), hoar(,), ore()

Tee the tootal: too(add up,) the total, teetotaler(), tea for

the tooter(), Tees(), tootle of the
flute()
fluid: flute(), flood(), flot(), flue(魚網)
hang the twoddle of the fuddled: hang: sang; twoddle: twiddle(,
, twaddle(); tweedledee, tweedledum(
,); two(, double talk:
) ; double image(二重像,
;
fuddled: befuddled(;), muddle(
); futie(); puddle(,)
O!: O(), O:(ALP), O(零, 無,)

3) (explication)

(hod) (HCE)

“ ” 가 .

, (死者)

(寢石) . 12 12

, “Miss Hooligan’s Christmas Cake” 12

. “Phil the Fluter’s Ball” “Briam D’Lynn”

(弔曲) .

. (, , , , ,

(聖油聖化), , ,) , (),

(), , (), (Han, Hun , Briam Boru),

, (, , ,) ,

, , , , , , ,

, (凝縮) .

4) (韓語譯)(Korean translation)

(糞嘆災)? (妖墓) ! , ,
 (詛呪來) , (死行) ? (渴神)
 (弔朝) ? (聖油聖化)
 (哀目歎息) , (黑眼)
 , (鬱重疊) (鬱
 多血) (嘆咆哮) . (煙管下夫)
 (絃樂士) .
 (極聲) (鐘勢) . (眩亂)
 (攪亂) (環) .
 (永續) , (漢夫兇婦) ! (或者)
 , (多者) , 가(哀歌) .
 .
 , ! (快勞)
 . (桶寢石) (銳斷) ,
 ! (全世) (何處) ?
 (低質) (興掘) .
 (床下) (終長) . (盡)
 (瓶口). 가 (創世
 酒). (興液酒)가 ,
 !

『 』 (Wakean word)

『 』

『 』

,

.

,

가(

가) , 가 ,
.
,
,
“ ”(ultrasonic language),
.
『 』가 (, -)(Dublin-accented English)
, 가 ,
.
가 ,
가 가 . 『 』
:

1) (polysemantic nature)

가 (含蓄語義)
(portmanteau word)(: smog, rurban, mortel)
:
manorrwombanborn:() man+or+woman+womb+and+born
drummatoyised:(鼓劇弄) drum+dramatize+toyed
joky:(嘲氣) jo+joke+joy+Joyce+joucity(性, 市,
嘲意市)
beanstale:(豆腐談) bean(豆)+stale(腐)=tale(談)
drummatoyed:(鼓劇弄化) drum(鼓)+dramatize(劇化)+toyed(弄)

2) (polyphonic nature)

가 (含蓄音聲) ,

』
 languishing:(無感苦惱語) languish+language+anguish
 crospe:(屍素體) corpse +crop (造語).

가 가
 arraignmant:(調單) arrangement()+arraignment()
 Nichtian:(an無) Nicht()+Nietzsche
 Sandyas: Sanctus(, holy)+Sandhi(, peace)

3) (polylingual nature)

가
 Finnegan: Finn(:)+fin(:)+finis(:)+again(:)
 O carina: ocarina()+Povarina(“ ”)+O
 Catherina()+ Kom, Karina(: Come, Karina)+carina(:)
)+cara(:)
 bababadalgharaghtakakamminarronnkonnbronntonner....(
)
 Tautaulogically: ta(: there), tauto(:), tau logos(:)
), tau(:)
 flittaflute: flute and lute(), flutpar(:)

4)

“and,” “of”
 『 』

howareyou, 『 』 5/1 . , riverrun, howdoyoudo,
humptyhillhead: humpty+hill+head
upturnpikepointandplace: up+turn+pike+point+and+place
seventyseventh: seventy+senventh
fellowcommuter: fellow+commuter
sweatyfunnyadams: sweaty+funny+Adams

5) (破創語)(decreation)

『 』 .
Simon Dedalus+ “ ” : Siopold = 가
Lionel+
Leopold Bloom ; upupa = upupa(大成鳥)+Up.up
()+Utopia+upupa +pupa +papa ; contrasmagnificandjewban
gtantiality=) .
Joahanahanahana!: 4 HCE
, 가,
:
— ,

like a rudd gruebleen orangeman in his vilet indignation: ((藍色憤怒) (赤黃靑綠戰鬪卷服)
) . (23.1-2)
strongfelloa:(強長子) strong+long+fellow
grousupper:(群食) group+supper+grasshopper+grouse(雷鳥)
newseum:(物館) news+museum
handshakey congrandyoulikethems ecclesency: hand+shaky congratulation+
and+you+like+them Eccles excellency(手振握手)

類似汝好汝他者祝賀, (街))

heirs: hers+here+heir+hair(女續髮)

6) 『 』 (散文詩性)

『 』 (poem) 가 . ,
 “ ” “ ” (neologism) , , ,
 , , (大森林) , (辭林) (過去語)
 (死林) . 『 』 (Walton A.(Litz) , “
 (tome poem) (paraphrasing)” , (全貫)
 (poetic diction) , (onomatopoetic rhythm)
 (小說性) . ,
 , () , “
 ”(unity of effect) , S. (Beckett) “
 , ”(not about something, but it something
 itself) . 『 』 (dictum) “
 ”(a poem should not mean but be) ,
 . 『 』가
 “ ”, E. (Pound) (Imagism)
 , 『 』 ,
 (渦卷派)(Vortexism) .
 가 “
 (video-audio reading)” . (“ ”
 가 .) , “From
 goldendawn glory to glowworm glean(混光 輝蟲
 稀光)” “the Dawn of Peace, Pure, Perfect and Perpetual, Walking
 the Weary of the World(平潔 , 包完全 平久 ,
 , 細勞者 先覺).”

7) 『 』

『 』 , “ ”

가?

,

가

『 』 .

“ (原盤結石膏) (白

聖充滿) ” .

.

『 』 (the book of dead), (典禮) 가

.

“ (linguistic

classicism)” (classics) .

, , ,

가 . 가, 가 ,

가 . 가 , 『 』

, 가

. , .

. 가 , .

3

가(suravantgardist) . 『 』 , 『 』

(manifesto) , ,

가 “ ” 가 .

, ,

가 . , .

, .

, 16 “HCE ALP—”
 , , 가 , .
 , , (diction),
 . 가
 (William Bird))
 (John Dowland)
 , , 『 』 H. (Crane) 『 』(Bridge)
 (Dos Passos) (集魂) ,
 (Newsreels) . 『 』 , ,
 (變移的)
 (Dr. Johnson) , “ (discordia concors)”
 , S. (Einstein) , “ ” . “ ”
 , 가
 . “ (動畫)(moving pictures)” “
 (shadow show),” (音畫)(sound picture), “ (leer)” (reel)
) . 가 『 』 “ (通夜) (al nights newseryreel)”
 . ,
 , 4
 , (Isabel) ,
 . , HCE (Kate) ,
 , (Earwicker) , 29
 .
 .

III. 『 』

1)

『 』 가 , 가

가 , 가 .
(plurality) , (ambiguity)
(exegetical analysis) 가 ,
, , , , , ,
가가 .
가
가
(涉獵)

2) 가(transwriter)

『 』 , 가
. 65 가
. 『 』
, 『 』 가 “ 가(transwriter)”가
가
(source language) 가(connoisseur)
가 . (matrix)가
(layers of meaning) , 가 가
.

3)

(讀者)(transreader) . (譯
가

(最終義)() . 『 』
 “ ” 가 ,
 , 가 .
 가 2 (postcreation)
 , “gullible’s travels(가 假裏)” “(假
 裏)(camouflage)”
 , 가() 『 』 가
 “가 가 ” “가 가 ”
 가 . , 가
 , 가 “arraignment” 『 』 가 ,
 가 ,
 arrangement(調整)+arraignment(糾彈) . 가
 : , (調整糾彈, 糾彈調整, 調彈, 彈調, 調
 糾, 糾調, 調糾彈, 糾調彈, 糾彈調, 調彈糾)
 “relevation”
 revolution(革命)+revelation(啓示) (前轍)
 가 , (plurality) (意味素)
 가 가 (?)
 . 1) 2)
 3) 4) .
 가 , (ambiguity)
 . 『 』 ,
 가 .
 『 』 『 』
 : 가 10 “ ” () 가
 , “purr lil murrerof myhand” .
 가 . 1) Xmas (lil) : “Poor Little
 mother of mine (가)” 2) purr(), lilt(),
 murrerof(mirror of), myhind(my mind, my behind): “ 背心 가 (歌
 鏡)”. 가 : “

(鏡母)”

가

4) (漢字)

未覺池塘春草夢
階前梧葉已秋聲.

가

“ ”가 가

가 “ (劃)” “ (邊)”

(孔子) 가 (仁義)

仁 人+二
義 羊+我

(森林)(forest)

(視覺群) , 『 』 .
가, , ,
. , 가 , “
” “ (臥薪嘗膽):()”
가 ,
가, 古事 , 가?
가 가 : “He cupped his
years(here’s+hears+ears+years)((歲耳) (盞聽)). He cupped
(hiccupped .)” “or the joy of the dew on the flower of the
fleets...come to crown (精銳花艦隊) (露歡) (榮冠)
...)” : “I messaged his dilltoys
sausagepander mussels on the kisschen table.((小枕木卓)
(紅蛤三角筋) (傳言按摩)()
.)” “Dustify of that sole, you breather! Ruemember, blither, thou must lie!
((唯一魂) (消盡當化) , 息兄 ! (悔憶)
, (虛風者), (虛言死寢) !)”

5)

『 』 (hypermodernism) , 가 .
, , (Imagism,
) , “ (寫像)” (鳥()+人()+
象() (small image), (小像) ,
“ 가 (fading coal)” () ,
(大像)(Big image)() . E.
“ ” , 『 (The
Cantos) , 『 (later Cantos) , “
”(Viennese technique) . 가
(criteria) “ “ ”

· , “ (漠然)” (群)
· (“ ”) “ (漠)”
· ‘ (水)’ . 莫(
)
· “ (然)” ‘ (犬),’
· ‘ (火),’ ‘ (肉-月)’가 . ‘ ’가
· ‘ ()’
·.”(, 2001, 4, 3 , 36).
『 』
가 .
『 』 가
, , , ()
) . 『 』
, , ,
“ (重色)”(weightcolour) , “ ”(palette)
·
『 』 , “ (葬儀
樂)(funfereal, funferall, funforall)” (儀式)
·
, , ,
가 : “If Arck could no more salve his agnols
from the wiles of willy wooly woolf!((弧高天使)가
(故意) (姑毛) (孤) (狡猾) (煩惱羊)
(膏藥) !” ; “like the belzey babble of battle of booze(
(暴飲暴酒瓶) (破魔王) (爆音)).”
,
,
가 , 『 』가
(ism)

speller=William Shakespeare

8) 『 』 가 (等價性)(equivalents)

『 』 (innovative),
 (adventurous) (challenging) ,
 (riskiness) . :

가 가 , , 가
 가 , 가
 , , .

가 ,
 가 .

가 ,
 , 『 』 가
 , 가 .
 , 가 (demanding)
 . 가 (equivalent effect)

“ (receptor capacity)” .

『 』 (審耐) (art of torture) , 『 』
 가 , “ 가
 , 가
 .”
 ,
 (universality) .
 『 』 (Poetics) “

” . 『 』 , . (鍛金)
 , “가 가
” .

IV. 『 』

『 』 가 ,
 , 가 가 . , 『
』 (Zeitgeist) 가 ,
가
 . “ 가(街) (無用)
(栗利氏) 가(讀書不可) (靑本) (usylessly unreadable Blue
Book of Eccles)” 『 』가
 , 『 』(The Time) (Paul Gray) ,
“ 『 』 ”
가
 . 『 』 100 (通語)가
 ,
“ ”(Wake Industry) ,
가가 3/4
 ,
『 』 12 “ ” (新婦)가
(婚禮船)
가 :

*Sure he hasn't got much of a bark
And sure any he has it's all beside the mask.*

가 “ (quarks)” , 1966 4 26
『 』 “ (Murray Gell-Mann)가
”
 , 『 』
 . (愚者)()
 , , 『 』 가
 , 가
 .
()

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Abstract

Translation of *Wakean* Words into Korean

Chong-keon Kim

It is known that translating Wakean words of a revolutionary narrative style into any other language may be asserted to be almost an impossibility. None the less, some translations of the words are in progress in the world and it remains eminently transmutable.

The general objective in this paper is to point out that the Wakean literary words to be translated demonstrate a variety of brandnew technical elements such as Joyce's particular use of, say, neologism, linguistic punning, verbal usages, mosaic design, intellectual contents, etc. The first thing the trans/writer should do is to have the exegetical analysis of each Wakean word, to try to read its layers of underlying meaning and to apply them to his translation. In other words, it shows how he solves these peculiarities of this technicality in the course of his translation and how he requires the skill and sensibility almost equal to the writer's. The Wakean words, "source language," is of the nature of what Stephen calls "the unelectable modality of the visible and the audible," therefore, the translation should be based upon the principle of these double modalities. The paper also classifies the category of Wakean words into several sorts of them, such as the polysemantic, polyphonic, polylingual nature, and demonstrates how the methodology of the poetic craftsmanship might be applicable to his translation, since the poetic qualities of these peculiar words are highly evaluative in the original work.

Aristotle in his *Poetics* writes that though literature is fiction, it is not randomness, but probability; when we read literature we feel a pity, a catharsis. Consequently, the Korean translation of Joyce's Wakean words makes it clear

that translation *per se* is not an impossibility which many have so far asserted; it does not require an exactitude, but a probability. It is an art of creation, “a movement, an actuality of the possible as possible, and an exploration of potential actualities” (to use Stephen’s terms again).