

## Translated Musicals and Musical Translation in Korea\*

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### 1. Introduction

Korea has witnessed a rapid westernization/modernization during the last one hundred years. In this process, translations have played a vital role in importing the necessary information, knowledge, technology, and culture. Even-Zohar states, "When a given system has succeeded in accumulating sufficient stock, the chances are good that the home inventory will suffice for its maintenance and perseverance, unless conditions drastically change. Otherwise, inter-systemic transfers remain the only, or at least the most decisive solution, and are immediately carried out in spite of resistance" (26). For Korea, this inter-systemic transfer has played an important role in building

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\* This Research was supported by the Sookmyung Women's University Research Grants 2007.

the western-style society of contemporary Korea. In this process, translated texts have been one of the major contributing factors in shaping modern Korean society and culture and have become an integral element of innovative forces. After one hundred years of westernization/modernization, musicals, especially large-scale musicals, are finally claiming their popularity in Korean society.

Why has it taken so long for musicals to claim their position on the Korean cultural map? First reason probably is the relatively heavy investment requirements. Second is the high ticket prices caused by the heavy initial investment and high running costs caused by the requirements of live performances. Third is the availability of competent musical actors and actresses who can sing, dance and act as well as other members of the creative team.

Korea has experienced rapid economic growth over the last four decades. Its per capita GDP has risen more than seven thousand percent since 1970. Korea's per capita GDP in 1970 was a meager 254 dollars and it was only from the year 2000 and on, Korea's per capita GDP stayed over 10,000 dollars.<sup>1)</sup>

With the population of thirty to forty million and per capita income much under 10,000 dollars, Korea could hardly afford large-scale musicals with high ticket prices. However, the situation has changed gradually during the last ten years. The increase in disposable income had resulted in greater interest in quality entertainment. In 1994 the first original cast musical, *Cats*, was performed in Korea. Then in 2001 the first fully licensed translated Korean

1) **Table 1. Per Capita GDP of Korea** (Unit: U.S. dollars Source: Korean Bureau of Statistics)

Year	1970	1971	1972	[...]	1989	1990	1991	1992	1993	1994	1995
Amount	254	290	320	[...]	5,418	6,147	7,105	7,527	8,177	9,459	11,432
Year	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006
Amount	12,197	11,176	7,355	9,438	10,841	10,160	11,499	12,720	14,193	16,413	18,372

production was introduced.<sup>2)</sup> It was *The Phantom of the Opera* and it ran for seven months.

Because of the heavy running costs as well as the heavy initial investment, commercial success is the key to the survival of a musical production. This is true not only for original productions but also for licensed translated works. Therefore translators of musicals are often torn between performability, acceptability, marketability as well as requirements and approval from the original production companies. Performability in musicals includes breathability with special considerations given to tone, rhythm, speakability, and deliverability. Acceptability means adherence to the norms and expectation of the target system. Marketability often depends on the degree of interest and favorable reception by the target audience. Thus producers, directors and translators carefully examine the distance between the source and target culture and the potential reaction from the audience for a musical performance.

Korean audiences of translated musicals sometimes feel sense of mismatch because the cast members are Koreans, yet pretend they are from a different culture. For example, the audience is often forced to make-believe that the characters are foreigners yet they not only sing in Korean but look Korean with in-between-the-two culture body languages and foreign costumes. This mismatch becomes the center of tension for translators. Translators are sometimes torn between foreignizing and domesticating strategies. The obvious setting in a foreign country often calls for foreignizing strategies, yet marketability sometimes demands domesticating ones. On top of this, music

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2) There have been two types of licensed productions in Korea. The first is getting the copy right permission of just the script and the musical score; and the second is so called full licensing where each and every aspect of the production is licensed and any changes in translation and/or performance are approved by the original production company. With the enforcement of intellectual property rights, Korea started to get licenses for translated musical performances mostly from 1990 s in the first format. But from 2001 and on the full licensing became the norm.

and performability play an important role in the decision making process.

This paper attempts to study the role of translated musicals focusing on fully licensed large-scale productions in shaping contemporary musical culture in Korea. It also attempts to examine translation procedures and various mediation strategies adopted by translators and/or translation teams to satisfy the multifaceted demands they face.

## 2. The Role of Translated Musical in Korean Musical Culture

Relative to other elements of western culture, musicals have been late in entering the Korean market. As explained earlier, this is partly because of the heavy investment requirements, high ticket price and availability of competent musical cast members. The first western translated musical that enjoyed relatively high commercial success was *Guys and Dolls* in 1983 followed by *Nunsence* in the 1990s and on. However, it was not until 2000 that musicals have truly become an integral part of Korean popular culture. The so-called ‘musical big bang’ started with the first fully licensed Korean production of *The Phantom of the Opera* in 2001 which ran for seven months. Then the West End production of *Mamma Mia!* based on the songs of 70s Swedish group ABBA, incidentally also well-known in Korea, made a significant contribution in popularizing the genre. *Mamma Mia!* first ran in 2004, but enjoyed two more runs in 2006 and 2007. Both the Korean production of *Miss Saigon* and *The Lion King* in 2006 ushered in an era of close collaboration between the Korean production team and the original producer’s creative team. *Miss Saigon* was produced by KCMI, a Korean company; *The Lion King* was produced by the Japanese production company, Shiki Theatre Company, with its own dedicated musical theatre, the first of its kind for large-scale musicals, and became the first open-run musical in Korea. The Korean musical market has experienced an exponential growth since the first fully licensed production

of *The Phantom of the Opera*. Its market size grew by more than three hundred percent during this period and the expectation is that it will grow at an even faster pace in the next few years.<sup>3)</sup>

The time lag between the premiere of original productions and their respective Korean translated versions was around fifteen years for *The Phantom of the Opera* and *Miss Saigon*: fourteen years for *The Phantom of the Opera* (original premiere in 1987 and the first translated Korean production in 2001); seventeen years for *Miss Saigon* (original premiere in 1989 and the first translated Korean production in 2006). With the popularity of musicals in Korea, however, this time lag has begun to decrease: nine years for *The Lion King* (original premiere in 1997 and the first translated Korean production in 2006); six years for *Aida* (original premiere in 1999 and the first translated Korean production in 2005); five years for *Mamma Mia!* (original premiere in 1999 and the first translated Korean production in 2004); and five years for *The Producers* (original premiere in 2001 and the first translated Korean production in 2006).

The increased popularity of translated musicals also stimulated the Korean original musical productions. The first large-scale western style musical was *Myeoseong Hwanghu* or *The Last Empress* which premiered in 1995.<sup>4)</sup> However, years 2006 and 2007 can be designated as the years of Korean original musicals with four large-scale Korean musical productions: *Gyeoul Yeonga* or *Winter Sonata* in 2006; *Hwaseongeyse Ggumgguda* or *Royal Dream of the Moon: Hwaseong Fortress Creation Musical* in 2006; *Dancing Shadows* in 2007; and *Musical Daejanggum* in 2007. Except for *Dancing Shadows* and

3) **Table 2. The Korean musical market size from 2002 to 2006** (*Economist* April 2007)

Year	2002	2003	2004	2005	2006
Amount (Unit: million U.S. dollars)	500	690	710	980	1,600

4) The transliteration method of the Revised Romanization of Korean is used for transcribing *Hangul* except for the well-known spellings such as *Seoul* and some proper nouns whose individual romanizations are known to me.

*Winter Sonata*, the story lines are based on Korean historical figures during the Joseon Dynasty (1392-1910). *The Last Empress* is about the fascinating life of Korea's last empress, *Myungseong Hwanghu*, and her struggle to steer the hermit kingdom known as The Land of Morning Calm toward modernization. *Royal Dream of the Moon: Hwaseong Fortress Creation Musical* is about King Jeongjo of Joseon (1776-1800) He was the son of Crown Prince Sado, who was put to death by his own father, King Yeongjo. Musical *Daejanggeum* is a musical remake of a highly successful Korean TV Drama *Daejanggeum*. *Daejanggeum* is a success story of an orphan girl named Jang-geum who entered the palace when she was a child and struggled her way to the top and became the first female royal physician and eventually earned the title of *Daejanggeum* which means Great Jang-geum. It is also interesting to note that with the exception of *Royal Dream of the Moon: Hwaseong Fortress Creation Musical*, the producers had in mind not only Korean audiences but also overseas viewers, especially Asian viewers. For example, *Winter Sonata* is based on the most popular Korean TV drama in Asia and was produced with Asian fans, especially Japanese fans, in mind. *Musical Daejanggeum* which is based on another well-known TV drama in Asia, *Daejanggeum or Jewel in the Palace*, also was produced with Asian fans in mind. On the opening night of the *Musical Daejanggeum* producers from Japan, China, and Singapore came to explore the possibility of licensing this production.<sup>5)</sup>

*Dancing Shadows* is based on the modern Korean play *Sanbul* [*Mountain Fire*] by Cha Beom-seok. The storyline revolves around the Korean War and was adapted and written in English by Ariel Dorfman, a well-known writer from Chile, in an attempt to attract a global audience. In the English version, the time and locale of the original play were stripped and the English script was later translated into Korean by the translation team. The majority of the

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5) *Winter Sonata* and *Daejanggeum* are two of the most famous *Hallyu* dramas. *Hallyu* or *the Korean wave* refers to the recent surge of popularity of South-Korean popular culture in other countries, especially in Asian countries. (en.wikipedia.org/wiki/Korean\_wave)

creative team members also came from overseas: Eric Woolfson from Scotland composed the music and wrote lyrics; Paul Garrington who co-directed *Mamma Mia!* in Europe and Asia directed the production; Nicky Shaw from England designed the set and the costume; Chris Bailey from England choreographed the dance; Nick Finlow from England supervised the music, etc.

In addition, many other musicals either based on the Korean TV dramas or movies have either been recently produced or are currently in the planning stage. This is an attempt to maximize their popularity in Asia. There are many Broadway musicals based on movies: *Grease*, *Saturday Night Fever*, *Beauty and the Beast*, and *The Lion King* to name a few. However, creating a musical based on TV dramas is quite a Korean phenomenon motivated by the Korean wave or *Hallyu*. But it seems that the time is yet to come for Korean original productions to claim their fair share in their home terrain. According to *JoongAng Daily*, Korean original productions claim only fifteen percent of the musical market (April 30, 2007).

There are other developments which prove the fact that musicals are becoming deeply rooted in Korea. 2007 marks the birth of *The Musical Award*, the second of its kind in Korea which was broadcasted live on major TV. Another big development in Korean musical society is the birth of the musical portal site, *Passion of the Musical*, in July of 2007. These developments suggest that musicals are truly becoming an integral part of Korean popular culture. According to an article in *The Musical*, a musical monthly magazine, musicals accounted for more than fifty percent of performing arts market in 2006 (June 2007, p.61).

Up to this point, we have examined the current state of Korean musicals focusing on large-scale productions. Now let's examine the actual translation process and translation strategies. The works examined are: *The Phantom of the Opera*, *Miss Saigon*, *Mamma Mia!*, and *The Lion King*.<sup>6)</sup>

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6) It is assumed that the readers are familiar with the storylines of these musicals. For

### 3. Translation Process

Musical translation is often a team effort. Once the selection and licensing process is finalized, translation is commissioned to a translator or translators. Since there are not many translators who understand the music and performing aspects of a musical translation, often the first translation is modified by another translator who understands music and performance. Usually the music director or director assumes this role. Sometimes, the translation commissioner specifically asks the translator to give only the content of the source text, which is subsequently given to a lyricist who comes up with the proper lyrics based on the content. This was the case with the translation of *Mamma Mia!*. The program lists Cheol-li Kim and Su-jeong Seong as translators.<sup>7)</sup> But these two only provided the content translation.<sup>8)</sup> Many of the content-translators have been involved in translations or productions of plays.<sup>9)</sup> The content-translators of *Mamma Mia!* have extensive experience in plays while the content-translator of *Miss Saigon*, Mi Hee Kim, is a professor at the School

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detailed synopsis for each production refer to the following websites:

*The Phantom of the Opera*: [www.thephantomoftheopera.com](http://www.thephantomoftheopera.com)

*Miss Saigon*: [www.miss-saigon.com](http://www.miss-saigon.com)

*Mamma Mia!*: [www.mamma-mia.com](http://www.mamma-mia.com)

*The Lion King*: <http://disney.go.com/theater/thelionking>

- 7) Even though the guideline of Revised Romanization of Korean suggests to write the family name before the given name, the given name is written first for consistency.
- 8) Personal interview with Su-jeong Seong in July 2007.
- 9) Zatlin labels a play translator who translates to be read or doesn't understand the performing end of it as academic-translator and who understands the performing end of it and translates for performance as playwrite-translator (2005: 21-2). I would label a translator whose main responsibility is to render the content of the lyrics as content-translator and a translator whose main responsibility is to create a lyric for musical performance as lyricist-translator.

of Drama at the Korean National University of Arts and has extensive experience as a dramaturge. This is probably because the commissioned content-translators understand the performing end of a theatrical production even though they do not understand the musical end. The role of lyricist-translator of *Mamma Mia!* was performed by Jin-seop Han who also was the director of the Korean production, and that of *Miss Saigon* was performed by Kolleen Park who was also the musical director.<sup>10)</sup> While the content-translators were not involved with the musical side of production in *Mamma Mia!*, the content-translator of *Miss Saigon*, Mi Hee Kim, was provided with a musician who would come to the translator's office and test-sing the first draft.<sup>11)</sup> Nowadays there are some translators who study musicals in English-speaking countries and understand all three essential elements of a musical translation: language, performing arts, and music. However, this type of translator has yet to translate large-scale licensed productions and collaborated efforts of the content-translator and the lyricist-translator are the norm rather than the exception.

After translation by the lyricist-translator, the script is sent to the licensing production company for approval in case of a fully licensed production. To obtain an unbiased opinion, the original producer commissions the back translation to a translator who was not involved in the English-Korean translation process and who is not connected to the licensed production company. If the original producer questions or makes objections to some parts

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10) Kolleen Park is a well-known music director/translator in Korea. She is fluent in both Korean and English and got her B.A from California Institute of the Arts. She also studied Korean Traditional Music Composition at the Seoul National University. She worked as the music director for numerous musicals including *The Last Empress*, *Dancing Shadows*, Korean production of *Chicago*, *Kiss me Kate*, *Rent*, *The Phantom of the Opera*, *Aida*, and *Miss Saigon*. Often she also takes the role of lyricist-translator because of her competency in language, music, and performing arts.

11) Personal interview with Mi Hee Kim in March 2007.

of the translation, Korean translators explain their reason for the choice of the particular translation strategy. Then the original producers either accept the translators arguments and approve the translation or demand changes. The final rehearsal script approved by the original producer goes through yet another transformation during rehearsals by the directors and cast members for performability. Also, at the beginning stage of a production, changes are made to improve audience satisfaction.

#### 4. The Intricacies of Musical Translation

Musicals can be classified as multi-medial. Snell-Hornby (188) states multi-medial texts are texts which have been written to be spoken or sung and are hence to a varying degree dependent on a non-linguistic (technical) medium or on other non-verbal forms of expression. Harrison (93) believes that non-verbal communication can be applied to a broad range of phenomena, including facial expressions and gestures to fashion and status symbols; it also includes dance, drama, music, and mime. (double quoted from Said El-shiyab 204). Thus, verbal language is only a part of many elements in a multi-medial medium.

The dependency on non-verbal elements can be a double-edged sword. Since the audience has non-verbal aid in addition to the linguistic medium, translators have additional help in conveying the message of the production. There s a saying, a picture is worth a thousand words. A moving picture might be worth ten thousand words. Add music to this, we have something that maybe worth million words. This is well illustrated in the song titled *Rafiki Mourns* in *The Lion King*.<sup>12)</sup> In this song, the lyric is in one of the African

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12) Rafiki is a shaman baboon and he is old and wise. Rafiki provides important counsel to the adult Simba when the latter is trying to determine his destiny. Rafiki means 'friend' in Swahili.

languages in both the source and the target and the audiences are expected to understand the message and the feeling without the verbal code.

Yet the existence of non-verbal code also works as a constraint in translations of verbal texts especially in the case of a fully licensed production. The original production company of a fully licensed production often limits changes one can make, thus the settings, costumes, dances, and music are more or less identical to the original. Since the verbal and non-verbal text should be coherent, these foreign elements might call for a foreignizing strategy. However, marketability and the need to hold the audience's attention might call for a domesticating strategy. Musical translators face an additional challenge in that the lyrics must be in harmony with the music. Cohen and Rosenhaus list comprehensibility as one of the three principles for writing lyrics. According to them, "Comprehensibility is not simply a matter of clarity of thought and language; it also depends on the lyrics and music matching each other. Unlike a poem, which can be read over and over, a lyric is heard in time and to music. No matter how clear and simple the lyric is, it will not be comprehensible unless the music works with it and not against it" (114). These restrictions make the translation of musicals even more complicated. Zabalbeascoa writes about the priorities and restrictions of translation. He defines the concept of priorities as the means of expressing the intended goals for a given translation task and restrictions as the obstacles and problems that help to justify one's choice of priorities as well as the solutions adopted in the translation. His argument is that the absence of a restriction during the translating process cancels out that restriction as a factor that must be taken into consideration, which brings about a series of 'favorable circumstances to be exploited by the translator (331-4). Looking from this perspective, translation of musicals has a set of priorities which include performability, acceptability, marketability as well as requirements and approval from the original production companies. "A set of priorities for a given translation might be visualized on a vertical scale of importance, ranging from a very important 'top priority all the

way down to very minor priorities. This makes it possible to monitor the consistency with which solutions respond to a higher order priorities first and foremost, and lower order priorities only in those cases when all of the more important priorities have been satisfied first. Thus, a priority is also a restriction for all of the priorities that are 'below it" (*ibid.* 331-2). At times the hierarchy of priorities are unclear and translators must find their way through various translation strategies in an attempt to satisfy conflicting demands. In a sense this is exactly the case for musical translation. The producer's main priority might be marketability while that of the director might be performability, yet the original production company's priority is both marketability and preservation of the spirit of the original. Due to the differences in hierarchy of priorities among parties involved in the musical production and opinions that should be taken into consideration in the translation process, translators at times feel that they are pulled into many different directions. Let's examine how they cope with this complicated translation situation.

#### 4.1 Translation of Lyrics

The norm of lyric writing is to match one syllable per note. According to Kolleen Park, one of the problems faced by a lyricist in translating English lyrics into Korean stems from the fact that corresponding Korean words tend to have more syllables than their English counterparts.<sup>13)</sup> Therefore sometimes some contents of the original lyrics are omitted in the target. However, thanks to the characteristic of Korean language, which does not require explicit subject or object when it is clear from the context, this loss can be reduced. Let's examine example 1 below.

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13) Personal interview in July 2007



Example 1. First Eight Bars of *Think of Me* from *The Phantom of the Opera*

<p>CHRISTINE Think of me,</p>
<p>생 각 해 saeng- gak-hae</p> <p>think</p>
<p>think of me fond - ly when we've said good - bye. Re - mem - ber me</p>
<p>생 각 해 줘- 요 이 별 이 와 도 약 속 - 해 saeng- gak-hae jwo-yo i byeol- i wa-do yak - sok - hay</p> <p>think give parting come even promise</p>
<p>once in a while... please pro - mise me you'll try.</p>
<p>약 속 해 줘 요 날 기 억 한 다 고 yak sok hay jwo-yo na l gi - eok- han- da- go</p> <p>promise give me remember</p>

These are the first eight bars of the song *Think of Me* from the *Phantom of the Opera*. In this part there are twenty-nine notes. In the English lyric there are twenty-two words and eighteen of them are monosyllabic (only ‘fondly’, ‘good-bye’, ‘remember’, and ‘promise’ are more than one syllable).<sup>14)</sup> On the

14) Abbreviated one syllable word cluster such as ‘we’ve’ and ‘you’ll’ are counted as one word.

other hand, there are only eleven words in the Korean translation and only two of them are monosyllabic. From the point of content there are seventeen words in the English lyric: 'think', 'me', 'think', 'me', 'fondly', 'when', 'we ve', 'said', 'good-bye', 'remember', 'me', 'once in a while', 'please', 'promise', 'me', 'you ll', 'try' and eleven words in the Korean lyric: 'think', 'think', 'give', 'parting', 'come', 'even', 'promise', 'promise', 'give', 'me', 'remember'.<sup>15)</sup>

Table 3 below shows the comparison of content words in the first eight bars of *Think of Me* in English and Korean.

**Table 3: Comparison of content words between English and Korean**

Source	think	me	think	( )	me	fondly	when	we ve
Target	think		think	give <sup>16)</sup>	Φ <sup>17)</sup>	Φ	Φ	Φ
Source	said	good-bye	( )	remember	me	once in a while	please	promise
Target	<i>come<sup>18)</sup></i>	<i>parting</i>	<i>even</i>	promise	Φ	Φ	Φ	promise
Source	( )	me	you ll	try	Φ	Φ		
Target	give	Φ	Φ	Φ	me	remember		

As is evident from the above table, there are some omissions and a slight shift in meaning in the target text: 'me', 'fondly', 'once in a while', 'please', and 'you ll try' are omitted while there is a slight change in meaning in one of the clauses: 'when we ve said good-bye' in the source has changed to 'if parting comes'. In addition to the loss of content, change in word order can also be a

15) In counting English content words articles such as 'a', 'the', prepositions such as 'to', 'of', auxiliary verbs such as 'have' in 'I have been away' are excluded. In addition, idiomatic expressions such as 'once in a while' are counted as one word. In counting Korean content words case postpositional words such as 'i', in 'ibyeol-i' used to mark the nominal case and auxiliary verbs such as 'juda [give]' are excluded.

16) This symbol represents an addition in the target text.

17) This symbol represents an omission in the target text.

18) Italicized words represent change in the word order.

problem. The natural order of information is ‘given information followed by ‘new’. Since the new information is given at the last part of a song, there is tension until the last part of the sentence. But this is not always the case in translation. According to Kollen Park, sometimes music directors try to increase the tempo a little bit to compensate for loss of tension caused by words with more syllables and change in word order.<sup>19)</sup>

Translators sometimes try to compensate for the inevitable omission caused by more syllables per words by using more colorful and vivid words. For examples, in the translation of the song *The Heat is on in Saigon* in *Miss Saigon*, Mimi, one of the bar girls tries to get attention from the American GIs by singing the following line.

**Example 2** <sup>20)</sup>

Source	Target
Mimi	Mimi
see my bikini, <b>it's just the right size</b>	나의 비키니 [nauy bikini: my bikini] <sup>21)</sup> <b>참 죽여주지</b> [cham jukyeojuji: really it s a killer]

The sentence ‘it s just the right size’ in the source is changed to ‘cham jukyeojuji [really it s a killer]’ in the target. ‘jukida [kill]’ or ‘jukyeojuda [be killed]’ is a slang in Korean for something incredibly fabulous. This use of slang would make a stronger impact on the audience.

Cohen and Rosenhaus state that good songwriters strive to make their songs both singable and understandable by making accented syllables coincide with strong beats or the stronger parts of a beat. In addition, a lyricist must also know which words need to be emphasized to produce the intended meaning. There are several

19) Personal interview in July 2007.

20) Emphasis added.

21) All the back translations are done by me.

ways to stress an important word: the first is to place it on a strong beat; the second is to make the word noticeably higher or lower than the rest of the melodic phrase; and the third is to sustain the word longer (127-8).

Let's examine how the source pattern has changed in the target of the first eight bars of *Think of Me*. The beginning part of the song is in 4/4 meter and the usual beat pattern is ◎ ○ ◎ ○ (strong weak semi-strong weak.). And there are two phrases that are emphasized by a noticeably higher note followed by the longer beat, i.e. 'good-bye' and 'you'll try'. Listed below is the denoted for the strong beat English source and the Korean target.

**Table 4. Comparison of Emphasized Words of the Source and the Target<sup>22)</sup>**

Source	<b>Think</b> of me	<b>Think</b> of me fondly	<b>When</b> we've said <i>good</i>	<b>bye</b> R-
Target	saeng- <u>gak</u> -hae	saeng- <u>gak</u> -hae <u>jwo</u> -yo	<i>i</i> - byeol- <i>i wa</i>	<i>do</i> yak
Source	<b>Remember</b> me	<b>Once</b> in a while please	<b>Pro</b> mise me <i>you'll</i>	<b>Try</b>
Target	<u>Sok</u> hae	<u>Yaksok</u> hae jwo yo nal	<u>gi</u> eok <u>han</u> <u>da</u>	<i>Go</i>

The emphasized beat or note in the source usually falls on important words such as 'think' or on the stressed syllable of an important word such as 'pro' in 'promise'. However, this is not always the case for the target text. For example, many times the emphasized beat or note falls on the unimportant part of a word such as inflected verbal suffixes 'hae', 'yo', 'han,' 'da', or nominative case marker 'i'.<sup>23)</sup> Because of this mismatch, the audiences of the

22) Bold and underline means strong beat; bold means semi-strong beat; bold and italicized means noticeably higher or lower note; italicized means longer note and bold, underline and italicized means strong or semi-strong beat and longer note.

23) Korean sentences belong to one of four basic sentence types: declarative, interrogative, and imperative. These four sentence types are marked by sentence ends each of which consists of one or more inflectional suffixes. Superimposed on the four sentence types are speech levels such as plain, blunt, intimate and polite. For example 'yo' is a verbal suffix which marks polite speech level and 'da' marks declarative sentence type in plain speech level. 'hada' is a verbal suffix

Korean production find it more difficult to understand the content of the lyrics. However, this is partly compensated by additional repetition in the target. While ‘think of me’ is repeated only once in the source, both ‘saeng-gak-hae [think]’ and ‘yak-sok-hae [promise]’ are repeated twice in the target.

#### 4.2 Rhyme

Lyricists sometimes count on rhyme to make their songs memorable and graceful. The word rhyme can be used in a specific or general sense. If used specifically, two words rhyme if their final stressed vowel and all following sounds are identical. In the lyrics of *The American Dream of Miss Saigon*, rhyme is one of the distinctive features of the lyric. In example 3, the source and the target of the some parts of the lyric are presented.

#### Example 3

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which is usually attached to a noun whose origin is either Chinese or other foreign languages. For example sanggak [thought] is a noun while sanggak-hada [think] is a verb. ‘hae’ is a combination of verbal suffix and imperative sentence marker.

Source	Target
ENGINEER	ENGINEER
[...]	[...]
What s that I smell in the air	아! 이 냄새는 뭘까? [a! i naemsaenun mwolgga? ] [What is this smell?]
The American dream	디 아메리칸 드림 [di amerikhan drim:] [the American Dream]
Sweet as a new millionaire	달콤한 백만장자! [Dalkhomhan baekmanjangja!] [sweet millionaire]
The American dream	디 아메리칸 드림 [di amerikhan drim:] [the American Dream]
Pre-packed, ready-to-wear	찰싹 맞춤복 같은 [chalssak majchumbok kateun] [like tightly fitting tailor-made suit]
The American dream	마이 아메리칸 드림 [mai amerikhan drim] [my American dream]
Fat, like a chocolate éclair	앙꼬만 쪽 빼먹는 [angkkoman ssok bbaemeoknun] [eating only the beanpaste]
As you suck out the cream	짜릿한 느낌 [jjarishan neuggim] [thrilling feeling]
[...]	[...]

The rhyme pattern in the source 'abababab' is not preserved in the target. The rhyme pattern in the source often disappears in the target and the extra effect achieved by rhyme is also gone. Since there are so many constraints in the translation of musicals, it is that much difficult and not all elements can be preserved. Emphasizing the importance of the delivery of the content, Citron warns that "don't let rhyme and cleverness get in the way of meaning. [...] In today's theatre it's not the rhyme that matters, but the thought behind it" (64). It seems preserving the rhyme pattern is usually a lower priority for translators.

#### 4.3 Foreignizing or Domesticating Strategy?

The study reveals that translators use both foreignizing and domesticating strategies. Since all elements of the original production except for the lyrics and actors are mostly preserved, translators often emphasize the foreignness.

They do this by preserving original words that can also be understood by most of the target audience such as ‘the American dream’ in example 3. At the same time, the translators often change source idiomatic expressions or source words which are unfamiliar to the target audience to familiar ones in order to attract the full attention of the audience. The following example illustrates this point. This is from the dialog between Kim and Chris right after they spent their first night together and realize they are desperately in love. Kim is a young Vietnamese woman who lost her parents by the war and forced to work in a Saigon night club. Chris is an American Marine serving as an Embassy guard in Saigon on the eve of the city's fall to the communist in May 1975. The two have a reluctant sexual encounter, but end up falling in love despite their initial apprehension.

**Example 4** <sup>24)</sup>

Source	Target
KIM	KIM
Tomorrow will be the full moon	내일 밤 보름달이 떠오 [Tomorrow the full moon will rise]
I can bring friends to bless our room	친구들 불러 축복해요 [Let s call my friends and bless ourselves]
With paper <b>unicorns</b> and <b>perfume</b>	종이용과 향 피워요 [with paper <b>dragon</b> and <b>incense</b> ]
If you want me to	괜찮다면요 [If it s all right with you]
CHRIS	CHRIS
<b>Unicorns?</b> Sure...	용? 그러지 [ <b>dragon?</b> Let do that]

In the source, Kim wants to bless her room with ‘paper unicorns and ‘perfume . But in the target it is changed to ‘paper dragon and ‘incense . It is most likely because Koreans are not familiar with ‘unicorn and in oriental custom, one uses ‘incense rather than ‘perfume in relation to blessing.

There are cases where both domesticating and foreignizing strategies are adopted simultaneously. The following is the last part of the song *The American Dream* and its Korean translation. In this song Engineer is singing with joy in the hope of finally going to America.<sup>25)</sup> Here the translators change the Broadway singer and dancer ‘Fred Astaire , who is relatively less known in Korea, to well known American singer ‘Elvis Presley . Also the less familiar ‘shlitz , brand name of a well known American beer, is replaced by Korean

24) Emphasis added

25) Engineer is a Vietnamese pimp who is also Kim's boss. The Engineer dreams of moving to the United States and living the American dream but after the war ends his ambitions are crushed under Vietnam's new Communist government. The Engineer, Kim, and her child Tam (fathered by Chris) eventually escape as "boat people" to Thailand, where they are forced into their former pimp/prostitute roles to survive. Engineer plots to move to the United States pretending to be Kim's brother.

strong liquor ‘soju . Along with these domesticating strategies, the translators left ‘the American dream and ‘my American dream as is and just transcribed them into the Korean alphabet.

#### Example 5

Source	Target
ENGINEER	ENGINEER
On stage each night: <b>Fred Astaire</b>	밤마다 무뎨 엘비스 프레슬리
The American dream	[on stage each nigh: <b>Elvis Presley</b> ] 디 아메리칸 드림 [The American dream]
<b>Shlitz</b> down the drain!	소주 집어쳐! [out with <b>Soju</b> ]
Pop the Champagne!	샴페인 터트려! [Pop the champaign]
It s time we all entertain	자 한번 땡겨볼까? [Let s try]
my American dream!	마이 아메리칸 드림 [My American dream]

In fully licensed musical productions, the music is seldom changed. But there was an exception in the Korean production of *The Lion King*. When the depressed Scar asks Zazu to sing a cheery tune, Zazu sings a Korean folk song instead of what s in the original production.<sup>26)</sup> It seems that the production team of the Korean *Lion King* decided to insert familiar tunes to the target audience since *The Lion King* is a family musical and children are usually less patient.

26) Scar is the younger brother of King Mufasa of the Pride Lands. Scar later became the king himself by deceiving and killing his brother. After he became the king, Pride Lands suffer from drought and food shortage. Zazu is the hornbill majordomo of King Mufasa and later becomes the prisoner of Scar.

## 5. Conclusion

Translations often play the role of innovative forces in a rapidly changing society. As of 2006, translated productions hold about eighty-five percent of the Korean musical market which illustrates the popularity of and dependency on the foreign musical productions. It usually takes a long time for any genre to become deeply rooted and flourish. The popularity of large-scale musical productions started from the fully licensed Korean production of *The Phantom of the Opera* in 2001 and since then the Korean musical market has grown by more than three hundred percent and its market share has reached over fifty percent of all of the performing arts.

The main interest of this paper was to draw a rough map of Korean musical culture and study the role of translated productions in shaping this map. The study reveals that translated productions have played a vital role in shaping the current musical market and creating its popularity. The study also reveals that the cause of the relatively late appearance of musicals in Korean pop-culture is partly because of the fact that the Korean economy was not ready for entertainment that requires such a heavy investment and high ticket prices. This once again proves the importance of a symbiotic relationship among various factors.

The popularity of large-scale translated musical productions stimulated the production of original Korean large-scale musicals. Here again another factor fueled this process: the Korean Wave or *hallyu*. Koreans realized the possibility of exporting their cultural products after the unprecedented success of *Winter Sonata* followed by many other Korean dramas, movies and songs in Asia. Encouraged by the warm reception of Korean cultural products in Asia, many producers try to explore the possibility of maximizing this trend. But the fact that Korean original musical productions claim only fifteen percent of the musical market in Korea proves that Korean original musicals are still at the lower part of the learning curve and maybe not ready to become yet another

innovative force in other countries.<sup>27)</sup>

Another main interest of this study was to find out how translators negotiate their way among various priorities claimed implicitly or explicitly by parties involved in the production of translated musicals. Inquiries into the translation process reveal that understanding of music and performance as well as the language is vital in translating musicals. Therefore often multiple translators are involved in the translation process. Initial translation is usually done by one or more of content-translators. Then lyricist-translator who is often the director or musical director of the same production comes up with the actual Korean lyrics. In case of fully licensed musicals, approval from the original production company also plays an important role. In addition directors and cast members also make additional modifications. Sometimes the translation continues to be modified after monitoring the audience response.

What are the differences between the source and the target production and what are the motivations behind these changes? Translation of musicals is a complicated process in that there are so many factors that need to be addressed: performability, acceptability, marketability, etc. The study shows that the translators use both foreignizing and domesticating strategies. It is also noted that translated version often displays less coherence between the music and lyrics because the music can seldom be changed. However, this is partly compensated by using more colorful words and increasing the tempo of the music.

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27) There might be other reasons for this low market share of the original Korean musicals such as the power of the source. What I mean by the power of the source is that if a certain musical or a book is already well-known to the target audience such as *The Phantom of the Opera* or *Harry Potter*, there usually is a guaranteed audience. Also the popularity of a certain musical might depend on the actor or actress who plays the role. For example the translated production was of *Rent* was sold out for all the scheduled shows on the first day of the ticket sale mostly due to the fact that the actor who played the role of main protagonist, Jo Seung-u, was very famous. These factors are not discussed since this is beyond the scope of this paper.

Musical is a composite art. Thus musical translation involves not only verbal but non-verbal aspects. In addition, the symbiotic relationship with other factors such as economic and other social conditions as well as its relationship with other forms of popular arts urges us to study the act of musical translation from a larger perspective. This study is limited in that its main focus is on large-scale musicals. It is also limited in that it does not deal with other aspects related to translation such as power of the source.

#### **Acknowledgment**

I would like to thank Mi Hee Kim, Kolleen Park, and Su-jeong Seong for sharing their valuable insight and information.

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[Abstract]

## **Translated Musicals and Musical Translation in Korea**

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Korea's musical market has grown by more than three hundred percent during the past five years and now claims over fifty percent of the performing arts market. Since musicals in their current form are of western origin, the translated productions most likely have played an important part in shaping the Korean musical industry. This paper examines the brief history of large-scale translated musical productions for the past five years in an attempt to better define their role in shaping the current Korean musical culture. Relative to other elements of western culture, musicals have been late in entering the Korean market. This paper attempts to postulate the reason behind the late arrival of this genre. Also of interest are the translation mediation methods adopted by translators. Translation is generally a very complex procedure, but translation of musicals has added factors such as music, performability, acceptability, marketability as well as approval from the original production companies. The translation process and strategies used by the translators are examined and motivations behind these decisions are postulated.

▶ Key Words: musical translation, translation and culture, translation procedure, translation strategy, domestication and foreignization

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논문투고일: 2008년 1월 31일

심사완료일: 2008년 2월 23일

게재확정일: 2008년 3월 8일