

# Advancing Cross-Cultural Understanding through Experimental Literary

## Translation: Chinese Translation of *Finnegans Wake* in China

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**Abstract** A fertile ground is needed for a work to be translated and accepted successfully in the target culture, which includes enough understanding of the ideology and poetics of the source text. Sometimes a work could be translated and introduced into a culture too early before the readers there could understand the foreign idea and poetics. The language innovation and narrative experiment in *Finnegans Wake* is much ahead of the literary tradition in contemporary China, which makes it hard to be understood and accepted wholeheartedly by most Chinese readers. However, such kind of experimental works should not be translated in a domesticating way to make it easier. If the experimental poetics in *Finnegans Wake* were kept in the translation as much as possible, they could advance the acceptance of new ideas and poetics in the modern Chinese literature, especially when some efforts are given to make the translated work popular.

**Keywords** domesticating translation • foreignizing translation • *Finnegans Wake* • experimental works

Even today, many people still believe that “Translation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation”(Venuti 2009, p.193) and a translation would be accepted as a good translation by these people only when it had been mostly naturalized in the target language. Since cultural unfamiliarity is unavoidable between the source and the target language society, how to domesticate the foreign text becomes not only a language task but also a culture task. For example, David Hawkes translated the Classical Chinese novel *Hong-Lou-Meng* as *The Story of the Stone*, which, literally, should be translated as *Dream of the Red Chamber*. Many Western people might understand the implication of prosperity in red color in Chinese culture now after the wide spreading of Zhang Yimou’s film *Raise the Red Lantern*, but when David Hawkes translated *Hong-Lou-Meng* in 1970s, most Western readers would connect red color with blood, violence and death. To make the novel acceptable and classical-like to

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Western readers instead of Gothic-like. Hawkes made more naturalization in his translation.

However, not all texts could be easily naturalized. André Lefevere discussed the translation of Bertolt Brecht's play *Mother Courage and Her Children* in his "Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature" and declared that since Brecht's play is a play of high formal experiment, "[r]efractors who do have a receptive attitude towards Brecht find themselves in an unenviable position of dealing with a poetics alien to the system they are operating in." (Lefevere 1982, p.9) Therefore four strategies have been applied separately in the various translations: 1. recognizing the value of the play while dismissing the poetics out of hand; 2. going in for the psychological copout and dismissing Brecht's poetics as a rationalization of essentially irrational factors; 3. integrating the new poetics into the old one by translating its concepts into the more familiar terminology of the old poetics; 4. explaining the new poetics and showing that the system can accommodate it (Lefevere 1982, p.9). Lefevere did not criticize any of them. To him, even the first three ways of naturalization could be necessary refractions useful to the target audience in the beginning. However, Lefevere also believes that texts like *Mother Courage and Her Children* should be translated in a way to keep its new poetics because those methods of naturalization are doomed to lose the real value of this play though more acceptable to the audience at first. Of course all translations are "les belles infidèles" but texts with radical form experiments would lose more of their poetic meaning in the naturalized translation because their meaning are more closely related to their forms which are apt to be lost in paraphrase.

James Joyce's *Finnegans Wake* is a work famous for its radical form experiments, maybe the radicalet one until today. At first it was considered untranslatable and still thus believed by a large number of Chinese. Although many translations coming out in so many languages like French, Italian, German, Hungarian, Spanish, Dutch, Polish, Japanese, Korean and Chinese, most people still know nothing about it. No translation seems to make the work popular. How to translate works like *Finnegans Wake*? What is the point of translating such an untranslatable work? Answers to these questions might bring some new understandings both on translation and on *Finnegans Wake*.

### 1. What kind of work is *Finnegans Wake*?

Although many critics were mad with the difficult language of *Finnegans Wake* and declared that it was pulling the legs of the readers, its profound aesthetic value has won more and more supporters since 1960s<sup>②</sup>. Joyce wrote this challenging book not only to overstep his early writings, but also to overstep the modern writings of his time. Its untraditional experiments exist both in ideas and in poetics: its "divided, bifid, ambivalent, polysemic" (Derrida 1992, p.223) words have inspired the decentered writings (Norris 1974) and the aesthetic turn to "reflections upon the operations of [its] language" (Roughley 1995, p.252); its performing narrative, especially the loquacious narrator and enumeration, which has been called "mindless

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<sup>②</sup> Derek Attridge and Daniel Ferrer points out that "between the late 1960s and the early 1980s Joyce's writing was a stimulus, a focus, and a proving-ground for new modes of theoretical and critical activity in France" (Attridge and Ferrer 1984, p.ix).

unfolding of verbiage” (Fokkema and Bertens 1986, p.92) and “inventory” (Fokkema and Bertens 1986, p.94), was developed by Samuel Beckett in a philosophical way, and applied similarly in one way or another in Alain Robbe-Grillet’s *Le Voyeur*, Thomas Ruggles Pynchon’s *Gravity’s Rainbow*, Donald Barthelme’s *City Life*, etc.; its structure inspires many contemporary works to break the logical sequence of paragraphs and sentences purposely<sup>③</sup> though few have mingled so many unrelated things together on such a large scale; its collages of different styles and genres and its carnallike transfer among different styles are now popular in contemporary western writings and are described as “the fusion of forms, the confusion of realms” (Hassan 1975, p.58). Besides, those words like “labyrinth”, “encyclopedia”, “kaleidoscopic” used to describe *Finnegans Wake* are now popular in works of postmodern writers like Jorge Luis Borges, Italo Calvino, Alain Robbe-Grillet. Joyce created in 1930s those techniques popular in 1960s and 1970s with no works to follow. It is no wonder that Ihab Hassan regards *Finnegans Wake* as the originator of postmodern literature and declared that “but for the light phantastic of his gnose’s glow as it slid lucifericiously within an inch of its page...the postmodern writer might have been like others who have preceded him.” (Hassan 1987, p.115)

In a word, *Finnegans Wake* is not only a work of radical form experiments, but also a work of immense possibilities. Many experiments made in this book were not understood and accepted until widely developed in other books such as collages, illusionism, uncanny and fantastic modes, parodic reflexiveness, syntagmatic structures, the re-creation of reality, etc.. Ihab Hassan listed several poetics Joyce made in *Finnegans Wake* in his *The Postmodern Turn: Essays in Postmodern Theory and Culture* and pointed out that its new poetic “challenges the modernist idea of high art and in some ways prefigures the postmodernist idea of pop culture” (Hassan 1987, p.104). It is in fact turn to “a new vision of universal consciousness” (Hassan 1987, p.101). Like Bertolt Brecht’s *Mother Courage and Her Children* to Lefevere, to Ihab Hassan *Finnegans Wake* departs from the traditional poetics, and thus departs from the general expectations of most readers. This makes it unacceptable even to the English readers and no wonder more unacceptable and unreadable to readers in other languages. Translating *Finnegans Wake* raises a difficult but enlightening question to the translators: whether to naturalize it but lose its new poetics, or to put the translation into great danger of unreadable and unacceptable to most readers but bring more new poetics to the target culture? This also raises an interesting reflection on conventional translation: should works of high form experiment be translated in the same way as other works?

Though the metaphorical and cultural implication in words is more and more recognized as difficult to be translated, the words in *Finnegans Wake* are quite different. Literal translation is impossible in this case because many words are created by Joyce himself and have no equivalents in the target language. Besides, there is no story or plot and no logical context in this work for readers to limit the meaning of the portmanteau words. For example, the “cuddleys” in “What chance cuddleys, what cashels aired and ventilated!” (Joyce 2000, p.4) could be translated as “cudgels” indicating war, or “cuddles” indicating love, or “fondles” including a sense

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<sup>③</sup> As David Lodge said, the modern writer “resists reading by refusing to settle into a simply identifiable mode or rhythm” (Lodge 1977, p.224).

of unserious love, and it is very hard to decide which would be the best. It can only draw from sentences before and after that a period of history is described here but there is no clue to indicate which period is described, since there is no plot in this paragraph and the language is too poetic and symbolic. It could be a period of war but it could also be a period of love, since the sentence before describes war but the sentence after describes love, though it is a sinful love. All are possible and there is no certain answer.

William York Tindall once suggested a principle of “internal consistence” to prevent those “arbitrary” decoding. He declares that “[y]our guesses about the meaning of any word or phrase must be justified by both immediate and general contexts.” (Tindall 1959, p.265) Clive Hart protested that this seemingly easy principle is in fact unpractical in *Finnegans Wake*. since every part has many possibilities. The context necessary to the logical explanation does not exist at all (Hart 1992, p.26). Therefore, since 1980s, some critics come to believe that there are no final answers to those portmanteau words in *Finnegans Wake*. Joyce made them only to achieve the poetic effect of uncertainty. Phillip F. Herring discussed the word “gnomon” mentioned in Joyce’s “The sisters” in *Dubliners* and concluded that Joyce would usually leave some parts missing in his works just as a corner missing in the gnomon. Herring believed that Joyce put those uncertain parts in his works to “make readers think harder, to question what is missing, and with absence in mind to interpret what is present in the text” (Herring 1987, p.203). This approach of reading *Finnegans Wake* are widely accepted by the postmodern theorists and used by them to demonstrate the principle of uncertainty. This is also one of the reasons why some later Joyceans are not satisfied with Joseph Campbell and Henry Morton Robinson’s *A Skeleton Key to Finnegans Wake* (Campbell and Robinson 1944) which, similar to a kind of intralingual translation, gives only one possibility.

If translation is “a decision process” (Levy 2000, p.156) to find the best solution, translation would always follow a poetic opposite to the uncertainty principle of *Finnegans Wake*. Joseph Campbell and Henry Morton Robinson did try their best to make a best choice and their decision did help to make *Finnegans Wake* more understandable, however, if the words in *Finnegans Wake* are kaleidoscopic (collideorscape, Joyce 2000, p.143), a good translation of *Finnegans Wake* should not choose the best solution but to give as many possibilities as possible and to help readers to realize that there could be more possibilities. What kind of translation could offer more equivalents rather than one? If the translation of *Finnegans Wake* were not to give one equivalent and explanation, the traditional principle of and even the definition of translation would be challenged and reconsidered in the future.

J. Jacques Derrida realized the predicament of translation in the deconstruction time, especially the impossibility of traditional translation when translating post-modern works like *Finnegans Wake*. Therefore he asked: “[h]ow is a text written in several languages at a time to be translated? How is the effect of plurality to be ‘rendered’?” (Derrida 1992, p.223) Paul de Man defined this postmodern translation as “[t]hey disarticulate, they undo the original, they reveal that the original was always already disarticulated.” (De Man 1985, p.36) If so, a translation of *Finnegans Wake* should not leave the target language readers the impression that it is a fluent

story similar to those easily found in the bookstore, or it is only a difficult but explicable book like the classical Chinese texts, using a language different from the daily language but able to be understood faithfully as long as one knows this language or translates it into the one in use. Translation of *Finnegans Wake* is bound to challenge the traditional principle of translation as well as the expectation of readers on translation.

Not only words, sentences, narratives, structures and rhetoric in *Finnegans Wake* are all quite different from the traditional ones. For example, many sentences in *Finnegans Wake* are not arranged according to the normal English syntax to achieve specific poetic effect. In the sentence “Four things therefore, saith our herodotary Mammon Lujius in his grand old historiorum, wrote near Boriorum, bluest book in baile's annals, f t. in Dyffinarsky ne'er sall fail til heathersmoke and cloudweed Eire's ile sall pall.” (Joyce 2000, p.13), the subject “Four things” is separated far away from its predicate and object to create a sense of informal chat. In such cases, foreignized translation might give Chinese readers a sense of pidgin Chinese but naturalized translation is doomed to lose the poetic effect of *Finnegans Wake*.

## 2. Need Chinese language and literature be re-newed?

A fertile ground in the target culture is needed for a work to be translated and accepted successfully, which includes enough understanding of the ideology of the source text. However, the language innovation and the narrative experiment in *Finnegans Wake* are much ahead of the literary convention in contemporary China, which makes it hard to be understood and accepted wholeheartedly by most Chinese readers. In that case, it might say that *Finnegans Wake* was translated and introduced into China too early and thus would be very hard to be popular.

1980s is an important decade for contemporary Chinese writers to accept the western modern literature after the culture revolution. Writers like Wang Meng, Zhang Xinxin, Liu Suola, Xu Xing, Li Tuo, Can Xue practiced some new styles learning from the western modern literature like novels of the stream of consciousness, black humor, magical realism, etc.. However, just as Chen Sihe said in the *Courses on the History of Contemporary Chinese Literature*, “the attraction of the Western modern arts to them lies not only in the new techniques of expression but also in the struggle with the reality and the reflection of the destiny” (Chen 1999, p.266). Their exploration of new techniques is more regarded as a supplement of their exploration of the reality and destiny. The latter is a grand theme dominated Chinese literature at that time and is widely represented in the realistic novels too. The new techniques in their works are not considered a reflection of new poetics but the byproduct of the author's realistic consideration.

With Chinese society being more and more influenced by the market and free from dominant political consideration, the subsidiary position of the form experiment has not changed yet. As described in another textbook on contemporary Chinese literature:

“In the 1990s, more attention was paid to the “content” of the literary works, while the experiments on the “form” preoccupied a relatively marginal place. The

"Avant-garde Novels" appeared in 1980s had not sustained as a literary trend. However, this does not mean that the experiments on new techniques would not continue. Avant-garde Novels and the conscious introspection on 'narrative' and language by some avant-garde poets were finally accepted as a literary "normality" and had been absorbed into the writings in general. ... But the attention they got in the literary world is much less than the attention the "Avant-garde Experiment" got in the 1980s." (Hong 1999, pp.389-390)

The commercial interest and the popular taste of the market society cherish those literary works written in traditional realistic way with attractive plots, like love, political struggle, family relationships, etc. This hinders the understanding and acceptance of modern Western techniques outside the universities in China.

Mo Yan, the Chinese Nobel Prize winner in literature in 2013, practiced some unrealistic techniques in novels like *The Republic of Wine: A Novel* and *Life and Death Are Wearing Me Out*. However, those techniques are much similar to that used in Magical Realism which is more easily accepted by the realistic Chinese readers. His writings are labeled as "hallucinatory realism" (Nobelprize.org) by Western critics. Realism, rather than new poetic experiment, is more preferred and popular in China and can be called the dominant literary genre still.

Israeli translation theorist Itamar Even-Zohar finds that if the target culture is in a static period, the strange part and new poetics in the source text will not be translated; while if the target society is in some kind of revolution, translations might move from the margin to the center and take part in the revolution. In the early 20<sup>th</sup> century, when Chinese regime changed from imperialism to the modern government, translation had played an important role in the formation of modern language and culture which made the syntax of modern Chinese in some way different from the classical Chinese but similar to the modern English, because many translators at that time kept the foreign syntax in their translation instead of domesticating it. The Chinese society nowadays is facing great change and has absorbed more and more western elements in every field. In such a period, Chinese literature also need catch up with the change of the world. Where can the change come from? From the foreignizing translations which challenge the tradition and bring in new poetics.

However compared with the poetic experiment that James Joyce and others made in the early 20<sup>th</sup> century, Chinese literary poetics lag behind slowly even today. Most Chinese readers are still not prepared to appreciate literary experiments in the modern and postmodern literature, let alone understand the meaning and significance of this difficult *Finnegans Wake*. However, at the same time, researches on western literature are well developed in the universities and other culture institutions. They helped more and more people to appreciate James Joyce, especially his *Dubliners*, a collection of stories close to realistic stories. The high literary fame of James Joyce is widely spread from literary people to common readers. Thus there appears a very interesting phenomenon in China: Joyce is widely respected and gossiped, but mainly his *Dubliners* and *Portrait of the Artist as a Young Man* are read. His *Ulysses* and *Finnegans Wake* are not familiar to most Chinese but few. Joyce is only highly respected as the representative of modernism, as the symbol of foreign arts which are attractive, mysterious, exotic and quite different from those

commonly found in China.

Thus it could say that Chinese readers are very curious about Joyce and eager to know him but do not know him quite well. To some, the knowledge of Joyce equals to the knowledge of some mysterious world, known only to some elites. He remains highly on the top of the Olympus and enjoys incense from people not understanding him. He is respected more or less because of his mysteriousness. This explains why his late works are not widely read but very famous in China. It is hard to say whether it is a good time for Joyce's late works to be translated now. The curiosity and expectation are strong enough, while the literary preparation is not well done yet; the market is prepared but the poetics are not. This could be called the inconformity of communicative translation expectation and semantic translation expectation.

Under these circumstances, what the market expects would be obviously a naturalized translation, since what it needs is a quick knowledge of James Joyce, not the difficult understanding of new poetics, not to mention facing the challenge from its foreign poetics. However, to naturalize *Finnegans Wake* would definitely lose the significant poetics existing in the difficult forms of this work. Chinese translation is quite different from those translations in other European languages like French, since there are no language and narrative in the existing Chinese literature possibly equal to those in *Finnegans Wake*. Chinese translation of *Finnegans Wake* is hardpressed because of the passion of the market, while the translation is doomed to be premature because of the lack of preparation for new poetics and ideas in *Finnegans Wake*.

### 3. Can *Finnegans Wake* bring new poetics to China?

Michael Foucault points out that there are two kinds of translation with completely different aim and function. The first kind of translation absorbs the original text into the target language. How good a translation of this kind is depends on how similar the translation is to the original text. The second kind of translation "hurl[s] one language against another...Their task is not to lead a meaning back to itself or anywhere else; but to use the translated language to derail the translating language." (Berman 2000, p.285) What Foucault points out here is a different function of translation other than the one familiar to most people. Instead of mingling into the target culture, translation here is in fact expected to challenge and change the target language and culture. Walter Benjamin also believes that the ultimate essence of literary creation is pure language. Therefore "[i]t is the task of the translator to release in his own language that pure language in his recreation of that work. For the sake of pure language he breaks through decayed barriers of his own language." (Benjamin 2000, p.22) To Benjamin, those translations that give up the poetics of the original text to transfer the information only are in fact bad translations. *Finnegans Wake* is a work of "pure language", with high aesthetic value and many new poetics. Having those aesthetic elements and new poetics equally expressed in the translated text, instead of domesticating it, is not only the best way to translate it faithfully, but also can influence the Chinese contemporary language and literature.

However, if the poetics in the original text are far more ahead of the target

culture and could not be accepted successfully, translations following the new idea and poetics would risk the possibility of “never really gain ground” (Even-Zohar 2000, p.196), unless some efforts are given to make the translated work popular. This is what happens to the Chinese translation of *Finnegans Wake*. The good thing is, with the advantage of James Joyce’s high reputation in China, it is much easier to persuade Chinese readers to accept the new poetics in *Finnegans Wake* instead of domesticating it into the existing literary system, since both the publishers and Chinese readers are curious to read the “real” book, even before they are quite prepared.

Besides, the publisher used a propaganda method no book had ever enjoyed before in China, publishing the advertisement on big screens on the tall buildings in many shopping centers in Shanghai, Beijing, Shenzhen and other big cities. It is the first time that a classical book was advertised in a commercial way. This results clearly from the combination of the market expectation and the literary expectation of the Chinese readers. Joyce’s reputation plus the successful propaganda won the Chinese translation high reputation and amazing market: more than 8000 copies were sold out in half a year and more than 40 Chinese media agencies covering newspaper, journal, radio, TV program and internet channel reported this translation, not to mention the numerous websites reprinting those reports. The translator was awarded the “Gold Translator” by the *Qianjiang Evening News* and the editor the “Annual Editor” by the *China Publishers*. The translation was elected “The Most Influential Book in 2012” by the “Xinhua Net”, a central government network. It also attracts the attention of news agencies abroad with more than 10 agencies from 6 countries to report this event, with more websites reprinting those reports.

However, buying this book does not equal to be able to read it, since the translation represents the new poetics in the original work as much as possible, which is as difficult to the unprepared English readers as to the unprepared Chinese readers. Different responses have appeared among Chinese readers: Ouyang Jianghe, a famous poet, praised that this translation created a new Chinese (Xiao Shui’s Microblog); Tseng Liling, a Joycean in Taiwan, demonstrated that this translation approximated “the right effect recreating Joyce’s original meaning-diffusing event as chiefly witnessed in *Finnegans Wake*” (Tseng 2013, p.42). At the same time, still many complained that they could not follow the translation easily and naturally. Many readers outside the literary circle bought this book because of the advertisement but found soon after that they could not read this book with the same enjoyment they had when reading a best-seller. The interesting thing is that the most enthusiastic readers in China are students in high school who are eager to be challenged with new things.

The translation of *Ulysses* had a similar experience 20 years ago. At that time, the two Chinese translations were also regarded as difficult, but they also became popular when the publishers tried to propaganda them. Even today many Chinese readers still complain that they could not follow *Ulysses* enjoyably. However, *Ulysses* is regarded as a classical book necessary to be read by one interested in literature in China now. In the universities, some courses are even given solely to *Ulysses*.

When *Ulysses* was translated into Chinese in the 1990s, Xiao Qian, the translator and one of the famous essayers in 1940s, chose a translation method to naturalize

the sentences though he kept the structure of the free association. The technique of free association was somewhat familiar to Chinese readers at that time after the practice of a simple kind of Novels of the Stream of Consciousness by Wang Meng and other writers in 1980s. The so called Meng-long Poetry, a kind of poetry similar to Late Symbolism, by Bei Dao, Shu Ting, Yang Lian, etc., contributes to the understanding of techniques of free association and montage too. However, the ungrammatical sentences popular in the Novels of the Stream of Consciousness had not been accepted by many Chinese yet, especially not by old writers like Xiao Qian himself who believes in “belles-lettres”. Therefore he took a method of what Antoine Berman called “rationalization” (Berman 2000, p.288), where marks and the property of some words are changed, sentences rearranged and omitted parts added. For example, Xiao Qian translated “Be a warm day I fancy” (Joyce 1990, p.57) as “I fancy it would be a warm day” (Joyce 1994A, p.138), “A shiver of the trees, signal, the evening wind” (Joyce 1990, p.57) as “The trees shivered, a signal indicating that the evening wind will come” (Joyce 1994A, p.138). He supplemented those omitted parts and rearranged the sentences according to the standard grammar. However, after he became more and more familiar with the ungrammatical sentences in the progress of translation, cases of rationalization decreased. For example, “I could. Rebound of garter. Not leave thee” (Joyce 1990, p.256) had been translated as “I could not...a sound of the rebound of garter...leave thee” (Joyce 1994B, p.135) instead of being rearranged as “I could not leave thee. There is a sound of the rebound of garter” as before, though apostrophes are added to indicate the grammatical relation. Of course there are still many new techniques unacceptable to Xiao Qian and were rationalized by him. For example, he separated the one-sentence paragraph in Chapter 18 into sentences with blank spaces, which, though unpopular in Chinese texts too, is a compromising method to rationalize the new poetic still.

The decrease of rationalization of sentences in Xiao Qian’s translation indicates the influence that Joyce’s new poetics might have on readers (and translators) imperceptibly even as old and traditional as Xiao Qian. Similar influence happens in the process of Chinese translating *Finnegans Wake*. In the beginning, I dared not translate it into too ungrammatical sentences and chose the most logical one to make the sentences grammatical. With more and more sentences translated, I felt more and more used to the ungrammatical sentences and became braver to make such kind of sentences to create poly-meanings and even uncertain meaning. For example, “Bygmester Finnegan, of the Stuttering Hand” (Joyce 2000, p.4) was translated as “Big master Finnegan, of stammering hand” (Joyce 2013, p.8). “Stuttering” has both the meaning of “shaking” and that of “stammering”, but “stammering” could not be used to modify hands. To translate “stuttering” as “stammering” instead of “shaking” would force Chinese readers to find the similarity between the protagonist HCE and Irish politician Charles Stewart Parnell, English writer Lewis Carroll, etc., all of whom are stammers and the incarnations of HCE. Another example is “It may be, we moest ons hasten selves te declarer it, that he reglimmed?” (Joyce 2000, p.75) had not been translated as “we moisten ons hasten to declare it, it may be that he reclaimed?”, but as “It may be, we moisten ons hasten to declare it, that he reclaimed?” (Joyce 2013, p.278) to keep the original structure which is close to the natural sequence of oral speech. Tracing back to the oral

tradition is one of James Joyce's poetic consideration (Dai 2007). If naturalized in translation, this kind of writing would never influence the Chinese readers unable to read the original English text.

"[A]ttending to the author's stylistic experiments can produce a different text" (Spivak 2000, 400). Keeping this in mind, foreignized translation might differ completely from the naturalized one. Gayatri Chakravorty Spivak demonstrated the two English translations of Mahasweta Devi's "Stannadāyini". One translated the title as "Breast-giver", another "The Wet-nurse". Though the second one is much natural in English and the first one looks like pidgin English, it is the first one that keeps the "rhetorical silences" hidden in this name (Spivak 2000, 400). Translation of *Finnegans Wake* is much similar to this one. There are so many silent rhetorics hidden in the words, sentences and literary techniques that the best method of translation might be the one to create a language to challenge the conventional literature in China.

The influence of translations of experimental works like *Ulysses* and *Finnegans Wake* can be more than expectation. It is the translation of *Ulysses* that helped Chinese readers to have more understanding and appreciation of Irish culture. Without the influence of translations of *Ulysses*, the translation of *Finnegans Wake* might not come into being 20 years later. What the translation of *Finnegans Wake* could bring is still waiting to be seen. Premature translation could not only bring new ideas and poetics to the target culture, but also bring down the barriers between different peoples and advances the communication between them.

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