Gallic Joys of Joyce: On Translating Some Names in *Finnegans Wake* into French

Henri Diament
University of Haifa

We attempt to gauge the ways in which a translator of *Finnegans Wake* has dealt with the problem of conveying some proper names into French. The raw data are those of Chapter 1, together with their cross-references in other parts of the work. Some key sentences point to two homonymous and adjoining US counties, in Missouri and Illinois, separated by the Mississippi river, all of which James Joyce seems to have zoologically metaphorized as symbols of Earwicker and Anna Livia Plurabelle. Although not noticed by Joycean critics, this was apparently detected by the French translator, who conveyed it in cryptic fashion. We, in turn, by decrypting the translator, believe that he was put on the track of Joyce's imagery, a notion which appears valid even if mere serendipity on the part of the translator, or the author, were at work instead of intuition. Thus, it appears that onomastics can yield a great deal of thematic information about *Finnegans Wake* through translation.

Introduction

Attempting to translate *Finnegans Wake* (FW) may well seem such a daunting task as to make it downright impossible. This enormously complex and highly obscure masterpiece of English literature has been amply studied, and to a great extent successfully decoded, by Joycean scholars, though riddles and mysteries remain. But translating FW is quite another matter. In addition to the obvious pitfalls of *any* literary translation from a unilingual and monocultural text, translating from FW involves understanding dozens of foreign languages, plus knowledge of a welter of alien cultures, not all of them European, or even Western. How is one to convey all this strange English into an alien tongue, respecting the strangeness of style in addition to linguistic and cultural

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difficulties? And yet the attempt has been made, and we wish to consider the French literary translation scene as an illustration.

French translations of short passages of FW are relatively numerous. Thus, *L'Herne* (1985), a 541-page volume fully dedicated to James Joyce, has *one* page of FW so translated into French, drowned in a sea of critical pieces (492-93). But translating the entire work is quite another matter. So far, there seems to have been only one such published in France, that of Philippe Lavergne (1982). By any standard it must be ranked as a formidable undertaking and a notable achievement. How successful it is as a translation is a moot question, with many variables and parameters to consider. It does not seem to have won critical acclaim or attracted very much attention, though published by the prestigious house of Gallimard. *L'Herne* (1985) barely mentions it. Thus, in a sub-section entitled *Traductions* ('Translations') of the bibliography (529-30), there are thirteen titles, only two of which are renditions of FW. Of these, one is a 1962 translation of fragments, followed by one of "Anna Livia Plurabelle," by S. Beckett and A. Péron, revised by Joyce himself and four collaborators (1931), and partially reproduced (418-421). The other is Philippe Lavergne's, the only integral one, and obviously one-half of the data of this study.

The Corpus

Given the utmost complexity of the original work, duly reflected in Lavergne's translation, it is impossible, within the scope of this short article, even to contemplate analyzing the totality of either the original or the translation (though this statement will be somewhat qualified below, in the section on methodology). This is true even considering that our study is restricted to onomastic items and an appraisal of concomitant translation problems; for instance, how well or how badly did the translator convey Joycean placenames or personal names, or mere allusions thereto, into French? A stringent selection had to be made, and the corpus selected is that of the first chapter of FW, twenty-six pages of printed text in all standard editions (numbered 3 to 29). This corresponds to twenty-seven pages of French translation, numbered 9 to 36 in Lavergne's version.

Both the original and the translation are entitled *Finnegans Wake*, Lavergne having refrained from translating the illustrious title. In this article FW refers exclusively to the original; the translation will be abbreviated FWF (*Finnegans Wake* in French).

Pagination will henceforth be referred to as follows: The letter J for Joyce's FW, followed by a page number, and the letter L for Lavergne, followed by the page number where the translation corresponding to the original name, phrase, sentence or passage is to be found. Thus, J03/L09 refers to Joyce's original, page 3, whose translation is to be found on Lavergne's page 9.

Methodology

The research procedure was as follows:

First, pick out all toponyms or anthroponyms in FW, Chapter 1. It soon became apparent that while some were quite explicit, others were more or less cryptic and had to be decoded for basic identification, irrespective of their literary import. Much work by well-known Joycean scholars, such as John Bishop (1986), William Y. Tindall (1972), Michael Begnal and Fritz Senn (1974), as well as most useful reference works such as Louis Mink (1978), or Danis Rose and John O'Hanlon (1982), were used. No originality is hereby claimed for such raw identification, sometimes quite obvious (at least ostensibly and superficially so) even in the absence of critical or reference work thereunto appertaining.

Second, given the fact that even Chapter 1 contains such a wealth of onomastic material as to make it unmanageable within the confines of an article, search for items where something new could be added to Joycean lore through onomastics. This often involved an *apparent* quasi-*reductio ad absurdum* by concentrating on one single item. Directly or indirectly, the stem *Pike County*, U.S.A., has yielded a great deal of thematic information, and deserves individual treatment as a special case, as argued below.

This is not to say that the overtones, allusions and thematic cross-references in other chapters have been ignored. Quite the contrary. Borrowing a leaf from the books of Joycean literary scholars, we consider FW as an organic whole, a criss-crossing network of interlocking allusions and connections whose structural elements are sometimes separated by hundreds of pages of text, which must be taken into account if any degree of coherence is to be achieved, i.e., if any kind of rational sense is to be made of an oneiric work, which does have its own rationality, a point to which we shall return. What we wish to stress is that onomastic items cannot be treated differently from other portions

of the text in this respect. And so, while our primary data were drawn from Chapter 1 and, after distillation and condensation, as it were, became finally centered on Pike County, a world of allusions or connections, not all of which were in turn onomastic in nature, were sought and found throughout FW. This task is not as daunting as might appear, for we had the benefit of rather good concordances. But these were not available for Lavergne's translation, for which tedious searches, with only rough pagination correspondences for Chapter 1 (as our work progressed), and none for other chapters, were necessary.

It will be seen that FWF, for all its faults, puts even the bilingual/bicultural reader on the track of rather unexpected findings and interpretations of FW. The case of Pike County plays here a seminal role, somewhat akin, mutatis mutandis, to Spitzerian stylistic research techniques, in which a single crucial textual item provides an initial insight into an entire literary work.

The Case of *Pike County*

The placename *Pike County* appears in J25.28/L32.07. The original sentence and its French translation are as follows:

> Joyce text: There was never a warlord in Great Erinnes and Brettland, no, nor in all Pike County like you, they say.
>
> Lavergne rendition: Il n'y eut jamais de seigneur de la guerre en Grande Erin non plus qu'en Bretonnie, non, ni dans tout le pays des Pictes, qui fût tel que toi, dit on.

As a toponym, Pike County is a *hapax legomena* in FW. There are at least two further mentions of Pike, one truly onomastic, since the name is capitalized, the other pointing to onomastics but printed as a morpheme in a Joycean compound word. The latter does appear in the first chapter, but the former only on page 420, as follows:

> J420.10/L.442.10: Phiz is me mother and Hair's me father. Bauv Betty Famm and Pig Pig Pike,

where *Pike* is an anthroponym.

The first and key sentence does not seem to have attracted the attention of McHugh (1980) beyond glossing *Phiz* as 'this' and *Hair* as 'here', a rather obvious pun.

Lavergne's translation is rather extraordinary and puzzling: "Voici mon père et ma mère. La chenille et le papillon." It is by no means obvious why Bauv Betty Famm should be described as a caterpillar and Pike, twice called Pig by Joyce, as a butterfly. The only *a priori* concession to the original seems to be that *chenille* is feminine and *papillon* is masculine. Joyce probably intended a pun on the French "Pauvre Petite Femme" 'Poor Little Woman')[1] but this does not justify *chenille*. To make matters worse, the Joycean sequence in the context (mother-father) has been reversed by the translator (père-mère), suggesting that the caterpillar is the father and the butterfly the mother, not the other way around. *Phiz is* could be glossed as Greek *Physis* 'body'. *Hair* calls to mind the repulsive hairy legs of insects through the translator's rendering.

We believe it possible to explain the translator's choices, but before we do so, the other, "semi-onomastic" mention of *Pike* in FW should be adduced, for the sake of completeness:

> J03.22: ...and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlins first loved livvy.

Pike appears as part of *turnpike,* whose etymology refers to a spiked barrier across a road, and whose contemporary meaning is of course a tollgate or toll road, or, loosely, any highway. Bishop (1986,30) informs us that castle Knock, at the western border of the Phoenix Park in Dublin (a paramount locale in the first chapter of FW), was once the site of a turnpike, in the former sense of the word.

The French translation of this passage is as follows:

> L10.12: ...leur pic pointe en lieu tourniquet de Castle Knock à l'entrée du parc où l'on a mis des oranges à vert-rouir depuis que dieublin premier fait l'amour à la vie.

This translation has been castigated by Bishop (1986), and before embarking on our own judgment of Lavergne's performance (one based on the first chapter of FW and as such, admittedly fragmentary, all the more since it is based largely on onomastic items) let us quote Bishop in full on this subject, which is not difficult to do, since he dedicates only five lines in a single footnote to Lavergne's huge undertaking, using the above passage as an illustration (Bishop 1986, 397 n.13):

> The difficulty with rationalized approaches to Finnegans Wake is suggested by the fate of the phrase "knock out"; the commentary has made it seem so definitely to refer to "Castle Knock" that the French version of Finnegans Wake translates the phrase as "Castleknock à l'entrée du parc" — losing what seems to me a great deal, and overlooking the latent and "buried letter" of which *Finnegans Wake* speaks so clearly. See *Finnegans Wake*, trans. Philippe Lavergne (Paris: Gallimard, 1982). p.69.

Since Bishop's work, *Joyce's Book of the Dark...*, emphasizes sleep and dreams, it is not surprising that he looks askance at anyone not going along with FW as "a deliberate break from a certain Cartesianism," a phrase attributed to Joyce himself by Bishop (1986, 397). But even though a Frenchman is considered as an a priori suspect in matters Cartesian,[2] one swallow does not a spring make, and Bishop's comment seems rather exaggerated and all the more so since he himself (1986, 397) assures us that "only well-documented reference to the text itself will assure us that whatever associations we may discover are part of the book's structure, and not monomaniacal impositions of our own clever invention." But if Castle Knock is so reprehensible as an interpretation of "the knock out in the park," then why does Bishop himself include this specifically in his "Map A..." of Dublin (Bishop 1986, 32) and precisely to the west of Phoenix Park? True, Map A is not oneiric while Map B ("Novo Nilbud by swamplight" [34]) is, and includes only associations, even though thinly-veiled toponymy (e.g., "phoenished") is still involved. McHugh (1980, 3) confirms Castleknock as "W. of Phoenix Park." At any rate, Lavergne seems to have been granted very short shrift and to have been dismissed very quickly on grounds of sinful Cartesianism.

Coming back now to Pike County proper, the seminal Joycean sentence above at first glance displays a somewhat humorous double reversal in that the hallowed and royal expression "Great Britain and Ireland" has been reversed into the equivalent of "great Ireland and Britain." The latter may conceivably include Scotland (since the Act of Union of 1704), in which case the translation of *Pike County* as 'pays des Pictes', i.e., Pict Country, could be fairly ingenious and might be an allusion indeed intended by Joyce. But he does write *Pike County*, not Pike Country (McHugh [1980, 25] notwithstanding) and not even County Pike, the reverse onomastic sequence, characteristic of Ireland, and never found in America. The latter continent is where the primary

onomastic referent must be sought and has indeed been found by critics, but, we submit, in incomplete fashion. Such a survey reveals that there are nine towns called Dublin on American soil, one of which is located in Georgia. This is rather clearly, if indirectly, stated on the first page of FW by the clue "...nor had topsawyer's rocks by the stream Oconee exaggerated themselse to Laurens County's gorgios..." Dublin, Georgia, founded by Dubliner Peter Sawyer, is indeed in Laurens County. This US allusion is dim in Lavergne's translation (L09): "...ni près du fleuve Oconee les roches premières ne s'étaient exaltruées en splendide Georgi Dublin de Laurens Comptez...." However, though the name Dublin does not appear as such in the original, the "gorgios," translated by Lavergne as 'Georgi', do suggest a rather nice evocation of Georgian Central Dublin, Ireland, together with Dublin, Georgia, confirmed by the Oconee River and Laurens County. Lavergne indeed furthermore provides us with a clue to the Russian adjective Novo in Novo Nilbud, the latter name a mere palindromic rendition of Dublin, of which more below.

Explaining *Pike County* is made more puzzling by the fact that while there is indeed a county of that name in Georgia, Dublin is not in it, but rather in Laurens County. Nor are there any Dublin, or other Irish references, to be found in the county's toponymy.

Louis Mink, "the distinguished geographer of *Finnegans Wake*," as Bishop rightly calls him (1986, 150), in his *Gazetteer...* (1978) mentions only one Pike County in the United States, the one in Missouri, not even the one in Georgia, which might seem more relevant to a FW study. But there are no fewer than ten Pike Counties in various states. In addition to Georgia and Missouri, one also finds them in Indiana, Ohio, Pennsylvania, Illinois, Alabama, Arkansas, Mississippi and Kentucky. At first glance, none of them, not even the one in Missouri advanced by Mink, is of any interest, with one exception: the one in Indiana, which harbors a town called Ireland. In Indiana, a placename highly evocative of the American continent, especially to Europeans, we have a "pair of Pikes" or "twin Pikes" in FW toponymy: 1) Indiana — Ireland, and 2) Georgia — Dublin, whose respective "Americanness" cum Irishness (in 1), and Irishness cum past Britishness and present Americanness (in 2), are thus evoked in capsule onomastic form.

At this point we may adduce an allusion to Laurens county, harboring Dublin, other than the one on the first page of FW. *Laurens*

is homophonic, or nearly so, with Laurence and Lawrence in most American dialects (of which more below), and this is connected to the Joycian context of *Novo Nilbud,* whose obvious meaning is "New Dublin." The reverse spelling explains Dublin, but *Novo*, a priori either Portuguese or Russian, is less obvious. We disagree with McHugh, who considers it Latin. There is more evidence for the Russian track. Several actual Russian cities' names contain the element *Novo-* or a shortened form *Nov-* (e.g., Novorossisk, Novosibirsk). The attentive reader has been psychologically prepared to consider a Russian connection from the very inception of the text of the translation (L09), where Lavergne's spelling of *Georgi* not only evokes Joyce's "gorgios," associated with "doublin," hence Georgian Dublin as well as Georgia's Dublin, but also an English or French transliteration of the Russian equivalent for the first name George, i.e., [gjorgi], and perhaps even the former Russian province of Georgia, now independent. "New Dublin," thus half Russified and half reverse spelling, becomes *Novo Nilbud*, but a justification for the Russian allusion must be supplied. It may well be due to two relevant historical facts: while Dublin, Ireland, was founded in 837 A.D. by Viking warlords (Bishop 1986, 168) and the Viking connection permeates early Irish history ("Irish blood, with Viking filiations" [Bishop 1986, 352]), other Vikings pushed into Russian territory. This seems the only way to explain Lavergne's translation of *Novo Nilbud* as *Novgorod* (J24/L30), the capital of Russia in the ninth century A.D., whose literal meaning is 'New City'. It was invaded by Vikings, who settled there.[3]

It hardly can be mere coincidence that Novgorod is located in a marshy region of Russia, hence "Novo Nilbud by swamplight" in FW, the swamp yielding *will-o'-the-wisp* or *jack-o'-lantern,*[4] i.e., *ignis fatuus,* the feeble but frequent flashing lights due to marsh gas (i.e., methane), reminiscent of the gaslights so widespread in the British Isles during the nineteenth and the first half of the twentieth century to supply street lighting. "By swamplight," then, means 'by night', and rather poor light it is to interpret the oneiric process. This would seem to clinch the Russian connection.

There is also a Viking connection to America, notably through Leif Ericson, the Norwegian whose landfall and exploration of the northeast coast, circa 1000 A.D., are well documented. FW refers to this (213.30-36): "...Markland's Vineland beyond Brendan's herring pool...." And

"St. Brendan, according to an Irish legend, discovered America" (Bishop 1986, 352, unnumbered footnote identified by a cross).[5]

Nor is the Viking connection absent from the Joycean sequence "a'toole o'tall o'toll" (J24/L30) where, surprisingly, Lavergne fails to see any connection with the famous Irish Saint Laurence O'Toole. Neither does McHugh notice it. Webb (1878, 426) tells us that O'Toole was born in 1132, was archbishop of Dublin in 1161, and led a united resistance against the Anglo-Norman invasion, showing bravery during the assault on Dublin. He died at Eu, Normandy, in 1180 and was canonized in 1226. He is "described as tall and graceful in figure" (Webb 1878, 426). As if this were not enough to connect the passage to Saint Laurence O'Toole, a separate passage in FW (J5/L12), this time noted by McHugh, speaks of "larrons o'toolers" which Lavergne translates bizarrely as "larrons artilleurs" (i.e., 'crooked artillerymen'), not Laurence O'Toole, who waged war two centuries before the appearance of gunpowder. Joyce's allusions are clear: O'Toole was *tall*, and *the toll* (Lavergne interprets all three words only on the basis of one seme of that word as *glas de glas,* the 'toll of tolls', a superlative or else the stylistic device "toll of toll," Paul Valéry's *miroir*), among other meanings, may also bring us right back to the *turnpike*, and *Pike County*. As for "a'toole," it also evokes *atoll* and a Pacific connection which does exist in FW.[6]

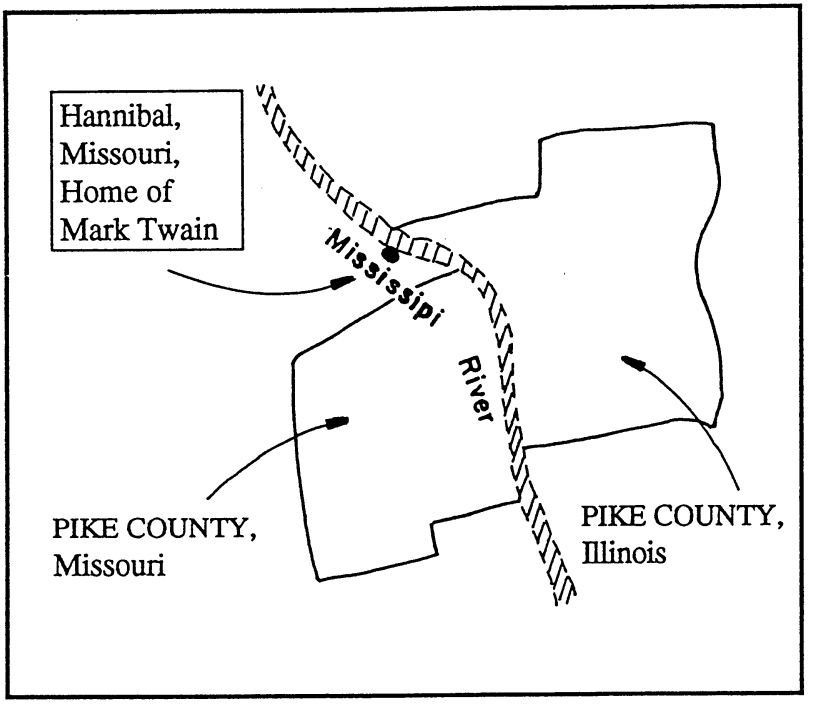
With all of these connections in mind, we may launch a frontal attack on Pike County, USA. There is no doubt that the presence of a Dublin in Georgia, in *Laurens* County, and with Pike Counties elsewhere, including one in Georgia, afforded James Joyce a rather astounding set of ready-made coincidences which only needed to be brought out.

Lavergne's interpretation of Pike County (for it is an interpretation, not a mere translation, and he might just be right if we are right in interpreting *him*) involves the anthroponym *Pike* of "Pig Pig Pike." Two states are involved here, but they are not the ones analyzed above (Indiana and Georgia) but rather Missouri, the one mentioned by Mink, and Illinois. Mink's choice is obviously due to *Huckleberry Finn* considerations, where the *Introductory Note* by Mark Twain provides *ethnonymic* information on "Pike," a Western type.

Still following Lavergne, we concentrate on *Pig Pig Pike* as the father, interpreted as a caterpillar, and *bauv Betty Famm* as the

butterfly-mother (a latter-day Madame Butterfly, the poor little Japanese woman abandoned by US Navy lieutenant Pinkerton?).[7] There is an obvious intimate connection between the ugly caterpillar and the beautiful butterfly, which makes one forget, through its colorful wings, that it sprang out of the caterpillar, like Eve out of Adam (cf. line 1 of FW: "riverrun, past Eve and Adam's...") and that the caterpillar did not disappear in the process, becoming the hairy body of the butterfly, any more than Adam disappeared after the creation of Eve from his rib. Lavergne's deliberate reversal of Joyce's sequence (mother-father) would seem to emphasize the basic unity of the caterpillar-butterfly, (symbolically father-mother) complex, allowing for sexual interchange and reversal, a common theme in FW.[8]

Map 1. The Creeping Caterpillar and the Flying Butterfly



Based on maps of Illinois and Missouri in Rand McNally (1983). Symmetry of Pike Counties is not total but it is quite substantial. Hannibal, in Ralls County, Mo., is across the river from Pike Co., Ill.

It is at this point that cartographic considerations would seem to explain *chenille* and *papillon*. It is a geographical fact that two of the Pike Counties, those of Missouri and Illinois, are adjoining and face each other almost symmetrically across the divider of the Mississippi River.

It takes but little visual imagination to consider these two Pike Counties as the two wings of a butterfly, separated by the flowing ("riverrun") Mississippi River as a metaphor for a creeping caterpillar (see map 1), as well as Huck Finn's drifting downstream.

The anthroponym in *Pig Pig Pike* could then be explained thus: *Pig Pig*, as a repetition of syllables, is found in quite a few languages, as a sort of visual-phonetic onomatopoeia, to designate the butterfly lexically (cf. Hebrew *parpar*, *papillon* in French < Latin *papilio*, interestingly enough evoking familiar *papa* 'father'; Italian *farfalla*, Basque *pimpirina,* Portuguese *borbeleta*, etc., all of which evoke the periodicity of a flutter.) Last, but not least, Irish Gaelic itself comes close to the same pattern, since *butterfly* is expressed in the familiar tongue as *Guagóg* (Bhaldraite 1959, 93), rather reminiscent of the biblical giants Gog and Magog, mentioned in FW as "the whole thugogmagog" (222.14). Strangely enough, Bishop states they "were giants of ancient Briton" (1986, 149). It seems further that Irish Gaelic *guagóg,* in the standard language, means 'fickle woman' (O'Dónaill 1981, 390), of which the fluttering butterfly flitting about sounds like a good popular metaphor, confirmed by *Webster's* (1960) for English. Cf. also J25: "Begog but he was, the G.O.G.!," translated in L32 as "Par dieu c'était vrai, espèce de Goy" 'By god it was true he was, you lousy Goy [Gentile]'), an extremely free translation, where there is no evidence whatsoever that Joyce featured some Jew cursing some Gentile: "the G.O.G." is no vocative, and Lavergne's pun Goy/Gog is rather poor phonetically and irrelevant. Seeing G.O.G. as *gog,* i.e., a child's name for *egg* (O'Dónaill 1981, 379), reminiscent of Humpty Dumpty and his fall, might be more to the point in this first chapter of FW featuring Finnegan's fall from the wall.

All of the above is in addition to the castigation of Pike as a pig, and doubly so, an insult addressed to the father-figure. The twin characterization of pig and caterpillar is indeed repulsive. By contrast, the "pair of Pikes" evoking a butterfly rather flatter the mother-figure ("Phiz is me mother..."). The caterpillar conjures up Earwicker, the

butterfly cum Mississippi Anna Livia Plurabelle (cf. *Missisliffy*, J159.12) as well as the Liffey river splitting Dublin in two, with Adam and Eve's church located right on its south bank. The analog Liffey/ Mississippi combines the caterpillar and the butterfly into one organic whole, the twin analog being Pike/Pike, i.e., the anthroponym and the twin toponyms, evocative also of "Pig Pig."[9]

We would end this analysis with two additional onomastic notes, one concerning *Nilbud*, the other *Boriorum*.

Nilbud appears again in FW (620.3) under a different spelling, word segmentation and punctuation: "nill, Budd!" The full sentence is: "Blooming in the very latest and second to nill, Budd!" This is translated (L 641) as "...sans pareil mon pote,!" which is a good rendition of the Joycean renewal of *"second to none, bud!" It is to be noted that both nil and *bud* have had their end consonants doubled ("doublin," cf. J03.08). Since *Nilbud/nill, Budd* is *Dublin,* spelled backwards, this suggests the above-mentioned twinning (cf. the twin brothers Shem and Shaun). Still, the semantics meaning "nothing, fellow!" is a bit obscure, unless one accepts McHugh's interpretation of *budd* as Welsh for 'profit, gain'. But the sexual interchange and reversal is once again illustrated by the fact that in British slang, *bud* refers to 'a young, pubescent girl' (Green 1984, 36), and provision should be made for a possible "nothing, girl!," which Lavergne has excluded through his "mon pote" for which there is no feminine meaning conceivable.

Last, the entire Joycean structure suggested by Pike County would appear to be encapsulated in both original and translation by the following (J13/L20): "...saith our herodotary Mammon Lujius in his grand old historiorum, wrote near Boriorum, bluest book in baile's annals, f.t. in Dyfflinarsky...", translated as "...dit notre héradoteur Mammon Lujius dans son grand historiorum qu'il écrivit près d'Immergorod, le livre le plus bleu des annales fecit in Dublinsky...."

There is no doubt that here Joyce refers to Dublin's annals (*baile*, Gaelic for 'town', often used in lieu of the full name *Baile Átha Cliath* for Dublin; plus the interesting *Dyfflinarsky,* combining a pun on *Dublin* with a Russian-type suffix). He is also referring to the "Blue Book of Eccles Street," which appears in his *Ulysses*. The Latin masculine genitive plural suggested by *historiorum* is slightly wrong, since *historia*

is feminine, and one would expect *historiarum* (a possible reference to some **Liber historiarum...*), but it allows Joyce to have it rhyme in the same sentence with Boriorum, and so produce a good paronomasia.

The root of Boriorum is *Boreum* 'the north', a fact already adduced by Mink (1978), but he did not take into account the obvious Latinate genitive plural, which suggests rather a Boreus 'northern' or 'northerner', and a global meaning 'of the men of the North', another reference to Vikings. (Strictly speaking, this should have been written as **Boreorum*, not *Boriorum* implying *Borius). The unidentified Mammon Lujius thus must be a Norse chronicler (witness the pun on Herodotus) who wrote his treatise near a city of the men of the North which Lavergne translates bizarrely as 'Immergorod', combining the by now familiar Russian *gorod* 'city' with the German-looking adverb *immer* 'always', yielding a meaning of 'Eternal City', an apparent reference to Rome.[10] That Dublin is a most Catholic city is known, but that is the extent of its identification with Rome. This is insufficient to justify Rome as an interpretation of *Immergorod*. (But see note 10 for additional, onomastic data which do justify it in part). Nor is even the allusion to "Romeville" (Mink 1978), which is not directly present in FW, but rather in *Ulysses* (47), sufficient, though there is an indirect allusion to it in FW (J06.04) as "of his ville's indigenous romekeepers." Nor is the existence of an actual town called Romeville in Louisiana helpful, in spite of all American-Irish connections in FW, since it is situated in a French toponymic landscape, though one should also consider that Louisiana represents the end of Huck Finn's drifting downstream.

But there is some internal evidence in FW which seems to justify the bilingual Germanic-Russian connection of Immergorod, and simultaneously point to Novgorod as the city referred to as Boriorum. J565.21 is adduced by Mink (1978, 428) but preceded by a question mark (showing that the geographer was not sure of himself when he listed the Joycean phrase under NOVGOROD, but we believe he was correct). FW states: "Gothgorod father godown followay tomollow the lucky load to Lublin...". The Goths (not the Germanic tribes, but Swedish Vikings, *Götar,* e.g. the city of Göteborg, or the island of Gotland, both in Sweden) did indeed invade Novgorod. "Go down" would seem to refer to "going downstream" to the *alter ego* of Novgorod, Nizhni-Novgorod, meaning 'Lower New City', for which Mink (1978, 424) adduces several FW textual references. In spite of Goths' invasions Novgorod

remained the capital of Russia, justifying *immer,* which, in addition to 'always', also means 'still'.

We are also interested in Lublin, in former Russian Poland, phonetically close to Dublin, rendered in FW by the Russian sounding Dyfflinsky. To reach Lublin, the father-caterpillar must "godown", i.e., go south. "[G]odown followay" could refer both to flowing downstream (again a Huckleberry Finn allusion) or to creeping along close to the ground, caterpillar-fashion.

There is one single use of the word caterpillar in FW (J.33.23): "his detractors, who, an imperfectly warmblooded race, apparently conceive him as a great white caterpillar capable of any and every enormity in the calendar." This is misquoted as "big white caterpillar" by Tindall (1971, 268). This might be an allusion to the "Great White Father" of American Indians, the President of the US, associating caterpillar and father-figure. At any rate it is a male figure, most probably Earwicker. There is also only one single mention of a butterfly in FW (J.232.11): "a butterfly from her zipclasped handbag," in an obvious feminine context, as befits the metaphorical meaning, and most probably alluding to Anna Livia Plurabelle. And so Lavergne had some textual as well as cartographic reasons to choose his translations for "father" and "mother."

The top of the reconstructed pyramid of Joyce's probable onomastic structures in chapter 1 of FW would seem to be reached with the fact that the mighty Mississippi ("ole man river," a male metaphor, but also *Missislify*, linking it with the Liffey in Dublin, a female one, Anna Livia), separating and uniting the "twin Pikes," at the same time forming a metaphorical cum cartographic-visual representation of both the female-butterfly as mother-figure, and itself as a caterpillar-pig-flowing river father-figure, is also situated in the *heart of Mark Twain country*. (Cf. *Markland* as American complement for *Vineland* [J213.30-36] as well as for Ireland as a goal for Sir Tristram, the realm of King Mark). And does not the pen name adopted by Samuel Clemens, (Mark) *Twain*, mean 'twins' or 'pair', originally borrowed from a fluvial navigational context marking water depth?

Hannibal, Missouri, the home of Mark Twain, while not itself in Pike County, Missouri, is in the adjoining Ralls County, and just across the Mississippi from Pike County, Illinois. Almost a made-to-order toponymic situation for Joyce when alluding to *Tom Sawyer*, cf. J03.07

"topsawyer's." The French translator, often so intuitive, utterly fails to translate "topsawyer," alluding both to the founder of Dublin, Ga. (Peter Sawyer, a Dubliner) and to Tom Sawyer, a "Pike." He simply skips it. And yet he is the very same person who *seems* to have perceived the butterfly configuration of the twin Pike Counties! In this case the Twain have never met. But then, he may not have perceived the ramifications of Pike County after all! But in that case, how is one to explain his "caterpillar-cum-butterfly" translation! We are unable to elucidate that part of the translation process. It may be a fluke. It might mean serendipity on our part. We arrest our case.

Epilogue and Conclusion

The close examination of the case of Pike County took place within a thorough study of all onomastic items of Chapter 1 of FW. This is an extremely rich field of exploration in and of itself, of course, as all Joycean scholars know, and a rewarding field for the researcher reviewing the bold attempts of translators of the well-nigh untranslatable. That breed deserves to be saluted. Nevertheless, a gnawing question kept hounding us throughout this research which, while limited as to raw data to chapter 1, takes one, of necessity, through the entire work, through the criss-crossing, interlocking patterns of allusions and connections, and thus provides one with a wider corpus than the first chapter, already so fruitful. The question has to do with the reception of the work's translation by the cultivated public in France, and even beyond mere reception, one may well ask an a priori naive question: Was there any need or point to this huge undertaking on the part of Lavergne? In short, was FWF necessary?

Ostensibly, a literary translation addresses itself to a public not versed in the original language. In FW, the latter is ostensibly English, though a rather peculiar kind of English, with sixty-odd foreign languages thrown in on a sporadic basis, ranging from Irish Gaelic, naturally, to Samoyed. In the French version of FW, one may well argue for a need, but one may disagree with the point. The wealth of puns, allusions, etc., is such that the task may have seemed daunting, though by and large Lavergne does a good job of adapting and interpreting Joyce, against seemingly overwhelming odds.

But Gallicizing to the hilt the multitude of Joycean bilingual or plurilingual puns, for instance, does not always do justice to the original

and does not always convey the world of allusions intended by Joyce[11] without the help of an explanatory footnote, which Lavergne often gives, though not nearly often enough. In Chapter 1, the first nine pages have footnotes, the next fourteen have *none,* the fifteenth has one useless one ("Boeuf-à-l'eau," p.32, being glossed by obvious but wrong 'Buffalo' in footnote 24, a rendition of a Russian-looking item but actually a takeoff on nautical slang, see below, note 11) and the last four again have none.

Obviously, a self-respecting literary translation should not be a "pony," nor is a pony conceivable in the case of FW. But then, in the case of the numerous pages of Lavergne without footnotes, is the non-English-speaking French reader presumed to supply both meaning and corresponding allusions through the overwhelmingly French-language artistry of the translator? And are the numerous purely Irish cultural references necessarily known to the reader, in the absence of explanatory notes? Add to this the fact that quite a few of these notes, when they exist, are cryptic in their own right. Our conclusion is therefore that in the case of FW, any reader able to wade through its translation knows enough to wade through the original, and that, in the final analysis, there was seemingly little point in the huge effort involved in translating it into French and thus creating an even more baffling text than Joyce's, in spite of being far more unilingual.

What, then, is the justification of FW in French? It seems to lie in the desire not only to translate, and not even only to adapt, but to recreate a new work, a Lavergnian Joyce, as it were. We are not prepared to pass judgment on this sort of literary endeavor, if it was truly the one attempted. But on the onomastic front at least, Lavergne's work, despite his alleged Cartesianism, leaves a lot to be desired, in spite of some apparently brilliant flashes of intuition. His treatment of names, while sometimes imaginative, is sometimes warped and misleading. There is an enormous gap, for instance, between Buggaloffs/buggerlugs and *Boeuf-à-l'eau* 'boiled beef', even via *Buffalo*. The French reader has no use for either the translation or the gloss (cf. note 11). But on the positive side, FWF often supplies keys to interpreting FW for the reader already well versed in English; as such it is not an altogether useless endeavor for the bilingual French reader, and for onomasticians it is a most interesting exercise. And also a *sui generis* contribution to Joycean lore, from a rather ghostly translator.[12]

Notes

1. A renewal of a common name for Ireland (as "poor old woman"). See McHugh (1980, 420.10) and also (13.27). Already found in *Ulysses*.

2. A regrettable aura of fuzziness surrounds the terms "Cartesian, Cartesianism," both in and out of France. There it is often equated with pure logic in common parlance, with the concomitant misguided notion that this is a monopoly of the French, thanks to Descartes. In its more technical, philosophical meaning, it can be briefly summarized thus (using Descartes' own words): "There is no other way for men to arrive at knowledge of truth than the necessary self-evident intuition and deduction." This lightly dismisses experimentation and inductive reasoning. The French Enlightenment dismissed the Cartesian "sect," but its return and success on the French intellectual scene since the nineteenth century have been phenomenal.

Bishop (1986) seems to equate Cartesianism with "rationalized approaches." But even an oneiric text can be studied rationally, as Bishop himself largely does. It is hard to see in what way Lavergne is more "logical" in his translation than Bishop is in his analysis. Or does Bishop exalt an irrational approach to the irrational?

3. On Viking connection with Novgorod, see Foote (1970, 221 ff). It was known to Norsemen as *Holmgarðr* (also spelled *Holmgärd,* as in map of Klindt-Jensen [1970, 123]). Foote suggests Russian *gorod* might be derived from *garðr* but states this is not certain. The meaning of the toponym *Holmgarðr/Holmgärd* would seem to have been 'small island stronghold' or 'small island court' (Cf. archaic English *garth).* Of potential interest to FW researchers is the fact that the city is mentioned in a Laurentian version of the *Russian Primary Chronicle* (cf. Foote [1970, 222]); this is yet another of the onomastic coincidences one meets at every turn, the Russian Laurence (Laurentiy) having certainly nothing to do with Laurence O'Toole (he was a monk writing in 1377, cf. *Russian Primary Chronicle* [1953, 4]).

4. Cf. J10.27: "jig-a-Lanthein," whose spelling evokes both an Irish dance (jig) and the Greek verb *lanthanein* 'to conceal'.

5. According to Klindt-Jensen map (1970, 123), Markland was Labrador and Vineland was Newfoundland. "Markland Vineland" also phonetically evokes *Martha's Vineyard*, an American isle off the New England Coast. The meaning of *Markland* is "land of forests" (cf. Old Icelandic placename *Markar Fljòt* "Forest River" [Valfells 1981. 321]). This is in contrast to other meanings of *mark* in Scandinavian onomastics: When it is so used as a *suffix*, it acquires the meaning of 'buffer province' (e.g., *Telemark, Finmark* in Norway), irrespective of forests (there are none in Finmark). *Vinland* was the 'land of vines' (*vinber* was the grape of Old Icelandic, cf. Valfells [1981, 345]). Wasserzieher (1952) explains the semantic historical drift from 'frontiers' to 'forests', under entry *Mark*^{2}.

6. Both the South Pacific and the South Atlantic provide geographical situations duplicating those of the British Isles and even Scandinavia, to a lesser extent, which may well have been known to Joyce. In the Territory of Papua New Guinea, in the

Bismarck Archipelago, there are two islands, close to one another, New Britain and New Ireland, separated by straits called, sure enough, St. George's Channel. A former German colony, it used to be called *New Mecklemburg,* the latter name appearing as a Dublin street name in both *Finnegans Wake* and *Ulysses* (cf. J05.35 "the mecklenburk bitch bite his ear"), with *bitch* strangely translated in FWF as 'catins de Malines' (L13.07), transposing the one whore from Mecklemburg Street to several and evoking a Belgian city renowned for its lace. Tindall, in *The Joyce Country* (1972), has reproduced a photograph of Mecklenburg Street in Nighttown (156). Perhaps Lavergne intended a pun on French "malignes", i.e., 'female shrewd ones'. As for the South Atlantic, it features the island of South Georgia (UK), one of the Falkland Dependencies, which even has a Viking connection of sorts, since its only harbor of any importance bears the Scandinavian name of *Grytviken* (which may be translated as 'Pile of Stones Cove') and has been the scene of important Norwegian whaling activities (*Falkland Islands* 1962, 72). Secondary Scandinavian toponymy on South Georgia exists as *Nordenskjöld Glacier, Husvik, King Haakon Bay*, etc. Even some Russian place names are to be found: *Annenkov Island, Gruggalski Fjord* and *Novosilski Glacier* (cf. *Geographical Journal* 1959, map opposite p.24). The question is: How much could Joyce know of South Georgian toponymy? He died in 1939, but the basic naming must have been done before that (the first landing was by Captain James Cook in 1775). At any rate, a specific allusion to both oceans appears in FW: a) "Peace, Pacific!" (J502.11), and also "...pacific subject..." (J85.07). Interestingly enough, the latter page also features an Atlantic reference, doubly toponymic: "But to return to the atlantic and Phenicia Proper" (J85.20), bringing the reader back to Phoenix Park, Dublin. Joyce's interest in the South Atlantic is demonstrated by his mention of two tiny isles: *Tristan da Cunha* and *Inaccessible Island* (J159); cf. Sir Tristram, renamed Tristan in J.398.

7. Cf. perhaps in Puccini's mind, and more probably in Joyce's, an allusion to the name of the famous American detective agency, after its founder, Allan Pinkerton, illustrating perhaps the Joycean search or quest theme. *Webster's* (1960) defines *butterfly* also as a 'frivolous woman', which Madame Butterfly must have been by Japanese standards, or even American ones. Mink (1978, 364) identifies eleven separate entries in FW dealing with Japan. No specific reference to Puccini's opera has been found, though there is a lone reference to a butterfly (cf. below, J232.11).

8. The customary Adam and Eve sequence, as in the name of the church on Merchants Quay, Dublin, has been reversed in the very first line of FW, further illustrating sexual reversal.

9. Cf. also the interpretation of "Pig Pig" as 'Big Big' (McHugh 1980, 420). Additional toponymic/anthroponymic overtones of the "double Pikes" are Twin Peaks, in San Francisco; Pike, Pike County, Arkansas; and Pike's Peak, Colorado.

10. We have found no really satisfactory explanation of *Mammon Lujius* in the exegesis by McHugh (1980.13-20). On the basis of an emblem in Joyce's

manuscripts (ℵ) he transforms Mammon Lujius, which is what the printed text of FW says "into the 'aged tetrad' Mamalujo," the separate syllables of which are then further construed as abbreviations of *Ma*tthew, *Ma*rk, *Lu*ke and *Jo*hn, the four authors of the Gospels, by analogy with the Annals of the Four Masters, written in Donegal, "called Boreum by Ptolemy." This sounds Latinate. But did Ptolemy write in Latin? Greek **Boreon* would be more likely, and Joyce needed no Latin translation thereof. The explanation is ingenious and even possible, as just about anything is possible in FW. And so, without rejecting this explanation, we would propose another onomastic possibility, which at least respects the spelling of the mysterious anthroponym *Mammon Lujius,* also on the basis of four elements: a) *Lujius* would be an acronym of Latin anthroponym *Julius* b) *Mammon*, the ancient Syrian god of money and riches, symbolizing here the Norman/Viking love of plunder, is also a pun on a Danish toponym, *Mammen,* located in Jutland (*Jylland* in Danish). Lavergne, in his chosen spelling *Juite* for French *Jute* 'inhabitant of Jutland', would have us believe that Joyce refers to *Juif,* i.e., 'Jew', perhaps out of a widespread traditional French conditioned reflex equating Jews with money, in spite of the obvious Joycian textual reference to Vikings. Mammen is the site of important Norse archaeological finds (Foote 1970, 160 and *passim*; see also plates 19-21). c) *Julius* suggests Caesar (etymologically 'cutter'), the famous Roman military conqueror in his own right, but also a good chronicler of his very own northern, i.e., Celtic, war, in *De bello gallico*. In such an interpretation, Lavergne's cryptic *Immergorod*, 'Eternal City' thus points to Rome as Caesar's abode, *near* which he may have written his war memoirs, perhaps on some country estate: *Beatus ille qui procul negotiis*. Gaul was north of Rome, hence the mixing of Novgorod, Russia, really way up north, with Rome in the translator's thought processes (Cf. the *Russian Primary Chronicle* in the *Laurentian* version tells of Viking Novgorod [Foote 1970, 222]). d) Foote (1970, 221) mentions the close resemblance of Russian *gorod* and Scandinavian *garðr/gärd* (cf. note 3 *supra*). We find it interesting that in the same Jutland harboring Mammen there should also be a tiny village called *Himmeriggärde*, near Soften and Hinnerup, and not far from Ärhus (*Danmark*... (1989, Map 21, Section C6). The name of this town breaks down easily into *himmerig* 'heavenly' and *gärde* 'fence, enclosure' (Magnussen 1944 under respective words, the latter spelled *gaerde*). Metaphorically, this yields a 'heavenly fence' suggesting the Garden of Eden, which brings us back to the Bible, Genesis, the Church and Rome, whether or not such an etymology is correct in the eyes of the Danish villagers concerned, for we are dealing with literary onomastics as applied to translation choices. One might note a *Himmerland* adduced by Foote (1970, 415), harboring another Danish archaeological site at Trendgården, but neither place name has been found in our Atlas of Denmark, suggesting a former, or unofficial, rather than present day or official toponomastic existence. Heaven and Eternity are obviously related concepts, and Lavergne could have found a further analogical model, though less obvious, in the town of *Immervad Bro*, further south in Slesvig, in the Äbenrä area, where the initial H, suggesting Heaven, is absent, leaving

however *Immer-*, a Danish root which, as in German, means 'forever' (cf. Danish *immer* [*vaek*] 'always, ever, eternal'). One may thus venture a translation of the meaning of *Immervad Bro* as 'Bridge of perpetual crossing' since the root *vad-* means wading, fording' (cf. Irish *ath*, part of Dublin's name). (Cf. J32 *immergreen*, an obvious renewal of *evergreen*, suggesting immortality, and J600.26 *immermemorial*). And thus *Immergorod* as a Viking-Russian place name in a translator's fancy for a Roman analog of a chronicle of Dublin would seem to be indeed well grounded in Viking soil.

11. Two examples, already adduced *supra*, will illustrate this point: 1) *Boeuf-à-l'eau*, 'boiled beef', is supposed to convey *Buggerlugs*, which it obviously does not. The translator then "glosses" it as *Buffalo*, which to a Frenchman evokes either the US city in New York State, or else Buffalo Bill, well known to Western buffs, very numerous in France. By stretching it, one might then analogize on the basis that William Cody supplied bison meat to railroad workers, suggested by J275.L03 "Buffalo Times of bysone days." All this is rather far removed from the male greeting *buggerlugs*, implied by Joyce's Russian-sounding *Buggaloffs* (J.26.04), also reminiscent of "bugger off!" 2) Translating "Laurens County" as 'Laurens Comptez' (i.e., *Laurens, count!*, an imperative) may be an excellent French pun, phonetically, on *comté* ('county') but harbors intrinsic absurdity in that there is nothing in the context suggesting anything that should be counted. When Joyce engages, as he so frequently does, in this kind of punning, he emphasizes semantic allusions, even at the expense of phonetic perfection in the pun. Lavergne often opts for the more superficial approach (cf. Gog/Goy). This is a cardinal weakness in his translation, but one should acknowledge the intrinsic great difficulty of such a process.

12. Regretfully, we are unable to convey to the reader any hard information on Philippe Lavergne. Honest attempts were made to communicate with him through his publisher, Gallimard. Our first letter to him, in care of the publisher, was never answered. An inquiry addressed to the house of Gallimard directly was answered courteously by Mr. Yannick Guillou (letter dated 21 January 1994) to the effect that Mr. Lavergne was "still alive" and that another letter to him would be forwarded. Such a letter was duly sent on 2 February 1994, with a cover letter to Mr.Guillou. No answer has been received from the translator of *Finnegans Wake*.

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