

A Study of Strategies for Translating English Poetry into Korean with Special Reference to John Donne's "Elegy 19"

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1. Introduction

1.1 Objectives

Translating poetry is a challenging task because it concerns meanings which are open to various interpretations by the reader. The task becomes more complicated when it takes into account the linguistic and the cultural differences between the SL (Source Language) and the TL (Target Language). Since Korean and English differ greatly in both linguistic and cultural terms, translating English poetry into Korean is very difficult.

The purpose of this paper is to examine John Donne's "Elegy 19: To His Mistris Going to Bed" by exploring the linguistic difficulties in translation,

especially in terms of grammatical categories, and the cultural difficulties, especially in terms of lexis, and to suggest thereby a suitable translation strategy to satisfy Korean readers, addressing the three main translation approaches — literal translation, free translation, and the eclectic approach that connects the two extremes. Before I analyze this work, it seems useful to consider the ST (Source Text) and the TT (Target Text).

1.2 Source Text

John Donne (1572- 1631) is regarded as one of the greatest love poets in seventeenth century English literature. His work is referred to as metaphysical poetry, being dense and complicated, requiring some effort and insight to appreciate, and characterized by metaphysical conceit, the association of almost wholly dissimilar things.

"Elegy 19" is well- known and "the most astonishing verse of wit" (Hunt 186). In this openly erotic poem, the imagery of sexual love is entwined with desire for the mistress and America and reflects the fantasy of male mastery and British colonialism. However, at the end of the poem, by showing the speaker's endeavor to gain mastery and control as still incomplete, Donne interrogates male dominance and exposes the fictitious nature of colonialism. The abundance of complex sentences and ambiguous wit make its translation challenging for a Korean translator.

1.3 Target Text

"Translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it" (Toury 12). "Elegy 19" has been translated into Korean four times. I chose Chang Jun Lee's work because it is the first and most widely available version for university students. According to Nida, the ideal translator has complete knowledge of both the SL and the TL, of the subject matter, of the original

author and the context, as well as a stylistic facility in the TL (153). Lee, the translator, satisfies all requirements of the ideal translator. He has studied and taught English literature in several universities over 50 years, and translated and published over 20 volumes of Korean versions of English poetry.

It is clear that translators always construct "an ideal reader" (Coulthard 9) in their mind and try to devise a translation to satisfy their reader's needs. Lee wrote that, "I translated it based on my long teaching experience in universities, hoping that it can help the readers who love English poetry and want to understand it." (3-4). In this respect it seems that Lee defines his ideal reader as "an expert or an educated generalist" (Newmark 102), and may regard the work as "a means of encouraging the intelligent reader to return to the SL original" (Bassnett 71).

2. Theoretical Background

Essentially, the three main translation approaches — the literal, the free, and the eclectic approach that connects the two extremes — have been argued since the seventeenth century. Steiner provides useful comments about them.

The first comprises strict literalism, the word-by-word matching of the interlingual dictionary, of the foreign language primer, of the interlinear crib. The second is the great central area of *trans-lation* by means of faithful but autonomous restatement. The translator closely reproduces the original but composes a text which is natural to his own tongue, which can stand in its own. The third class is that of imitation, recreation, variation, interpretative parallel. It covers a large, diffuse area, extending from transpositions of the original into a more accessible idiom all the way to the freest, perhaps only allusive or parodistic echoes. (Steiner 253)

There is no general agreement about which translation approach is best. In

particular, the literal versus free translation debate has continued for a long time. The specialists who defend free translation criticize literalism for distorting the sense and syntax of the original text. On the other hand, the literalists criticize free translation for distorting the message of the ST through inaccuracy, and conveying it to the reader who does not know either the language or the culture of the SL and "who does not have the ability to judge, has to be 'satisfied' with whatever is available whether it is up to standard or not" (Lefevere 3).

Lee's translation stands between the two extremes. As we shall examine later, it is true that word-for-word translation is not suitable for translating English into Korean due to linguistic differences: one-to-one equivalences often do not exist for lexical items and English grammatical categories do not correspond well to those of Korean. Thus, Lee does not preserve the grammatical structure of the ST, instead adjusting and reproducing it to conform to Korean grammatical rules.

Meanwhile, it seems reasonable to say that free translation is not suitable in translating this work given its purpose of informing Korean experts or educated generalists of English poetry, as noted earlier. For that reason, Lee deliberately conveys not only the tone, mood and the outlandish flavor of the ST, but also the original content of figurative language as literally as the form allows, aiding the reader in understanding as much as possible of the customs, manner of thought, and means of expression of the ST. Consequently, his translation lets the readers read the TT fluently, though some expressions of TT remain difficult to understand and slightly alien.

2.1 Versification

"Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the content" (Nida 157). Due to linguistic differences between Korean and English, the form of the

poetry is necessarily changed, as we shall examine later. By the same token, Lee gives up preserving the form of the ST and tries to convey the content, making it much easier for the reader to understand the TT.

The ST consists of 48 lines, all in loose iambic pentameter couplets. In contrast, Lee constructs a free verse format, preserving only the line count and couplet rhyme scheme, using the rhyme patterns -은/-는 (-EUN/-NEUN), -을/-를 (-EUL/-LEUL), -오/-오 (-OH/-OH) such as in lines 8-13 and 15-18 in the TT. Lee does not translate any other phonological or rhythmic patterns of the ST to the TT because "sound patterning illustrates, perhaps most starkly, the literal untranslatability of text — no two languages have the same set of sounds let alone the rules for syllabification, so certain phonological effects cannot be carried over" (Coulthard 16).

3. Translating Grammatical Categories

3.1 Grammatical Structure

Differences between the grammatical structure of the two languages do not allow for word-for-word translation and raise several thorny problems. A major problem involves word order. Whereas English word order is relatively fixed, Korean has case inflections which indicate relationships between the elements in a clause. For instance, suffixes such as 은(-EUN), 는(-NEUN), 이 (-EE), 가 (-KA) mark someone or something as the subject, and suffixes such as 을 (-EUL), 를 (-LEUL) mark someone or something as the object, regardless of their position with respect to the subject/object and the verb.

Furthermore, whereas the English sentence structure follows Subject Verb Object (SVO) order, the Korean sentence structure is Subject Object Verb (SOV) order. For example, "Themselves are mystic books" (41) in the ST is translated into "Themselves mystic books are" in the TT.

Despite many limitations, the ideas of the ST may be interpreted and reproduced in the TT in a way which is accessible to the reader. In addition, when English sentences involve structures that do not exist in Korean, they are adequately translated into Korean according to the rules of Korean structure. Lee surrenders the word order of the ST and attempts to adjust it to conform to Korean grammatical rules in order to convey the ideas of the ST in the TT. We shall examine it in more detail.

3.2 Strategy: Inverting the Word Order

3.2.1 Tense Forms

Korean has grammatical categories of tense which are not too dissimilar from those of English. However, the Korean future tense is morphological, adding the suffixes 할 (HAL), -리라 (LILA) to verbs; the English periphrastic future utilizes *will*, a separate word. The underlined forms in the sentences below illustrate future tense adnominal forms in -할, -리라. Lee reconstructs the word order and adjusts the positions of the auxiliary verb in the SL to conform to Korean norms, as illustrated in the table 3.1.1. Lines in the text are numbered for ease of reference in the following discussion.

Table 3.1.1

line	ST	TT
32	<i>shall be</i>	찍히리라
42	<i>will dignify</i>	고귀하게 할

3.2.2 Prepositions

Whereas the prepositions always precede the noun phrase in English, Korean utilizes post-positions. Thus, in the TT, Lee's positionals follow the noun phrase, whereas the corresponding elements precede the noun phrase of the ST. The underlined forms in the sentences in the table 3.2.2 illustrate the

prepositions in the TL.

Table 3.2.2

line	ST	TT
2	<i>Until I labor</i>	진통할 때까지
3	<i>in sight</i>	시야 속에
10	<i>from you</i>	그대로부터
16	<i>on you</i>	그대 위에
31	<i>in these bonds</i>	이 속박 속에
37	<i>on a gem</i>	보석 예
40	<i>for laymen</i>	속인들을 위한

In short, by utilizing TL morphology and lexis, Lee makes it much easier for the reader to understand and read the TT fluently.

3.3 Translating Grammatical Words

It is often difficult to translate Korean and English "grammatical words" (Carter 8) literally because some categories exist in only one language as we shall examine in this section. "If the target language lacks a grammatical category which exists in the source language, the information expressed by the category may have to be ignored" (Baker 86). For this reason, grammatical words that exist in English but not in Korean are often omitted. Otherwise, words that exist in Korean but not in English are often added to help the reader. The two strategies are examined in the following:

3.4 Strategies

3.4.1 Omission

Lee omits some English grammatical words or morphemes that do not exist in Korean grammar. This makes the text easier to follow.

1. Number

English and Korean have their own grammatical categories of number, while "English number is expressed morphologically by adding a suffix to a noun or by changing its form in some other way to indicate whether it refers to one or more than one" (Baker 87), the Korean nominal plural suffix 들 (-DEUL) is omitted. This not an obligatory translation choice, but is quite normal. Thus, the equivalent to the English plural noun suffix *s* is usually omitted in the TL as illustrated in the table 3.4.1.1; these nouns are not marked for number, as in the following examples back-translated from the TT. All back translations are mine:

Table 3.4.1.1

line	ST	TT	Back Translation
1	<i>powers</i>	힘	power
8	<i>eyes</i>	눈	eye
14	<i>flowery meads</i>	꽃 핀 초원	flowery meadow
17	<i>shoes</i>	신	shoe
19	<i>robes</i>	옷	robe
22	<i>spirits</i>	령	spirit
23	<i>Angels</i>	천사	Angel
24	<i>hairs</i>	머리카락	hair
25	<i>hands</i>	손	hand
29	<i>stones</i>	금속	metal
31	<i>bonds</i>	속박	bond
33	<i>joys</i>	기쁨	joy
34	<i>bodies</i>	육체	body
34	<i>soules</i>	영혼	soul
35	<i>joyes</i>	기쁨	joy
39	<i>pictures, bookes, coverings</i>	그림, 책, 표지	picture, book, covering

2. Article

Korean grammar does not have a system of articles. Thus the ST definite and indefinite articles are omitted in the TT, as in the following back translated words in the table 3.4.1.2.

Table 3.4.1.2

line	ST	TT	Back Translation
3	<i>The foe</i>	적	foe
6	<i>the farre fairer world</i>	훨씬 아름다운 세계	far more beautiful world
8	<i>the eyes of busy fooles</i>	바쁜 바보들의 눈	eyes of busy fools
16	<i>the hairy crown</i>	머리카락의 왕관	hairy crown
21	<i>A heaven</i>	천국	heaven
37	<i>a fool</i>	바보	fool
44	<i>a midwife</i>	산파	midwife

3. Prepositions

Both English and Korean have their own grammatical categories of prepositional particles. However, in Korean, such terms are often omitted, as in the following back-translated examples in the table 3.4.1.3.

Table 3.4.1.3

line	ST	TT	Back Translation
2	<i>in labor lye</i>	진통하며 누울	labor lie
4	<i>tir'd with</i>	지치오	tired
17,18	<i>tread in</i>	밟으시오	tread
20	<i>bring'st with</i>	가져오오	bring
30	<i>in this discovering thee</i>	그대를 발견하다니	this discovering you

In the above, plural forms, articles and prepositions are omitted. However,

quite frequently the exact meaning or function of the SL word gets lost as the result of translation. This can give rise to a strange tone in the text.

3.4.2 Addition

Lee employs the honorific verb suffixes and the honorific verb stem extenders, which do not exist in English grammar. In Korean culture, people are usually addressed according to their social ranking. These honorifics show that the speaker acknowledges that the topic of that verb, whom the speaker is referring to, has higher social ranking. Koreans use the honorific verb suffix 오 (-OH), and the honorific verb stem extender 으시/ -시(-EUSI/ -SI), which is added to a verb stem to make a new verb. Donne specialists state that the title of *Madam* indicates that the lady has a higher position (Carey 91, Marotti 53, Low 39). Thus Lee adds the honorific verb suffix and the honorific verb stem extender in the speaker's statements to the lady in the TT, as in the following examples (table 3.4.2). The honorific verb suffixes and the honorific verb stem extenders are underlined.

Table 3.4.2

line	ST	TT
1	<i>defie</i>	도전 <u>하오</u>
5,11,15,17	<i>off with</i>	벗 <u>으시오</u>
7	<i>Unpin</i>	핀을 뽑 <u>으시오</u>
9	<i>Unlace</i>	옷을 벗 <u>으시오</u>
20	<i>bring'st</i>	가져 <u>오오</u>
22	<i>know</i>	구별 <u>하오</u>
33	<i>due to thee</i>	그대 덕 <u>이오</u>
39	<i>like</i>	같 <u>으오</u>
43	<i>Must see</i>	보아야 <u>하오</u>
44	<i>showe</i>	보여주 <u>시오</u>
45	<i>cast all</i>	던져버리 <u>시오</u>
48	<i>What need'st</i>	무엇이 필요 <u>하겠오</u>

This strategy helps ensure the readability the TT. We shall now proceed to examine the cultural terms.

4 Translating the Cultural Terms

It is clear that the more culture features are embedded in a language, the greater the translation problems. As Nida points out, "differences between cultures cause many more severe complications for the translator than do differences in language structure" (161). Since Korean culture differs greatly from English culture, the translator may face many problems of correspondence involving the culturally specific words, metaphors, and collocations. Before I discuss these, it is necessary to consider the ideal reader. As already noted, the TT is intended for experts and educated generalists and more specifically, Koreans who want to know English culture and poetry. Thus Lee attempts to convey the ST in natural Korean, but trying to preserve the 'foreignness' and outlandish flavor of the ST in the TT without giving undue prominence to the ST. His efforts result in an easily readable text, with a slightly alien feel, as we shall see in the following section.

4.1 Culture- Specific Words

When the SL expresses a concept totally unknown in the target language, Baker calls it "culture- specific" (21). Plainly, cultural words cannot be translated literally. The ST has many culturally- specific words which not only are mostly unknown in Korean culture, but also have no equivalents in Korean. They mostly belong to the category of material culture, especially clothes. "Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added" (Newmark 97). Accordingly, Lee attempts to translate the SL into natural Korean.

4.2 Strategies

4.2.1 Cultural Substitution: *girdle*, *buske*

In the ST, *girdle* (5) means "a belt worn round the waist to secure or confine the garment: also employed as a means of carrying light articles, esp. a weapon or purse"(OED). *Buske* (11) means "a strip of wood, whalebone, steel, or other rigid material passed down the front of a corset, and used to stiffen and support it" (OED). Yet, Korean has no equivalent word. Lee solves the problem by means of the cultural substitution strategy, which involves replacing a culture-specific item or expression with a TL item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. This supplies the reader with a concept with which s/he can identify, something familiar and appealing (Baker 31). He substitutes *belt* for *girdle* and *corset* for *buske*. In this way, Lee helps Korean readers identify and understand the object easily.

4.2.2 Using More General Words: *coronet*, *diadem*/ *chime*

Translation by more general words is one of the commonest ways of dealing with this kind of non-equivalent word (Baker 26). In the ST, *coronet* (15) means "a small or inferior crown, especially a crown denoting a dignity inferior to that of the sovereign, worn by the nobility, and varying in form according to rank" (OED), and *diadem* (16) means "a crown; an ornamental cincture or covering for the head, worn as a symbol of honor of royal dignity" (OED). However, these have no equivalents in Korean. Thus, Lee translates them by means of a more general word, as in *crown*. As for the *chime*, Lee also translates it as 'attached ornament' using the same strategy. In the ST, *chime* (9) is "an apparatus or ornament for striking a bell or set of bells so as to make it or them 'chime' or emit a musical sound" (OED). Consequently, the TT reader may identify them easily, but the original and exact meanings of *coronet*, *diadem* and *chime* get lost in the process of translation, conveying a

strange impression to the reader.

4.2.3 Translation of Proper names: *Mahomet, Atlanta*

In the SL, *Mahomet* (21) is "the popular rendering of the Arabic name Muhammad, borne by the founder of the religion of Islam" (OED), and *Atlanta* (36) is the name of the beautiful woman who can run very fast (Gardner 132). It is normal for people's first and surnames to be transferred (Newmark 214). Lee leaves these names untranslated, transferring the ST expression verbatim into the TT. He also adds the footnotes with the explanations, such as "sensual pleasure" and "the beautiful fleet-footed lady."

4.2.4 Cultural borrowing: *Madam*

Translators often transfer a ST expression verbatim into the TT when they cannot find a suitable indigenous expression in the TL translating the ST expression. Hervey et al. refer to this as a "culture borrowing" (23). However, this may pose a problem when the original meaning is sacrificed and distorted due to "words or expressions which have the same form in two or more languages but convey different meanings" (Baker 25). In the SL, *Madam* (1) is a "form of respectful or polite address substituted for the name" (OED). However, in Korean, the word is normally used as an inherently pejorative term referring to the woman who serves male customers in a public house. Nevertheless, Lee renders it into the TL as *madam* without any footnote or explanation, losing the original meaning and conveying an inappropriate connotation.

4.3 Metaphor

Metaphors are often deeply embedded in culture, and are constantly being coined to meet the demands of the cultural experience of a specific society. Metaphors are ways of referring to something in terms of another in most

ways actually unlike it. They may be single words or extended phrases involving collocations, idioms, sentences, proverbs, and allegories. In addition, all polysemous words and most English phrasal verbs are potentially metaphorical (Newmark 104).

Translating metaphors in poetry is not easy because there is implicit meaning such as evaluation or connotation giving rise to various interpretations amongst readers. Moreover, it becomes more difficult when the SL and the TL have little cultural overlap, as with Korean and English.

The ST includes many metaphors which emphasize male dominance and English colonialism and reduce the woman to an object to be conquered. Donne may expect his readers to be struck by the novelty in his treatment of metaphor. However, Lee does not fully carry over Donne's intention to the TT in the process of literal translation, as we shall see.

4.4 Strategies

4.4.1 Literal Translation

Newmark emphasizes that original metaphors have to be translated accurately (164-168). Translating the metaphors in the ST, Lee tries to reproduce them in the TL as closely and literally as possible, attempting to make the reader understand the English culture in the ST. However, his translation fails to adequately convey the implicit meaning of the ST so that the language of the TT remains sometimes difficult to understand and slightly alien. Examples are as follows:

foe (3) is a conventional metaphor implying the lover in the Renaissance English poetry, and is translated literally as 'foe'.

Fight (4) not only implies 'a battle' against a foe, but also connotes a sexual relationship. It is translated literally as 'fight'.

heavens zone (5) implies the Milky Way. It is translated as 'heaven's belt', literally.

farre fairer world (6) implies the body of Queen Elizabeth I, admittedly political hyperbolic praise of the woman's physical presence, suggesting her "body- politic" (Labiola 53). It is translated as 'far more beautiful world'.

busy fooles (8) implies the people who will be so taken up with the ornaments that they will look no further. It is translated as 'busy fools', literally.

America (27), *kingdome* (28), *myne of precious stones* (29), *Empiree* (29) : These metaphors imply the mistress, Queen Elizabeth I, and America all together. They are translated literally as 'America', 'kingdom', 'precious metal mine', and 'empire' respectively.

gay coverings (39) implies the garment of a woman. It is translated literally as 'splendid covering'.

in labor (2) implies "female tumescence and imminent childbirth paradoxically to describe the expanded penis prior to climactic discharge(Hunt 186). It is translated literally as 'labor', but this sense gets lost in the translation and the TT does not give the idea of childbirth.

When the SL and the TL not only refer to the same thing but have similar associations, a literal translation is possible (Newmark 108-109). The ST includes several stock metaphors with sexual implications and images that can be transferred as correspondingly acceptable terms. In this respect, it is possible to translate some metaphors literally which imply the same erotic nuance.

powers (1) is a sexual pun which implies virility. It also suggests the multitude of fellow-adventurers who will assist him in the new land conquest (Labiola 51). It is rendered literally as 'power'.

stand (4,12)and *upright* (24) imply erection of the penis, and are translated as 'stand'.

flesh (24) implies a penis; It is translated as 'flesh'.

seal (32) implies not only the impression of penis on the vulva but also a seal that empowers him to undertake his charge as a conqueror. It is rendered literally as 'seal'.

As above, the TT choices render the erotic messages contained in the ST metaphors.

4.4.2 Adding Footnotes

Emphasizing the usage of the footnote, Nabokov suggests that a translator must employ footnotes to convey the exact meaning of the SL (83). Similarly, Newmark states that the metaphor may be paraphrased or expanded upon for the reader's understanding (164). Lee attempts to add footnotes, paraphrase, or otherwise elaborate to add sense if the metaphor has no equivalent in Korean, as the following examples. This strategy helps the readers follow the TT easily.

safely (17) refers to the religious implication of salvation and is translated literally, with an added footnote that, "This expression has ambiguity that can be interpreted as 'in a state of salvation'".

Mahomet's paradise (21) implies the Islamic paradise which was said to be filled with carnal pleasures. Lee translates this literally as 'Mahomet's paradise', adding a footnote on "the sensual pleasure".

discovering (30): This metaphor implies undressing. It is translated literally as such, with an added footnote explaining it as a pun.

bonds (31): This implies not only union with the mistress, but also the agreement between him and the queen, empowering him to conquer the new land. It is translated as 'bonds' literally with an added footnote that "there are two meanings of this word; one is 'constraint', the other is 'contract'".

Atlanta's ball (36): This metaphor alludes to the well-known fable illustrating how mankind may be deceived by externals. It is translated as "Atlanta's golden ball" literally, adding the adjective 'golden' and the footnote that "Hippomenes, a suitor, dropped three golden apples in a foot race with Atranta, the beautiful fleet-footed lady, in order to distract and delay her. She lost the race because she wanted to pick them up."

4.5 Collocations

Collocation is a term used to describe a group of words which occur repeatedly in a language (Carter 47), as a unit, though "not necessarily adjacent" (Sinclair 115).

Translating collocations is considered to be a difficult task. Despite the difficulty, the translator may find a Korean counterpart, consulting the appropriate bilingual dictionary and considering the context in which it is used. Or, as long as a collocation can be found in the target language which conveys the same or a similar meaning to that of the collocation, it may be translated literally (Baker 54).

Collocations in the ST include: *go off* (13), *flowery meads* (14), *soft bed* (18), *white robes* (19), *heavens Angels* (19), *evill spirit* (23) and *roving hands* (25). They are translated literally into the TT as *go off*, *flowery meadow*, *soft bed*, *white robe*, *heaven's angels*, *evil spirit*, and *roving hands*, respectively. They also preserve the grammatical structure, 'the adjective plus noun form' that Newmark states is a high-frequency grammatical structure in the collocation (1988: 212) in the TT. Other collocations *let . . . go* (25) and *taste joy* (35) are translated literally as *go let* and *joy taste*, inverting the word order.

However, some collocations lose their precise meaning when Lee attempts to transform them for the reader's understanding. Thus *hollowed temple* (18) is translated as *temple* and the *imputed grace* is rendered as *possessed grace*. Consequently, the TL loses the sense of the ST and seems slightly odd because the TT collocations fail to convey their meaning precisely.

5. Conclusion

This paper has examined John Donne's "Elegy 19: To His Mistris Going to

Bed" by exploring the linguistic and cultural difficulties and to suggested thereby a suitable translation strategy for Korean readers. Based on this treatment, it is apparent that the translation method depends on the purpose of translation and the relatedness between two languages. Given the cultural and linguistic differences between the two languages and the idealized target readers (readers seeking an intimate knowledge English poetry), an eclectic translation method combining both literal and free translation seems most suitable in translating "Elegy 19" into Korean. Lee clearly attempts both a literal translation concerning the cultural words inso far as the bounds of Korean grammar allow, and a free translation in respect to the grammatical categories for the sake of content. He thereby achieves the results which allow the reader to follow the TT smoothly, though with a slightly alien impression. In spite of this limitation, his translation remains necessary and valuable work.

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Appendix 1 The Source Text

Elegy 19: "To his Mistress Going to Bed"

- 1) Come, Madam, come, all rest my powers defie,
- 2) Until I labour, I in labour lye.
- 3) The foe oft-times, having the foe in sight,
- 4) Is tir'd with standing , though they never fight.
- 5) Off with that girdle, like heavens zone glistering
- 6) But a farre fairer world encompassing.
- 7) Unpin that spangled blest-plate, which you weare
- 8) That th'eyes of busy fooles may be stopt there:
- 9) Unlace your selfe, for that harmonious chime
- 10) Tells me from you that now 'tis your bed time.
- 11) Off your that happy buske, whom I envye
- 12) That still can be, and still can stand so nigh.
- 13) Your gownes going off such beauteous state reveales
- 14) As when from flowery meades th'hills shadow steales.
- 15) Off with your wyrie coronet and showe
- 16) The hairy diadem which on you doth growe.
- 17) Off with those shoes: and then safely tread
- 18) In this loves hallow'd temple, this soft bed.
- 19) In such white robes heavens Angels us'd to bee
- 20) Receiv'd by men; Thou Angel bring'st with thee
- 21) A heaven like Mahomets Paradise; and though
- 22) Ill spirits walk in white, we easily know
- 23) By this these Angels from an evill sprite:
- 24) They sat our hairs, but these the flesh upright.
- 25) Licence my roving hands, and let them goe
- 26) Behind, before, above, between, below.

- 27) Oh my America, my new found lande,
- 28) My kingdome, safeliest when with one man man'd
- 29) My myne of precious stones, my Empiree,
- 30) How blest am I in this discovering thee.
- 31) To enter in these bonds is to be free,
- 32) Then where my hand is set my seal shall be.
- 33) Full nakedness, all joys are due to thee.
- 34) As soules unbodied, bodies uncloth'd must bee
- 35) To taste whole joyes. Gems which you women use
- 36) Are as Atlanta's balls, cast in mens views,
- 37) That when a fooles eye lighteth on a gem
- 38) His earthly soule may covet theirs not them.
- 39) Like pictures, or like bookes gay coverings made
- 40) For laymen, are all women thus arraid;
- 41) Themselves are mystique bookes, which only wee
- 42) Whom their imputed grace will dignify
- 43) Must see reveal'd. Then since I may knowe,
- 44) As liberally as to a midwife showe
- 45) Thy self; cast all, yea this white linnen hence.
- 46) Here is no pennance, much less innocence.
- 47) To teach thee, I am naked first; why than
- 48) What need'st thou have more covering then a man?

Appendix 2. : The Target Text

비가 19: 「잠자리에 드는 연인에게」, 이창준 역

- 1) 오라, 마담이여, 오라 모든 휴식에 나의 힘은 도전하오,
- 2) 내가 진통하고, 내가 진통하며 누울 때까지.
- 3) 적은 때때로 적을 시야 속에 보며,

- 4) 싸우지는 않아도, 서 있는 것으로 지치오.
- 5) 그 허리띠를 벗으시오, 하늘의 띠처럼 반짝이지만,
- 6) 훨씬 아름다운 세계를 둘러싸고 있는.
- 7) 세상사에 바쁜 바보들의 눈이 그곳에서 멈추도록,
- 8) 그대가 달고 있는 그 스팽글이 달린 가슴받이 핀을 뽑으시오.
- 9) 옷을 벗으시오. 그 화음을 이루는 부착된 장식은
- 10) 그대로부터 나에게 알리오, 지금이 잠잠 시간임을.
- 11) 그 행복한 콜르세트를 벗으시오, 내가 부러워하는,
- 12) 아주 가까이, 항상 있을 수 있고, 항상 설 수 있는.
- 13) 그대의 가운이 벗겨지면서, 몸시도 아름다운 자태가 드러나오.
- 14) 산의 그림자가 꽃 핀 초원으로부터 살며시 사라질 때처럼.
- 15) 그 철사 같은 관을 벗으시오, 보여주오.
- 16) 그대 위에 자라나는 머리카락의 왕관을.
- 17) 자 그 신을 벗으시오, 그리고는 안전하게 밟으시오.
- 18) 이 사랑의 성전, 이 부드러운 침대를.
- 19) 그같이 흰옷을 입고, 하늘의 천사들은 남자들에 의해
- 20) 영접되는 것이 상례였소. 천사인 그대는 가져오오.
- 21) 마호메트의 파라다이스 같은 천국을 그리고 비록
- 22) 악령들도 흰 것을 입고 거닐지만, 우리는 쉽사리 구별하오
- 23) 악의 요정과 이들 천사들을, 이런 기준으로,
- 24) 즉 전자는 우리의 머리칼을, 후자는 우리의 육신을 세운다.
- 25) 나의 헤메는 두 손을 허락하오. 그리고 손들을 가게 하오.
- 26) 앞으로, 뒤로, 사이로, 위로, 아래로.
- 27) 오, 나의 아메리카여! 나의 새로-발견된-땅이여,
- 28) 나의 왕국이며, 남자 하나뿐일 때 가장 안전한 곳,
- 29) 귀금속의 나의 광산이여, 나의 제국이여,
- 30) 그대를 발견하다니, 나는 얼마나 축복 받았는가!
- 31) 이런 속박 속에 들어가는 것은 자유롭게 되는 것.
- 32) 그러므로 내 손이 놓인 곳에, 나의 도장이 찍히리라.
- 33) 완전한 전라! 모든 기쁨은 그대의 덕택이오.

- 34) 육체를 벗어난 영혼처럼, 육체도 옷을 벗어야 하오.
- 35) 모든 기쁨을 맛보기 위해, 여자들인 당신들이 쓰는 보석들은
- 36) 남자들을 유혹하기 위해 뿌려진, 아틀란타의 황금공들과 같소.
- 37) 바보의 시선이 보석에 떨어질 때,
- 38) 그의 속된 영혼이 여자들 대신, 그 여자들의 보석을 탐내도록.
- 39) 그렇게 차린 모든 여자들은, 속인들을 위해서 만들어진,
- 40) 그림이나, 혹은 화려한 책의 표지와 같소.
- 41) 여자들 자신이 신비한 책들이다. 그것만을 우리만이
- 42) (여자들이 소유한 은총이 우리를 고귀하게 할)
- 43) 드러난 대로 보아야 하오. 그러면, 내가 알 수 있도록
- 44) 산파에게 보여주듯, 그렇게 아낌없이, 보여주시오.
- 45) 그대 자신을: 그렇소, 던져버리시오. 전부를, 이 흰 린네르 옷도.
- 46) 여기엔 후회도 없고, 흰 복장은 더욱 필요없소.
- 47) 그대를 가르치려고, 내가 먼저 벌거벗었소 그러니
- 48) 그대를 덮을 땀 무슨 옷이 필요하겠소. 한 남자 외에.

주석

- 17) “구원된 상태”의 뜻도 함께 지니는 ambiguity
- 21) 육체적인 쾌락
- 32) (1) 속박 (2) 계약
- 36) 아틀란타는 발이 빠른 처녀였는데 그녀를 혼란스럽게 하고 지연시키기 위해서, 히포네네스는 세 개의 황금사과를 떨어뜨렸다. 아틀란타는 그것을 줍다가 경기에 졌다.

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[Abstract]

**A Study of Strategies for Translating English Poetry into Korean,
with Special Reference to John Donne's "Elegy 19"**

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Translating poetry is a challenging task because it must take into account linguistic and cultural differences between the source language and the target languages. This paper examines John Donne's "Elegy 19: To His Mistris Going to Bed" by exploring the linguistic difficulties involved in translation, especially in grammatical categories such as word order, number, article, and preposition as well as cultural difficulties, particularly in lexis, such as culture-specific words, metaphors, and collocations. This paper suggests a suitable translation strategy to satisfy Korean readers, considering the three main translation approaches: literal translation, free translation, and an eclectic approach that connects the two extremes.

Given the cultural and linguistic differences between the two languages and the idealized target readers seeking an intimate knowledge of English poetry, an eclectic translation method combining both literal and free translation seems most suitable in translating "Elegy 19" into Korean.

Chang Jun Lee, translator of the target text, clearly attempts both a literal translation when dealing with the cultural aspects of words insofar as the bounds that Korean grammar allows, and a free translation with respect to grammatical categories, for the sake of the content. He thereby achieves results that allow the reader to follow the target text smoothly, though with a slightly alien impression.

▶Key Words: translational strategies, "Elegy 19", John Donne, poetry, literal translation, free translation, versification.

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