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The Impetus and Aspects of Modern Translation in Korea: Focusing on *The Ewha* *

So-Young KANG and Jung-Hwa YUN (Ewha Womans University)

I. Introduction

The Modern Period in Korea started with the introduction of literary translation. The advent of foreign cultures in the nation established the ideological foundations for modernizing the country and laid the cornerstone to enlighten the people. The importance of translation was directly reflected in precedent studies, leading to the development of an overview of translation history, researched by Byeong-Cheol Kim (1975) and Uk-Dong Kim (2010). However, until now, a discussion on female translators in Korean literary translation history has not been properly conducted. Only recently in symposiums or conferences relevant to translation has the importance of gender in translation been presented. Not many studies on female translators of the 1930s have been conducted since the studies of Myeong-Soon Kim and Hye-Rin Jeon. Under the present circumstance where no properly-researched translation history exists outside the works of Byeong-Cheol Kim and Uk-Dong Kim, depicting the history of female translation in Korean literature is necessary; and in order to complete such research, we need to reconsider the meaning of translation that Ewha students conducted thus far.

In the year 1929, when *The Ewha* was first published, *The Hae-Oe-Moon-Hak* [海外文學], a magazine for overseas literature, had already been published in Tokyo in 1927 and discussions on their translations were in progress. Joo-Dong Yang criticized by stating that “literal translation, too many non-existent words making an awkward, unnatural style, as well as the adoption of

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foreign vocabulary itself,”¹ but Ha-Yoon Lee and Jin-Seop Kim refuted Yang by arguing that the “Joseon language has not yet developed sufficiently, so it is inevitable to use non-existent words, as well as neologisms and loanwords so as to complement something that does not exist in the native language.” (Lee, “Foreign Literature Reader” 19–20; Kim, “Phenomenon of Uncanny Criticism” 22–26). The acceptance of foreign words was considered an inevitable process due to the nonexistence of their equivalents in the native language, a fact which can be expressed by Ewha graduates’ active translation efforts to disperse new vocabulary through phonetic iterations, such as “batoio [바이올렛: violet]” by Keum-Joo Kim “romangs [로망스: romance],” by Ja-Hye Kim “daens [댄스: dance],” “beoteo [버터: butter]” and “keik [케익: cake]” by Baek-Hee Shin, “peibmeont [페이브먼트: pavement],” Yeong-Sook Jang, and “melodi [멜로디: melody]” by Soo-Won Joo (Tae 121). One becomes curious to know how they reacted to words that did not exist in Joseon and whether a meaningful result of expanding their cognitive horizons came about through such responses. Therefore, this paper aims to study these issues by looking back on their first translation projects, which mostly concern writings in *The Ewha*. Thus far, prime examples of studies on *The Ewha* are the ones conducted by Ji-Young Park (2006 and 2012) and by Kyeong-Eun Jeong (2009). Park examines social conflicts that occurred during the development of women’s independence when the female intellectuals in colonial times embraced new knowledge. However, she has not specifically discussed translation in *The Ewha*, a school magazine of Ewha University. Jeong attempts to conduct empirical, historical studies on the principal agents of women’s translation shown in *The Ewha*, but fails to develop the discussion further and highlight its significance.

Because translation in modern times was a path to accept new modern knowledge, women seemed to fulfill their desires through translation. *The Ewha* showed students’ creative desire by displaying their work in every issue. Although most school magazines such as *The Soongsil Hakbo* (first published in September of 1915), *The Yeonhee* (started in May of 1922), and *The Baejae* (1922) had literary characteristics in common with *The Ewha*, the paper focuses specifically on *The Ewha* because it simply offered a much larger volume of translations. Thus, in an analysis of women’s translation history,

1. Yang’s citation is presumed to be from “Mundanjeosiakwan (2) [文壇如是我觀 (2)]” in the volume 26 of *Sinmin* in June, 1927 (94).

imposing significance on the existence of *The Ewha* becomes necessary. Furthermore, analyzing the fresh and vivacious attitudes of the translators is likely to balance out the literary history, which is now tilted towards Haewei munhakpa [海外文學派: School of Overseas Literature].

Therefore, this study will analyze all relevant writings in *The Ewha*, and attempt to discover the impact of modern knowledge on early Ewha female intellectuals, and why they were seeking for, accepted, and translated foreign literature, along with what they recognized in their consciousness while translating, and finally, how they established their minds as translation agents while performing their craft. Discovering what they desired in this project will be a meaningful attempt to see the identities of intellectual women of the time and the process of becoming a modern educated person.

II. Encountering Modern Knowledge: *The Ewha*, a Locus of Female Translators of the 1920s and 1930s

The Ewha was a crucial place for Ewha students to demonstrate what they learned from university courses and how they had developed as intellectuals. It seemed quite different from what *The Yeonhee*, a magazine of Yonsei University, had conducted, which was a locus of disseminating new modern knowledge to affect and enlighten people. Unlike *The Ewha*, *The Yeonhee* was commercially sold to the public, which necessitated certain professional obligations from the writing staff.

It was obvious that all university magazines, including *The Yeonhee* and *The Ewha*, demonstrated students' literary ability; and to all students, these magazines provided a medium that satisfied their craving for modern knowledge. The fact that *The Ewha* was a literary magazine becomes evident as we research on the number and the content of published writings. Results from research show in the table below the proportion literary work in *The Ewha*; it summarizes how many pages each writing took, instead of simply counting the number of writings, so as to display the proportion of literary works compared to total page-length. Results from research in the table below show the proportion of literary work in *The Ewha*; it summarizes how many pages each writing took, instead of simply counting the number of writings, so as to display the proportion of literary works compared to total page-length.

[Table 1: The Number of Pages of Literary Work compared to the Total Page Amount from *The Ewha* Vol. 1 to 7]

		Vol. 1 (190)	Vol. 2 (168)	Vol. 3 (194)	Vol. 4 (228)	Vol. 5 (105)	Vol. 6 (124)	Vol. 7 (180)
New Knowledge	Expository Writing	33	39	50 1/2	64	23	27	69
	Persuasive Writing	19	43 1/2	16 1/2	26	15	18	14
Total Number of Pages (Proportion)		52 (27%)	82 1/2 (48%)	67 (34.5)	90 (39.4)	38 (36%)	45 (36%)	83 (46%)
The Literary Section	Essay	64	41	38	33	10 1/2	45	40
	Poem	31 1/2	22	30	9	16 1/2	11	20
	Story	28	9 1/2	50 1/2	89	15	3	11
	Humorous Writing	2					11	
	Translation Work	Poem 1 Novel 3	Poem 1 Novel 3	Poem 2 Japanese Poem 9	Poem 2	Poem 4	Poem 1	Japanese Poem 2
The Total Number of Pages (Proportion) Total Number of Pages (Proportion)		125 (65.7)	77 1/2 (45.8)	119 (61.3)	131 (57.4)	42 (40%)	71 (57%)	71 (39%)
Others (i.e. membership list, postscript)		13	8	8	6	10	19	26

Based on the table above, pieces that spread new knowledge occupy an average of 38 percent, while those that display literary sensitivity average around 53 percent. When considering the tendency of each volume, each volume also maintains a percentage of literary pieces of around 40 to 50 percent, authenticating *The Ewha* as a locus of displaying students' literary talent. *The Ewha* could not provide the depth of professional writers, yet we

can conclusively derive that it must have functioned as a center of entertaining modern literature to Ewha students. *The Yeonhee*, on the other hand, was specifically meant for public sales and readership with a higher level of professionalism in its publications. However, while *The Yeonhee* had to deal with the disharmony that arose from trying to establish an arena that could satisfy a school magazine format as well as a forum for public discussion (Park 580), *The Ewha* could freely provide aspiring writers an experimental place for their works. Although we cannot verify their ultimate destination, not knowing the direction of its content after volume 7, we can still evaluate it as a locus of revealing the inner mind of those who desired their ornate literature to be communicated to the world in a modern language.

1) *The Ewha*, Magazine of Ewha Haktang [Ewha College]: Impetus for Translation

(1) Growth as Female Intellectual

Cultivating female intellectuals² which is emphasized in all volumes of *The Ewha*, corresponded with the educational goals of Ewha College. First of all, Ewha's goal of the year 1888 was to educate women faithfully to recover national rights, hoping to make them proud of being Korean via becoming a better Korean. First of all, Ewha's goal of the year 1888 was to educate women faithfully to recover national rights, hoping to make them proud of being Korean by becoming a better Korean. Second, the goal of the year 1892 was to pursue female education in order to renovate pre-modern customs. Lastly, to achieve the goal of 1892, the school dean Louise C. Rothweiler stated in her speech that the students should be taught "to become a facilitator in creating and holding a true family, to become a teacher at schools, to become an assistant of boarding schools, and to become an assistant of nursery in the

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2. Ewha's education is discussed in detail in the published editorials and expository pieces; The roles, consciousness, intentions, and resolutions for an educated woman are stated via essays and poems. In particular, Hwal-Ran Kim stated her opinions after attending the Colombo International Women's Association Conference that women of that era had a great responsibility for both family and society (14). In addition, Ok-Soon Kim defined a true new lady as one who dedicates herself to both family and society in the articles, "My Thoughts on New Women's Responsibilities" and "Awakening of Joseon Women."

medical industry.” (5). Many women from Ewha were actively involved in society, putting their educational goals into practice in order to live as leaders in a society emancipated from past customs that had suppressed women and their lives. Volume 7 of *The Ewha* posted their alumni’s social status and the following table shows their social activities:

[Table 2: The Number of Ewha Graduates Who Worked for *The Ewha* from Vol. 1 to 7, and their Occupations after Graduation]

	Study-abroad Students	Teacher	Those Married	Office Assistants	Reporters	Those Working in Agriculture	None
Humanities	16	46	22	3	2	2	22
Domestic Industry	3	36	11				11
Domestic Industry	1	15	5	1			5

According to the statistics, which display the percentage of women in each occupation (teachers 42.5%, housewives 16%, students studying overseas 12%, office workers 6.4%, workers in agriculture 1.3%, and reporters 0.9%), we find that most worked in the education industry. When we consider those who married, a relatively lower rate than the average rate exists. If we count students who were not recorded, there must have been more women who were not married; also some newspapers of the time such as *Dong-A Ilbo* [*Dong-A Daily Newspaper*] and *Byelgeogon* reported there were strangely many Ewha women who were not interested in marriage, and women from Ewha had a comparatively lower marriage rate than that of others. Based on this information, we can assume that the marriage rate was not high for women from Ewha. Instead, we can find information that more than half of the women from Ewha, including those teaching and studying overseas, were striving to become involved in social activities. For them, school was a gateway to a second life, and *The Ewha* mainly reported about this phenomenon. For instance, *The Ewha* introduced biographies of people who overcame adversities and opened the gateway to a new world, just as other major magazines did. In the literature section, the audience encounters such

figures who performed revolutionary acts like George Gordon Byron, Ludwig van Beethoven, Wilhelm Richard Wagner, Robert Burns, and Franz Peter Schubert.

As they internalized the school's modern education, many Ewha students related their emotional thoughts on living as a "learned woman" in the domestic and the social arenas by metaphorically projecting themselves to natural objects. The poem, "A Lighthouse," posted in *The Ewha's* first volume, has the verse "The night without any stars or moon, / the deep black waves . . . / A lighthouse is shining a beam upon the world in the middle of the night, (157), which depicts their calling to become a lighthouse for their nation.

They felt a sense of vocation as intellectual women; however, these women also simultaneously experienced a feeling of frustration and conflict in society due to the gaze of different people outside school and within mainstream society. In the first volume of *The Ewha*, the poem, "The Endless Ocean," by Ae-Da Kim revealed that they perceived themselves as educated women, but felt lost in their obscure situations, comparing themselves to "a small boat in the vast, boundless ocean." (152). This was the situation they were obliged to face because they had to live up to the standards of a woman in colonial Joseon. The gap between the ideal and reality, and the frustration derived from such disparity, led to intensifying their desire to look toward the Western world for escape.

(2) Curiosity about the World and Pioneering Exhilaration

As Ewha women received a modern education, the desire for directly experiencing the modern world intensified. Their craving for modern education and curiosity about the West was largely spurred from their Ewha education. Indeed, from 1914 to 1925, there were a total of 29 graduates after Ewha created their collegiate departments, 13 of whom had studied overseas. Given the high rate of study-abroad students, one can assume their strong desire for new knowledge and a new world and their conscious perception on how to stand firmly in regards to the status of educated women.

English poetry is also an important subject, focusing on ancient works. English poetry is regarded as the most important genre in English literature and is taught every day in the Humanities. Students have sufficient opportunity to learn English poetry from the ancient to the latest works systematically. Yet they seem to

enjoy most the period of Robert Burns, Shelley, Byron, and Keats. They often memorize orally short poems like those of Burns while cleaning or preparing the table. History of English literature is taught in English by a female instruct from Great Britain, focusing on life stories of English writers.

Ewha College has so many literary works in its library that the students can enjoy reading them in high satisfaction. The students in the Humanities seems to read Dostoevskii, Gide, and Turgenev with keen interest. The tendency of preferring modern writers such as Gide, Arnold, and Franz is not merely because they live in religious atmosphere but because they wish to search for something definite from modern literature. (*Sam-Cheon-ri* 1: 185-86, underline added, translated by the authors)

英詩도 중요한 과목으로 배정되어 있는데 주로 古代 것을 가르친다. 英詩는 文科에서 날마다 드러가는 科目으로 英文學 공부의 中心을 詩에 두는데 역사적 차례대로 체계를 밟아가면서 최근에 이르기까지 넉넉히 배울 기회를 준다. 학생들이 가장 흥미를 갖기기는 라벗 번즈나, 셸리, 빠이론, 킷츠 諸詩人 시대에 이르러서인가 한다. 혼이 뻬즈의 小曲 같은 것은 소제를 하면서 혹은 食堂番이 되어 그릇을 床우에 옮기는 때에도 입으로 외이는 것이다. 其外 英文學史를 純英語로 英國女光生이 맡아 가르키는데 英文學者들의 生活記에 많은 興味를 두게 된다.

圖書館에는 文藝書籍을 상당히 많이 갖추워 놓아서 學生들이 불만을 갖이지 않는다. 요새 들어서 文科學生들의 讀書傾向은 데쓰, 지—드 드르케넬흐 등 諸氏의 작품을 많이 파들어 가는 듯하다. 지—드, 혹은 아놀드 프란쓰의 작품을 좋아하는 것이 결코 그들이 宗教氣分내에 사는 탓 만도 아니고 현대적 文壇에서 뚜렷한 무엇을 찾고져 하는 경향이 아닌가 한다.

As shown by the records above regarding abundant library materials, students' tendency to study the latest English literature, and the College faculty, Ewha students experienced the modern world through reading and

education. The intensity of yearning to experience the modern world had often been realized in books; for example, in the story “With Hope” by Choong-Yang Jeong published in volume 7 of *The Ewha*, the main character reads an article named “Mr. Lee Keuk-No’s Travel in Europe” in a magazine a younger sister brought and they discover their departed father had been in London (150). As soon as they read this article, they seem more thrilled to go to England than to re-encounter their father. Another example is in the poem “The Flow,” the writer Soon-Yeong Lee expresses her craving for exploration when she sees the circulation of nature, stating that “The moon... explores a boundless land” (153). Likewise, a student named S. E. in volume 1 of *The Ewha*, reveals similar craving, writing in her poem, “Dream,” that “I took a small boat to the sea without end; if I could go farther and farther without end, I would feel the most” (114). Even though modern times set knowledge, reading, and education as subjects for women to experience and accept, the more often women faced such a world, the stronger the yearning to experience that world in person became.

With the publishing industry becoming increasingly sophisticated, these women had more access to foreign books; through education they could learn foreign languages to decode these printed works, and we can presume that translating these materials by themselves with their own language skills offered great joy in being able to feel closer to the world. This can be one of the reasons why translation in *The Ewha* had actively preceded that of other publications. A significant feature of Ewha translation courses was that students were able to translate foreign poems that had not been translated previously or choose translation tests with subjects like a long epic. It can be presumed that they could secure contemporaneity while also exulting in being pioneers of translating both classics as well as untouched pieces.

(3) Translation Course as Creative Writing

Ewha students thoroughly learned translation through classes provided as part of systematic education. Their translation was far more professional than that of other schools. Translation courses were for juniors and seniors, particularly Japanese translation for juniors and English for seniors. Moreover, translating Japanese and English poetry could be conducted directly by foreign professors and the supportive teaching of passionate Korean professors who had studied abroad. This can be demonstrated by the fact that at the time, Ewha University was the only women’s school to open literature courses where

professors encouraged students to read and recite works written by Alfred Tennyson (Hyun 95-96). Students learned the methods of translation by professors who had studied abroad (for example, Sang-Yong Kim, Tae-Joon Lee, Hui-Seung Lee, etc.) and applied their knowledge to real translation. As assumed from the work “Familiar Caution” by Yoeng-Ro Byeon, they seemed to try to give colorful variations on sentences by avoiding concise or repetitive ones.

While Ewha students expanded their translation expertise, they also expanded their professions at the same time, not only in translation, but in creating work in various fields like poetry, novels, and essays. Even after graduation, they posted work that they had written as students, and as their writing improved, their names were beginning to be mentioned in the literary world. Sometimes their translation skills were publicly acknowledged through plays.³

The article about the reputation of writers from Ewha who were on the list of a magazine during the period in which *The Ewha* was published, is posted in *Dong-A Ilbo* on February 1, 1938. Additionally, graduates of Ewha were introduced in this article.

The translations often appeared in the form of an introduction of Ewha graduates, which means their work was acknowledged as significant and meaningful. As a result, their translation class played the role of composition class, from which many became professional writers; this can be proved by the fact that after these students graduated, they published translated poems in *Chosun Ilbo*, *Dong-A Ilbo*, *SinSaeng*, and *SinGaJeong*.⁴

3. Many plays were performed in support of Ewha graduates' translation.

4. We can verify the names of Ewha translators on the women translators' list in the book *Writing Women in Korea: Translation and Feminism in the Colonial Period* by Theresa Hyun: Kyeon-Shin Kim, Keum-Joo Kim, Mary Kim, Yeong-Ae Kim, Ja-Hye Kim, Han-Sook Kim, Cheon-Myeong No, Yoon-Sook Mo, Do-Eun Park, In-Deok Park, Keuk-Hee Baek, Eun-Sook Seo, Baek-Hee Shin, Gap-Soon Yeon, Jeong-Ok Yu, Kyeong-Sook Lee, Seon-Hee Lee, Soon-Yeong Lee, Soon-Hee Lee, Gi-Seon Jang, Deok-Jo Jang, Yeong-Sook Jang, Sook-Hee Jeon, Jeong-Soon Cho, Soo-Won Joo, Seon-Hwa Choi, Jeong-Rim Choi, Choong-Hwa Hyeon (the names are arranged in Korean alphabetical order). The number of these women consisted of more than half of all female translators at the time.

Furthermore, *The Ewha* produced many famous figures who participated in literary activities, such as novels, new poems, traditional poems, and children's poems: Maria Park was excellent at creating and translating poetry; Kook-Hee Baek was outstanding at poetry; Yeong-Sook Jang was renowned for novels with a reputation for well.⁵ Therefore, after transitioning themselves to creative writers, their internalized Western knowledge acquired through translation attributed to their success in literature.

2) Translations in *The Ewha* and the Boundaries of Translation Creativity

(1) Reality of Translation in *The Ewha*

Tense and Suffix Translation: Yearning for Idealism and Pioneer Consciousness

The biggest differences between Korean and English come firstly from an entirely different word-order and syntax, and secondly from different tenses. The order of the words can be overcome by translating the original poems and converting their lines into the natural Korean order; but different tense usage and categorical ranges can induce new perspectives of translation because they seem to make something out of nothing.

First of all, there is the case of different translations for perfect tenses, which do not exist in Korean. "Heaven-Haven" by Gerard Manley Hopkins

5. Maria Park was reported in the article titled "今春卒業才媛들 이화전문문과 (2) [Talented Graduates This Spring: Ewha College (2)]" of *Dong-A Ilbo* on March 17, 1928. Also, Yeong-Sook Jang was mentioned in the article titled "校門을 나오는 새 일꾼을 찾아서: 梨花專門文科 (伍) [Searching for New Workers who Left the School Gate: Ewha College (5)]" of *Dong-A Ilbo* on February 13, 1936. There were more Ewha writers posted in theses, newspapers, and magazines on the list of female writers in the literary field: Won-Joo Kim, who wrote *Shin Yeo Seong* (which means new women); translator of plays into English Gap-Soon Kim, Essay writers Il-Soon Kim, Chang-Deok Kim; Peul-Lin Kim, who wrote *The Garden of Eden*; Play expert No-Kyeong Park; Editor of children's magazine Eun-Hye Park; Seong-ja Seo, who was praised as an asset of the Women's literary arena; Bong-Soon Lee, a poet who wrote *Ban Dit Bool* (which means Fireflies); Critic and essayist Choong-Ryang Jeong, Kyeong-Hee Cho, Gye-yeong Cho. They were chosen based on whether they published their works in *The Ewha* from Vol. 1 to Vol.

in volume 5 of *The Ewha* (56-57) and in the *ShinGaJeong* is an example of this, which was translated respectively by Han-Sook Kim and Jeong-Rim Choi. Kyeong-Eun Jeong states that compared to Choi, who translated the poem using the past tense, Kim used the present tense, stating the reason to be the expression of an urgent feeling. However, one can read their translation perspectives through their choice of different tense usages rather than expressing the urgency.

“Heaven-Haven”

I have desired to go
 Where springs not fail,
 To fields where flies no sharp and hail
 And a few lilies blow.
 And I have asked to be
 Where no storms come,
 Where the green swell is in the havens dumb,
 And out of the swing of the sea.

<나는 가려하였네>

나는 가려하였네
 봄이 늙을줄 모르는 곧
 사나운 우박 나리지 않고
 다만 백합 몇송이 피어 잇는 들
 나는 그런곧 가려 하였네.
 폭풍우 못오고
 큰 바다 성난 물결도 멀었는데
 푸른물 노리만이 웃고 잇는
 그런곧 잊어지라 나는 빌었네. (*ShinGaJeong* 129, Choi’s translation)

Choi translates “Heaven-Haven,” using the past tense. Furthermore, she inserts “geu-reon-got [그런 곧: such a place]” as an ideal place which exists in

her mind, emphasizing the place as neither this or that place but “geu got [그 곳: that place],” (in Korean, there are three indicating expressions: ee [어]: this), jeo [저: there], and geu [그: that]). The indicator “geu” points to a place that dwells inside the narrator’s mind, and does not come out of the context or the scene such as “the place visited yesterday,” which can be translated in Korean “어제 갔던 그 곳.” Therefore, there is no word like “그 곳” in the original text, but Choi chooses this word to express a utopia existing only in the narrator’s memory.

Reading the line “그런꼐 잇어지라 나는 빌었네,” which corresponds to the line “I have asked to be” from the original, we can recognize the use of “-ejira [-어지라],” which is an active voice, implying a change of state. For example, there is the sentence “인기 잇어지다,” which means “to rise in popularity,” as well as “재미 잇어지다,” which includes the meaning of “something that was not interesting, but is becoming interesting.” The suffix “-ejida [-어지다]” indicates a changing state. It is used to describe something that did not exist but is beginning to appear or to arise; moreover, the compound form of “noun + ejida” is not often used due to its limited usage. However, Choi chooses this expression because it has an adventurous meaning. As stated in Nam’s article, when the suffix “-eoji- [-어지-]” is linked with a verb, it embraces the possibility obtained through overcoming difficulties. Therefore, the combination of “-ita [있다: exist]” and “-eoji-” includes a changed state and the possibility of overcoming difficulties. Through an understanding of the translation “-iteajira [잇어지라: wish to exist heartily],” we can discover Choi’s pioneering intent, with which she read the author’s intention of overcoming adversities and reaching utopia. She transforms the original meaning of the poem into something outstanding by translating the English past participle tense into the Korean past, and by actively hoping for the emergence of an ideal place. In a different approach, Kim’s translated poem “na neun karahane [나는 가라하네: I wish to go]” seems to be a re-writing of the poem instead of a direct and literal translation.

<나는 가라하네> [A]

나는 가라하네
 진눈개비 날리지 않는 돌
 두어 포기 白雪花 피어

봄이 끝나지 않는
그 나라로 가라하네.

풍랑잡들고
港口잔잔하야
물결도 꿈꾸는 그바다에
아! 나는 가있을수없을까? (*The Ewha* 5: 56)

<나는 가라하네> [B]

나는 가라하네
집업는 산길
인적도 끊어진 곳으로
限없이 내 孤獨 동무 삼아가라하네

나는 가라하네
路費는 무엇하나
行具 또한 무엇하나
오래는 이 물리치고
限없이 내 혼자 가라하네 (*The Ewha* 5: 57, partly extracted)

First, the translated poem [A] is the one translated with the Korean present tense. Since there is no present participle tense in Korean, it is hard to find the exact corresponding words. Thus, this is the point where a translator starts thinking, and at the same time the translator's creativity and subjective intent are likely to be inserted into the poem. After Kim changes the present participle tense into the present one, she highlights the author's intent by using the connective suffix “-ljeo- [-려-],” which reflects the intention to conduct a certain action in the future. The utopian place is written as “봄이 끝나지 않은 그 나라로 [The country in which spring has yet to end].” In order to emphasize her intention, she translates the poem using an exclamation and a grief-expressing, question-forming suffix like this: “아! 나는 가있을수없을까?”

When described like this, it delivers sympathy for the narrator's current situation of not being able to travel to the nation where he/she wishes to go to. We can see Kim's creative intervention in the poem by using the present tense while simultaneously inserting an exclamation form in order to highlight the narrator's longing for utopia. As a result, she produces a parody of the original poem, shown on the right.

The second translated poem is "An Old Man Building a Bridge [다리놓난 노인]" posted in volume 1 of *The Ewha* (154). This one was also translated using a uniquely Korean feature of pre-final-endings for what was originally stated in the English past tense.

"The Bridge Builder"

An old man, going a lone highway,
Came, at the evening, cold and gray,
To a chasm, vast, and deep, and wide,
Through which was flowing a sullen tide.
The old man crossed *in the twilight dim*;
The sullen stream had no fears for him;
But he turned, *when* safe on the other side,
And *built* a bridge to span the tide. (emphasis added)

<다리놓난노인>

외로운길가든白髮老人이
칩고도 어두운하로저녁에
깊고도 넓은 한江을다다라
勇氣를 쏙내여그江을건넌후
험악한물결을 정복한老人은
저편언덕에 平安히이르러
다리를놓더라

Such past-tense words as "turned" or "built" in the original poem, "The

Bridge Builder,” by Will Allen Dromgoole are translated into “-teo- [-ㅌ]-: in the mood to recollect the past.” This is a version of “An Old Man Building a Bridge,” reconstructed through the translator’s viewpoint. The pre-final-ending “-teo-” includes the meaning of a memory of an experienced incident and a report about it. This poem conveys the narrator’s experience to the audience via a retrospective voice from the position of an observer. Thus, the simple past tense expression “built [놓았다],” in line 1 is reformed into the timeline of the narrator’s consciousness so that the writing gives the effect of having the scene of an old man building a bridge as flowing from the narrator’s confession.

Unlike the original poem, in the translated one, the old man who appears in the first line is not getting fearful as the poem nears the end, but is described as “showing off his braveness [勇氣를 썩내여]” forming an old man who has actively defeated rough tides. This is not an image of someone who went through all the ups and downs of the life standing at dusk, but an image of a strong conqueror that overcame adversities—certainly not one who got left behind despite a prominent youth. This old man is symbolized as a pioneer who passed the river, surpassing rough and fierce waves.

We can interpret these women’s strong will as that of a modern enlightened woman facing a coarse world—translators who tried to express symbols of pioneers and a futuristic utopia. Translation in *The Ewha* was a training course taught by professors; however, it seems that the students tried to choose effective pieces to reveal their identities while learning about literary works. Given the translated works posted in *The Ewha*, there are many translations like “An Old Man Building a Bridge,” which show the consciousness of an educated woman trying to lead the world. It can be understood that the will and the duty of the pioneer and female intellect tend to affect the selection of which work to translate, as well as which tenses and symbols to express.

Emotional and Descriptive Modifiers: Emotional Reflection of Female Translators

In the translation projects of Ewha College, translators reflect their feelings on a poetic narrator and his/her object. When analyzing the subjective addition of emotional modifiers that do not exist in the original text, we can consider Ewha translation methods to be acts of creativity that do not merely end in translation itself.

O CAPTAIN! my Captain! our fearful trip is done
The ship has weather'd every rack, the prize we sought is won
The port is near, the bells I hear, the people all exulting
While follow eyes the steady keel, the vessel grim and daring.

오 船長! 나의 船長!
두려운 旅行은 마치고
저배는 가즌 風波艱難을 무릅써
우리가 찾든 상금은 얻었어요
浦口는 가까워 종소래 들녀오고
든든한 龍骨 거칠고 勇敢한배 바라보며
모든 사람들 즐거워뛰외다
(*The Ewha* 4: 101, Soon-Hee Lee's translation)

사공이여 우리사공이여 사납은 길 다와서
온갖 고생 겪고 나서 개선하는 이 마당에
항구에 종소리 요란하고 사람들은
우엄 잇게 들어 닿는 우리 배를 맞는데
(*The Yeonhee* 8: 54, Yo-Han Joo's translation)

Soon-Hee Lee translates “fearful” from the first line, “our fearful trip,” from “O Captain! My Captain!” by Walt Whitman into the emotional word “fear [두려움]” in her poem, “오 船長! 나의 船長.” However, the contemporary poet, Yo-Han Joo, renders it into “fierce [사납은],” which indicates rough traveling. In other words, Lee chooses an emotional word about the journey while Joo attempts to reveal the concrete process of the journey.

Lee also translates the line “with mournful tread” into “walking with a sorrowful step [슬픈 거름 움기고 있다]” highly differing from Joo's version, “나는 홀로 / 울면서 걷는다, 울면서 걷는다,” which focuses on the action itself: “walk alone with tears, walking with tears.” Furthermore, in the line “the people all exulting” Joo deletes the emotional indicator “exulting” from his translated poem, Lee, on the other hand, tries to deliver the people's emotional reaction through her translation, “all the people are rejoicing and pulsating

[모든 사람들 즐거워뛰외다].”

For the translation of the unshown line “their eager faces turning,” Joo eliminates “eager,” but Lee translates it as “with earnest faces [간절한 얼굴로]” consistent with showing the people’s expressions. On the contrary, Joo’s rendition of “dear father! [아버지여!]” corresponds to “dear father!,” while Lee uses the words, “dear loving father! [사랑하는 아버지여!] ”

When we review these two translations for the same poem, we find that Lee intends to convey emotional reactions of those who face the death of the Captain, unlike Joo, who tries to deliver an intensified impact of the Captain’s death by sparing emotional phrases and focusing on the act itself.

Another striking example can be found in “Daffodils” by William Wordsworth when comparing the translations of Seon-Hwa Choi and Ha-Yoon Lee, especially when considering the selection of emotional words (Cho 230). Modifying daffodils with “cheerfully and freely [쾌활하게 자유롭게],” the translator tends to express her wishful freedom and frank emotional disclosure. It is certain that translator’s feelings intervened in choosing modifiers. We can also find the poetic sentiment for a harvesting virgin in Keum-Joo Kim’s “孤獨한 收穫者” (*The Ewha* 5: 56-57), a translation of Wordsworth’s “The Solitary Reaper.”

“The Solitary Reaper”

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;

<孤獨한 收穫者>

보라 저 넓은 들가운데
고적한 山家の 處女 하나이!
거두고 노래하네 다만혼자서

멈출가 돌아설가 곱게지날가.
處女는홀로 비고뭉네
처량한노래 곱게부르네 (*The Ewha* 5: 57, Keum-Joo Kim's translation)

들 가운데 홀로
가을하며 노래하는
시골 처녀를 보아라
걸음을 멈추거나 고요히 지나가라
베어 단을 묶으면
고독한 노래를 홀로부른다
(*The Yeonhee* 8: 80-81, Yong-Oh Kwak's translation)

In her translation, Keum-Joo Kim adds the word “alone [홀로]” in the line “the girl alone / reaps and sings, alone [處女하나이 / 거두고 노래하네 다만혼자서],” which is not in the original poem; in comparison, Kwak's translation, published in volume 8 of *The Yeonhee* (Yeonsei College student magazine), uses the word “alone” only once from the first to the third lines. Kwak ends sentences with provocative phrases as if to incite the audience's actions; Kim, however, ends sentences as if the narrator murmurs alone to show her solitude. While preserving the rhythms, Kim describes the condition of the virgin as ‘being alone,’ she emphasizes the narrator's solitude and desolation. This can be interpreted as Kim reflecting the emotions that she felt as a woman concerning the solitary virgin reaper.

Such reflections on poetic objects can be discovered in the creative poems and essays of *The Ewha*. This could be an influence of the then-Renaissance; in an extension of such thought, their translations would not only introduce Western literature but became literary acts of self-expression (Choi 277).⁶

Jee-Yeong Lee states that “Reading literature exists as a literary experience for readers” (319). Jee-Yeong Lee states that “Reading literature exists as a ‘literary experience’ for readers” (319). For Ewha students, studying and translating Romantic English literature was, so to speak, a project to escape the

6. As stated in Hwal Choi's article, they summarized the tendencies of professional Western modern literature. This seemed to intrigue intellectual audiences who leaned towards the then-liberalism.

conditions of their existence. Their intervening deeds of inserting sentimental words, nonexistent in the original text, can be viewed as a process of creating their identities as subjective translators, deviating from passive acceptance.

Meanwhile, Ewha students generally applied sophisticated, descriptive modifiers in their poetic translations. In the description of the Captain's corpse in "O Captain! My Captain!", Joo writes "The Captain's dead body / lies on the deck [사공의 죽은 몸 / 뱃전에 누엇고나]" equivalent to the part "Fallen cold and dead / Where on the deck my Captain lies"; Lee, however, translates it as "My Captain stiffly / lies in death on the deck [나의 선장이 뻣뻣하게 / 죽어서 누은 저 뱃널에]" so as to describe the state of the dead body in detail. The poem, "In Flanders Fields [플랜더-쓰戰地에서]," a translation of John McCare's poem, translates the line "felt dawn, saw sunset glow" into "felt and caressed a sacred stream of light from the dawn / gazed the last flaring flash out of the setting sun [새벽의神聖한빛을感觸하였고 / 지는해의타오르는마즈막광선을 바라보며]." This description is applied so as to enliven the general atmosphere of the poem by interpolating a depictive word "flaring [타오르느]" for sunset glow.

It was typical of Ewha courses, as previously stated, to apply these vivid, depictive translations.

In Lee Tae-Joon's story-writing class, he often stressed that enumerating letters or words in an emotional way is not an original intention of writing; thus, he taught how to describe, demanding students to depict the object as offering a hand. (*Sam-Cheon-ri* 1: n. pag.)⁷

Shown above is a historical record of the novelist Lee Tae-Joon's leading the students in his translation class to apply colorful descriptions.⁸ Even

7. This archive is presumed to be the posting of the newspaper on January 1, 1938, which is included in volume 1 of *Sam-Cheon-ri*.

8. Because Lee's literary translation courses were offered under Ewha's name, they are outlined in detail in newspaper records. This can be seen as a reflection of the public's intense desire to peek into the private lives of female co-eds. As a result, records of other university's course details are fairly limited, making it difficult for any sort of comparison. However, it is known for certain that even if other universities had foreign professors on staff for translation courses, only Ewha involved its foreign professors in the editing and creation process of

though Ewha professors aimed at teaching students with this principle, it was Ewha students themselves, as principal agents, who selected such expressive modifiers. They were likely to represent their internalized modern world through the selection of native words, in deleting or inserting them when translating foreign languages. It can be presumed that for them the translation process was an action of positioning themselves in the poetic world. This is why they could not help but intervene. The chosen words reveal their conscious directivity; therefore, when we take a look at the descriptive and sentimental words of translation, we can witness the scenery of Ewha students' inner minds at that time.

(2) Translation and Creativity: Traversing the Border between Literal Translation and Liberal Translation

While repeating, mimicking, and exclusively possessing the original text through the act of translation, translators engage in a creative thinking process. When translating, one cannot overlook the re-thinking of the present (time, space, and identity). The female intellect's will and interpretation, newly formed through writing within the space of translation, is a reconstruction within a new space of deviating femininity. In this deed, its "initiatory interstice" is the chasm derived from differences and the new space that is freshly recognized, overturned, and created (Tae 11).

The initiatory interstice is the point where translations of the same poem by different translators result in difference because of the cognitive gap of the translators. Similarly, Ewha students grew as literary women while traversing the border between translation and creation.

Ewha students' translations were an avenue for experiencing and enjoying modern knowledge as an expert reader, not an ordinary one. An expert reader here means a person who has the linguistic ability of understanding a literary text to a certain degree (written in foreign languages). Ewha expert readers were aware of the boundaries between creation and translation when conducting translations; in addition, they experienced a reformation of themselves into literary producers by translating literature. Therefore, they can be described suitably by the following words: "a man of dedication to translation is one who performs in the active making of creating writings" (Cho, *The Ghosts of*

its campus plays and magazines, an indication of the progressive and liberal-minded nature of Ewha when compared to other schools at that time.

Translation 277).

Although not all work published in *The Ewha* serves as an example, translations like the one above by Han-Sook Kim show that they were attempts to rearrange or newly reconstruct an original to create something theretofore unseen. As these attempts were a natural result of the translation process, many practiced radical omissions in their poems, shifting paces and rhythm, or structural completion.

The most important action of the translation professional is selection. “In translation, one has to abandon in order to protect or select something. The phrase ‘proper selection’ is a fundamental conception of translation” (Cho, *The Ghosts of Translation* 164–65). A creative work process, crossing from translation to creative translation, is situated at the point where both, a harmonious coherence of poetic rhythms and structural completion are accomplished.

We can find aspects of professional translators in Chung Wha Han’s and Yeong Suk Jang’s translations of “The Old Women” by Joseph Campbell, that were posted in volume 6 of *The Ewha* (49) and in *The Kyunghyang Shimnun* respectively (4). These two translations are identical in terms of embodying the beauty of an old woman undergoing difficult times, alone.

By comparing the two poems, we can observe the creative intervention by a translation agent, who traverses the borders of translation to creation.

“The Old Woman”

As a white candle
In a holy place,
So is the beauty
Of an aged face.

As the spent radiance
Of the winter sun,
So is a woman
With her travail done.

Her brood gone from her,
And her thought as still
As the waters
Under a ruined mill.

<노부>

聖所祭壇에 하얀촛불같이
주름진얼굴의 아름다움이어
겨울날지는해의 피곤한햇발같이
힘껏고난에지친 늙은女人어
외로이남은몸 마음마저고요해
소리끊인물방아 그와도같음이어 (Han's translation)

<노부>

聖所에
흰 燭 불인양
늙은 얼굴은
아름답다
겨울 해의
쇠잔한 빛인양
여인은
辛苦를 다했다
아이들 품을 떠났고
문혀진 방아 밀
흐르는 물인양
생각은 고요타 (Jang's translation)

When it comes to poetic diction, the original and the two translated works conjure an image of “the old woman [老婦]” through a visual sense linked with “a white candle, sunlight in a winter day, and a collapsed watermill [하얀

춧불과 겨울날 햇빛, 무너진 물방아].” Contrary to Jang’s translation, which uses “an old face [늙은 얼굴],” Han selects the words “a wrinkled face [주름진 얼굴],” focusing on a far more visual sense. In fact, this is most likely the result of the figurative diction taught in translation classes. In their translations, Han and Jang respectively translate the stanza “As the spent radiance / Of the winter sun” of the original into “tired [피곤한]” and “weakened [쇠잔한]” with a successful, figurative description of the state of an old woman’s mind, a visual subject, through selectively adding modifiers for “the radiance.” In the format of their translations, the figurative evaluation of the present old woman is identical to the “like [같이],” “the exclamatory final ending [-이어-],” “the suffix to express attributes of something [-니],” “bound noun [양],” and “the declarative final ending [-디].” However, when it comes to format, we can assess Jang’s translation as more sophisticated for the following reason: Jang consistently uses the declarative final ending⁹ deviating from a feminine tone; Unlike Han’s translation, in which the rhythm in the third stanza is broken with “like” or “the exclamatory final ending,” used inconsistently, Jang maintains an identical pattern via “the suffix to express attributes of something” and “the declarative final ending.”

The last stanza, different from the two previous stanzas starting with “as the waters . . .,” starts with “Her brood gone from her,” which is anomalous in structure and in rhythm. This irregular start has readers prepared for the poem’s ending by wrapping up the whole stream of the poem’s meaning. Jang’s translation also starts with an anomalous beginning, “아이들 품을 떠났고,” like the one in the original, but soon as it approaches the line “무너진 . . . 물인 양” it secures a stable translation with an identical structure corresponding from start to end, like the previous stanzas (Youn 328). In a meaningful structure, while the narrator’s voice describes poetic objects as trailing away like the sound of flowing water, the poem aims for a convergent concluding structure with the figure of an old woman preparing for the end of her life. In this part, the emotion and inner rhythm of meaning formed in the whole stream of the poem become stabilized; the loneliness of an old woman around whom

9. This ending of the word differs from the conventional ending used by women translators at the time, who commonly used “the final ending in colloquial style [-어요]” or “the final ending to be used when finding something in surprise [-네],” thereby increasing the variety of tone and further demonstrating the liberal nature as well as the sophistication of this particular translation.

nobody is left is even more desperately delivered in an auditory sense depicted as a calmly dying-down sound.

As seen so far, Ewha graduates' translation is considered to be near the act of creation that is seen in the translations of professional established poets. This occurs because, considering the features of poetry, translators newly create an original poem to use structure and rhythm, staying true to the original meaning while controlling the diction, and thus we can find the translator's intention to reach an acme as a literary woman, as one who can translate with a knowledge of poetry as wide as a poet's (Cho, "In the Central" 232).

Because the translations conducted by Ewha students for *The Ewha* were mainly for delivering the meaning of poems, they seem to consider fidelity to literal translation important. However, when they worked in the professional arena, we find that they not only performed as translators, but also fulfilled their roles as literary professionals in consideration of creations.

In Ha-Yoon Lee's "Silhyang eu Hwawon [Lost Flower Garden]," he asserts that "for translation, a liberal interpretation is more reasonable than a literal or verbal translation; in the case of translating poems, they should be translated corresponding to poetic syllables" (3-4).¹⁰ In an evaluation of translation by Uk Kim, who mentions the term "creation in translation,"¹¹ it is clear that female translators who graduated from Ewha applied their creativity in translation, crossing their boundaries. It is very evident how much translation in *The Ewha* contributed to the endeavoring process.

III. Conclusion: Discovery of Woman as Creative Translating Subject

Under colonial rule, writing for the press meant presenting oneself as a main subject of society (Park, *Thing to Become Writer* 135). As stated earlier,

10. In "Lost Flower Garden," Lee states, "I just hope people appreciate the fact that we attempted to arrange rhythms in our poems with respect of their original meaning." (3-4).

11. The following is the quote from Park's "Kim Uk's Complete Collection": "Translating poems is not translation. It is a creation. It needs more energy than creation. A poet cannot be moveable; much less how to translate it." (447).

it was hard for women then to enter the literary world. Most media in those times was dominated by male intellectuals; therefore, women's writing was blocked, surrounded by invisible-glass walls. Under such circumstances, the existence of *The Ewha* had a significant meaning. For Ewha students, writing for *The Ewha* was an avenue to present themselves and to be socially recognized. Translation was also an opportunity for educated women to start their public and social lives. Translation classes at Ewha functioned as conditioning for a woman's social debut.

Translation was a tool for them to create poems and novels, and also a path to accept Western modern literature. Their translation principles differed in how faithfully they read the original, but at the end, their perceptions were the same as those of Ha-Yoon Lee and Uk Kim, who considered translators' interventional, creative abilities as important. As one witnesses through liberal translations such that of "An Old Man Building a Bridge [다리놓난 노인]," their educational creed, which is individual development as a modern intellectual, produced a massive amount of predecessors who confidently stood as pioneers that overcame adversities. Thus, they established an environment where women could display their capabilities as modern intellectuals, especially as writers in the literary world.

This paper examined Ewha students' translation methods, considering the stream of the literary world where many had gone through confusion between literal and liberal translations. Still one should not misinterpret their translations as contradictory or disorganized. Judging what is right or wrong may be important, but there still needs to be a discussion on literary values and the qualities that their creative translations imply.

Facing Western literature, including poetry, means encountering the world directly; at the same time, the language that is selected is one's own language that one selects by oneself. And when Ewha writers selected tenses, ending suffixes, and modifiers, they reflected their emotions; at the moment these emotions were projected, they revealed themselves. For Ewha students, the act of translating was an act of discovering oneself that is revealed by substituting foreign words for native vocabulary, and polishing and arranging them.

In conclusion, modern female intellectuals reached the state of discovering themselves while translating, and *The Ewha* was a sponsoring space where they practiced their own skills. In this space, Ewha graduates attempted to use their translation skills learned during class; through this training, they could advance to the level of professional translators with bold omissions, new

arrangements, and structural completion. Therefore, this paper can prove the assumption that translation and its publication in *The Ewha* must have supported their development as modern female intellectuals.

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Abstract

The Modern Period in Korea started with the introduction of literary translation. Studies and research on translation work of the 1930s, however, omits the contribution of women translators. A closer analysis of *The Ewha*, even though a college publication, is very important in the history of literary translation by women in Korea. This paper attempts to discover the inner desires of Ewha College students who, through increasing access to foreign publications during their time at Ewha College have gained access to not just other languages but were able to get closer to these cultures by translating these works themselves in their own language. Translation courses were rigidly conducted as part of the curriculum and colonial rule. Ewha students were taught not only by foreign professors but also by Korean professors who had studied abroad. We can infer that their teachings sought to give more diversity in expression during the translation process. After graduation, many Ewha graduates published their translations in Korean newspapers and magazines, a result of the modern translation courses offered at Ewha College. Other Ewha graduates moved on to be creative writers, building on and successfully depicting their knowledge of the Western world they had acquired through their education. In conclusion, during the colonial period where male writers were the main contributors to all publications, publishing translations in *The Ewha* was a way for female students and writers to express themselves and also gain social acknowledgement. This study will attempt to state that the translation courses along with publications in *The Ewha* have played a central role in paving women's way in society, as well as expressing the female intellectuals' inner selves and female desires as they encountered knowledge of the Western world.

Keywords: Korean modern times, translation, modern knowledge, *The Ewha*, modern female intellectuals

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