

Borrowed Voices: Approaches to Translating Modern Korean Poetry

Theresa M. Hyun

Introduction

In his introduction to modern Korean poetry Chung Han-mo writes: "Thus the beginning of modern Korean poetry was formed by importation of Western poetry and by publication of literary journals. An era of "new" poetry was opened up.¹ These journals which began to appear in 1918-19 sought to surpass the rigid verse forms of the past and search for new poetic methods.

In the 1920's two noteworthy poets appeared: Kim So-wol and Han Yong-un. Kim created his own mode of poetic expression while employing folk-song rhythms. Han sought to renew Buddhist philosophy and transmit it in poetic form.

The 1930's saw the development of modernist poetry as well as the suppression of Korean literary activity under Japanese domination. In the political chaos following the liberation in 1945 the Life group and the Green Deer Trio continued the poetic tradition. During the Korean war poets wrote of the experiences of a society in chaos. From the late 1950's onward the activities of literary journals and groups became more diversified. Among the members of the later generations are those who have sought to combine critical activities and composing, thus aiming for a theoretically based poetry.

The five poets whose works are discussed in this paper were chosen because of the availability of multiple translations of their works into English. I make no pretense of presenting a comprehensive survey of the field, and owing to limits of time and space the works of many noteworthy poets and translators have been excluded. For the sake of uniformity in comparison I limit my discussion to inbound translation (by native speakers into

English). It must be pointed out however that a fairly substantial number of translations of Korean poetry, particularly into English, have been done by outbound translators (those whose native language is Korean, translating into English). Essentially for each poem studied I compare the approaches used by two or three inbound translators.

The problems facing the translator of modern Korean poetry can be grouped under two general headings: first the difficulties of approximating form (a) reconciling two different linguistic structures and (b) reassembling the stylistic structures found in the original; next the problem of conveying understanding of theme and style. In part one I examine in detail the translations of the works of So Chong-ju, Han Yong-un and Cho Byung-wha, and in part two I present additional examples from Chung Han-mo and Pak Tu-jin.

Although the conclusions presented in the final section are limited by the small number of texts studied we can arrive at a general assessment of some of the major approaches used by translators attempting to convey the unique qualities of modern Korean poetry.

Part I: Textual Explications

1. So Chong-ju

So Chong-ju, born in 1915, has combined a flair for dialects, with a talent for rendering the subtleties of the Korean language. Underlying his use of popular language is a deep concern for philosophical themes, and particularly in his later poetry, Buddhist philosophy. In So Chong-ju's poetry we find a blending of folk elements with the contradictory attitudes of men in modern society. We will examine two translations of "Beside a Chrysanthemum," a poem which appeared in 1947.

"BESIDE A CHRYSANTHEMUM"

In order to clarify the problems presented to the translators I provide the two published translated texts and a rough content translation, adhering as closely as possible to the format of the original.

Rough Content Translation:

1. One flower chrysanthemum to bloom (flower)
2. Since spring cuckoo

3. Has cried so, perhaps
(Has been crying so it seems)
(Must have been crying so)
4. One flower chrysanthemum to bloom (flower)
5. Thunder inside black cloud
6. Also has cried so perhaps
(Also has been crying so it seems)
(Also must have been crying so)
7. Heart withered in longing and dissatisfaction
8. In youth's far far back paths
9. Now returned standing in front of mirror
10. Look like my older sister oh flower
11. Your yellow leaves to bloom (flower)
12. Last night first frost to that extent fell.
13. And I could not sleep it seems
(And I must not have been able to sleep)

David McCann's version:²

To bring one chrysanthemum
to flower, the cuckoo has cried
since spring.

To bring one chrysanthemum to bloom,
thunder has rolled
through the black clouds.

Flower, like my sister returning
from distant, youthful byways
of throat-tight longing
to stand by the mirror;

for your yellow petals to open
last night such a frost fell,
and I could not sleep.

Kevin O'Rourke's version:³

Has the cuckoo cried
Since early spring
To get this one chrysanthemum to bloom?

Has the thunder rolled
Through inky clouds

To get this one chrysanthemum to bloom?

My sister stands at the mirror now,
Back from the dumb-aching paths
Of distant wayward youth.
You remind me so of her.

The frost fell thick last night
Your yellow leaves to bloom;
A sleepless night for me, I think,
As also indeed for you.

A. Approximating Form

(a) *Reconciling Two Different Linguistic Structures*

Problem One: Rhythmic Effects Resulting from a Repetition of Sounds

Conveying effects stemming from the sonority of the original language is of course a problem in all poetry translation. In the case of Korean poetry it frequently takes the form of repeated syllables which emphasize a significant point. In line 8 the repetition of mo-on mon (far, far) reinforces the impression of a distant past.⁴ Both translators have rendered these three syllables merely as "distant" conveying the idea but not the rhythm.

Problem Two: Verbal Constructions

Since verbal constructions in Korean cover a wide range of semantic possibilities they present a major difficulty for the translator.

Line 3 and 6 end with the verbal construction ul-oss-na boda and line 13 with the similar form cham-do oji anh ass na boda. These forms indicate a certain degree of probability. McCann translates these forms as declarative statements: "the cuckoo has cried," "thunder has rolled," "I could not sleep." O'Rourke translates the first two lines as questions: "Has the cuckoo cried. . .," "Has the thunder rolled. . .," and rearranges the final line as "A sleepless night for me, I think / As also indeed for you." Use of the question form serves to emphasize the situation of the chrysanthemum blooming late in the season.

Problem three: Parallelism at the Lexical Level

Since parallelism at various levels is one of the major distinguishing features of poetic form, multiple uses of words can pose a stumbling block

for translators.

The verbal form employed in lines 3 and 6 "ul-da" occupies what Yo-in Song has termed a "broader semantic space" in Korea than its English equivalent "to cry."⁵ Possible meanings include weeping or crying, sounds made by birds and animals, and a closely related verb "ul-li-da" can mean to resound, thunder, roll, thus a parallelism is created in the original between the cuckoo and the thunder, which both have been crying for a long time, as if all of nature participates in the preparations for the blooming of this one chrysanthemum.

This neat parallelism, so essential to the message of the poem, is necessarily lost in English. Although a cuckoo may perhaps cry in English, the same verb definitely can't be used to describe the noise made by thunder. The two translators have created a parallelism of form and word order instead.

(b) Reassembling Stylistic Structures Found in the Original: Form Arrangement of Lines, Word Order

Another of the major difficulties for the translator of Korean poetry is to find an appropriate form in English. The unit of meaning in Korean poetry is the line, and since much of modern Korean poetry is written in free verse, the translator must labor to approximate a formal structure in English which conveys the message as faithfully as possible.

So Chong-ju begins his poem with a long line about the chrysanthemum blooming, followed by two shorter lines explaining the surrounding conditions. O'Rourke begins stanzas one and two with short lines building up to the final question line in order to emphasize the singularity of the chrysanthemum's condition. McCann follows the original form more closely but loses some of the parallel effects.

B. Conveying Understanding of Theme and Style

When considering problems of conveying thematic understanding, meaning may be subdivided into the categories of referential meaning and emotive meaning. This latter category involving prompters of emotional reactions will be of most concern to us.

In the case of style, rather than those features which are concerned mostly with efficiency, we will concentrate on those features which serve to embellish the message or increase the impact.

Particularly complex with respect to this problem of conveying understanding of emotive meaning and style is the third stanza in which images of the sister and the flower are interwoven.

In O'Rourke's version the poignancy of the sister's situation is clearly brought out by separating the description of her standing before the mirror in the first three lines from a comment directly addressed to the flower in the last line. In McCann's version the third stanza is entirely addressed to "Flower, like my sister. . ." with the description following. In neither case is the fusion of flower and sister so complete as in the original.

The success of the translation depends to a large extent on the emotive quality a translator reads into the original work. In the final stanza the theme of reconciliation must be made clear. The flower blooms in autumn after a long period of waiting and the woman returns home after a youth of wandering. McCann's version follows form more closely although it loses some of the parallelism. O'Rourke's version relies on rearrangement of line and stylistic devices in an effort to bring out the theme and strive for dynamic equivalence.⁶

2. Han Yong-un

Han Yong-un, born in 1879, is known as a patriot who participated in the Korean Independence movement of the early twentieth century, as a monk who advocated the renewal of Korean Buddhism, and as a creator of new poetic forms.

The collection, *The Silence of "Nim"* appeared in 1926 and was first translated into English in 1970 by Yonghill Kang and Frances Keely.⁷ Intended to provide spiritual uplift for a people suffering from foreign occupation, the work advocates actively seeking a way to transcend current difficulties. Han Yong-un attempts to apply Buddhist philosophy to contemporary affairs. According to Peter Lee: "His poems are built upon a dialectic of engagement and withdrawal, motion and stillness, action and non-action, life and death, nirvana and samsara, enlightenment and illusion."⁸

Since the poems in this collection represent an attempt to reach union with the absolute they employ a language which reconciles opposites. The use of paradox to attain a deeper perception of truth reflects the Buddhist doctrine of Maya (delusion) according to which it is human perception, and not nature, which accounts for the delineations between things. Thus paradox is a means of arriving at the truth which is a harmony of opposites.

Enlightenment is to be found by immersing yourself in the midst of complex human problems which can be solved by this harmony of opposites.⁹

“I CANNOT KNOW”

Rough content Translation:

1. In the windless sky setting forth vertical ripples, silently falling paulownia leaf whose footprint is it?
2. After dreary rainy season crack breaking through fierce black clouds chased by west wind, quickly quickly showing blue sky whose fact is it?
3. Passing by green moss on dense flowerless tree, skimming silent sky above ancient pagoda unknown fragrance whose breath is it?
4. Coming from unknown source reverberating jagged stone edges narrowly flowing small stream meandering whose song is it?
5. Lotus-like feet squashing boundless ocean jade-like hands touching boundless sky, sunset beautifully decorating day whose poem is it?
6. Burnt out ashes become oil again.
7. My heart that does not know how to stop burning for whose vigil is it weak lamp?

Edward D. Rockstein's version:¹⁰

“It Can't Be Known”

Sending forth ripples of perpendiculars
in the breathless air
the quietly falling Paulownia leaves,
whose footprints are they?

At the end of the tedious monsoon,
the blue sky suddenly glimpsed
through a rift torn by the West wind
in the ominous black clouds,
whose face is it?

In the flowerless deep grove
passing by green lichens
brushing the quiet blue sky
above an ancient pagoda

is a mysterious fragrance,
whose song is it?

Arising from an unknown source,
ringing the heart of the rock
a narrowly flowing rivulet
meandering, meandering,
whose song is it?

Treading on the boundless sea
with lotus blossom-like heels,
while feeling the endless sky
with its jade-like hands,
the evening glow which gloriously adorns the dying day.
whose poem is it?

Burnt out ashes
turn again to tallow.

Knowing not how to stop,
my burning heart
is a feeble lamp
keeping vigil over
whose night?

Younghill Kang and Frances Keely's version:¹¹

"I Do Not Know"

There is no wind
yet quietly
the odong tree drops leaves
each leaf is worked around
in scalloped embroidery . . .
where is the embroiderer?

After long dark rains
the west wind clears
a shining rim
between black clouds
it is like the smile of a face. . .
whose face?

This forest is so deep
no flower can grow and yet
about these ancient solitary towers

a sense of fragrance
 clings . . .
 whose fragrance?

Brooks of unknown source
 and destiny send currents
 that pick out songs
 from roots and stones . . .
 whose song?

At the seaside when
 down to the cliffs
 the lotus feet rush
 and up to the infinite
 long jade fingers
 point
 it is a sunset picture . . . beautiful . . .
 who is the artist?

In the ash of my lampbowl
 old oil spurts anew
 my breast not knowing how
 to stop burning
 trims its watchlight . . . waiting . . .
 who is expected? . . .

Sammy E. Solberg's version:¹²

"I Cannot Know"

The paulownia leaf that gently ripples down the windless air
 – whose footprint is it?

The glimpse of blue sky through rents in the ominous black
 clouds driven away by the west wind after the tedium of
 the long rains – whose face is it?

The mysterious perfume caressing the quiet sky over the old
 stupa on its way from the green moss on the unflowering
 tree in the distant dingle – whose breath is it?

The small freset, its source no one knows where, that winding
 splashes against the stones – whose song is it?

The afterglow adorns the setting sun with hands like white
 jade caressing the endless heavens, heels like lotus flowers
 set upon the boundless seas – whose poem is it?

The ash left after burning becomes oil again; my breast that
burns and never stops — whose night does this weak lamp
watch?

A. Approximating Form

(a) *Linguistic Structures*

Problem One: As in So Chong-ju's poems repeated syllables pose a problem for the translators. Sentence two contains the repetition of "on-ttus on-ttus" (quickly, quickly) which Kang and Keely do not translate, Rockstein translates as "suddenly" conveying the idea of a quick action but losing the rhythm; and Solberg translates as "the glimpse," transferring an adverbial construction to a nominal one.

Another example is found in sentence four with the repetition of "Kub-i Kub-i" (winding, winding). Rockstein translates it as "meandering, meandering" maintaining the repetition but losing the conciseness of the two-syllable rhythm with the longer English word. Kang and Keely translate the phrase as "hither and thither" capturing the rhythmic effect, while Solberg's choice is simply "winding."

Problem Four: Obligatory Syntactic Categories

The translator must be familiar with syntactic categories which are required in one language but not in another.¹³ An example in the case of Korean to English translation is the problem of providing a suitable subject in terms of number, gender, articles, determiners. The subject of sentence four is interpreted by Rockstein to be "a narrowly flowing rivulet," the indeterminacy of the article reinforcing the theme of the unknowable. Solberg's choice of "The small freshet, its source no one knows where," particularizes the experience. Kang and Keely prefer "Brooks of unknown source/ and destiny send currents" putting the description on the level of general phenomena. It can be seen that the choices of whether to render the subject singular or plural, with a definite or indefinite article — which are not indicated in the original — significantly affect the poem in the target language.

(b) *Stylistic Structures: Form, Arrangement of Lines, Word Order*

The problems of verse form, line arrangement and word order are approached quite differently by each of the three translators.

Kang and Keely's version strives for metrical form with short lines arranged in six stanzas. The question forms: "whose face?", "whose fragrance?" etc. are set apart in stark emphasis. Rockstein attempts to arrange stanzas in a pattern of indented lines each of which contains a sense group. While the question phrases each constitute a line, they are not separated in so emphatic a fashion as in the Kang and Keely version. Solberg's approach differs from the other two in that he remains closer to the prose-like style of the original.

Word order, an important consideration, is also treated differently in the three translations. Solberg adopts the solution that is most natural in English with the subject beginning each sentence. Rockstein follows the original more closely with the subject immediately preceding the question form in four sentences out of five. Kang and Keely prefer to change the subject or keep it in the middle of their stanzas. The focus on the relationship between perception and truth, between the manifest and the unknowable — a key point for the poem — is altered by these various techniques.

B. Conveying Understanding of Theme and Style

Under this heading come problems which the translator faces when trying to recreate the stylistic effects of the original based on the "macro-context" of the work. In the case of the Han Yong-un poem the right tone must be found in English to transmit the original Zen Buddhist flavor of an unknowable absolute reality, non-existent yet somehow existing.

In this respect the role of sentence six is pivotal in breaking the spell of the preceding five sentences making a contrast between their oneiric descriptions of a timeless natural panorama and the final closeup scene of the speaker, his heart like an eternal flame, keeping silent vigil for an absent lover, or an unattainable dream. Kang and Keely incorporate the sentence at the beginning of the final stanza making it lose its distinctness. Solberg begins the final sentence with "The ash left after burning becomes oil again . . ." and we feel some of the power of renewal implicit in the original line. Rockstein prints the line as a separate stanza but it is somewhat artificially chopped in the middle.

3. Cho Byung-wha

Cho byung-wha, born in Ansong, South Korea, in 1921, is one of the

most prolific of contemporary Korean poets. Kevin O'Rourke writes that Cho Byung-wha's approach is basically dualistic and: "The view of life expressed here is based on the unstated premise that life and death are one continuous process, and that time is unchanging and eternal. However, this concept of unchanging time poses a problem when the poet finds himself living in individual moments of real time. It is this conflict between time in the abstract and time as actual moments that leads Cho to an overwhelming awareness of the transitory nature of existence. . ."¹⁴ There is a paradox then expressed in this relationship between time eternal and actual moments of time in the real world. Poetry is a means of achieving detachment and freedom, and each volume represents a step in the search for truth. Poet and people are depicted as victims in the struggle against war and society. The poet's role is to give courage and hope to the average person in the struggle to transcend the limitations of human life and love.

"MEMORY"

Rough Content Translation:

In order to forget
walked the edge of the sea day
ha ru (one day)
i t'ul (two days)
sa hul (three days)

Summer goes
Fall goes
clam-gathering sea woman group disappeared
at this winter sea

In order to forget
walking the edge of the sea day
ha ru
i t'ul
sa hul

Rockstein's version:¹⁵

Thinking let's forget
The days when we tried to walk the skin of the sea
One day
Two days
Three days

Summer went

Autumn went

Winter on the sea when the shell-gathering
haenyo lived without reason

Thinking let's forget

The days when we tried to walk the skirt of the sea

One day

Two days

Three days

O'Rourke's version: ¹⁶

Days I walked the shoreline

A day

Two days

Three days

I wanted to forget

Go summer

Go autumn

Now winter by this sea

When groups of shell gathering women divers are no more

Days I walk the shoreline

A day

Two days

Three days

I want to forget

A. Approximating Form

(a) *Linguistic Structures*

Problem Two: Verbal Constructions

Rockstein translates the first line as a propositional form entailing the use of the first person plural pronoun, while O'Rourke's choice of the declarative form permits him to retain the singular pronoun which is essential to the loneliness which the poem depicts.

Problem Four: Obligatory Syntactic Categories

As I mentioned in connection with the Han Yong-un poems, the lack

of formal indication of subject in Korean constitutes a difficulty for the translator. Rockstein begins his version with "Let's" and makes the experience of the poem a shared one: "we tried to walk." O'Rourke, on the other hand, maintains the solitariness of the experience with a single individual strolling by the sea.

(b) Stylistic Structures

Cho is noted for using simple language to express philosophical concepts. This starkness of expression is extremely difficult to transmit into English.

In the original, two descriptive lines are followed by enumeration of two-syllable lines, each distinct in its sonority: "ha-ru" / "i-t'ul" / "sa-hul," creating the effect of discrete moments of experienced time falling like drops into a vast eternal ocean. In neither of the English versions does the somewhat monotonous English succession of similar units transmit the qualities of loneliness and individuality inherent in the original.

B. Conveying Understanding of Theme and Style

When faced with certain terms the translator must overcome "Cross-cultural opacity," that is, inability to translate directly because of inherent cultural differences.¹⁷ An example is found in line eight with the term "hae-nyo" which Rockstein simply transliterates and O'Rourke paraphrases as women-divers. Although the meaning is clear the four-syllable paraphrase renders O'Rourke's line somewhat cumbersome. By using the transliteration Rockstein maintains the intimacy of a culturally sensitive term at the expense of being obscure.

Part II: Additional Examples

In this section two additional works are discussed briefly to provide variations on the problems discussed earlier.

1. Chung Han-mo

Born in 1923 in the south of Korea, Chung began publishing volumes of poetry in the late 1950's. Professor Chung has been a faculty member of Seoul National University since the mid 1960's and is currently serving

as Minister of Culture and Information. The poem discussed below, "Nursery" appeared in the volume *More Words from the Baby's Room*. (1983)

Rough Content Translation:

Smile current forming

Shy voice

Trees are watching

By hot eye light

I was blinded

Winding around ear

warm whisper

Trees are watching

By hot breath

I was deafened

Now embracing mountain

Burning rock

O'Rourke's version:¹⁸

Shy one,

Smiles rippling in your voice

The trees are watching

Blinded

By the ardour of your eyes

Warm whispers

Twining around my ear

The trees are watching

Deafened

By the ardour of your breath

A burning rock

Embracing the mountain

I would like to point out the effective method employed by the translator in solving the problem of obligatory syntactic categories.

As can be surmised from my rough translation, the original contains only two first person singular pronouns. O'Rourke's translation is built

around phrases which the speaker addresses directly to the possessor of the voice, eyes and breath. In this way the intimate tone of the original revealed by the use of a "plain" style first-person pronoun is transmitted without resorting to sentimentality. This same technique is used effectively in O'Rourke's translation of "Beside a Chrysanthemum."

2. Pak Tu-jin

Pak Tu-jin, born in Ansong not far south of Seoul in 1916, began publishing his works in the late 1930's, and was interrupted by the Japanese suppression of Korean publications in the 1940's. Along with his fellow poets Pak Mok-wol and Cho Chi-hun, Pak was compiling a secret anthology which was published in 1946 under the title *Green Deer Anthology* and which marked a turning point in Korean literature.

"Song in a Graveyard" is one of his first published poems. As Peter Lee writes, Pak's poetry "probed such issues as the relationship between knowledge and action, poetry and responsibility, art and freedom to unmask a brutal reality and the uncertainty besetting his society."¹⁹

Rough Content Translation:

Even on north graveyard golden grass is fertile so rounded graves
are not lonely.

In the dark of the grave white skulls shine. Fragrant corpse
odor is given off.

While living feared death is not sorrowful, when in grave shine
brightly such a sun greatly longing

On golden grass pasque flowers bloomed, ppi-i ppi-i pae paes-jong
paes-jong! Mountain birds also are singing spring sunshine in
the warm tomb corpses lay

Lee and Solberg Translation:²⁰

Even in the graveyard, sleek golden turf,
The rounded mounds are not lonely.

The white skulls shine in darkness,
The smell of death is fragrant.

Schooled in sorrow, the dead are not sad,
Longing only for the sun to shine in.

Granny-flowers in the golden grass, mountain birds.
The bodies rest in warm spring mounds.

Poitras Translation:²¹

The rich grass slumbers golden even on the nothern graveyard
slope and the mounded graves seem not at all lonely.

The white bones must be shining brightly in the darkness
within the graves. The fragrance of death must seem pleasant
there.

Death which seemed so sorrowful, in death at once loses
its sting; in the tomb remains only the longing for the sun which
will one day shine brightly into these graves.

Granny flowers are blooming in the golden grass; a bunting
is singing, "bea, bea, bae, batjong, batjong!" The bones lie in
the graves, warmed by the spring sun.

"Hymn to the Graveyard" provides a variation on the problem of reassembling stylistic structures. The original is written in a prose-like style divided into four segments of fairly long sentences. Poitras' version follows this format more closely lengthening some of the lines with further explanations and retaining the nine syllables of onomatopoeia in section four. Solberg and Lee strive for two-line stanzas paring down language to achieve a certain compactness. This difference in approach is particularly significant in the third section where Poitras' version mentioning death losing its sting and the one day when the sun will shine into the graves suggests a Christian-type redemption and resurrection while the Lee-Solberg text gives rather an impression of harmony with the natural world.

Conclusion: Borrowed Voices

The eight translators whose work is presented in this paper have chosen different approaches to the problems of transmitting the poetic universe of five major modern Korean poets into English. The obstacles to this cross-cultural transfer revolve, for the most part, around language structures, questions of form, and the emotive qualities intimately bound with the experiences of a people.

The two translations of So Chong-ju's "Beside a Chrysanthemum"

demonstrate the extent to which the effectiveness of a translation depends upon stylistic devices adopted by the translator. Three distinct versions of the Han Yong-un poem display the gamut of formal possibilities from a prose style to stanzaic arrangements. Each translator of the Cho Byung-wha poem, by his choice of subject indicator, has conveyed a very different experience.

Grappling with the difficulty of finding a formal correspondance for the free verse in which most modern Korean poetry is written these translators have tended either towards an approximation of English verse form, or the closest possible imitation of the style of the original. Transferring rhythmic and sound effects is perhaps one of the most intractable tasks and sometimes our translators have chosen to exclude them.

Modern Korean poetry is a blending of folk elements, common speech patterns, deep-rooted philosophical and religious traditions and the emotive and perceptual experiences shared by a people. I have not even come close to pinpointing whatever elusive qualities may be implied by the "Koreaness" of poetic works. But I hope to have at least indicated the range of possibilities open to those who would lend their voices to the poetry of modern Korea.

Notes

1. *Korean Poetry* (Seoul: Korean Culture and Arts Foundation, 1984), p. 88.
2. McCann, David, trans., in *Quarterly Review of Literature*. Vol. xxii (Princeton, New Jersey), p. 34.
3. O'Rourke, Kevin, trans., *The Cutting Edge*, (Seoul: Yonsei University Press, 1982), p. 74.
4. The McCune-Reischauer romanization system is used for transliterations.
5. Song, Yo-in, *Translation: Theory and Practice* (Seoul: Dongguk University Press, 1975).
6. Song in *Translation: Theory and Practice* defines dynamic equivalence as: "Quality of a translation in which the message of the original text has been so transported into the target language that the response of the receptor is essentially like that of the original receptors." p. 99.
7. Kang, Yonghill and Frances Keely, trans, *Meditations of the Lover* (Seoul: Yonsei University Press, 1970).
8. Lee, Peter H. ed. *The Silence of Love* (Honolulu: University of Hawaii Press, 1980), p. 5.
9. And a very illuminating study has been done by Houlahan, John Christopher, *The Life and Works of Han Yong-un*, an unpublished Masters Thesis (The University of London, School of Oriental and African Studies, 1977).
10. *Korea Journal*, vol. 7:3, p. 32.
11. *Meditations*, pp. 21-22.

12. *Silence of Love* p. 10.
13. For a discussion of differences in syntactic categories between Korean and English see: Song, op. cit. pp. 54-60.
14. O'Rourke, Kevin, "The Philosophy of Life of Cho Yung-hwa" in *Korean Studies*, vol. 5, p. 94.
15. *Korea Journal*, vol. 7:10, pp. 30-31.
16. Cho, Byung-wha, *Selected Poems*, Kevin O'Rourke, trans., (Seoul: O-Sang, 1985), p. 34.
17. Song, op. cit. pp. 60-66.
18. O'Rourke, *The Cutting Edge*, p. 76.
19. Lee, op. cit. vol. xivii.
20. *Silence of Love*, p. 138.
21. Pak Tu-jin, *Sea of Tomorrow*, Edward W. Poitras trans. (Seoul: Il Cho Kak, 1971), p. 3.

APPENDIX

A. SO CHONG-JU

(1) 국화 앞에서

〈미당 서정주 시 전집〉
민음사(1980.1.30) p.93

한송이의 국화꽃을 피우기위해
봄부터 손작새는
그렇게 울었나보다

한송이의 국화꽃을 피우기위해
천둥은 먹구름속에서
또 그렇게 울었나보다

그리고 아쉬움에 가슴 조이든
머언 먼 고향의 뒤편길에서
인제는 돌아와 거울앞에 선
내 누님같이 생긴 꽃이여

노오란 내 꽃뎌이 필라고
간밤엔 무서리가 저리 내리고
내게는 참도 오지 않았나보다

BESIDE A CHRYSANTHEMUM

translated by David McCann
in Quarterly Review of
Literature vol.xxii p.34

1
To bring one chrysanthemum
to flower, the cuckoo has cried
since spring.

2
To bring one chrysanthemum to bloom,
thunder has rolled
through the black clouds.

3
Flower, like my sister returning
from distant, youthful byways
of throat-tight longing
to stand by the mirror:

4
for your yellow petals to open
last night such a frost fell,
and I could not sleep.

BESIDE A CHRYSANTHEMUM

translated by Kevin O'Rourke
in The Cutting Edge (Seoul:
Yonsei Univ. press) 1982 P.74

Has the cuckoo cried
Since early spring
To get this one chrysanthemum to bloom?

Has the thunder rolled
Through inky clouds
To get this one Chrysanthemum to bloom?

My sister stands at the mirror now,
Back from the dumb-aching paths
Of distant wayward youth,
You remind me so of her.

The frost fell thick last night
Your yellow leaves to bloom
A sleepless night for me, I think,
As also indeed for you.

(2) 무등을 보며

<미당 서정주 시 전집>
민음사 1980.1.30 P.90

가난이야 한낱 남루에 지내지 않는다
저 눈부신 햇빛속에 갈매빛의 등성이를 드러내고 서있는
어름산 같은
우리들의 타고난 실결 타고난 마음씨까지야 다 가릴수 있으랴

청산이 그 무릎아래 지란을 기르듯
우리는 우리 새끼들을 기를수밖엔 없다
목숨이 가다 가다 놓을쳐 휘어드는
오후의 때가 오거든

내외들이여 그대들도
더러는 앉고
더러는 차라리 그 곁에 누어라

지어미는 지애비를 물끄럼히 우러러보고
지애비는 지어미의 이마라도 짚어라

어느 가시덤불 속굴형에 뇌일지라도
우리는 늘 옥들같이 호젓이 무젓다고 생각할일이요
청태라도 자옥이 키일일인 것이다.

LOOKING AT MOUNT PEERLESS

McCann, Quarterly Review of
Literature vol.xxii p.32

1
Poverty is no more than tatters, the raggs
that cannot hide our flesh,
our hearts like green ridges
bared to the brilliant, summer sun.

3
Abandoned, lost in thickets
of brier, we shall know ourselves
emeralds, hidden deep under moss.

2
Like these green hills that raise
orchids on their knees,
we shall raise our young.
Now in the afternoon you shall
turn aside to rest.
Seated, at times,
wives shall gaze up at husbands
who soothe their brows.

VIEWING MU-DEUNG

Translated by Kim Jong-gil and Thomas Settle
in Korean Poetry (Seoul: Korean
Culture and Arts Foundation) 1984 p.117

Poverty is nothing but rags.
How could it ever conceal
Our native complexion, our native character
Rising as that summer mountain
Bares its emerald ridges in glaring sunlight?

We cannot help but raise our young
As a blue mountain raises sacred herbs at its knee.

When afternoon comes
With life swirling at times,
All ye, husbands and wives,
Sit facing, or rather
Lie down together.

Wife, gaze fixed at your husband.
And husband, feel the forehead of your wife.

Though caught deep in brambles and weeds,
We must feel as precious stones buried alone,
And gather green moss thickly about us.

(3) 어느 가을날

<서정주 시 전집>
민음사 1980 P.205

월부 천이 장사의 월부 천이에 싸여 업혀서
칭얼대던 어린것은 엄마 등에 잠 들고

하늘 끝 검우야한 솔무더기 위에는
내 학업의 중단을 걱정하시던
돌아가신 아버지의 반쯤 돌린 야위신 얼굴

왜 그 여자월부 천이 장사의 느린 신발 끄는 소리는 들리지 않는가
다아 다른 흰 고무신발 끄는 소리는 인제 들리지 않는가
누가 영 미천이 안되게 아주 때어먹어 버렸는가
왜 그 흰고무신 끄는 소리마자 이 가을은 들리지 않는가.

ONE AUTUMN DAY

translated by Kim Jong-gil and
Thomas Settle in Korean Poetry p.116

Wrapped in an installment chone* of an installment chone peddler,
The whining child has fallen into sleep on its mother's back:

Above a dim pine shrub at the end of sky,
The half-turned, gaunt face of my dead father,
Worrying about my interrupted schooling.

Why can't I hear the slow dragging of the woman installment
chone peddler's shoes?
Why can't I hear now the dragging of those wornout, white
rubber shoes?
Is it that someone welshed, compelling her bankruptcy?
Why can't I hear even that dragging of her white rubber shoes
this autumn?

* 'Chone' is a silken hood worn by Korean females in winter

AN AUTUMN DAY

McCann, Quarterly Review of
Literature, vol. xxii P.61

1
Bound in cloth to be sold
at market, the young complainer sleeps
on his mother's back.

3
Why is there no sound at all
as that woman shuffles past
to sell her cloth? Not a sound
as she drags her ragged, rubber shoes
to market.

2
Above the dark shapes of pine
trees at the horizon, the gaunt face,
turned half aside, of my dead father,
worrying that I might leave school.

4
Has someone made off with the money, then,
that never was enough to start?
Why don't I hear even that sound
this autumn day
of worn shoes dragging along?

B. HAN YONG-UN

(1) 알 수 없어요

<한용운의 명사>
한림출판사 1983. P.13

바람도 없는 공중에 수직의 파문을 내이며 고요히
떨어지는 오동잎은 누구의 발자취입니까.
지리한 강마 끝에 서풍에 물려가는 무서운 검은 구름의 터진 틈
으로 언뜻언뜻 보이는 푸른 하늘은 누구의 얼굴입니까.
꽃도 없는 깊은 나무에 푸른 이끼를 거쳐서 옛 달위의 고
요한 하늘을 스치는 알 수 없는 향기는 누구의 입김입니까.
근원은 알지도 못할 곳에서 나서 돌부리를 울리고 가늘게 흐르
는 작은 시내는 굽이 굽이 누구의 노래입니까.
없는 연꽃 같은 발꿈치로 가이없는 바다를 밟고, 옥 같은 손으로 끝
없는 하늘을 만지면 서 떨어지는 날을 굽게 단장하는 저녁놀은 누
구의 시입니까.
타고 남은 재가 다시 기쁨이 됩니다. 그칠 줄을 모르고 타는
나의 가슴은 누구의 밤을 지키는 약한 등분입니까.

I DO NOT KNOW

translated by Younghill Kang and Frances Keely
in Han Yong-woon, Meditations of the Lover.
(Seoul:Yonsei University Press)
1970 PP.21-22

1
There is no wind
yet quietly
the odong tree drops leaves
each leaf is worked around
in scalloped embroidery
where is the embroiderer?

2
After long dark rains
the west wind clears
a shining rim
between black clouds
it is like the smile of a face.....
whose face?

3
This forest is so deep
no flower can grow and yet
about these ancient solitary towers
a sense of fragrance
clings.....
whose fragrance?

4
Brooks of unknown source
and destiny send currents
darting hither and thither
that pick out songs
from roots and stones
whose song?

5
At the seaside when
down to the cliffs
the lotus feet rush
and up to the infinite
long jade fingers
point
it is a sunset picture....beautiful....
who is the artist?

6
In the ash of my lampbowl
old oil spurts anew
my breast not knowing how
to stop burning
trims its watchfligh.....waiting....
who is expected?.....

I CANNOT KNOW

translated by Sammy E. Solberg in
The Silence of Love Peter H. Lee, editor
 (Honolulu: University Press of Hawaii) 1980 p.10

- The paulownia leaf that gently ripples down the windless air-
 whose footprint is it?
 The glimpse of blue sky through rents in the ominous black
 clouds driven away by the west wind after the tedium of the
 long rains-whose face is it?
 The mysterious perfume caressing the quiet sky over the old stupa
 on its way from the green moss on the unflowering tree in the
 distant dingle-whose breath is it?
 The small freshet, its source no one knows where, that winding
 splashes against the stones-whose song is it?
 The afterglow adorns the setting sun with hands like white jade
 caressing the endless heavens, heels like lotus flowers set upon
 the boundless seas-whose poem is it?
 The ash left after burning becomes oil again; my breast that burns
 and never stops-whose night does this weak lamp watch?

It Can't Be Known

translated by Edward D. Rockstein,
 in Korea Journal (vol. 7:3) p.32

1

Sending forth ripples of perpendiculars
 in the breathless air
 the quietly falling Paulownia leaves,
 whose footprints are they?

2

At the end of the tedious monsoon,
 the blue sky suddenly glimpsed
 through a rift torn by the West wind
 in the ominous black clouds,
 whose face is it?

3

In the flowerless deep grove
 passing by green lichens
 brushing the quiet blue sky
 above an ancient pagoda
 is a mysterious fragrance,
 whose breath is it?

4

Arising from an unknown source,
 ringing the herat of the rock
 a narrowly flowing rivulet
 meandering, meandering,
 whose song is it?

5

Treading on the boundless sea
 with lotus blossom-like heels,
 while feeling the endless sky
 with its jade-like hands,
 the evening glow which gloriously adorns the dying day,
 whose poem is it?

6
Burnt out ashes
turn again to tallow.

7
Knowing not how to stop,
my burning heart
is a feeble lamp
keeping vigil over
whose night?

(2) 복 중

<한용운의 명시>
한림출판사 1983 P.61

남들은 자유를 사랑한다지만 나는 복중을 좋아하여요.
자유를 모르는 것은 아니지만 당신에게는 복중만 하고 싶어요.
복중하고 싶은데 복중하는 것은 아름다운 자유보다도 달콤합니다.
다. 그것이 나의 행복입니다.

그러나 당신이 나더러 다른 사람을 복중하라면 그것은만은 복중
할 수가 없습니다.
다른 사람을 복중하려면 당신에게 :복중할 수가 없는 까닭입니다.

Obedience

O'Rourke in Cutting Edge P.78

Others say they love freedom, but I prefer obedience,
Not that I do not know freedom, but that I desire to be
Obedient to you. Obedience, when free, is sweeter
Than the sweetest freedom. This is my hapiness.

But should you ask me to obey another, this
I cannot do, for to obey another means not to obey you.

SUBMISSION

Kang and Keely in Meditations P.94

Some love freedom
but I, love more
submission.

Not that I know not
of freedom but to you alone
freely from the heart I
give my submission.

Sweeter than beautiful freedom
it is for me
the sign of blessing
freely to give you
from the heart submission.

Only if you say
to give my submission
to the one not you
that is impossible.

To deny submission
freely given from the
heart to you how could I
give that other my submission!

(3) 이별은 미의 창조

<한용문의 명시>
한림출판사 1983 P.12

이별은 미의 창조입니다.
이별의 미는 아침의 바탕없는 황금과 밤의 울 없는 검
은 비단과 죽음 없는 영원의 생명과 시들지 않는 하늘의 푸른 꽃
에도 없습니다.

남이여. 이별이 아니면 나는 눈물에서 죽었다가 웃음에서 다시
살아날 수가 없습니다. 오오 이별이여.
미는 이별의 창조입니다.

PARTING IS BEAUTY'S CREATION

Solberg in Silence of Love p.9

Parting is beauty's creation.
Parting's beauty is not in the substanceless gold of morning nor in
the woolless black silk of night nor in deathless life, nor is it in
the unfading blue flower of heaven.
Love, if it were not for parting I would not be able to live again in
a smile, having once died in tears. Oh, parting.
Beauty is parting's creation.

FROM PARTING BEAUTY THE NEWBORN

Kang and Keely in Meditation P.20

Ah ah
beauty
beauty the newborn
but parting primemover!

The seamless shine
of spring morning
the unscored black
velvet of night
cannot provide this beauty
born of parting
undying life cannot
nor an always fairweather sky
the blue flower unfading.

Lover
 how laugh anew on resurrection
 without those parting tears like death?

Ah ah
 parting primemover
 but beauty the newborn!

C. CHO BYUNG-WHA

(1) 추 억

<조병화 詩撰>
 오상출판사 1985 p.35

잊어버리자고
 바다 기슭을 걸어보던 날이
 하루
 이틀
 사흘

여름가고
 가을가고
 조개 줏는 해녀의 무리 사라진
 겨울 이 바다에

잊어버리자고
 바다 기슭을 걸어가는 날이
 하루
 이틀
 사흘

A MEMORY

translated by Kevin O'Rourke in
Cho Byung-wha, Selected Poems
 (Seoul: 오상출판사) p.34

Days I walked the shoreline
 A day
 Two days
 Three days
 I wanted to forget

Go summer
 Go autumn
 Now winter by this sea
 When groups of shell gathering women-divers are no more

Days I walk the shoreline
 A day
 Two days
 Three days
 I want to forget.

MEMORY

translated by Edward D. Rockstein
Korean Journal (vol. 7:10) p.30-31

Thinking let's forget
 The days when we tried to walk the skin
 of the sea

One day
 Two days
 Three days.

Summer went
 Autumn went
 Winter on the sea when the self-gathering
 haenyo lived without reason

Thinking let's forget
 The days when we tried to walk the skirt
 of the sea

One day
 Two days
 Three days

(2) 소 라

<조병화 詩選>
 오상출판사 1985 p.21

바다엔
 소라
 저만이 외롭답니다

허무한 희망에
 몹시도 쓸쓸해지면
 소라는 슬며시
 물 속이 그립답니다

해와 달이 지나 갈수록
 소라의 꿈도
 바닷물에 굳어 간답니다

큰 바다 기슭엔
 온종일
 소라
 저만이 외롭답니다.

TRUMPET SHELL

O'Rourke in Cho Byung-wha P.20

Shell
 By the sea
 None more lonely than thee.

Shell
 By the sea
 From vain hopes forlorn
 Softly yearning for water's deep.

Sun and moon
 the more they pass by
 The more adamant the dream
 Of the shell by the sea.

Shell
 All day long
 On great ocean's beach
 None more lonely than thee.

The Conch

Rockstein in Korea Journal (vol.7:10) p.31

On the shore
 A conch
 Only that lonely one

In vain hope
 While growing borribly lonely
 The conch furtively
 Pines for the depths

As sun and moon pass
 So the conch's dreams
 Go stiff in the sea water

On the skirt of the great sea
 All day long
 A conch
 Only that lonely one.

D. PAK TU-JIN

(1) 묘 지 송

in Sea of Tomorrow
 일조각 1971 p.75

북망 이래도 금잔디 기쁨진데 등그만 무덤들 외롭지 않아어.

무덤 속 어둠에 하이안 측루가 빛나리. 향기로운 주검의 내도 중기리.

살아서 실던 죽임 죽었으며 이내 안서럽고. 언제 무덤 속 화안히 비취줄 그런 태양
 만이 그리우라.

금잔디 사이 할미꽃도 피었고 비이 비이 내. 뱃증! 뱃증! 멧새들도 우는데 봄벌
 포군한 무덤에 주검들이 누었네.

SONG IN A GRAVEYARD

translated by Edward W. Poitras
in Sea of Tomorrow
(Seoul: Il Cho Kak) 1971 P.3

The rich grass slumbers golden even on the northern grave-
yard slope and the mounded graves seem not at all lonely.

The white bones must be shining brightly in the darkness
within the graves. The fragrance of death must seem pleasant
there.

Death which seemed so sorrowful, in death at once loses its
sting; in the tomb remains only the longing for the sun which
will one day shine brightly into these graves.

Granny flowers are blooming in the golden grass; a bunting
is singing, "bea, bea, bae, batjong, batjong!" The bones lie in
the graves, warmed by the spring sun.

HYMN TO THE GRAVEYARD

translated by Peter H. Lee and
Sammy E. Solberg in Silence of Love
(Honolulu: University Press of Hawaii) 1980 p.138

Even in the graveyard, sleek golden turf,
The rounded mounds are not lonely.

The white skulls shine in darkness,
The smell of death is fragrant.

Schooled in sorrow, the dead are not sad,
Longing only for the sun to shine in.

Granny-flowers in the golden grass, mountain birds,
The bodies rest in warm spring mounds.

(2) 해

in the Sea of Tomorrow P.75

해야 숫아라. 해야 숫아라. 말갭게 씻은 얼굴 고운 해야 숫아라. 산 넘어 산 넘어
서 어둠을 살라먹고, 산 넘어서 밤 새도록 어둠을 살라먹고, 이글 이글 애원 얼굴 고
운 해야 숫아라.

달밤이 싫어, 달밤이 싫어. 눈물 같은 굴차기에 달밤이 싫어, 아무도 없는 뜰에
달밤이 나는 싫어.....

해야, 고운 해야, 님가 오면, 님가사 오면, 나는 나는 청산이 좋아라. 훨훨 깃
을 치는 청산이 좋아라. 청산이 있으면 홀로래도 좋아라.

사슴을 따라, 사슴을 따라, 양지로 양지로 사슴을 따라, 사슴을 만나면 사슴과
놀고.

침범을 따라 침범을 따라 침범을 만나면 침범과 놀고.....

해야, 고운 해야, 해야 솟아라. 꿈이 아니라도 너를 만나면, 꽃도 새도 짐승도 한 자리 않아, 위어이 위어이 모두 불러 한자리 않아, 애피고 고운 날을 누려 보이라.

SUN

Poitras in Sea of Tomorrow P.4

Sun, come forth! Sun, come forth! With your face washed clear, handsome sun, come forth! Over the hills and over the hills, consuming the darkness, over the hills all the night through, consuming the darkness: with blazing youth in your face, handsome sun, come forth!

No more moonlight nights, no more moonlight nights, I hate moonlight nights in valleys like tears, I hate moonlight nights alone in the empty garden.....

Sun, handsome sun! If you only come, if only you come, I, I will exult in the green hills, I rejoice in the green mountains with their green wings flapping, in the presence of the green hills I am content to be alone.

After the deer, after the deer toward the sunny places, toward the sunny places, following the deer, meeting the deer and playing with the deer.

After the fierce tiger, after the tiger, meeting the tiger and playing with the tiger,

Sun, handsome sun, sun come forth! If I meet you face to face, not just in my dreaming, we shall rejoice together in that fresh day of innocent beauty when flowers and birds and beasts sit down together in one place, are all called to come and sit down together.

SUN

Lee/Solberg
in Silence of Love P.143

Rising sun, sun uprising, clean laved face of the comely rising sun: across the mountains, over the mountains you consumed the dark, all night over the mountains ate up the dark, you comely uprising sun with your ruddy unfledged face.

I do not like moonlit nights: moonlit nights displease me.
Frightful moonlight nights in tearlike valley, hateful; fearful moonlight nights in empty gardens, awful-

Sun, comely sun, when you come, only when you come am I happy in the green hills, spreading their feather, ruffling their feathers, the green hills delight me: though I may be all alone the green hills give me pleasure.

Following the deer, following the deer to the bright spot, the light spot, following the deer; when I meet the deer I will sport with the deer-

Following the banded tiger, following the banded tiger; when I meet the tiger I will sport with the tiger-

Sun, comely sun, uprising sun, when I meet you it is no dream; in one spot; the flowers, the birds and beasts all sit down together; I call them to sit together to relish the fresh and goodly day.

(3) 산맥을 간다

in Sea of Tomorrow
(서울: 일조각) 1971 p.01

1
일종진 산맥들은 짐승들의 등바닥
피를 뿜듯 치달리어 산등성을 가자.

3
포효는 절규, 포효로는 불을 뿜어,
죽어 잠든 골짜마다 불을 지르자.

5
가슴에는 자라나는 아기해가 하나
나긋나긋 새로 크는 아기해가 한덩이.

2
흐트러진 머리칼은 바람으로 다스리자
푸른 빛 잇발로는 아침해를 물자

4
가슴을 살이와서 꽃힐지라도
독을 바른 살이 와서 꽃힐지라도.

6
미친듯 밀려오는 먼 바다의
울부짖는 파도들에 귀를 씻으며.

7
떨어지는 해를 위해 한번은 울자.
다시 솟을 해를 위해 한번은 울자.

RUNNING THE MOUNTAIN RANGE

Poitras in Sea of Tomorrow P.37

The dappled mountain ranges are backbones of beasts
I must dash up to the ridge like blood spurting.

I must have the wind order my disheveled hair
I must bite the morning sun with my blue teeth.

The roaring is a scream. Fire bursts forth in the roaring.
I must set fire to each dead and sleeping valley.

Though an arrow comes and pierces my breast
Though a poisoned arrow comes and pierces my breast.

There is a baby sun growing within my breast
The body of a baby sun, tender, just beginning to grow.

The far sea comes rushing as if mad
My ears are cleansed by the howling of the waves.

I must weep once for the falling sun.
I must weep once for the sun about to come forth again.

CROSSING THE MOUNTAIN RANGES

Lee/Solberg in Silence of Love P.147

The mottled mountain ranges are backbones of beasts.
I course up each ridge like blood spurting.

Ordering my disheveled hair with the wind.
Biting the morning sun with my blue teeth.

My roar is a scream. my roar spurts fire.
Setting fire to every dead sleeping valley.

Let an arrow come and pierce my heart.
Let a poisoned arrow pierce it.

There's young sun growing in my heart.
My sun grows. tender and young.

Washing my ears with the howling waves
Of the madly rushing distant sea.

Let us weep once for the falling sun.
Let's weep once for the coming sun.

E. KIM SO-WOL

면 후일

in The Cutting Edge P.23

면 훗날 당신이 찾으시면
그 때에 내 달이 "있었노라"

당신이 속으로 나무라면
"무척 그리다가 있었노라"

그래도 당신이 나무라면
"믿기지 않아서 있었노라"

오늘도 어제도 아니 있고
면 훗날 그 때에 "있었노라"

SOME DAY

translated by Kevin O'Rourke in
The Cutting Edge P.22

If you call me back some day
I would say : I have forgotten.

If you gently reproach me in private.
 "I have forgotten missing you so much."

If you reproach me again.
 "I have forgotten because I cannot trust."

Not a single day's gone without your thought
 Until some day it fades into forgetfulness.

LONG FROM NOW

translate by David McCann in
Silence of Love P.32

Long from now. if you should seek me.
 I would tell you I have forgotten.

If you should blame me in your heart.
 I would say "Missing you so. I have forgotten."

And if you should still reprove me.
 "I couldn't believe you. so I have forgotten."

Unable to forget you today. or yesterday.
 but long from now "I have forgotten."

아가의 房 別詞 · 1

웃음이 물살 짓는
 수줍은 목소리

「나무들이 봐요」

뜨거운 눈빛으로
 나는 눈멀었는데

귀바퀴에 감기는
 더운 속삭임 }

「나무들이 봐요」

뜨거운 입김으로
나는 귀먹었는데

「.....」

지금온 산을 알고
불타는 바위.

