While research on Korean-to-English literary translation has progressed beyond a mere bibliographic perspective, there has been little focus on the translator’s strategy or on the assessment of the translation. The present study has identified the strategy employed by the translators of a Korean short story, ‘Memilkkot p’il muryŏp’, in terms of the norms they utilize. With its components of both universality and Korea’s unique folk culture, the story has appealing elements that will attract Western readers. This research focuses on enhancing the reading experience for English speakers of the story, identify the norms applied by the translators, and provide a research methodology for the field of Korean-to-English literary translation analysis. The analysis focuses on how the style of the original text is transferred to the three target texts (TTs). Initially, the source text
(ST) is closely examined to investigate the cultural status of the original and the acceptability of the translation in the target culture. Then the ST and the TTs are compared and analyzed quantitatively and qualitatively. In the quantitative analysis, the three TTs focus on communicating with TT readers. Their strategies are TT-oriented and focused on communicating with TT readers. The results of qualitative analysis define the quality of the TTs, which varies according to the norms adopted by each translator.

Keywords: literary translation, norms, translation strategy, culture-bound, TT-oriented

1. Introduction

The aim of this research is to analyze three English translations of “Memilkkot p’il muryŏp” (“When the Buckwheat Blooms”), a modern short story, and examine the translation strategies employed and resulting quality in three target texts (TTs).¹

‘Memilkkot p’il muryŏp’ by Yi Hyo-sŏk, widely known to Koreans for its lyrical qualities, was first published in the journal, Chokwang, in 1936. The story revolves around a man moving from Pongpyŏng, Kangwŏndo to a Taehwa marketplace on a summer day from an omniscient perspective. In an omniscient perspective, the author narrates not only the behaviors or conversations of a character but also his or her inner state of mind. The two themes evident in this story embellished with poetic emotions are the nature of humanity and the beauty of nature. The author stated that he tried to deal with the mysterious aspect of sexual desire through this work (Yi 1938). Kim(1939:199) states that Memilkkot p’il muryŏp’ stands at the pinnacle of literary art in Korea.

The core two issues are the aim of the translation and the readability of the TT readers. The TT readers determine the purpose

¹ Target Text: The translation, i.e. the result of the translation process.
of a translation because the main aim of Korean-to-English literary translation is to attract Western readers. Due to the lack of familiarity of Korean literature among Western readers, the translator must retain a consideration of the target readers throughout the translation process. A TT that ignores any translating limitations in syntax and content, and fails to communicate with TT readers cannot be regarded as successful.

This research is focused on the technique for producing a good quality of Korean-English literary translation under the theory that a Korean-English literary translation should be focused on communication with the TT readers rather than faithfulness to the ST\(^2\), while retaining the Korean unique linguistic and cultural expressions. An analysis of three TTs will be used to test this hypothesis.

In the first place, the ST will be closely examined to investigate the cultural status of the original and the acceptability of the translation in the target culture. Then the ST and the TTs will be compared and analyzed. The analysis is quantitative and qualitative. The qualitative analysis examines whether the TTs place greater emphasis on communication with the TT or faithfulness to the ST. The qualitative one is used to examine how the TTs reproduce the intrinsic lyrical qualities of the ST.

In the findings of the quantitative analysis, the three TTs focus on communicating with the TT readers. Their strategies are TT-oriented and focused on communicating with TT readers. The results of the qualitative analysis are presented in section 7. Based on the findings, I will discuss the implications and present a methodology for future research in the field.

\(^2\) Source Text: The text to be translated.
2. The Internalization of Korean Literature through Translation

The work ‘Memilkkot p’il muryŏp’ describes the unique source culture and the folksy traditions in the common theme of humanity. The work was therefore selected as the ST as these merits will be attractive for Western readers and the work thus deserves translation. Universality and indigenous themes are topics of globalization, and they are mainly considered when Korean literature is introduced to foreigners.

The issues of universalism and uniqueness have been raised by Ansŏ, Kim Ŭk. He described the issues as 'national literature' and 'international literature'. He translated Korean literature into Esperanto and, in the process, he explained the unique beauty and human universalism relating to globalization as follows: “When a piece of literature becomes a masterpiece internationally, it will become a masterwork domestically, but not vice versa. National literature is dense of local color while international literature puts the basic factor on the common understanding of human beings.” (Kim 1987: 610) Ansŏ thought that Korean translators should introduce the works of human universality to foreign readers, and selected STs by firstly considering human universality. He excluded local color from major considerations. Kim Ŭk reinterpreted an ST in ways that Western readers can understand easily and translated considering the TT readers’ readability. In other words, he generalized unique Korean vocabularies or idioms for foreign readers. This translating method was based on his own principle. He saw Korean literature as ‘international literature’. He emphasized translation on universal concepts rather than pursuing the local color (Park 2009a: 97).

Which such a humanist perspective, Kim Ŭk tried to select STs with a common denominator for all human beings. By placing high priority on universal factors, the translator experiences some
problems such as incomplete transference of the differentiated viewpoints or characteristics of an ST to the TT. Especially, when an ST involves the themes of Korean social issues and complex and localized emotions, these kinds of problem can occur more frequently. However, his translation strategy might be appropriate for the demand side. Consideration for the demand of TT is an approach to the socio-cultural frame.

The relative dearth of foreign publishing and distribution indicates the difficulties in establishing Korean literature in the global market. In this situation, it is encouraging that some Korean writers’ works have recently been published in Western publishing companies, coming in direct contact to Western readers:

Translation of Korean literature into English means that Korean literature runs into the fierce competition of the English-speaking publishing market. In the macro-level sense, it is a kind of adventure plunging into cultural circle or language power that the imperialism of America and England has established from the modern period to today. (Pong & Kwŏn 2004: 26)

English-speaking readers who belong to majority culture might have little interest in minority culture. Therefore when Korean literature enters the western culture without substantial preparation, it will fail to attract the western readers’ attention. Korean literature must enter the Western cultural circle and create demand on its own in order to gain international recognition. This will induce a need for follow-up translations. The important factor is to develop the brand power of Korea because an interest in Korea and Korean is connected with an interest in Korean literature. The globalization of Korean literature can be achieved by selecting an ST that arouses Western readers’ sympathy and producing high quality translation. To achieve this, the existing TTs should be analyzed.
3. Looking at the Acceptability of the TT in the Target Culture.

The ST was directly translated from Korean. The plot of the ST can be summarized as follows. A left-handed and pockmarked Hö Saeng-wŏn is an itinerant market trader. He gambles and loses his whole fortune, but he does not sell his ass, his alter ago, and goes around the market place. He goes to Ch’ungju woman’s tavern with his colleague, Cho Sŏn-dal, on the day of Pongp’yŏng fair. When he sees Tong-i, a young trader, harass a Ch’ungju woman, he is upset and slaps him on the cheek and throws him out. After the fair, the three traders walk together along the mountain pass in the white moonlit night with buckwheat flowers. Hö Saeng-wŏn talks about his one-night stand in his youth. He made love with a girl at the water-mill house in the moonlit night of white buckwheat flowers. Tong-i talks about his mother who has been a single mom. Tong-i does not know who his father is and had a hard time due to his stepfather’s violence. Finally he left his home. Old Hö Saeng-wŏn misses a step crossing a stream and is drenched with water. Tong-i carries Hö Saeng-wŏn on his back. While they cross the stream, Tong-i says that his mom’s hometown is Pongp’yŏng and Hö Saeng-wŏn realizes that Tong-i is left-handed like him. Circumstantial evidence suggests that Tong-i is his son, whom he had with a girl a long time ago. They decide to go to Chech’ŏn where Tong-i’s mom lives.

Yi Hyŏ-sŏk, the author of the ST, created the original literary world with his sophisticated language style, sufficient vocabulary, and poetic atmosphere in the 1930s. He is regarded as a representative writer of his times. His works faithfully reflect the overall trend of the literary circle in those days, which moved from progressive literature toward post-ideological pure literature.

Yi Hyŏ-sŏk wrote actively since 1930 when he graduated from college. In the beginning, his works showed the color of tendency
literature. He described the life of a poverty-stricken, young intellectual under the Japanese colonial rule. However, his works tended to change with a greater focus on describing sex and nature after 1931 when he published his first collection of works, Noryŏng Kŭnhae. Then, the features of his works representing sex and nature maintained his artistic identity. He had an excellent literary skill to achieve a perfect balance between sex and nature. ‘Memilkkot p’il muryŏp’ is the typical work that clearly reveals his artistic identity. This short story is a metaphor between nature and human relationships in the background of the Pongpyŏng market day.

Yi Hyŏ-sŏk was very interested in the manner in which literature is expressed, i.e. the style of a work. He pointed out that fiction writers generally lacked ‘the skill of expression.’

However tasteful the food may be, you will lose your taste if the dish is ugly. However excellent the material for writing fiction may be, the value and beauty of the work might be offset when the writer lacks the skill of expressions. The work might drop in value when the skill of a writer is unreliable and incomplete. (Yi 1931: 212)

Critics have criticized him for his change and called him ‘escapist.’ However, nature might be a support and a young writer under the Japanese colonial rule might depend on and select Mother Earth for strengthening his literary world and purifying his emotion. The nature of ‘Memilkkot p’il muryŏp’ is a firm ground to support the painful life of the protagonist. Nature and humankind are one and the same body in the work. The important event of this work, the star-crossed love with the girl, is something that can’t be explained objectively. The author attributes the root cause of the connection between Hŏ Saeng-wŏn and the girl to ‘the moonlit night of buckwheat flowers’. The moonlight and buckwheat flowers express the beauty and perfection of nature. The one-night love with
the girl twenty years ago also occurred in the background of moonlight and buckwheat flowers. When Hŏ Saeng-wŏn’s old ass reveals sexual urges to Kim Chŏm-ji’s jenny donkey, it hints at the owner’s sexual desire. He also has a son, Tong-i, with the one-night love as his ass has a young donkey with Kangnŭng woman’s mare. Hŏ and the ass have similar appearance and circumstance. Hŏ Saeng-wŏn and the ass have a close, 20-year relationship, and the ass is described as old and weak image as his owner’s. Both are inseparably related to each other and live in harmony. They symbolize the ‘agreement of nature and human beings’ as the author suggests. In fact, the background of the work is the author’s hometown through which he pursued the lyrical source:

He realized that nature was a space beyond the tragic factor of civilization, and had a healthy life which the Japanese colonial rule took away. In this situation, Yi Hyŏ-sŏk also accepted nature as a space for spiritual comfort. Yi Hyŏ-sŏk went toward spiritual aristocraticism at the moment he regarded nature as the world of spiritual comfort. (Ch’oe 2008: 73)

Nature incorporates with the main subject he pursued and his work makes a deep impression on the readers. Some scholars have examined the sexual deviation of Yi Hyŏ-sŏk from the perspective of post-colonialism. The key issue of post-colonial argument is how the main agents faithful to their historical experience are established in the mixed social system. “…the sexual deviation of female characters aims at post-modernism itself, and can be interpreted as a resistant attitude against the misconception about twisted sex in early-modern times” (Im 2008: 135).
4. The Issue of the Analysis

4.1. The Style in Literary Translation

Transference of style is one of the most important things to consider in literary translation. As Newmark (1981: 39) pointed out, if equivalence effect is secured, the literal translation is the best and most valid translation method. However, if the result of this method is not communicative to the readers, the literary value pursued by the ST might diminish. The present analysis examines how the style of the ST is transferred into the TT. The readers respond to the artistic quality and are impressed by the work. Special attention with regard to translating literary works will be paid to whether or not the translators adequately represent the styles of the ST. Style is the original method to present the identity of the author. When a literary translation cannot convey the style of the ST, the characteristics and artistry of the ST will not be retained in the TT. After all, the quality of literary translation depends on how the style of the ST is revived in the TT.

Shiyab and Lynch (2006: 265) insist that there are two perspectives with regard to translating literary style: linguistic and literary. In the former, the translator has to view the text specifically and delicately. Here the translator should examine the coherency among the sentences, the flow among the paragraphs, and the word order adopted in the text. The translator should study the structure of the text. In the latter perspective, Shiyab and Lynch (2006: 265) suggest that the translator should look at the whole picture in which the text was written. The translator should try to transfer the artistic representations and images of the ST as closely as possible and to reproduce the same feelings, thoughts and style of the ST. The micro-level linguistic perspective and the macro-level literary perspective should not be assessed separately because a shift of the micro-level affects the shift of the macro level. As Shiyab and
Lynch suggest, the best way to revive the artistic quality of linguistic and literary aspects is to remain as faithful as possible to the ST.

However, in the case of literary translation, priority is often given to the readability of the TT readers so that the domestication strategy strays from a faithful rendition of the ST. Therefore, the style of the ST may undergo some changes. The domesticating tendency of Korean-to-English literary translation seems to be inevitable to translators. This tendency is caused by the linguistic and cultural differences between English and Korean. The background of the Korean short stories adopts the culture and the language native to Korea as the material. Especially, the early-modern Korean short stories include many unique Korean expressions as we can see in ‘Memilkkot p’il muryŏp’. In such a case, the translator might make some changes to the style of the ST in the translation process. He or she might consider the readability of the TT readers and adopt the domestication strategy. In this situation, we cannot state that the translator destroys the style of the ST (Park 2009b: 80).

In Korea, the main medium to publish literary works is literary journals, where short stories are usually published by making the best use of the limited space. Therefore, writing short stories is the main trend in the Korea’s literary circles. Actually, many active fiction writers have made their debut by writing short stories. In general, short stories are characterized by simple plot, elaborate construction and compact style. Short stories generally describe a selected part or a slice of human lives and real life while novels reveal various sides of human lives comprehensively. Therefore, short stories must present the coherent impression in a whole and have features of compressed and laconic language. The characters of short stories must be portrayed vividly and in detail. The theme, the characters, and the events, which are the main factors of style, consist of conceptual coherence. So, when the style of Korean short
stories should be transferred appropriately, the Korean short stories can communicate well with Western readers. To achieve this goal, Korean literary translators must consider achieving a balance between fidelity to the ST and the readability of the TT readers.

When the translators secure communication with TT readers, they should try to reproduce linguistic and cultural beauty, and local color of an ST which improves the grace and refinement of the TT. As translators represent the style of the ST through their own translation strategy, the TT readers can read the TT with the unique and characteristic features of the translators.

4.2. Theoretical Background of the Analysis

When the literature of a minority language is translated into a majority language, the TT readers might understand the source culture less than vice versa. In this case, the translator will focus on the message delivery rather than on grasping the style. In this situation, a translator’s invention is inevitable for delivering the message of the ST. However, the invention must be minimized. It can be classified into three categories: simplification, explicitation, and normalization. In simplification, the contents of an ST tend to be simplified compared to those of the TT. Explicitation means that the meaning that is concealed in the context of an ST is revealed in the TT. In normalization, a translator reproduces the unique texts according to the norms of the target language and culture.

In the detailed analysis, culture-bound vocabulary, unique Korean language expressions, and slang are examined. Translation methods presented by Newmark are adopted as a micro tool for classifying the contents of the TT.

This study uses the relevant items of Newmark to consider the features of Korean-to-English literary translation. Newmark (1988: 82-92) details the translation method as follows:
**Transference** is the process of transferring an SL word to a TL text as a translation procedure. It relates to the conversion of different alphabets.

**Cultural Equivalent** is an approximate translation where an SL culture-bound word is translated by a TL culture-bound word.

**Functional Equivalent** is a common procedure, applied to culture-bound words, that requires the use of a culture-free word, sometimes with a new specific term. This procedure, which is a cultural componential analysis, is the most accurate way of translating, i.e. deculturalizing a culture-bound word.

**Descriptive Equivalent** in translation, description sometimes has to be weighed against function. *Samurai* is described as 'the Japanese aristocracy from the eleventh to the nineteenth century'; its function was 'to provide officers and administrators'. Description and function are essential elements in explanation and therefore in translation.

**Synonymy**: 'Synonym' is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for an SL where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality.

**Through-Translation** is the literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases are defined as 'Through-Translation'.

**Shifts or Transpositions** is a translation procedure involving a

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3 Target Language: Language into which a text is to be translated.
change in the grammar from SL to TL such as the change from singular to plural or in the position of the adjective.

**Modulation** is used to define 'a variation through a change of viewpoint, of perspective and very often of category of thought'. Free modulation is used by translators 'when the TL rejects literal translation'.

**Compensation** occurs when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.

**Couplets**: Couplets, triplets, and quadruplets combining two, three or four of the above-mentioned procedures, respectively, for dealing with a single problem. They are particularly common for culture-bound words, if transference is combined with a functional or cultural equivalent.

### 5. Comparison of the ST and the TT for Shifts

#### 5.1. Culture-bound Words

Differences of culture are considered to be proportional to those of language. Translation and culture are closely related. An aim of literary translation is to pursue communication between the source culture and the target culture. Therefore, literary translators cannot escape from culture-bound words. Literary works describe people’s lives, so they have many culture-bound expressions. In this study, culture-bound vocabularies are specifically classified into people, places, things, measurement, and customs. Their translations are presented in Table 1.
Table 1. Translations of Culture-bound Vocabularies

| people          | ST                        | TT 1                  | TT 2                  | TT 3                  | T. method                          |
|-----------------|---------------------------|-----------------------|-----------------------|-----------------------|-------------------------------------|
| tūt’imjŏn       | dry-goods peddler         | Cultural Equivalent   |                       |                       |                                     |
|                 | drapery peddler           | Cultural Equivalent   |                       |                       |                                     |
|                 | cloth merchant            | Cultural Equivalent   |                       |                       |                                     |
| Hŏ Saeng-wŏn   | Hŏ Saeng-wŏn             | Transference          |                       |                       |                                     |
|                 | Huh Saengwon* (with a note)| Descriptive           |                       |                       |                                     |
|                 | Ho Seng-wŏn              | Transference          |                       |                       |                                     |
| Cho Sŏn-dal    | Cho Sŏn-dal               | Transference          |                       |                       |                                     |
|                 | Cho Seondal* (with a note)| Descriptive           |                       |                       |                                     |
|                 | Ho Sun-dal                | Transference          |                       |                       |                                     |
| ŏmul changsu    | fishmongers               | Cultural Equivalent(pl.)|                       |                       |                                     |
|                 | fishmonger                | Cultural Equivalent(sing.)|                       |                       |                                     |
|                 | fishmonger                | Cultural Equivalent(sing.)|                       |                       |                                     |
| ttaemjangi      | Tinkers                   | Cultural Equivalent(pl.)|                       |                       |                                     |
|                 | tinker                    | Cultural Equivalent(sing.)|                       |                       |                                     |
|                 | tea-man                   | Trans. Error          |                       |                       |                                     |
| yŏt changsu     | Taffymen                  | Cultural Equivalent   |                       |                       |                                     |
|                 | toffee man                | Cultural Equivalent   |                       |                       |                                     |
|                 | toffee-man                | Cultural Equivalent   |                       |                       |                                     |
| saenggang changsu| ginger vendors           | Cultural Equivalent(pl.)|                       |                       |                                     |
|                 | ginger merchant           | Cultural Equivalent   |                       |                       |                                     |
|                 | ginger-man                | Cultural Equivalent   |                       |                       |                                     |
| Place          | Description                                           | Cultural Equivalent |
|---------------|-------------------------------------------------------|---------------------|
| Ocksue Park   |                                                       |                     |
| pock-marked   |                                                       | Cultural Equivalent |
| face          |                                                       |                     |
| Chungju woman |                                                       | Transference        |
| Ch'ungjutjip  |                                                       |                     |
| Quite the     |                                                       | Cultural Equivalent |
| ladies' man   |                                                       | Omission            |
| Chungju woman |                                                       | Transference        |
| hopless       |                                                       | Descriptive Equivalent |
| drunk         |                                                       |                     |
| regular       |                                                       | Cultural Equivalent |
| villain       |                                                       |                     |
| regular       |                                                       | Cultural Equivalent |
| scoundrel     |                                                       |                     |
| Pongp'yŏng    |                                                       | Transference        |
| Bongpyong market |                                                     | Descriptive Equivalent |
| Bonpyong      |                                                       | Transference        |
| Taehwa chang  |                                                       | Descriptive Equivalent |
| Watermill     |                                                       | Cultural Equivalent |
| shed          |                                                       |                     |
| Water mill    |                                                       | Cultural Equivalent |
| mulbangatkan  |                                                       |                     |
| chŏnpang      | a little shop | Descriptive Equivalent |
|---------------|---------------|------------------------|
|               | a small shop  | Descriptive Equivalent |
|               | a little shop | Descriptive Equivalent |

| koritchak    | wicker hamper | Cultural Equivalent |
|---------------|---------------|----------------------|
|               | wicker chest  | Cultural Equivalent  |
|               | wicker baskets| Cultural Equivalent(pl.) |

| mōngsŏk      | straw mat     | Cultural Equivalent |
|---------------|---------------|----------------------|
|               | straw matt    | Cultural Equivalent  |
|               | matting floor | Descriptive Equivalent |

| mongdangbi   | (omission)    |                        |
|---------------|---------------|------------------------|
|               | broom         | Cultural Equivalent    |
|               | worn out broom| Descriptive Equivalent |

| nŏldari      | the plank bridge | Descriptive Equivalent |
|---------------|------------------|------------------------|
|               | foot-bridge      | Cultural Equivalent    |
|               | plank-bridge     | Descriptive Equivalent |

| Koŭi         | loose summer trousers | Functional Equivalent |
|---------------|------------------------|------------------------|
|               | thin shorts            | Descriptive Equivalent |
|               | Trousers               | Cultural Equivalent    |

| sŏkyubyŏng   | a bottle of kerosene  | Descriptive Equivalent |
|---------------|------------------------|------------------------|
|               | a couple of bottles of paraffin | Descriptive Equivalent |
|               | a bottle of paraffin   | Descriptive Equivalent |
|          | Description                  | Equivalent Type               |
|----------|------------------------------|-------------------------------|
| **kogitmari** | some fish                   | Descriptive Equivalent        |
|          | a few fish                   | Descriptive Equivalent        |
|          | a bit of fish                | Descriptive Equivalent        |
| **yukch’il sip ni** | fifteen to twenty miles    | Cultural Equivalent           |
|          | twenty-five, thirty         | Descriptive Equivalent        |
|          | kilometres                  |                               |
|          | fifteen or twenty miles     | Cultural Equivalent           |
| **mumyŏng p’il** | the bolts of cotton cloth  | Descriptive Equivalent        |
|          | the rolls of cotton         | Descriptive Equivalent        |
|          | the rolls of cotton         | Descriptive Equivalent        |
| **chudan pari** | the bundles of silk fabrics | Descriptive Equivalent        |
|          | the rolls of silk           | Descriptive Equivalent        |
|          | bundles of satin or silk    | Descriptive Equivalent        |
| **p’alsip ni** | twenty miles                | Cultural Equivalent           |
|          | thirty-kilometre trek       | Descriptive Equivalent        |
|          | twenty miles                | Cultural Equivalent           |
| **custom** | family gathering            | Descriptive Equivalent        |
|          | Feast                       | Cultural Equivalent           |
|          | Party                       | Cultural Equivalent           |
| **paekjung** | the All Souls' Festival     | Cultural Equivalent           |
|          | the Lunar Mid-July          | Functional Equivalent         |
|          | Buddhist Festival           |                               |
|          | a Paik-jung festival        | Transference                  |
Translations of culture-bound vocabularies mainly consist of cultural equivalence and descriptive equivalence in the three TTs, indicating that the translators emphasize the readability of the TT readers.

The frequency of the five transferences of TT1 and of the six of TT3 is regrettable since it prevents TT readers from understanding the context sufficiently. The translators could add some contents or notes for the TT readers’ convenience. Some culture-bound vocabularies are omitted, as shown in table 1. The following sentence has omitted culture-bound vocabulary:

(1) *Mongdangbi* chŏrŏm tchalke sülliun kkori nú’n p’ari rŭl tchoch’ŭryŏgo kikkŏt hwijŏō poaya pŏlssŏ tari kkajinŭn tach’i anatta.

TT1: He would try as best he could to swish the flies away with his stumpy tail, now too short to reach even his legs.

TT2: Its tail, cut short into the shape of a broom, swished about in vain as it tried to chase away the flies gathering around its rear.

TT3: Its short tail, like a worn out broom, no longer reached its legs to chase away the flies.

‘Mongdangbi’, the omitted word, means ‘the broom with a worn out end and only the handle is left’. It can be described as ‘a stubby broom’. The translators of TT1 might omit the word since a stubby broom would not be commonly used in daily life in Western culture. TT3 explains ‘Mongdangbi’ in a descriptive way, which seems to be successful for ensuring readability for TT readers.

TT1 and TT3 have similar strategies in the translation of culture-bound vocabularies. They show similar frequencies of cultural equivalence and transference. On the other hand, TT2 consists of cultural equivalence and descriptive equivalence, which means that
the translation strategy is focused on domestication in the definition of TT. TT2 does not have transference.

5.2. Uniquely Korean Expressions

Uniquely Korean expressions can be classified into culture-bound expressions at the macro level since language is included in culture. However in this study, culture-bound expressions limit the vocabularies of people, places, things, measurement, and customs. Therefore, unique Korean Expressions are just texts that inflect purely linguistic features of Korean.

The translators of Korean short stories try hard to represent brief and compressed subjects since the writers of Korean short stories often use condensed expressions for showing off the style of their works.

Table 2. Translations of Uniquely Korean Expressions

| ST | TT 1 | TT 2 | TT 3 | T. method |
|----|------|------|------|-----------|
| taeŏsŏl sutki to ōpsŏssūna | he hesitate to look a woman in the eye. | He didn’t have the courage… | he had no courage… | Descriptive Equivalent |
| tam do saenggindedaga | already emboldened | | | Shifts |
| p’alja e issŏtna puji | Was it fate that brought us together? You bet it was | It must have been in our stars that we met like that. | It must have been some kind of destiny! | Couplets (Compensation and shifts) | Cultural Equivalent | Descriptive Equivalent |
| twitkongnon | the gossip | Cultural Equivalent |
|-------------|------------|---------------------|
| twitkongnon | gossip     | Cultural Equivalent |
| twitkongnon | gossip     | Cultural Equivalent |

| kungsitgörgö | were wondering around | Descriptive Equivalent |
|---------------|------------------------|------------------------|
| kungsitgörgö | still hung around      | Descriptive Equivalent |

| nongt’ang ch’innūn kōt | flirting with | Descriptive Equivalent |
|-------------------------|--------------|------------------------|
| nongt’ang ch’innūn kōt | …womanize, and doing it with some skill | Descriptive Equivalent |
| nongt’ang ch’innūn kōt | flirting so naturally with | Descriptive Equivalent |

| Kkolsanapta | What a disgraceful spectacle! | Shifts |
|-------------|-------------------------------|--------|
| Kkolsanapta | …really told him off with comments about how absurd he looked… | Modulation |
| Kkolsanapta | It was disgusting… | Modulation |

| t’amt’amhage | …is a full-time job | Shifts |
|-------------|--------------------|--------|
| t’amt’amhage | …called for a solid and frugal life, | Shifts |
| t’amt’amhage | …has to put his work first | Shifts |

| sōrūm sōrūmhan sai | a nodding acquaintance | Descriptive Equivalent |
|--------------------|------------------------|------------------------|
| sōrūm sōrūmhan sai | …when they hardly knew each other | Shifts |
| sōrūm sōrūmhan sai | …he hardly knew the boy, | Shifts |

| kūnyang tuji anūlḵōl | They are going to catch hell from me. (Spoken) | Modulation |
|----------------------|-----------------------------------------------|------------|
| kūnyang tuji anūlḵōl | …anyone…won’t get away with it | Modulation |
| kūnyang tuji anūlḵōl | They’ll get it from me | Modulation |

| hotangsūrōpke | had squandered | Shifts |
|--------------|---------------|--------|
| hotangsūrōpke | …spent his money like water | Shifts |
| hotangsūrōpke | …had spent | Shifts |

| aekkūlnūn chōngbun | his extreme fondness | Descriptive Equivalent |
|--------------------|---------------------|------------------------|
| aekkūlnūn chōngbun | …he was so fond of | Shifts |
| aekkūlnūn chōngbun | …he was so fond of | Shifts |

| toroamit’abul | …no choice but to return to | Shifts |
|---------------|-----------------------------|--------|
| toroamit’abul | …no alternative but to go back to | Shifts |
| toroamit’abul | …he was back where he had begun, | Shifts |
| Phrase                        | Translation                          | Notes               |
|-------------------------------|--------------------------------------|---------------------|
| ip e p’ulch’il                | hand-to-mouth                        | Descriptive Equivalent |
|                              | to avoid being starved to death      | Descriptive Equivalent |
|                              | to keep alive                        | Descriptive Equivalent |
| sich’imi rǔl ttego            | innocently                           | Descriptive Equivalent |
|                              | …pretend not to notice his friend’s boredom | Shifts |
|                              | Ho would take no notice.             | Shifts |
| hūmuthan                      | gentle                               | Descriptive Equivalent |
|                              | drenched in…                         | Descriptive Equivalent |
|                              | soft                                 | Descriptive Equivalent |
| musŏpko do kimakhin pam       | scares …how incredible               | Couplets (Compensation +Shifts) |
|                              | …an extraordinary night…fabulous.    | Descriptive Equivalent |
|                              | …a strange and fantastic night.      | Descriptive Equivalent |
| chacha tǔl                    | The rumors were flying.              | Shifts |
|                              | …buzzed with gossip                  | Shifts |
|                              | …was full of gossip                  | Shifts |
| kkwŏng kwŏ mŏkŭn chari        | no more sign                         | Descriptive Equivalent |
|                              | …disappeared like a bubble on the water | Couplets (Descriptive E. +Shifts) |
|                              | …just disappeared without a trace    | Couplets (Descriptive E.+Shifts) |
| hangyong                      | (omission)                           |                       |
| sŏlkke saengak malge          | Don’t hold it against me.            | Descriptive Equivalent |
|                              | I hope you won’t hold that against me. | Descriptive Equivalent |
|                              | Don’t feel bad about it.             | Descriptive Equivalent |
| chanakkaena                   | night and day                        | Descriptive Equivalent |
|                              | all I ever think about               | Couplets (DescriptiveE. +Shifts) |
|                              | more …than anyone else               | Descriptive Equivalent |
The major translation methods of uniquely Korean expressions are descriptive equivalence, shifts, and omissions, which explain the situation in detail, describe the syntactic changes inevitably occurring in the process of explaining a meaning, and possibly occur when the translators cannot find appropriate target language expressions, respectively. In the following, the clauses and sentences include the omissions of translation.
(2) …Ŏlgŭmbaengi sangp’an ŭl chyŏdŭlgo taeŏsŏl sutki to ēpsŏssŭna

TT1:...he hesitated to look a woman in the eye.
TT2: He didn't have the courage to lift up his pock-marked face,
TT3: With his pock-marked face, he had no courage for making advances,

'Sutki', which is omitted in the ST, means ‘manly openness’, or ‘boldness’. The translation of TT1 adopts free translation and emphasizes the transference of the message rather than meaning. It seems that the word is omitted in the process.

TT2 and TT3 translate 'Sutki' as ‘He didn’t have the courage’ and ‘...he had no courage’, respectively. These strategies which explain the ST in a concrete way seem to be a desirable policy to transfer the meaning.

(3) Maŭl saramdŭl ŭn kŏŭi tolagan twiyo, p’alliji mothan namukkun p’ae ka kilgŏri e kungsîtgořigodŭl issŭna sókyubyŏng ina patko kogitmari na samyŏn chokhal i ch’ukdŭl ŭl parago ŏnje kkaji tŭnji pŏt’igo issŭl pŏp ŭn ŏpta.

TT1: Most of villagers had gone home, and you couldn't stay open forever just to do business with the farmhands who would have been happy to swap a bundle of firewood for a bottle of kerosene or some fish.
TT2: Already, half the villagers who had come to the market had gone back home. The woodchoppers, with only sluggish business, were wandering around the market place. But they couldn't be expected to stand about for ever, watching people who were satisfied to but just a couple of bottles of paraffin and a few fish.
TT3: The village people were already gone, and though
a few unsuccessful wood-sellers still hung around, there was no point in waiting for them - they were not likely to want more than a bottle of paraffin or a bit of fish.

‘Kungsitgörigo’ means ‘tossing and turning sleepless in bed’, but in this context, it means ‘hesitating to go home’, and the word is omitted in TT 1. However, TT2 and TT3 transfer the contextual meaning and translate it, respectively, as ‘were wandering around’ and ‘still hung around’.

(4) Kólûmdo haekkapko pangul sori ka pam pôlpan e hanch’ûng ch’ôngch’ônghage ulryôta.

TT1: As Hô ambled along, the tinkle of the donkeys' bells, more lucid now, carried over the dusky expanse.
TT2: His steps were light, and the tinkling of the bells spread still clearer into the field.
TT3: Their steps were light, and the donkey bells rang out more clearly across the empty spaces of the night.

‘Haekkapko’ is a dialect of ‘lightly’, but it is omitted in TT1. TT2 and TT3 translate it as ‘light’. It is embarrassing for translators to translate dialects. A commonly used method is to provide a sense-for-sense translation as in TT2 and TT3.

5.3. Translation of Slang

Eleven of the 15 subjects of slang expressions are translated into standard language. All five slang expressions in TT1 are translated into slang. This phenomenon reveals that the translators attempt to reproduce the style of the ST faithfully in the TT.
Table 3. Translations of Slang

| ST | TT 1                                                                 | TT 2                                           | T. Strategy                                      |
|----|---------------------------------------------------------------------|------------------------------------------------|-------------------------------------------------|
|    | Some groups had gotten a jump on the rest and left town.           | Translated into slang                           |                                                 |
|    | …the shrewd ones were already leaving                               | Trans. into standard lang.                     |                                                 |
|    | …some already leaving                                               | Trans. into standard lang.                     |                                                 |
|    | Yak pp’arūge (slang) ttōnanūn p’ae to issōtta.                     |                                                 |                                                 |
|    | Mug                                                                 | Translated into slang                           |                                                 |
|    | Face                                                                | Trans. into standard lang.                     |                                                 |
|    | Face                                                                | Trans. into standard lang.                     |                                                 |
|    | Ttagwirül hana kalgyŏ chuji ank’onūn                                |                                                 |                                                 |
|    | lashed…across the cheek                                            | Trans. into standard lang.                     |                                                 |
|    | …hit him in the face                                                | Trans. into standard lang.                     |                                                 |
|    | …stuck him on the cheek                                             | Trans. into standard lang.                     |                                                 |
|    | Chulhaengnang                                                       |                                                 |                                                 |
|    | had slunk off to a distance                                         | Translated into slang                           |                                                 |
|    | started drifting away                                               | Trans. into standard lang.                     |                                                 |
|    | had already gone                                                    | Trans. into standard lang.                     |                                                 |
|    | Kōkkurōjil ttae kkaji                                               |                                                 |                                                 |
|    | till the day I croak                                                | Translated into slang                           |                                                 |
|    | till the day I drop dead                                            | Trans. into standard lang.                     |                                                 |
|    | until the day I fall down dead                                       | Trans. into standard lang.                     |                                                 |
6. Results and Discussion of the Quantitative Analysis

The analysis results are presented in Table 4:

Table 4. Data Analysis Results

|                      | Cultural E. | Descriptive E. | Couplets Shifts | Transference | Functional E. | Omissions | Modulation | Trans. Error | Total |
|----------------------|-------------|-----------------|------------------|--------------|----------------|------------|-------------|--------------|-------|
| Culture-bound vocabularies |             |                 |                  |              |                |            |             |              |       |
| TT1                  | 13          | 9               | 0                | 0            | 5              | 1          | 1           | 0            | 29    |
| TT2                  | 13          | 13              | 0                | 0            | 1              | 1          | 1           | 0            | 29    |
| TT3                  | 12          | 9               | 0                | 0            | 6              | 0          | 1           | 0            | 29    |
| Unique Korean Expressions |             |                 |                  |              |                |            |             |              |       |
| TT1                  | 1           | 13              | 4                | 6            | 0              | 0          | 3           | 1            | 28    |
| TT2                  | 3           | 12              | 2                | 7            | 0              | 0          | 1           | 3            | 28    |
| TT3                  | 1           | 13              | 3                | 8            | 0              | 0          | 3           | 0            | 28    |
| Total                | 43          | 69              | 9                | 21           | 12             | 2          | 7           | 7            | 171   |

The general feature of the analysis is the overwhelming influence of descriptive equivalence, which occupies 40.4 percent of 171 subjects, compared to 25.1 percent for cultural equivalence, indicating the translators’ focus on message delivery rather than on the capture of linguistic and cultural style. Shift occurs inevitably due to the linguistic differences between SL and TL, and occupies 12.3 percent.

In the translation of culture-bound vocabularies, cultural equivalence and descriptive equivalence are overwhelming, indicating the translators’ emphasis on the readability of the TT readers.

As for the translation of unique Korean expressions, descriptive equivalence comprises 45.2 percent, similar to the translation of culture-bound vocabularies. In brief, the three TTs adopt the translation strategy of communicative translation by focusing on the readability of the TT readers. TT1 has more omissions than the other two TTs, which means the translators adopt the domestication
strategy.

The quantitative analysis items can be divided into three categories – simplification, explicitation and normalization – in order to present a macro-level standpoint and generalize the analysis results. ‘Omission’ is categorized into ‘simplification’. ‘Descriptive equivalence’, ‘couplet’, ‘functional equivalence’ and ‘modulation’ are classified into ‘explicitation’. Cultural equivalence and shift are categorized into ‘normalization’. These categories are presented in Table 5.

**Table 5. Analysis Results of the Three Categories**

|                   | Simplification | Explicitation | Normalization | Total |
|-------------------|----------------|---------------|---------------|-------|
| Culture-bound vocabularies |                |               |               |       |
| TT1               | 1              | 10            | 13            | 24    |
| TT2               | 1              | 14            | 13            | 28    |
| TT3               | 1              | 9             | 12            | 22    |
| Unique Korean Expression |                |               |               |       |
| TT1               | 3              | 18            | 7             | 28    |
| TT2               | 1              | 17            | 10            | 28    |
| TT3               | 0              | 19            | 9             | 28    |
| Sub-total         |                |               |               |       |
| TT1               | 4              | 28            | 20            | 52    |
| TT2               | 2              | 31            | 23            | 56    |
| TT3               | 1              | 28            | 21            | 50    |
| Total             | 7/158          | 87/158        | 64/158        | 158   |

**Table 6. Percentage of the Analysis of the Three Categories**

|                   | Simplification | Explicitation | Normalization | Total  |
|-------------------|----------------|---------------|---------------|--------|
| Sub-total          |                |               |               |        |
| TT1               | 2.5%           | 17.7%         | 12.7%         | 32.9%  |
| TT2               | 1.3%           | 19.6%         | 14.6%         | 35.5%  |
| TT3               | 0.6%           | 17.7%         | 13.3%         | 31.6%  |
| Total             | 4.4%           | 55.0%         | 40.6%         | 100%   |

The quantitative analysis reveals the delicate differences, although the three TTs adopt strategies of communicative translation.
at the macro level. TT1 uses more simplification methods than the other two TTs. TT2 applies the methods of explicitation and normalization. TT3 uses fewer methods of simplification and normalization, indicating its greater focus on faithfulness than the other two TTs.

Among 171 subjects, 158 (92.4%) show that the translators intervene for message delivery in the ways of simplification, explicitation and normalization. The most frequent method is explicitation at 55 percent. The intervening standard of the three TTs is similar, ranging from 31.6 percent to 35.5 percent. This phenomenon reveals that the three TTs are focused on the readability of the TT readers.

Therefore the hypothesis, ‘A Korean-English literary translation should be focused on communication with the TT readers rather than faithfulness to the ST, while retaining the Korean unique linguistic and cultural expression’ has been accepted by the result of the quantitative analysis. Then, the validity of the issue, ‘Korean-English literary translation should also try to reproduce the Korean unique linguistic and cultural expression’, would be tested through qualitative analysis.

7. Qualitative Analysis and Alternative Translations

Qualitative analysis is performed to assess the quality of the TTs. Twelve subjects with linguistic and cultural features are selected as data and analyzed qualitatively. The desirable translations will be referred to, or, when the three translations are not considered appropriate, model translations will be presented. The analysis is defined as follows.
(5) Yŏrŭm chang iran aesidangch’ŏ e küllŏsŏ
TT1: Every peddler who made the rounds of the countryside markets knew that business was never any good in the summer.
TT2: Summer markets were doomed to listlessness right from the start,
TT3: It had been hopeless from the start, this summer market.

The translation of TT1 adds the subject omitted in the ST to help the readers understand the contents clearly and selects the human subject to create a more vivid sentence. The lexical meaning of ‘aesidangch’ŏ e’ is ‘at the very first time’. TT3 tries to reproduce the structure and meaning of the ST as closely as possible. The recommended translation, which achieves both faithfulness and readability, is ‘The business in summer usually has been hopeless right from the start’.

(6) Saengwon, sichim ūl ttedu ta ane. ---Ch’ungjujip malya.
TT1: “Now don’t play innocent, Saengwon – I know all about you and the Ch’ungju woman.”
TT2: “Saengwon, don’t try to hide it from me. I know what you’re thinking. You know what I mean, I mean you and the woman at the Chungju inn.”
TT3:” Seng-won, I know all about it – that Chungju’ woman – it’s no use pretending.”

The contextual meaning of the ST is ‘Saengwon, I know you have been attached to Ch’ungju woman even though you have been as grave as an owl’, which is an appropriate translation for explaining to the readers.
(7) Hwajungjipyŏng iji. Yŏnso p’ae dŭl ŭl chŏksuro haguya taegŏri ga twaeya maliji.
TT1: "Fat chance I have with her. I'm no match for those kids."
TT2: “No, I haven’t got a chance. How do you expect me to beat all that competition for the younger men? No a chance at all.”
TT3: “That’s only a dream – too much competition from the youngsters.”

The lexical meaning of ‘Hwajungjipyŏng’ is ‘a Korean cake in a picture’. The three translations try to produce a sense-for-sense translation. The appropriate translation for reproducing the style of the ST is ‘She is like a pie in the sky. I cannot beat the youngsters to gain her heart.’

(8) Mŏri e p’i to anmarŭn nyŏsŏk i natput’ŏ sul ch’ŏmŏkko kyejip kwa nongt’ang iya.
TT1: "Still wet behind the ears, and here you are swilling booze and flirting with women in broad daylight,"
TT2: ...and why was he, a greenhorn, still wet behind the ears, drinking himself stupid from the early afternoon...
TT3: - a boy hardly dry behind the ears, drinking in the day-time, and carrying on with a woman-

TT1 carries the style most faithful to the ST. The ST is described in indirect speech while TT1 used a quotation mark and carries it in a direct discourse.

(9) Jangsaran t’amt’amhage haeya toeji
TT1: “…Being a vendor is a full-time job.”
TT2: …being a peddler called for a solid and frugal life,
instead of living the way he did.
TT3: A marketer has to put his work first, and not go chasing after women.

The lexical definition of ‘t’amt’amhage’ is ‘vigilantly, eagerly’, or to achieve something ‘ambitiously’. In this context, a desirable translation is ‘A merchant should concentrate his mind on business instead of chasing after women’.

(10) Amnom ŭl pogo chŏ honja palkwang iji.
   TT1: “… He got an eyeful of Kim Ch'ŏmji's mare and went crazy!”
   TT2: “… The stupid animal’s gone all crazy because of the mare!”
   TT3: “…It saw a female and went mad all by itself.”

The three translations do not give the reason why the mare went crazy. With consideration for readability, a proper translation is ‘He saw Kim Ch'ŏmji's mare and was overcome with sexual desire’.

(11) Ai nŭn aengdolajin t’u ro sori rŭl ch’imyŏ kkalkkal utŏtta.
   TT1: …shouted the boy, pointing to the underside of Hŏ's donkey and breaking into laughter.
   TT2: The little squirt shouted cheekily, and cackled with laughter.
   TT3: The boy’s cheeky voice ended in a burst of laughter.
   The boy shouted sulkily and broke into laughter.

‘Aengdolajin’ means ‘angry and sulky’. TT1, ‘pointing to the underside of Hŏ's donkey’, adds the action of the speaker which is not included in the ST. However, this seems unnecessary since the
readers can fully understand the situation without the translation. A desirable translation is ‘The boy shouted sulkily and broke into laughter’.

(12) Pamjung ŭl chinan muryŏp inji chukŭn tŭsi koyohan sok esŏ chimsŭng kat’ŭn tal ŭi sumsori ka son e chap’il tŭsi tŭllimyŏ, k’ongp’ogi wa oksusu ipsae ka hanch’ŭng tal e p’urŭge chŏjŏtta.

TT1: It was probably after midnight by now, and it was so deathly still the moon seemed to come alive right there in front of you, its breath almost palpable. Awash in moonlight, the bean plants and the drooping corn stalks were a shade greener.

TT2: …the hour, now past midnight, had made everything silent and still. In the emptiness, the moon was breathing like some living beast, and the sound of its breathing travelled through the air, and it seemed as if the sound itself could be caught by stretching out one hand and grasping it. The bean plants and the maize were being drenched in the moon beams.

TT3: It must have been after midnight, and in the death-like stillness the moon seemed to be close and breathing, like a living creature, deepening the green of the leaves on the beans and maize.

The ST incorporates the beauty of nature into the literature. The three translations have their own features that reflect the beauty. TT1 adopts several metaphors (the bean plants and the drooping corn stalks were a shade greener) and tries to reproduce the literary value. TT2 has longer sentences than the other two translations and tries to include every meaning of the ST. Especially, the translation ‘In the emptiness, the moon was breathing like some living beast, and the sound of its breathing travelled through the air’ is a graceful
poetic expression that maintains the simile of the ST (chimsŭng kat’ŭn tal ŭi sumsori). TT3 is the most faithful translation to the ST in its content and form. From the viewpoint of faithfulness, TT3 is the most desirable.

(13) Changsŏn kkok iŏn nal pam iŏtne.
   TT1: “t was market day in Pongp'yŏng, and the moon was out, just like tonight.”
   TT2: “t was a night just like this one, before a market.”
   TT3: “It was the night after a market, just like tonight.”

The ST does not include the name ‘Pongp'yŏng’ and does not refer to the moon. However, TT1 adds them. This strategy is appropriate for the readability of the target readers.

(14) Hŏna ch’ŏnyŏ ŭi kkol ŭn kkwŏng kwŏ mŏkŭn chariya.
   TT1: But there was no more sign of her than a chicken after dinner.
   TT2: She’d disappeared like a bubble on the water.
   TT3: “…but she just disappeared without a trace.”

TT1 tries to reflect the style of the ST. The translation, ‘a chicken after dinner’, shows a strong connection with ‘kkwŏng’ which means ‘pheasant’.

(15) Ch’onggak natseron simi mudŏn hadago saenggak haettŏni tūkko poni ttakan sinserogun.
   TT1: I always thought you were quite a boy for your age, but to hear all this, it sounds like you’ve really had a hard time.
   TT2: I thought earlier tonight that you must have had some reason for your behaviour at such a young age,
and now I’ve heard your story, I can’t help feeling for you.

TT3: “For a lad of your age, I always thought you were pretty mature. I didn’t realize that you’d had that kind of life.”

‘Natseron’ means ‘for one’s age’. The appropriate translation of the ST is ‘I thought you were considerate and discreet for your age, and I never realized that you’ve had such a miserable life’.

(16) Chinjongil silsu man hani wyenilio, saengwon?
   TT1: "Saenwŏn, this just isn't your day."
   TT2: “You’ve been blundering into this and that all day.”
   TT3: “What’s the matter, Seng-won? You’re making mistakes all day!”

The three translations faithfully reflect the contents of the ST. TT1 is a typical idiomatic translation while TT2 and TT3 consider readability.

8. Discussion of the Qualitative Analysis

To examine whether or not the three TTs support the hypothesis, quantitative analysis is used to ensure that the three TTs focus on communication with readers rather than faithfulness to the ST. The methods of cultural equivalence and descriptive equivalence hold a dominant position in the translations of both culture-bound vocabularies and unique Korean expressions. Therefore, how much do the TTs try to reproduce the Korean unique linguistic and cultural expressions? The three TTs exhibit delicate differences in reflecting faithfulness, which decides the quality of each TT.
TT1 reproduces the style of the ST through idiom and slang translations, while retaining its focus on communication with readers. Looking the translations from a viewpoint of faithfulness to ST, TT3 holds a dominant position among the three TTs.

TT2 does not show any particular features in translation. TT2 leaves something to be desired in faithfulness where the style of the ST is reproduced. TT2 only focuses on communication and adopts the strategy of domestication. However, a literary translator must reproduce the style of an ST in his or her own way. A focus solely on getting the message across is not desirable.

TT1 has frequently been mentioned as a desirable translation. The representative translation in TT1, which is successful in maintaining communication and faithfulness, is that ‘It must have been after midnight, and in the death-like stillness the moon seemed to be close and breathing, like a living creature, deepening the green of the leaves on the beans and maize’.

Although the qualitative analysis revealed TT1 to be the most desirable translation, TT1 does suffer some problems. There is no perfect translation. Now, I will examine the good and weak points of TT1 in detail since it has factors that illustrate the strategies of a desirable translation and offers some implications for future translation. The strong points are as follows.

In the first place, when the translators of TT1 adopt the TT-oriented translation strategy, they try to use various expressions. For example, the translations of ‘kaktagwi’ vary according to the context, including ‘the local boys as pesky as gnats’, ‘those little bastards’, ‘young troublemakers’, and ‘market pests’. This illustrates the considerable efforts made by the translators to communicate with the TT readers. Another superior feature compared with the other two TTs is the transference of ‘measurements’ for the TT readers’ convenience. Lastly, the transference of the slang terms of the ST into slang terms in the TT is appropriate in reproducing the style of the ST and improving the readability for the TT readers.
Some translations fail to communicate with the TT readers. The atmosphere and the taste of cultural expressions or those of unique texts cannot be properly translated. For example, the method of ‘transference’ that is used in translations of ‘Hŏ Saeng-wŏn’, ‘Cho Sŏn-dal’ and ‘Ch'ungju chip’ cannot present the original meaning clearly and in detail. ‘Saengwŏn’ was a person who passed the lower civil examination in Chosŏn Dynasty period. ‘Sŏndal’ was a person who passed the civil examination in Koryŏ and Chosŏn Dynasty period but did not take up a government post. Later, these titles were attached to old scholars’ surname like ‘Mr’ or ‘Esq’ as a title of honor. ‘Ch'ungju chip’ means a woman whose hometown is Ch’ungju. However, the meaning is not included in the translation. This phenomenon can be also found in the translations of ‘Pongp'yŏng chang’ and ‘Taehwa chang’. ‘Chang’ in this context means a Korean fair to be held every fifth day. They are translated into ‘Pongp'yŏng’, and ‘Taehwa’, which do not contain the meaning of fair. These culture-bound vocabularies can be translated with notes or explanations in the body. Then, some translations of unique Korean expressions omitted words such as ‘Hangyong’ and ‘Mongdangbi’. The translation of these words is not difficult, so their omission is regrettable. However, the TT1 readers may be able to read it comfortably because the translators attempt to describe the culture-bound vocabularies and the unique Korean expressions in detail. This is the main virtue of TT1. Specifically, the translators daringly add some translations absent from the ST in order to give syntactic shifts or changes of viewpoint. The translators feel free to put a focus on communicative contexts to increase the readers’ understanding of the ST and reproduce the style of the ST in their own way. It seems that they achieve the purpose of the translation, i.e., reproducing the style of the ST sincerely while achieving a communicative success with the readers. As a result, TT1 is reader-friendly and comfortable to read.
9. Conclusion

Although the history of Korean-to-English literary translation dates back more than a century, Korean literature has still not attracted a wide range of readers, particularly among general readers, as opposed to academic readers with majors in Korean studies or literature. In fact, a considerable amount of publication has been done within Korea. Therefore, Korean-to-English literary translators should set up a translation strategy considering this segmented market. The intervention of translators is inevitable in this situation. The translators can use various methods such as translators’ notes and functional descriptions to represent them. However, invention should be limited only to the conveyance of meaning.

A translator should consider the readers before anything else in the translation from a minority language into a majority language such as Korean-English literary translation, in order to smooth the flow of communication between the two cultures. However, a literary translator might intend to reproduce the writer’s unique style, and emotional expressions of the source language to TT readers, i.e., to reflect the beauty of the ST.

An ideal translation of Korean-to-English literary texts to maintain the style of an ST while communicating with TT readers is joint translation by Korean and English-native speakers, as seen in the analysis. Joint translation is advantageous in that translators can make TT more understandable by discussing the linguistic and cultural elements of the ST and the transference of TT.

The norms resulting from this study analysis have presented specific cases in Korean-English literary translation. Adopting these norms might not be compulsory for Korean literary translators, and they can adopt their own strategy to find the best compromise between faithfulness to an ST and readability to TT readers. However, the norms offer worthwhile implications to Korean-English literary translators who consider readability.
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