

Culture, Style, Interpretation, and Purpose in Translation: A Case Study on the Different Translation Choices Between Three Korean-English Translations of Nalgae by Yi Sang

MA Asian Studies (120EC): Korean Studies thesis

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Submission date: July 1, 2018

Word count: 16.329

Table of contents

1. Introduction	2
2. Literature review: Translation theory and Korean-English literary translation	5
2. 1. Major theories and debates in (literary) translation studies	5
2. 2. Previous studies on the Korean-English language pair in literary translation	10
3. Contextualizing Nalgae and its translations	14
3.1. Background Yi Sang	14
3.2. Position in Korean literature	16
3.3. Interpretations of Nalgae	17
3.4. On the publications and translators	19
4. Analysis of target texts	22
4.1. Approach to culture-specific items	22
4.2. Explication of implied content	25
4.3. Repetition	28
4.4. Rhythm	30
5. Conclusion	34
References	36

1. Introduction

Translation is an undeniably vital part of international communication. In an increasingly global context, it's almost impossible to imagine the world without a mediating language (lingua franca) or the aid of translation. The process of translation is one of making of translation choices. There are many cases where two languages do not have identical ways to express the same concept and a translator has to find a way to close this gap. Especially when dealing with cultural, social or institutional terms, there may be no equivalent in the target language. How a translator chooses to solve such issues may depend on the target audience, the text type, the purpose of the translated text, understanding of the message or simply the preference of the translator.

In *Text Analysis and Translation*, Nord suggests a model for translation students to consider when they approach a text. Firstly, the intention of the commission must be considered: what are the functions of the text, who are the expected readers, what is the time and place of the text reception, the medium of publication and the motive of the source text (ST) and ST translation. On the level of the text itself, subject matter, content, background knowledge, text structure, non-verbal elements, lexis, sentence structure and text flow must be considered. Additionally, Nord created a guideline for what translation problems to prioritize when a conflict appears (Munday, 2012, p. 126-129). However, where the priority in translation should be placed is one of the most debated topics.

Translation has also been described as a way to help minority cultures¹ gain more recognition. This became an important concept especially in literary translation, as this often deals with the lives of people from different cultures and could reach any person as an audience. Beside representing the culture that the literary work is set in, the representation of the original author's writing style also gained attention. Theories revolving around these issues are often most focused on European languages. In a global context, more attention should be paid to other languages. In this thesis, literary translation of Korean into English will be studied. Specifically, I will analyse the different translation choices in three translations of the short story *Nalgae* (날개; wings) by Yi Sang (이상).

Yi Sang is one of Korea's most renowned literary figures. He lived from 1910 to 1937 and wrote essays, poetry and short stories, among which the most famous is *Nalgae*. Published in 1936, *Nalgae* has been recognised as Yi's most representative work (Lyo, 2015, p. 91). With the status of Yi's work also comes frequent translation. His works have appeared in multiple languages and some, such as *Nalgae*, have even been translated into the same language multiple times.

¹ Minority culture is here to be understood as a culture that is less represented than that of the dominant ethnic group within the country or region at which the translated text is aimed.

The translations used for analysis are “Wings” by Kevin O’Rourke (Target Text 1, henceforth TT1), “The Wings” by Ahn Jung-hyo (TT2) and “Wings” by Chu Yo-sup (TT3). These translations were each made for a series of publications aimed at the promotion of Korean literature, respectively *Bi-lingual Edition Modern Korean Literature* in 2015, *The Portable Library of Korean Literature* in 2004 and *Korean Short Stories and Plays* in 1970. This common purpose of spreading Korean literature across the (English-speaking) world makes for an interesting analysis, as it raises the question of how these translations distinguish themselves. Any differences in translation approach may be either made unconsciously, as the translator is guided by preferences that result from environmental influences, or the conscious choice of a translator and a commissioning organisation who are aware of how the norms for translations have changed. An older publication may no longer receive the approval of modern standards. What was the reason that the publisher felt there had to be another translation of the same story? Of course, it may be that the particular story was valued so much that it could not be left out from their series and republication of an old translation would raise copyright issues. However, it may also be that the focus of what is important in a literary translation was different for each of them. As ideas about this in translation studies have developed considerably over the last decades, this analysis could show the reflection of such a development.

The original publication of Nalgae was not available for analysis in this thesis. Although one of the translations comes in a bilingual format and thus includes a Korean version, this version was not used as a reference to avoid possible bias. By using a different publication of the Korean text, the possibility of unequal comparison in the case that the bilingual translation was based on a different edition of the short story than the other two translations has been eliminated. The Korean version used in this study is a 2013 publication by Nexus for their series *Hanguk munhak sanch’aek* (한국문학산책; Korean Literature Walk). The introduction to this books explicitly states that there have been made no changes to the stories included, but only words that were originally written in *hancha* have been changed to hangul for the understanding of contemporary readers. Otherwise outdated words have also been explicitated in parenthesis or explained in endnotes. *Hancha* was sometimes included to indicate the correct reading of the word.

This thesis is an attempt at a comprehensive analysis of the major differences in translation choices between three English-language translations, in comparison to one another as well as to the Korean original, and at understanding how these differences came to be. The focus points of the analysis will be context and culture, interpretation and literary style. Each of these elements are considered to be important in literary translation and may have been a reason for the translator to choose one translation approach over another. Additionally, the intention of the publisher and translator will be used as a means to understand why the target texts differ from one other.

To do this, I will start this thesis with a literature review on translation theory in general and the additional challenges of literary translation of the Korean-English language pair specifically through a discussion of previous studies on this topic. In the second chapter, I will focus on Yi Sang, his background and characteristics as an author, and the context and interpretations of Nalgae. Beside this, the publication, its intention and translator, of each target text will be discussed. The third chapter will then compare three English translations of this short story and address the translation approaches that were used. In the conclusion, I will bring these findings together to argue for which factors have been valued most by each translator and make suggestions for further translations.

In this thesis, the McCune-Reischauer system for transcription of Korean has been used. In regards to the name of an author, references in the main body of the text make use of the transcription system preferred by the author. Citations between parenthesis make use of the same language as the book or article referred to.

2. Literature review: Translation theory and Korean-English literary translation

Debates about how translation should be done have been ongoing for centuries, one of the earliest examples being the Roman rhetorician Cicero who lived from 106 BCE to 43 BCE. It is no wonder, then, that there are many theories that have been furthered upon and applied to newer understandings, as that there are terms that address a very similar issue but approach the concept from a different angle (Munday, 2012, p. 29-31). For this thesis, it will be important to discuss major translation theories to understand the difficulties of translation, what options a translator has and what may be deciding factors to choose for one method or another. The second part of this chapter will focus on translation problems found specifically in the Korean-English language pair.

2. 1. Major theories and debates in (literary) translation studies

One of the earliest frameworks for the translation debate is that of ‘free’ or ‘sense-for-sense’ translation versus ‘literal’ or ‘word-for-word’ translation. While Roman translators valued the exact form of the original and saw translation mostly as a tool to study classical texts, few translators such as Cicero and St. Jerome arose to argue that the content, meaning or ‘sense’ of a text should be more important than its form, and that a translation that is too literal will lead to a target text (TT) that obscures the meaning of the ST because it follows structures that are unnatural in the target language (TL). This debate can still be recognised in modern discussions on translation, as disagreement about whether form or content should be more faithfully translated often rest at the heart of the issue (Munday, 2012, p. 29-31).

An important distinction to make is that between translation strategies and translation procedures. Whereas the latter denotes the technique used by the translator to approach a specific translation problem in the text for translation, translation strategy refers to the orientation of the translator in the overall translation project (Munday, 2012, p. 22). This distinction was introduced by Vinay and Darbelnet in 1958 and remains a central element in modern perspectives on translation (Munday, 2012, p. 86).

Translators may struggle with lexical and grammatical differences between the source language (SL) and the TL. Vinay and Darbelnet made a distinction between ‘direct’ translation strategy, which adheres closely to the original, and ‘oblique’ translation strategy, which brings the text closer to the TL and target culture. Vinay and Darbelnet argue that direct translations are preferable, but also recognise that there are cases where grammatical, syntactic or pragmatic incompatibility between the SL and TL do not allow this.

Additionally, they recognise that a translator may prefer to use an different procedures to enhance the understandability or to place emphasis. Vinay and Darbelnet included seven main procedures to represent the two strategies and further built on this by identifying supplementary procedures. The core procedures that are commonly used in modern translation studies are represented in the table below. Only literal translation, borrowing and calque are considered direct translations (Munday, 2012, p. 86-91).

Procedure	Description
Literal translation	Word-for-word translation
Borrowing	A term from the SL is copied directly into the TL, transcribed if the languages use a different script
Calque	The SL term has been modified to TL rules and translated into a new TL term
Transposition	A change whereby the same meaning is expressed through a different grammatical function
Modulation	A change in the semantics or point of view
Equivalence	A change in expression because the SL and TL use a different structure to describe the same situation
Adaptation	The replacement of a cultural element from the SL by another cultural element that has a similar connotation in the TL
Amplification \diamond Economy	The TL need more or less words to express the same concept than the SL
False Friends	A similar word in the TL and SL is mistakenly used when the meaning is different
Loss	Not all connotations of a TL element can be encompassed in the same position through the TL
Compensation	A loss is compensated elsewhere in the translation
Explication	Information that is implicitly given in the SL needs to be added or explained directly in the TL
Generalisation	Use of a TL term that is an general explanation or a category that includes the term used in the SL

Table 1. Translation procedures by Vinay and Darbelnet. Based on Munday, 2012, p. 86-90.

While these procedures are greatly helpful to the understanding of what changes take place in translation, the question remains which approach is most desirable. For Nida, translation has four basic requirements that should be met: to make sense, to convey the spirit and manner of the original, to have a natural and easily understandable form of expression, and to produce a similar response as the original. This is known as equivalent effect or equivalent response (Munday, 2012, p. 67). This principle has been met with much criticism because there is no

way to measure the ‘effect’ on a reader and thus there is always a subjectivity involved. It has been argued that there would be too many levels of equivalence to achieve equivalence in all forms, especially when meaning is related to form in literary works. Additionally, Nida was later criticised for the the submission of the SL to the TL that is implied by his requirements (Munday, 2012, p. 67-69). Koller, furthering on the two different orientations of equivalence described by Nida and later work by Newmark, developed a theory that refines the definition of equivalence and identifies five types (Munday, 2012, p. 73-75).

Type of equivalence	Seeks equivalence related to
Denotative equivalence	Extralinguistic content in lexis. How does the information presented through TL and SL structure differ?
Connotative equivalence	Lexical choices. Particularly important for the choice between near-synonyms. How does the word choice relate to formality, social group, emotion, etc?
Text-normative equivalence	Text-type. How do certain text types communicate information in each language?
Pragmatic equivalence	Reader response. How does a reader of each language receive the content of the text?
Formal equivalence	Aesthetic, form and style. How are elements such as rhyme and metaphor expressed?

Table 2. Types of equivalence by Koller. Based on Munday, 2012, p. 74-75.

One of the most important contemporary debates in translation studies is that on the translation of culture-specific items. A culture-specific item is a term in the SL that refers to a cultural concept that does not exist in the other language because of cultural differences. Often such terms are related to traditional rituals, clothes, instruments or food, but can also include names of people, places, products or institutions. Besides location, time period can also play a role in the reception of lexical items (Paloposki, 2011, p. 40-41)

Newmark, dealing with equivalence on the topic of culture-specific items, identified three common approaches seen in translations. A Cultural Equivalent can be used: the cultural SL term is replaced with a cultural TL term that roughly has the same function. For example, in Nalgae, TT2 has replaced the game of *paduk* (바둑) with checker. Secondly, Functional Equivalence denotes a translation where the cultural SL term is replaced with a term unrelated to culture that explains the function of what the SL term does or means in the community. Similarly, a Descriptive Equivalent explains the form of the cultural term in the SL (Park, 2011, p. 168). An example taken from Nalgae could be that *komusin* (고무신) are explained as rubber shoes in each translation. Looking back at Vinay and Darbelnet’s

terminology, borrowing, adaptation, explicitation and generalization are most often used in relation to culture-specific items.

At the start of the 1990s, an important shift in the approach to translation studies known as the cultural turn gained a wide following. Researches started to question the possibility to make a model for translation and develop a deeper understanding of how translation is influenced by cultural context and the translator's own background. Rather than theoretical models, translation studies after the cultural turn became concerned with the complexity of history, context and convention. Debates shifted from wrong and right to the various influences, internal and external, that are involved in making translation choices. With this turn, postcolonial theory gained influences on translation studies and the relationship between SL and TL came to be seen as a relationship of power (Marinetti, 2011, p. 26-30; Bassnett, 1998, p. 123). For a translator, the cultural turn meant that their work was no longer perceived as a 'copy' or 'equivalent' of the original, but rather a rewriting. Instead of seeking to bring the text in a way that would fit within the target culture, translators were expected to show the original culture and take on an informative role (Bassnett, 1998, p. 10-11).

One of the most influential figures in this movement is Lawrence Venuti. Venuti played a big role in defining the debate about 'foreignizing' and 'domesticating' translation strategies. The choice for either of these strategies is most obvious when it comes to culture-specific items, but, in Venuti's work, is not limited to this. In contemporary usage, 'foreignization' and 'domestication' are sometimes simplified to mean only the approach to such culture-specific items. A fully domesticating strategy would remove or replace all cultural references that are not immediately understood by the general audience in the target culture and make the text as natural as possible in the TL. A foreignizing strategy, on the other hand, aims to maintain the cultural differences presented in a text (Paloposki, 2011, p. 40-41). However, for Venuti, foreignization and domestication are also strongly linked to an ethical choice, as translation presents a situation in which the TL is the means through which a source culture is understood. When a translation is entirely domesticized, the source culture is made to submit to the target culture. This inequality in power is also expressed by the choices of translators in regards to what texts they translate, for the choice to exclude a text that is further removed from the target culture will contribute to the source culture remaining in a lesser known position (Venuti, 1995/2017, p. 3-10; Munday, 2012, p. 216-221).

Venuti is an advocate of foreignizing translations. While he views all translation as a domesticating practise, as it is the process of interpreting a text in a way that makes it logical in another language and culture, he argues that the voices of marginal groups or resources can be given a more recognition if translators do not try to rewrite the text in a way that fully adheres to the standardized language. This includes leaving culture-specific items untranslated in the text, but also choosing to maintain uncommon expression in the TL because it best reflects the SL. Venuti explains that a translation can never do more than signal the foreignness of the text, for a reader from a different cultural background will never

have all the same associations with a particular word or concept as a reader of the ST would have. To further enhance the position of marginal elements, Venuti also argues that the reader should be made more aware of the fact that they are reading a translation and so will be more inclined to consider cultural differences when they come across non-standard use of language (Venuti, 1995/2017, p. 10-21). A similar distinction is made by Juliane House, who speaks of ‘covert’ and ‘overt’ translations. While the first type is presented as an original text in the TL, the second is clearly recognisable as a translation in presentation and language use (Munday, 2012, p. 142-143).

With this standpoint, Venuti is defying the domesticating strategy he sees as the dominant norm. On the other hand, advocates for a domesticating strategy have argued for easier accessibility and the preservation of tradition and proper use of the TL. Especially in contemporary society, finance and economic profit can also be a determining factor for a translator to choose for a domesticating strategy. It’s been shown in the past that books that resonate with the lives and struggles of the target audience gain more popularity. A foreignizing strategy could make the text less accessible, leading to lower sales (Venuti, 1998, p. 240-244). Vermeer’s Skopos theory states that the method of translation used is mostly influenced by the purpose of the translated text (Munday, 2012, p. 122-125) Reiss identifies informative, expressive and operative text types as setting different requirements for translations to be effective (Munday, 2012, p. 111-113) Chesterman, in his work on the norms of translation, discusses expectancy norms and professional norms as defining factors for the options of a translator. Expectancy or ‘product’ norms are related to what the reader expects from a translation; what is acceptable in the translation tradition of the TL. Secondly, professional norms relate to ethical norms, social expectations and the relation between ST and TT, the commissioner and translator, text type, etc (Munday, 2012, p. 181-182).

Where Venuti argues for non-standard use of language, he also opens up a way to the debate on literary style. When a translator is less concerned with making a text as natural as possible in the TL, this also leaves more space to look at the naturalness of the original text. Munday (2012) refers to this as ‘marked’ language, which is explained as a specific use or a pattern of language use in the ST that departs from the standard form (p. 95-96). In *Dictionary of Stylistics*, Wales has defined style as “the perceived distinctive manner of expression” (Wales, 2011, p. 371). As explained by Leech and Short in their attempt to make a comprehensive definition of style, style refers to the author’s linguistic choice in regards to “alternative ways of rendering the same subject matter” (Leech and Short, 2007, p. 31). Style is also understood as an expression of the author’s choices and an element that has effects on the reader (Boase-Beier, 2010/2014, p. 5). Literary critics and reviews by readers often mention the ‘style’ of an author or a specific book. With the Cultural turn, more importance was given to individual expression of the ST author. Parks (2007) concludes his book *A Literary Approach to Translation* with the comment that, to truly understand the content of a literary text, it must be understood through the workings of stylistic techniques (p. 248).

Through guides for literary studies, the identification of stylistic elements can be learned. In *Style in Fiction*, Leech and Short suggest a guideline which can be used to find what the style of a particular text entails. They distinguished four categories to study: lexical, grammatical, figures of speech, and context and cohesion. Stylistic analysis is said to be best used to confirm a gut feeling, to uncover the reason why a text has a particular effect on you as a reader, rather than in the reverse order (Leech and Short, 2007, p. 60-64). The question is then, after analysing the stylistic elements of the ST, how style can be translated into another language. The previously discussed issues come to mind. To what extent should a translation be natural in the TL and how much of the original culture and language can be represented? If adhering closely to all forms of meaning in the original text, style may be lost, and if focusing on style, some meaning may have to be sacrificed. It's been argued that a literary translator is always trapped between faithfulness to the original text and the tools available to the TL (Boase-Beider & Holman, 1999, p. 7).

A translation is inevitably an interpreted work. As the text has passed by the translator as both a reader and a writer, their own input cannot be avoided. Concerning the TT, style in translation can additionally be seen as an expression of the choices made by the translator as author and the style of the TT as an element that has effect on the reader (Boase-Beier, 2010/2014, p. 4-6). As such, Boase-Beier argues that a translation can never be an exact reflection of the original. But, through awareness of translation theory and stylistic effect, the translator can make informed choices in an attempt to transfer as much as possible (p. 146-148).

2. 2. Previous studies on the Korean-English language pair in literary translation

To get a better understanding of the translation problems that translator are faced with specifically when working on Korean to English literary translation, this section will take a look at previous studies on this topic and discuss what common issues and solutions have been found. Not only will it deal with lexical and grammatical differences that have been proven difficult in translation, but it will consider the preferred translation methods and suggestions for improvement of the researchers.

In the book *The Culture of Mistranslation*, Kim Wook-dong analyses translations of Korean fiction and poetry into various languages from the 20th and 21st Century. Kim identifies nine categories of common translation issues: careless translation, misspelling and omission of words, misinterpretation of language, misunderstanding of proverbs, misunderstanding of culture, mistranslation of dead language, mistranslation of rhetorical language, mimetic and onomatopoeia, and mistranslation of Chinese characters (Yun, 2014). A study on the linguistic differences that complicate Korean-English translation specifically found that the following key problems: Korean language distinguishes more honorific terms and expressions and uses them more frequently, Korean nouns can be used in singular form when they need to be in plural form in English, the subject 'you' is often omitted in Korean language when this cannot be done in English, the Korean age system is counted differently

from the English one, the order of given name and family name in Korean is inverted from the English order and Korean married women keep their maiden name (Scharf & Forsythe & Lee, 2016). Sociocultural and linguistic differences such as these may not only present an issue in translation when it comes to achieving connotative and denotative equivalences, but the solution of the translator may also affect the style of the original.

Through N-gram analysis, an overview of frequently appearing words or phrases in a text can easily be made. Lee Chang-soo (2015), in such an analysis of two translations of Hwang Sunwŏn's work, identified characteristic differences of language use between the older translation from 1980 and the newer one from 2005. The 1980 translation has a much higher frequency of standardized language use. While the 2005 translation has used various expression to translate a particular word in different contexts, the 1980 translation mostly stuck to the same expression each time. Secondly, the 2005 translation used more casual, spoken language while the 1980 translation had more complex sentences and used many 'that' constructions. When it comes to the use of pronouns, Lee's study shows that the 2005 translation frequently uses 'it' when the subject of the previous sentences has to be connected to that of the next sentence. It is a fairly neutral solution for the cases where the Korean text has omitted the subject, but this is not possible in English. The 1980 translation has a higher occurrence of personal pronouns where the Korean version used the name of a person. In English, repeated calling someone by their name may be unnatural, and thus it was solved by the translator in this way (이창수, 2015, p. 1-19).

Previous research shows that, when it comes to the translator's approaches to culture-specific items in Korean-English translations, domesticating strategies are most common. In a quantitative study, Kweon O-sook (2014) shows that, while foreignization through transcription does increasingly occur in newer translations, the frequency of established equivalents, generalization and omission are significantly higher. With transcription, an explication of the form of the concept is usually given. Analysing 30 translated novels and short stories that each have set cultural-specific items in the ST, he concludes that Korean culture-specific items are too often poorly represented and recommends that translators use transcription with an explication until the term becomes well established in global context (p. 263-289).

Park Ocksue, a leading scholar in the field of Korean-English translation who has done many case studies on translation strategies and procedures in literary translation, argues for a translation of literary texts that follows the rules of the TL sufficiently to facilitate communication with the target audience, while also maintaining the unique elements of the SL (Park, 2011, p. 193). One of Park's studies (2011) categorized the translation approaches for 171 language items with regard to culture-specific items and unique expressions in the Korean language. Overall, Park found that communication of meaning was prioritized over the representation of linguistic style and cultural concepts. Descriptive equivalence made up 40.4 percent of the translation choices and cultural equivalence 25.1 percent. Park considers

descriptive equivalence an explication and cultural equivalence a normalisation. Out of these, explication was most common by 55 percent. The dominance of these approaches was especially true for culture-specific items (p. 182-184). In a different study (2013a), Park also confirms this: an analysis of the translation of typical Korean food showed that cultural equivalents or descriptive equivalents were most often used. In more recent translations, transcriptions with an explication were also found. Similar to the recommendation of Kweon, Park noted that internationally known products such as soju were exceptions, as they were transcribed without further explanation. Choi (2016) found explication as one of the most commonly used procedures in Korean-English translation and added that it was more frequently used by Korean-native translators than English-native translators (p. 212-213).

The second article mentioned by Park (2013a) also considered the translation approaches to Korean ways to reference to people, social and cultural phenomena, and idioms and metaphors. Park considered these elements as culturally loaded and typical for Korean language. The results showed that Korean terms to address people (terms of address, social groups, types of personalities) are most commonly translated with a term or description that brings forth similar connotation or a cultural equivalent. For social and cultural phenomena, Park concluded that the translation choices were too varied to categorize. Park argues that this is due to the complex context that these phenomena are attached to, which inevitably leads to the translator having to interpret what is the most valuable connotation in the given context. In regards to both idioms and metaphors, Park argues that a literal translation of the expression is commonly used and should be preferable in most situations. However, when a literal translation does not sufficiently carry the same connotations as in the SL and does not transmit the intentions of the original author, the intervention of the translator and a creative solution are desirable to maintain a similar effect of the text (p. 48-64).

Park (2013b) has done a study specifically on the use of ellipsis in two Korean-English translations of dialogue in a novel. The 1980 publication was translated by Kevin O'Rourke, who is also one of the translators for *Nalgae* as studied in this thesis. Park divided the use of ellipsis in the Korean text in three categories: the omitted information has previously been mentioned, the omitted information is clear to both the speaker and listener in the conversation, or the expression is not used literally. Out of 36 measured units, Park found 16 had been translated exactly as the original text. In cases where omission was not maintained, Park discovered 10 cases where the omitted information had been added in the translation, 7 cases of liberal translation based on the translator's interpretation, two cases where the sentence was omitted entirely and one case where the perspective of the sentence had been changed to solve the problem of omission. In comparison, Park found that O'Rourke's translation generally made use of less literal translation and valued readability more. However, when it came to maintaining ellipsis in dialogue, O'Rourke had been more faithful than the other translator. Park argues that the addition of information should be avoided as much as possible, for this explication is inevitably the interpretation that the translator has found in the text, while interpretation should be up to the reader (p. 171-186).

A study by Han Mi-ae (2010) focused specifically on the stylistic elements in the short story *Sonagi* by Hwang Sun-Won shows that style was scarcely considered in the three translations analysed. The elements that Han focused on were one-sentence paragraphs, a combined usage of past and present tense verbs, fragmental sentences and repetition. Elements of repetition have been variously maintained or not maintained. Repetition of nouns that follows directly after the initial mention was usually translated as such. However, more distantly repeated elements have not been maintained. Especially fragmented sentences were neglected in translation, having been mostly normalised through completion or combination with an adjacent sentence. The switch between verb tenses was only represented in one of the three translations. Both other translations stuck to a consistent use of past tense verbs. Similarly, only one translator has been mostly faithful to the ordering of the text by using one-sentence paragraphs. Other translations have combined two paragraphs to make one longer paragraph. Han argues that the inclusion of these elements in translation, since they are not culturally bound, would not confuse the reader and that their removal is a loss to the representation of the author's characteristic writing style (p. 293-310).

3. Contextualizing Nalgae and its translations

In order to translate a literary work and properly convey to its key elements, translators must understand the literary work, its background and interpretations. It is important to be aware of the factors that contribute to the impact a text has. However, as discussed, sometimes sacrifices must be made. While we cannot know what the translators of the target texts have used a reference, this chapter will discuss a wide variety of information to give a solid background to refer to when analysing the translations. Firstly, the original author Yi Sang will be discussed in terms of person and literary career. Then, the literary context and interpretations of Nalgae will be considered. As the earliest translation was made over 30 years after the original publication of Nalgae, the focus will be on later understandings of the story. Lastly, a discussion of the different publications of the translations will be included to understand what priorities and limits may have been linked to the intention of the publication.

3.1. Background Yi Sang

Yi Sang, whose birth name is Kim Haegyŏng, was born in 1910 in Seoul (then known as Kyŏngsŏng) and died in 1937 in the Imperial Tokyo University Hospital. He was adopted and raised by his uncle, who had no son. It has been argued that his experience with adoption led him to be disillusioned about tradition and that his location in Seoul allowed him to be confronted with the consequences of modernity from an early stage on (Asia Publishing, 2015a, p. 109-115). Towards the end of his life, in September 1936, he moved to Tokyo, where he was arrested because he expressed views that could not be permitted by the Japanese authorities. Soon after, he died of tuberculosis (Jinmoondang, 2005, p. 86; Asia Publishing, 2015a, p. 115).

Yi's ambition for writing shows from his time as an architecture student, when he became an editor for the student magazine and published his own poems in this magazine. In 1928, he signed for the first time using the name Yi Sang in his graduation album. While successful as an architect, Yi also began to pursue his interest in literature under the name Yi Sang. His first serialised novel, *December 12th*, was published in 1930 and written in Korean language. On the other hand, he also obtained recognition with an exhibition of his Japanese-language poetry. However, he later stopped writing in Japanese around 1933. In 1934, he chose to focus fully on his writing career and joined a literary society known as the Circle of Nine (구인회; 九人會; *kuinhoe*) (Asia Publishing, 2015a, p. 110), who published a magazine called *Poems and Novels* (시와 소설; *siwa sosŏl*) with literary works by its members as well as supporters (유철상, 2005, p. 268).

Established in 1933, the Circle of Nine was made up of well-known authors such as Kim Kirim, Yi Hyosŏk, Cho Yongman and Pak Taewŏn. While many studies on the Circle of Nine have been done, there is still a debate about how this organisation can be characterized (현순영, 2009, p. 247-250; 유철상, 2005, p. 260-261). While many studies have called it a “modernist” organisation, the definition of “modernist” often varies (현순영, 2009, p. 291-293) and can be too narrow to include the diversity found among the members (유철상,

2005, p. 247-250). The organisation is associated with the value of art and technique or "pure literature" and is known to have criticised nationalist literature, wishing for new literature to be free from ideology and appreciated for the beauty of art instead (현순영, 2009, p. 286-290; 유철상, 2005, p.267-268).

Yi's published works were met with heavy criticism from the public and Yi paused his career as an author until 1936 (Asia Publishing, 2015a, p. 113). His work was often not recognized because of the liberties he took both with grammar and contemporary social structure (권영민, 2010). From 1936 onward, he focused mostly on writing short stories rather than poems or essays. His short stories have been described as autobiographical and ironical, featuring *kisaeng* (기생; female entertainer) as symbols of modernity (Asia Publishing, 2015a, p. 113). Taking a look at how the publications used for this thesis characterise Yi's work, Jinmoondang (2004) emphasised "Yi Sang's inventive manipulation of autobiographical elements, a method which expands his intensely private narratives into broader meditations on love, life and death." On *Nalgae* in particular, it says "a dark allegory of infidelity and self-deception, probes the ambiguities of perception and language" (cover page). Asia Publishing describes Yi as an author who "deeply explored the consciousness of a modern man and the structure of modernity" and *Nalgae* specifically as "an elaborate and clinic-like report on the tragic existence of a modern man" (2015a, p. 115).

Yi Sang has received much critical acclaim and respect for daring to break literary traditions. Specifically, he has been said to be one of the first Korean authors to write stream of consciousness novels, such as *Nalgae* (Kim, 2013, p. 166-167). Stream of consciousness is a genre defined by the subject matter of the novel, which follows the thoughts rather than actions of a character. It distinguishes itself from psychological novels as its focus is on the first phase of thought, before it is rationalised, censored and logically ordered (Humphrey, 1962, p. 1-9). The narrator of *Nalgae* has also been identified as an unreliable narrator (Jinmoondang, 2004, cover page), which indicates a narrator that does not correctly or completely represent the situation. Typically, as also seen in *Nalgae*, this is a first-person narrator (Booth, 1983, p. 158-159).

In an attempt to classify Yi Sang's literary style, Lee Byung-hun (2011) analysed ten works by Yi Sang and paid attention to characteristics dealing presentation of thought, methods of expression and discussion of one's thoughts. In terms of presentation, Lee states that Yi keeps a distance from emotions and intention, leaving the impact of his own ideas, his character's ideas and passing events sparingly described and up to interpretation. When it comes to expressive style, Lee found that the most strongly prevailing characteristics of Yi's writing are personification, repetition, use of humor and frequent deviation from standard sentence structures. Lee also identified involvement of the author's perspective, unconventional ideas of concepts and a rhythmic presentation (p. 107-144). As a translator, characteristics of theme, genre and stylistic choice are valuable to convey the voice of an author.

3.2. Position in Korean literature

A literary work is always set in at least one literary tradition. Literary trends change constantly and often reflect historical events and the effects they have on the people, including authors. To better understanding the setting and influences of Nalgae, a brief overview of literary movements in Korea from roughly 1900 up to and including the 1930s is considered below.

In Kim Hungghyu's *Understanding Korean Literature*² (1948/1997), he explains that written literature had not had a strong position in Korea until the arrival of New Novels in the early 20th century. As a result of the popularization of *hangŭl* as a nationwide writing system, the development of publishing technologies and serialised printing, written literature could gain a much wider audience and authors became able to make a career in writing. This also allowed authors to further develop their personal writing style and learn to tackle new topics in their work. This development took place while Korea was exposed to an onrush of influences from the west and westernized Japan that challenged traditional values (p. 115-117). Whereas Chinese literary tradition and Confucian values had been strongly present before, Korean literature now developed more towards western and Japanese literary trends. Some genres associated with this are nationalism, humanism, naturalism, realism, romanticism and sentimentalism (Ch'oe, Lee & De Bary, 2000, p. 322-323). Still, the topic of good versus bad that had been dominant in traditional storytelling remained important in New Novels. However, whereas it had traditionally often been presented in the form of one person's life story, it then came to be represented through the rise and solution of a particular issue in the story. Until 1910, the 'good' in novels often entailed modernisation and westernization, as the influx of western influences led to the popular belief that a modern education would lead to a better future (Kim, 1948/1997. p. 117-118; Paik, 1970, p. 6-7). The belief that modernisation would be for the better is a large part of the Enlightenment Movement, which is also reflected in literature by attempts to copy western genres and writing styles (Paik, 1970, p. 6-7).

Following the Japanese occupation of Korea in 1910, this outlook on Enlightenment and the New Novel quickly lost popularity due to the oppression and aggression that was paired with the occupation. This led to the emergence of what are now considered modern novels. These novels focus on realistic depictions of Korean people's experiences with the influences from Japanese and western cultures. Critical commentary often argues that the novels of this time period were not well organized in terms of plot and style, but did break away from the thoughtless optimism about western modernity and began to question more deeply the problems that Korean people faced under Japanese colonial rule. Following the March 1st resistance movement in 1919, modern novels increased in number and started to develop in several directions (Kim, 1948/1997, p. 118-120).

² Version referenced is the 1997 translation by R. J. Fouser. Original title: *Hanguk munhak ūi ihae* (김흥규, 1948, 한국문학의 이해)

Social awareness and national identity came to be important subject matters, as well as the struggles of the subjectivized people (Ch'oe, Lee & De Bary, 2000, p. 323). Up to 1924, the characters in modern novels were critical of modernisation and the Japanese occupation, but were eventually left feeling helpless and trapped in their situation. The proletarian movement that rose in 1924 had a more strongly ideological standpoint and focused on how common people's lives had been destroyed by the Japanese occupation (Kim, 1948/1997, p. 121). Class conflict and rejection of the existing socioeconomic division became common themes (Ch'oe, Lee & De Bary, 2000, p. 323). During the 1930s, the various experiences from people of different backgrounds came to be expressed in literature, some of them finding their lives turned to suffering and some trying to make the best of the new opportunities that had opened up (Kim, 1948/1997, p. 121). Paik (1970) identifies a shift from the symbolism, naturalism and realism that was popular in the 1920s to modernism and intellectualism in the 1930s (p. 9). Kim (1948/1997) poses one question as the main theme of Korean literature during the 20s and 30s: "How can one live a moral life in an immoral world?" (p. 122). Published in 1936, *Nalgae* fits into this periodical thought and is also mentioned by Kim as an example of a work that "deals with the thoughts of confused minds" in this period (p. 121).

Literary critics point out that ideological conflict in the Korean literary world was strong during the 1930s. On one hand, there are many works representing the Korean nation and its struggles against the foreign. On the other hand, many author's focused on class struggles. Beside this, an increasingly influential movement that wished to focus on aesthetic and personal experience, escaping from ideologies, emerged during this time (Kim, 1948/1997, p. 171-173). In line of what has been discussed, Yi Sang joining the Circle of Nine may be an indication of his stance in this development. Considering this and the recognition Yi has received for this stylistics and exploration of new genres, it may be valuable for a translator to pay particular attention to these elements.

3.3. Interpretations of *Nalgae*

Nalgae is a story set around the time it was published, 1936, in a modernised Korea. It is narrated from the first person perspective, following the life of an unnamed man who lives with his wife in living complex number 33. He describes in detail his life there, what the building looks like and what his daily habits are. Initially, he never leaves the building and shows little interest in learning about the outside world, but the reader follows his journey as he discovers just that, the value of money, and his wife's true occupation as a *kisaeng*. As has been described, its genre is characterized by stream of consciousness and an unreliable narrator. There is little disagreement about the fact that this is a story about a man searching for freedom, but there are differences in opinion on where the emphasis should be placed and how individual elements should be understood. This section discusses such variations so that translation choices can be linked to different interpretations.

Both the Korean publication and the translation in the series by Asia Publishing include a section of background information, critical acclaims and interpretation at the end. For the purpose of this thesis, the inclusion of such a section with TT1 helps greatly to confirm the interpretation used by this translator, if not the one desired by the publisher. The section was written by Lyoo Bo Sun (2015), who opens the discussion of Nalgae's subject matter with an interesting quote: "A man who looks for a way is sure to get lost, while nobody has the freedom not to look for a way" (p. 91-93). The narrator, as Lyoo explains, is subject to the symbolic intervention of the wife, who represents the Other. While initially uninterested in the exchange of value or money, the narrator seems to accept this concept voluntarily once he goes outside. However, Lyoo argues that it is in fact a forced choice, given no other option because this is how the world works. If the narrator wishes to be allowed to stay with his wife again, he has to go outside while she is with her visitor, and for that he needs money, which he can only receive from her. The narrator struggles with this cycle, lost when he has no money, yet he is shocked when he learns his wife makes this money through entertaining other men. The narrator only has freedom when the wife, the Other, allows it, but he does not approve of her methods. When he leaves his wife, he gets lost in the outside world, and wishes to fly as an escape. In the context of 1930s Korea, Lyoo interprets the story as an expression of the necessity of obedience to the Other, the Japanese, and modernity as a way to function within the changed society of colonial Korea (p. 91-99).

Kim (2013) emphasises the symbolic meaning of the outside world. Each time the narrator goes outside, he changes further, and eventually leaves his wife to search for a life of his own. Outside, he discovered his will to live freely and grow his own 'wings'. His wife, as the one who did not allow him to move around freely and so blocked him from the world, was restricting his life and made it meaningless. Similarly to what Lyoo argues, she represents Japanese occupation and modernisation, which made it impossible for former intellectuals to use the knowledge of the world as they knew it any longer. The narrator was originally a 'lethargic intellectual', but he grew to desire freedom and broke away from his situation (p. 167-169). Kim describes the message of the story as "intellectuals need to spread their wings and follow their own path (despite outside influences)" (p. 169). Likewise, Shin (1998) emphasises the identity of the narrator as both a genius and an idiot at the same time: a genius for his sharp mind and moral compass, but an idiot because he lives his life lazily, passively and allows himself to be illusioned (p. 37-39).

Ryoo Ki-yong, who reads the story through symbolisms and mythological associations to come to understand it, focuses on the personal development of the narrator. Ryoo denies previous studies that argue that the narrator is driven by frustration, but instead believes in an internal will to change and move forward, towards the "light" found in the outside world. Ryoo distances from the periodical setting of Nalgae, not directly linking the "dark" that the narrator moves away from by leaving the house to the Japanese occupation or modernisation. Nalgae, from this perspective, becomes a story of self-realisation (류기용, 1986, p. 21-44). Lee (2010) states that the historical context is given too much value in many interpretations

and leads to the common misunderstanding of the story ending in death. While historically such a struggle and defeat makes sense, Lee argues that there is a more individual meaning of personal development to the story that needs to be studied better (p. 197-203).

Like Ryoo, Kim Hye-ok draws on the symbolism of time to interpret Nalgae. Symbols that they both address are the sun, clocks and times of day. Whereas for Ryoo this was a symbol of self improvement, Kim reads the focus on the passing of time as criticism on modern concepts, such as time, that dictate modern lifestyle. For Kim, the narrator is trapped by modernity itself (류기용, 1986, p. 27-31; 김혜옥, 2016, p. 112-123). Shin (1998) also focuses on modernity as a trap, reading this through a common theme in modernist literature, and considers the Japanese occupation as a second imprisonment. As mentioned before, Shin also views the wife as a representation of this imprisonment. While the narrator is initially positive about her, he becomes disillusioned and shows the reader the uncertainty and fear he lives in (p. 29-39).

3.4. On the publications and translators

To understand translation choices, we must also look at the publishers and translators responsible for the translations. These agents not only have their own interpretation of the story they are working on, but they also have their own preferences, aims and target audiences in mind as they create their work. Additionally, it should be considered that sensitive topics such as colonization could not be discussed freely around the time TT3 was published and are sometimes still avoided. Although it is likely that each translator was given instructions by the publisher in regards to what aims to keep in mind, a translator always has their individual preferences. They have their own conceptualisation of what a genre is, or how a certain audience should be approached, et cetera, and these factors will always have influences on their work. As such, each publication and the background of each translator will be briefly discussed below.

TT1 was published in the Bi-lingual Edition Modern Korean Literature series. This series by Asia Publishers, based in Seoul, is a project started in 2012 and includes one hundred and ten Korean literary works as of 2015 (Suh, 2014). As stated in the introduction in the booklets themselves, the aim of this series is to “present the best of Korean modern literature to a worldwide audience” and to “help build solid bridges between citizens of the world and Koreans through a rich in-depth understanding of Korea”. The introduction expresses pride in providing the “most authoritative translation by renowned translators of Korean literature” (2015a, p. 2). This series makes use of annotation in the translation to explain the meaning of dated or complex Korean words. As this is a bilingual publication, the translation and original can be read side by side, which may be aimed towards learners of the Korean language.

The bilingual edition of Nalgae was published in 2015, as the 91st volume in the series. The series is released in thematic sections, with Nalgae being the first of five volumes under the category “Colonial Intellectuals Turned Idiots (백지가 된 식민지 지식인)”. The description

given for this category emphasises the struggles of Korean intellectuals to “find any light during the brutally dark and oppressive colonial period” and explains that Korean intellectuals “suffered most from this environment due to their sharp awareness and acute sensibilities, and struggled to open up a way out of these stifling times in their own unique ways” (2015a, cover page).

The translator, Kevin O’Rourke, is an Irish Catholic priest who has lived in South Korea since 1964 and obtained his PhD in Korean Literature at Yonsei University in 1982 (Asia Publishing, 2015a, p. 116; Kim, 2014). He is the only translator studied in this thesis who has English, rather than Korean, as his first language. As a result, his experience of the two languages may be different. O’Rourke has 25 published volumes of translated Korean literature. This includes novels, short stories and several collections of early poetry, his primary interest (Kim, 2014). He is passionate about promoting Korean poetry and other literary works in English to introduce foreigners to Korean culture and is considered to be at the forefront of this movement (Kim, 2014; Asia Publishing, 2015a, p. 116).

TT2 was translated by Ahn Jung-hyo for The Portable Library of Korean Literature. It was published by Jimoondang Publishing Company in 2004 in Seoul as the first volume of their Short Fiction section. The series is supervised by the Korean Literature Translation Institute, which has written an introduction for the series that states that it “introduces readers around the world to the depth and breadth of a vibrant literary tradition that heretofore has been little known outside of Korea” and that “the goal of The Portable Library of Korean Literature is to bring Korean creative writing into the mainstream of world literature” (p. 2).

Each volume in this series compiles a selection of stories from one author, allowing the reader to compare the subject matters and styles used by this author. The volume including Nalgae also includes “Bongbyŏlgi” (봉별기; translated as Encounters and Departures) and “Tonghae” (동해; Deathly Child), which share themes of love, life and death. Two translators have worked on this volume, Ahn Jung-hyo and James B. Lee, but there was no collaboration on the individual stories and only Nalgae was translated by Ahn. In this publication, annotations were sparingly used to give additional explanation about the translation presented; however, there were none for Nalgae.

Ahn Jung-hyo, born in 1941 in Seoul, is a Korean bilingual novelist, who obtained a BA degree in English literature from Sogang University in 1965. His works have been successful in various countries across the continents (Jinmoondang, 2004, p. 87). His debut novel was originally met with criticism for breaching the subject of a soldier’s experiences during the Vietnam war, which draws on personal experience. His other novels discuss among others the Korean war, the loss of tradition, the breakup of families and the destruction of Korea during military conflicts (Kagan, 2000). He was one of the first Korean authors to translate his own work into English (Yun, 2014). As a translator, he has worked on and published approximately 150 novels and short stories (Jinmoondang, 2004, p. 87).

TT3 was translated by Chu Yo-sup and can be found in *Modern Korean Short Stories and Plays*, the oldest series included in this thesis. It was published in 1970 by Korean P.E.N. (Korean Centre, International P.E.N.) in Seoul as part of a series of three volumes. This volume focuses on works from the 1920s through the 1950s and is made up of eighteen short stories and three plays, chronologically ordered (Paik, 1970, p. 5-7). The Ministry of Culture and Information supported this project with a grant (p. 9), making it the only one out of these three publications with any form of external funding. The introduction addresses “Western readers” and gives a brief explanation of the course of development of Korean literature, indicating its educational purposes. On its website, International P.E.N. states its main purpose is to assure every writer the freedom to express their thoughts and that they stand for “the principle of unhampered transmission of thought within each nation and between all nations”. It is a non-governmental organisation that was established in London in 1921 and grew worldwide over the following decades (Leedom-Ackerman, n.d.).

Chu Yo-sup was born in 1902 in South Pyongan Province, then part of the Great Korean Empire and now of North Korea, and died in 1972 in Seoul, South Korea. He came from a religious and artistic family, his father being a Protestant pastor and his brother a well-known modernist poet. Over the course of his career, he was journalist for two publications, a professor of English Language and Literature, has written novels, short stories, children’s stories and poetry and became a known translator, as well as an activist for Korean independence. His earlier works dealt with poverty and social structure, while he later focused on human psychology and emotion (Asia Publishing, 2015b, p. 105-107). A representative literary work that revolves around family and religion, “Sarangsonnimkwa ōmōni” (사랑손님과 어머니; translated as *My Mother and the Boarder*), translated by himself, is also included in the volume of *Modern Korean Short Stories and Plays* that he has translated Nalgae for. Alternatively, it has been translated under the title “*Mama and the Boarder*” by Kim Chong-un and Bruce Fulton for the Bi-lingual Edition *Modern Korean Literature* series (2015b).

Looking at the above, a number of differences in orientation can be pointed out: firstly, TT1 seems to be most strongly oriented towards an informative function. The choice to publish as a bilingual novel and add annotations, as well as the aim to provide an “in-depth understanding of Korea” indicate this. The translator chosen for this project is also an advocate of this approach to literature. Beside this, the aim to promote Korean literature to a worldwide audience is also present, as is with TT2 and TT3. TT2 promotes Korean literature through promoting Korean authors, providing several works by the same author in each volume. More focus on the individual characteristics of the author could be a result. TT3, as it is included in the largest selection of literary texts, can be placed in the context of literary development in Korea and may aim to emphasise literary qualities that distinguish it from earlier or later period of time. Both of the translators for TT2 and TT3 have a background as literary writers themselves and dealt with subjects similar to Nalgae, which possibly facilitates a focus on interpretation and stylistic devices for them.

4. Analysis of target texts

In this chapter, the three target texts will be analysed and compared on their approach to culture-specific items, explicitation of implied content, stylistic elements and interpretations. Due to the scope of this thesis, two stylistic elements have been selected for analysis: repetition and rhythm. Rhythm will be discussed in terms of paragraph division and sentence length. When applicable, the influence of interpretation by the translator and the influence of translation choices on the interpretation by the reader will be discussed at the end of the respective section.

4.1. Approach to culture-specific items

As discussed, culture-specific items are some of the hardest items to approach in translation. In literary translation, the accessibility of a text and its purpose as an entertainment can be valued over the informative function it may have when a foreignizing strategy is applied. However, theorists such as Venuti would argue this is unethical as it subjects SL to the TL. On the other hand, the rhythm of a text may also be considered and prioritized over giving an explanation of the cultural context. In this section, the approach of each text in relation to culture-specific items and cultural background will be discussed. A possible relationship to the intention of the publication will be included.

The table below represent how often a foreignizing approach was used in each TT. The approach has been counted as foreignization only when a transcription of the original term was used, with or without explicitation. Domesticating procedures most frequently seen in the three target texts were omission, adaptation and generalization. Additionally, TT1 and TT3 have modernised the name of *Kyōngsōngyōk* (경성역; Kyōngsōng Station) to Seoul Station. This has been counted as a domestication, as it makes the term easier to understand for the reader and, as a result of the choice to modernise, part of the cultural and periodical setting has been lost.

	TT1	TT2	TT3
Foreignization	8	5	3
Domestication	20	23	25

Table 3. Foreignization and domestication of culture-specific items³.

³ The items studied included terms of Korean and Japanese origin with no direct equivalent or location, type and brand names that originate in either country. TT1 foreignized the following items: *wŏn*, *chŏn*, *Yŏnsim*, *paduk*, *pŏsŏn*, *sarudama*, *chirigami* and *Mitsukoshi*. TT2: *wŏn*, *chŏn*, *Yŏnsim*, *Kyōngsōngyōk* and *Mitsukoshi*. TT3: *wŏn*, *chŏn* and *Yŏnsim*.

There are three culture-specific items that have been foreignized in all three translations. The first is the name of the narrator's wife. Names are most often left unchanged in literary translation with an adult audience due to the representation of location, local language and culture that it adds. While there has been argued for explicitation of the meaning of Korean names in translation⁴, this was not done by any of the translators. Notably, as the narrator calls for his wife using the suffix 'i' to her name (연심이; *Yŏnsimi*), only TT1 has kept the suffix. No explanation is given for the meaning of the suffix, thus it can only be understood by an audience with knowledge of Korean language. Secondly, monetary units were always foreignized. As the monetary unit is often used in combination with a value or presented in a situation that shows that it is used as money, a reader who has no knowledge of the word itself would be able to understand from the context it is presented in.

The choice of romanisation system for transcription differs per translation: TT1 uses the romanization system of McCune–Reischauer (*chŏn, wŏn*), while TT2 uses Revised Romanisation (*jeon, won*). TT3 uses what appears to be McCune–Reischauer, as the introduction to the book in which his translation is published also advocates McCune–Reischauer (p. 8), but with the accents left out (*chon, won*). Possibly, this was done for easier readability. The choice for a particular way of romanization may also be an indication of the intended audience, as McCune–Reischauer is most often used in Asian Studies-related academia, while Revised Romanisation, introduced in 2000 by the Korean Ministry of Culture and Tourism as an alternative to McCune–Reischauer, is commonly seen on maps and other official publications intended for English-speaking tourists (Ministry of Culture and Tourism, 2000). However, TT3 was published in 1970, which was before the introduction of Revised Romanisation and therefore limits the choice.

TT1 has the highest frequency of foreignization. TT2 has additionally maintained the name of the Japanese department store Mitsukoshi and of Kyŏngsŏng Station. In contrast, the translator for TT1 chose to maintain most names of traditional clothes and products, both Korean and Japanese in origin, as well as Mitsukoshi department store. In most cases, an explicitation that introduces the reader to a typical characteristic of the item has been added so that the denotative understanding may be increased. The inclusion of a transcription of these terms makes it possible for a reader who has a basic understanding of Korean and/or Japanese language to note the influence of Japanese culture in Korea that is shown in Nalgae. Although each translation applies varied procedures, a representative example⁵ that can show the different effects is given below.

⁴ See for example Park & Park, 2015. As Korean names are most commonly made up of two Chinese characters, chosen for their meaning, it is argued that this meaning should be explicitated in translated literary texts.

⁵ For the purpose of showing appropriate examples with my findings, I have been given permission by my thesis supervisor to exclude translation examples from the word count of this thesis.

	TT1	TT2	TT3
니코틴이 내 훗배 얇는 뱃속으로 스미면 머릿속에 으레 백지가 준비되는 법이오.	Nicotine takes over my wormy tummy, and a clean page opens in my mind where I can plop down my paduk stones of wit and paradox.	As nicotine seeps into my stomach infested by round-worms, a sheet of white paper opens in my head.	My mind prepares a blank sheet of paper, whenever the tobacco nicotine filters into my emptied stomach.

	TT1	TT2	TT3
Generalization	17	16	16
Adaptation	0	4	1
Omission	0	1	5
Other	3	2	3
Total	20	23	25

Table 4. Domesticating procedures used for culture-specific items.

Out of the domesticating procedures that were used in the translations, it is notable that omission and adaptation were never used in TT1 whereas this was the case in TT2 and TT3. With the cultural turn and new consideration of ethics in translation studies, it became less acceptable to erase cultural elements or to adapt a minority culture into a majority culture through cultural equivalents. TT1, the newest translation used in this thesis and published in 2015, may reflect this turn.

Not represented in the tables above is that TT3 makes use of quotation marks to highlight words that have their origin in the English language. Although these words are not strictly culture-specific, they do reflect a social and cultural change that took place around the time Nalgae was published. These words were not highlighted in any manner in the original text, yet may have gotten the attention of a Korean reader in the 1930s since the use of English was newly entering the Korean language. TT3 chose to emphasize the estranging effect that this causes in the original text. Since these target texts are in English, direct translation is possible, but keeping the same word in an English text would make them impossible to discern from any other word in the text. Their notability would disappear. Giving importance to the change in language use, TT3 wanted to avoid this. As such, the use of quotation marks adds a foreignness to the translation. In the publication that includes TT2, the other translations create this effect as well through the use bold letters for English language words

in the original. This indicates that the absence of emphasis on these words was a choice by the translator of TT2 personally, rather than one influenced by the goals of the publication. Like TT1, English influence was not a focal element. TT3 may have been more aware of the newness of this development due to its earlier creation.

Although the difference is not large, a trend of increased foreignization can be seen towards more recent years. In its foreignizing approach, TT1 expects more knowledge of Korean language and culture from the reader and a greater effort to look up terms that are not understood immediately. This can be understood in the light of the aim to inform readers about Korean culture as stated in the publication. By doing this, TT1 is also able to emphasize the Japanese influences that characterize the periodical setting of Nalgae. However, the modernisation of Kyōngsōng Station can be seen as counterproductive to this aim. TT2, while maintaining the periodical setting in the translation of landmarks, did not emphasise the influence of either foreign power. Like TT3, TT2 also removed cultural references through omission and adaptation.

Whereas TT1 explicitly shows Korean cultural elements as well as Japanese ones, TT3 highlights the influence of English language on Korean language, but domesticizes Korean culture-specific elements. This way, TT1 shows importance to the context of Japanese occupation at the time of Nalgae, while TT3 does not focus on this, but on western influences instead. The interpretation included with the publication of TT1 also emphasises the context of Japanese colonisation and its influence only Korean life. This difference may indicate that the struggle of modernisation was a more relevant, or appropriate, to convey for the TT3 translator than the struggle of occupation. TT1 and TT3 have modernized the text, which weakens the context of foreign cultural influences. It appears that understandability for the reader was valued over cultural and narrative accuracy.

4.2. Explicitation of implied content

One difference between the Korean language and English language that poses translation problems is that Korean uses different speech levels to indicate formality and the relationship between speaker and listener. As the English language does not have a similar grammatical function, it can be hard to show the same relationship in English. Especially when multiple speech levels are used in one text, it is hard to create such a contrast. If a translator wishes to express the difference in speech level in English, they need to look for a different way to compensate this grammatical function. For example, formality can be expressed at a lexical level instead. The formality of lexis and grammar in a literary work contribute to the overall atmosphere of the story, giving an indication of how certain characters or situations are presented, and is thus an important tool to keep in mind when translating.

Most of the story Nalgae is written in the so-called ‘plain style’ or *haerach’e* (해라체), which is used primarily in written text and addresses all audiences. This form is most commonly used in written texts such as literary works, academia, newspaper articles or magazines.

However, at the beginning of Nalgae, a different speech level is used. The prologue⁶ starts with an introduction of the narrator using a style that is usually only spoken. This form, known as *haoch'e* (하오체) is also an older style, its use more common in the 1930s than it is now. To a contemporary native Korean reader, it would quickly indicate this is an older text. As a translator, recognising the value of setting and the more personal way to address the reader, it may be worth considering your options to transfer some of this information to the reader of the TT.

The excerpts below illustrate both speech levels and the translation approaches of the target texts. Observing these examples, we can see that TT1 consistently uses language that is formal and complex. TT2 also uses a more complicated lexis items, although in different places. Given that the narrator is considered an intellectual, word choice and grammatical complexity contribute to his character. However, there is little contrast in manner of speech between the two sections. Compensation may have seemed inappropriate to the translators.

	TT1	TT2	TT3
연애 기법에마저 서먹서먹해진, 지성의 극치를 흘깃 좀 들여다본 일이 있는, 말하자면 일종의 정신분일자 말이오.	I'm a but of a schizophrenic, inadequate in the arts of love but aware of the acme of intellectualism.	I am a spiritual straggler who has been, so to speak, after a momentary peep at crystallized intellectualism, alienated from the strategies of love.	It is a scheme by one whose spirit has gone wild; a man whose skill in making love with the opposite sex has become awkward to the supreme degree by his supermost intelligence.
나는 우선 아내의 직업이 무엇인가를 연구하기에 착수하였으나 좁은 시야와 부족한 지식으로는 이것을 알아내기 힘이 든다.	I've begun to study what my wife's occupation might be, but my viewpoint is narrow and my knowledge is poor so that I find it difficult to reach a satisfactory conclusion.	At first, I started research to identify my wife's occupation, but I failed to verify her vocation due to my limited knowledge of and short-sighted observations on life.	I began to study what kind of job my wife has. But I found it difficult to see, because of my narrow range of vision and insufficient knowledge.

As can be seen in this example, the use of language in TT3 is simpler and more casual than the other two translations, especially the second excerpt. This may be due to a two reasons: firstly, TT3 approaches the mode of narration in a way that is more personal than the other translations. This will be discussed further in the following paragraph. Possibly, this is a

⁶ For a discussion of the different interpretations of the prologue, see Kang, 2012. Some have considered the prologue as part of the story, while others argue that it in fact expresses the thoughts of the author. Like Kang, I interpret this section as the narrator of Nalgae expressing his thoughts. This does not mean, however, that the intention of the author was not involved.

result of the personal speech level used in the prologue. Secondly, TT3 was written by a non-native English speaker and this may have limited complex lexical choices.

TT3 has most strongly explicitated and directly shows the translator's interpretation of the language use. The following excerpt further illustrates such explicitation used by TT3 and the results it has for directness, sentence length, as well as the expression of the relationship between the narrator and the wife.

	TT1	TT2	TT3
그러나 그것도 내 잘못이라면 나는 그렇게 알겠다.	And if that was wrong, I admit it; it was wrong.	If it was still my fault, perhaps it was so.	If you, my dear wife, think that kind of wish of mine was wrong, it's all right with me. I concede I was wrong.
나는 후회하고 있지 않나?	I'm sorry, I really am.	Was I not sorry about that?	Don't you see that I regret my foolishness?

To exemplify the differences in explicitation used by the translators, the following example may be useful. This sentences also presentes a translation problem caused by grammatical differences of Korean and English: while the subject can be left out in Korean, this is unnatural in English. Due to this difference, exceptionally short sentences such as these can be hard to maintain in translation.

	TT1	TT2	TT3
서글프다.	Sad.	It was sad.	I felt sorry for those who had to be in a hurry all the time.

In the example above, TT1 has chosen to omit the subject as well. However, in most cases, TT1 and TT2 have taken a similar approach to sentences where no subject was present and interpreted minimally. The most neutral option is the use of 'it', which has the preferences of TT2. Depending on the preceding situation, the subject of the previous sentences may also be repeated or replaced with a pronoun. This is often seen in TT2 and sometimes TT3. The explicitation used by TT3 typically shows interpretation of the emotion of the narrator and makes the action of the narrator more direct.

4.3. Repetition

Repetition as a stylistic device is used to connect elements in a story, emphasise the way something is perceived or give a specific character to the narration. Repetition can thus also be linked to interpretation when it is used to show an understanding or opinion on a recurring theme. In translation, repetition may be maintained or rejected for a number of reasons. For example, a word that can be used independently of context in the SL may not be appropriate for all contexts in the TL. When valuing repetition as a stylistic element, using different words for these different context may be considered a loss in translation. On the other hand, maintaining the repetition in such a case is unnatural and may be rejected by a translator who values naturalness over stylistics and foreignization. To take a look at how the stylistic element of repetition has been valued by the three translators of *Nalgae*, this section discusses some key repetitions from the ST and shows whether or not they were consistently translated with the same word in the target texts. How the chosen words are relevant to the interpretation of the story is explained below. The choice to maintain one or more of the chosen repetitions may indicate how the translator understood the focus of the story.

In the Korean version of *Nalgae*, Yi Sang used the verb *yŏnguhada* (연구하다; to study, to research) to refer to situations where the narrator thinks deeply. It can be said that the verb *sengkakhada* (생각하다; to think) would have been more natural in such cases. Therefore, this choice can be considered marked language and was likely done deliberately. As the interpretation of the narrator as a genius or an intellectual has been discussed previously, the choice for this verb contributes to the characterization of the narrator. At the start of the story, the narrator is introduced as an intelligent man and explicitly mentions that his way of thinking is different. The verb *yŏnguhada* is often used when the narrator is trying to understand certain aspects of society or his relation to his wife. It also appears in this context in the noun form *yŏngu* (연구; a study, a research). In contrast, *sengkakhada* has been used for more simple, spontaneous thoughts. The consistent use of the same verb for *yŏnguhada* in translation would benefit this distinction.

The high frequency of sentences that start with the conjunctive *kŭrona* (그러나; but, however) is hard to miss. Out of 641 individual lines, 44 start with this word. Grammatically, Yi Sang would also have had the option to use a different conjunctive or use a conjunction to connect two clauses as one sentence. Using a conjunctive at the start of the sentence gives it a more focal position than a conjunction in an ongoing sentence. Considering the character of the narrator, the contrastive nature and emphasis of *kŭrona* can be seen as a part of his constant struggle to understand and his doubts about the workings of the world. To a similar effect, Yi has also interrupted a number of sentences using *ani* (아니; no) to indicate that the narrator corrects himself. Both of these repetitions are relevant to the characterization of the narrator and may be worth maintaining in translation.

In the second half of the story, when the apprehension of the narrator in regards to his wife becomes more clear, *byŏrak* (벼락; lightning, thunderbolt) appears as a metaphor for her

disapproval and anger. It is used to link certain situations together and express the narrator's feelings in regards to his wife. It characterizes her as powerful and unpredictable, just like lightning. Again, this repetition is an important one for the understanding of the relationship between the narrator and his wife, modernity or the Other.

In the analysis of these repetitions in the target texts, the most frequently used translation for each of the above items was determined. A consistent translation of repetition would mean that all cases of the lexical item have been translated with the same word. To account for the possibility that translators purposefully choose to translate one or two instances differently due to the prioritization of a different connotation, the number of times the most frequent translation appears has been counted. A frequency closer to the frequency in Korean represents more willingness from the translator to consider maintaining repetition as a stylistic element and possibly departing from the naturalness of the TL⁷.

	TT1	TT2	TT3
연구(하다); 10	Study, research; 3	Research; 7	Study; 10
그러나; 44	But; 17	But; 17	But; 24
아니; 5	Well, omission; 2	Well, omission; 2	No; 4
벼락; 6	Thunderbolt; 6	Thunder, omission; 3	Thunderbolt; 4

Table 5. Selected items of repetition with frequency for the most used translation per TT.

As can be observed from the table, the stylistic element of repetition was rarely translated consistently. While TT1 consistently used ‘thunderbolt’ for *byōrak*, TT3 was consistent in the use of ‘study’ for *yōngu(hada)*. For TT1, this indicates awareness of the symbolic usage of this word and an emphasis on the wife's role in the story. TT3 shows the characterization of the narrator as an intellectual through maintaining this repetition. All other selected words were translated differently depending on context and position in the sentence. At least one alternative translation, omission or literal explanation of the metaphor was found. As such, it can be said that repetition was not valued highly by any of the translators, especially TT2. While *kūrona* and *ani* arguably can be interpreted multiple ways, this issue is less prevalent with the use of *byōrak* and *yōngu(hada)* in this text. Nevertheless, repetition was not maintained. The translators may have overlooked repetition and not understood the characterization that is added through this stylistic device. Another possible explanation is the purposeful omission of repetition as a result of critique in the English literary culture that using the same word too often shows a lack of creativity and writing skill from the author.

⁷ This approach is limited in scope and cannot determine what a translator's considerations were when making a translation choice. However, I argue that, with awareness of stylistic elements and translation strategies, a translator should find a creative solution to maintain stylistic elements relevant to interpretation such as the elements of repetition represented above to the best of their ability.

In the case of the conjunctive *kūrona*, repetition has not been counted in cases where ‘but’ was used as a conjunction between clauses. This is because the focal position at the start of the sentences was lost and it is not clear to the reader of the translation that this use of ‘but’ is part of a pattern. The reason that ‘but’ has been used as a conjunction more frequently in the target texts is because each translator has at least once merged two shorter sentences into one sentence using this method. As will be addressed in the next section, this does not only interfere with the effect of *kūrona*, but also with the rhythm of the story.

It is worth noting that TT3, although not consistent in the translation of *byōrak*, used explicitation to make the link between the thunderbolt and wife more clear. When any translation for *byōrak* was used in the translation, it was always paired with a possessive pronoun, i.e. ‘her thunderbolt’. This indicates that the translator did not miss the symbolic meaning of the thunderbolt, but had a different reason not to maintain the repetition, such as lack of understanding of stylistics or personal preference. As has been discussed in section 4.2, explicitation is frequent in TT3. Again, this indicates the importance given by the translator to the symbolic meaning of the wife as a dominating power in the narrator’s life.

An element of repetition that was not included in this analysis is the use of *kutbai* (굿바이; transcription of ‘goodbye’) in the prologue. It characterized both the struggle of the narrator and the context of foreign influences. Due to the double markedness as a result of repetition and use of an English word in Korean, this element was strong enough for all translators to maintain the repetition. The use as a separate word rather than a part of a sentence may also have facilitated this. As addressed in section 4.1, only TT3 has highlighted that this is an English word used in Korean through the use of quotation marks.

4.4. Rhythm

To discuss rhythm as a second stylistic element seen in *Nalgae*, I have considered the division of paragraphs and sentence length. The two factors in the target texts were compared to the Korean version as published by Nexus. Paragraph and sentence length guide the reader through the text in a certain flow. For example, the alteration of a series of long sentences with a short one will be unexpected and bring emphasis to the short sentence. Similarly, the start of a new paragraph is also an emphasised position. Therefore, changes in sentence length or division of paragraphs can switch the focus. Additionally, as previously mentioned, there are cases where the effect of *kūrona* has been lost because sentences have been combined.

The following table shows the number of times a paragraph break was added where one was not present in the Korean version and how often one was removed where present in the Korean version. Empirical evidence shows that TT3 has been least faithful to the original flow of the text, followed by TT1 and TT2. While it is not likely that this was done with the intention to shift the focus in all cases, this can be seen as a result. TT1 has added breaks at the opening scene of the story, while TT2 has done this at the closing scene. These cases

were possibly related to emphasis. Further possible reasons for the choice to add a break relate mostly to paragraph and sentence length: the splitting of a scene that felt too long to the translator, or the opposite. Similarly, short paragraphs may have been merged because of the translator's expectations or preference for longer ones.

	TT1	TT2	TT3
Added breaks	9	14	17
Removed breaks	23	6	47

Table 6. Addition and removal of paragraph breaks compared to Korean version.

The sentence length used by Yi Sang is greatly diverse. There are sentences that are made up of no more than one word and, on the other hand, sentences that sum up a series of events or thoughts and reach over thirty to forty words. The interaction between sentence lengths, as exemplified in the introduction to this section, creates flow and emphasis. To analyse how the translators have treated this diversity, merging, splitting and omission of sentences has been counted. Only the use of full stops has been considered as splitting of sentences. Other tools to bring a pause in the sentences were used, such as commas, semicolons and hyphens. The appropriateness of these can be debated, but this is beyond the scope of this thesis.

	TT1	TT2	TT3
Merged sentences	42	23	62
Split sentences	70	10	91
Omitted sentences	3	2	7

Table 7. Merging, splitting and omission of sentences compared to Korean version.

Like with paragraph division, the greatest deviation from the Korean text can be seen in TT3. Short sentences were often merged with the previous sentence or explicitated. As TT3 freely added information, this has in turn led to splitting of sentences that became longer. Sentences that were made up of multiple statements or actions were often split. While the other target texts also split long sentences with relative frequency, TT3 cut them into more and smaller sections. A significant loss of rhythm and stylistic effect can be identified.

The following examples shows how the changes discussed above affect the rhythm and perception of a text. The first excerpt illustrates how full stops, thus the splitting of sentences, take away from the tension and action that the reader experiences during this scene. Due to the shortening of sentences, the change of pace in the second sentence is also less impactful.

	TT1	TT2	TT3
나는 얼떨결에 그만 냉큼 미달이를 달고 그리고 현기증이 나는 것을 진정시키느라고 잠깐 고개를 숙이고 눈을 감고 기동을 짚고 섰자니까 일초 여유도 없이 핵 미달이가 다시 열리더니 매무새를 풀어헤친 아내가 불쑥 내밀면서 내 목살을 잡는 것이다.	I closed the sliding door quickly and stood there for a moment, head down, eyes closed. I held on to the pillar, trying to control a fit of dizziness. Suddenly the sliding door whammed open, and my wife, her dress in disarray, reached out and grabbed me by the throat.	In a flurry, I shut the sliding door of my wife's room and I clung to the door post, hanging my head to get over the dizziness. The next instant, the door opened, and my wife, her clothes ruffled, rushed out of the room to clutch my neck.	So amazed and ashamed, I shut the door in order to ease my giddiness. In a second the door opened from inside and my wife ran out, with no time to tie her loosened blouse ribbons. She got hold of my throat very tightly.
나는 그만 어지러워서 게서 그냥 나뒹그러졌다.	I was dizzy and tumbled down.	I tumbled down, my head in turmoil.	I fell on the ground.

An example of a section in which many elements were merged and omitted is below. Distinguishing between the two procedures can be tough, as sometimes it can be argued that compensation was used and thus the sentence was not fully omitted. I have identified omission based on two factors: an element of content was missing and there was no compensation, at least partial, in the previous sentence. This section additionally shows how details have been generalised and repositioned in translation.

	TT1	TT2	TT3
그러나 내 아내의 내객들 가운데 서너 사람의 내객들은 늘 비교적 점잖았다고 볼 수 있는 것이, 자정이 좀 지나면 으레 돌아들 갔다.	Three or four of the regulars are relatively gentlemanly in their behaviour in that they usually go home right after midnight, but there's the odd one who seems lacking in refinement, the kind that brings in food and eats it here.	However, some of her guests were well-mannered; they usually left a little later than midnight.	A few among so many men visitors seemed comparatively more gentlemanly than the others, for they went away a little after midnight, while many other stayed the whole night with my wife, eating and drinking.
그들 가운데에는 펍 교양이 얕은 자도 있는 듯 싶었는데, 그런 자는 보통 음식을 사다 먹고 논다.	(merged)	Some others were rather uncultured, and those personalities would order foods from nearby restaurants and would enjoy themselves all night.	(merged)

그래서 보충을 하고 대체로 무사하였다.	The boorish type has his snack and is satisfied.	(omitted)	(omitted)
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TT2 was the most faithful to sentence length. Again, this is the same result as seen for paragraph division. A greater awareness of the influence of rhythm can be concluded. In line with the aim to promote literature and the publication of multiple works by the same author per volume, this translation may have valued stylistics more than the other translations. TT1 clearly displays less awareness of this than TT2. While the number of changes in division is less than TT3, it is still considerably high. The difference with TT3 is most likely due to a closer faithfulness to the content of the sentences. Whereas TT3 has explicitated and allowed interpretation to enter the translation, TT1 has avoided this and remained closer to the relative ambiguity of the original when possible.

The characterization of the narrator as an intellectual who struggles to understand the word through stylistic tools was weaker in the translations than in the original short story. Only TT3 maintained a consistent translation for *yōnguhada*, emphasising the struggle of the narrator as an intellectual rather than TT1 and TT2. This struggle was also expressed by the repetition of *kūrona*, but this was not consistently translated in any of the target texts. This was further complicated by the translators' tendency to split and merge sentences freely. The role of the wife as confining power to the narrator has been most strongly represented in TT3 through the use explicitation and additions that address the wife directly. The method of transferring speech level in TT3 plays a part in this, which has been discussed in section 4.2. Out of the analysed elements, the repetition of *byōrak* as a symbol for the wife's anger was only maintained in TT1. Each in their own way, TT1 and TT3 wanted to emphasise the influence of what the wife represents. TT2, while possibly still aware of the wife's role, has not maintained either of the elements of repetition that highlighted her.

5. Conclusion

In this thesis, the differences in translation choices between three Korean-English translations of the short story *Nalgae* based on cultural background, style and interpretation have been identified. Through my analysis, I hope to have made clear the challenges and importance of translating culture-specific items in literary works, how interpretation may influence translation choices and how style contributes to interpretation, as well as the representation of the author, story and source culture. Beside this, the influence of intention of the publication on translation choices has been shown.

Out of the three target texts, TT1 has the most foreignizing approach when it comes to culture-specific items. As the series for this publication aims to be informative on Korean culture, this may have influenced the translator's choice to transcribe more culture-specific terms in his translation. The use of annotations in the translation supports the informative function. TT1 is also the most recent translation, which may reflect the development of the cultural turn in translation. Using transcription also allowed foreign cultural influences to show better in this translation, as Japanese terms can be distinguished from Korean ones. On the other hand, the influence of English on the Korean language was not shown. When it comes to word use and maintenance of style, TT1 was second most faithful after TT2. The reflection of style can also be considered an important part of showing the original author's culture, but this was not as strongly prioritized.

TT2 has paid the most attention to stylistic elements. This is in line with the prediction made in the section on publication background. As TT2 was published alongside two other translated works by the same author, it is possible that the structure of the series, which focuses on the author rather than a single work or a topic, plays a role in the translator's greater focus on style. TT2 is also translated by a bilingual novelist, which may have affected his understanding of stylistic tools in writing. Nevertheless, the style element of repetition was not maintained. Reflection of culture and setting through culture-specific elements was also not prioritized over easy readability. As such, the purpose of this translation seems to be mostly entertainment and the popularization of Korean literature.

The oldest translation, TT3, paid least attention to both representation of culture and representation of style as discussed here. This can be understood from the time it was made in, as it was before the cultural turn in translation studies gained influence. At the same time, TT3 was the only text to try to emphasise the use of words with English origin in a Korean text. In a way, the estranging effect caused by the quotation marks can be considered foreignizing. Doing this, TT3 also does not hide the fact that it was not originally written in English. However, cultural elements were not emphasised through transcription, nor shown in an informative way through explicitation. TT3 has the highest rate of domestication and omission of culture-specific items. This translation also most strongly guides the reader in the interpretation of the story, as it uses the most expectations of subject, action and implied emotion. This, in turn, affected the style. In recent translation studies, translators are

encouraged to minimize explicitation to leave the interpretation up to the reader. However, it can also be understood as the addition of implicit cultural information.

As TT3 is the oldest translation, it was created from a different perspective. Translation was less considered to be a way to show individual elements of culture, but rather as a way to make a cultural product available to a different audience. The interaction of power between the languages and cultures involved was not as important, as the understanding of perspectives such as postcolonial theory and polysystem theory had not spread as widely. While culture was a valuable and motivating element in translation, as can also be seen in the introduction to *Korean Short Stories and Plays*, the method of showing this through a foreignizing translation and giving additional information was not a priority. Rather, culture was introduced through the spreading of cultural products, for which the most effective method might be to make it more accessible. TT2, although more recent, also has a domesticating approach. In this case, the same consideration seems to have been made, preferring a translation that appeals to a wider audience over one that requires more effort and may only attract those who wish to study the culture.

Literature as a culturally informative rather than primarily entertaining text has only been considered in the most recent translation, TT1. This shows mostly in the approach to culture-specific items and influences the clarity of the colonial context and the interpretation of the text. The analysis showed that style was overall not closely maintained by any of the translators. For further enhance translations, the use of stylistic analysis and application in Korean-English literary translation should be studied. Doing this will improve the delivery of the message and enhance the position of the original author within the global framework of literature and literary translation. Especially for an author such as Yi Sang, who is known for his inventive style and genre use, it is desirable to represent his personal style and the new influences he has brought into Korean literature. Similar to representation of culture-specific items, representation of stylistic elements has a part to play in the power imbalance between the source and target language and culture.

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