

Korean Tradition of Translation: From the Gabo Reform to the Present

Ji-won Kim
Sejong University, Seoul, Korea
kimj@sejong.ac.kr

ABSTRACT

It is certainly through translating that a nation actively takes part in the “Global Village.” If Korean culture would like to move beyond its current status as a local culture, it is essential above all to publish Korean versions of admirable foreign literatures. Since the Independence of 1945, the translation of foreign texts into Korean blossomed immensely. Specifically after the Korean War, Korean translations, including a host of complete works series and paperbacks as well as separate volumes, have been poured out on a grand scale. At the same time, it is equally important, if not more so, to select fine literatures containing Korean characteristics, translate them through the intermediary of effective translators, and introduce them to the readers all over the world. Most of the Korean classics have been neglected chiefly due to decades of political and socio-economic hegemony, which has tended to relegate some of historically (or culturally) significant facts according to its preference. Consequently, there still remains a considerable volume of fine works written in *Hanja* that needs to be translated first into modern Korean and then into other foreign languages such as English or French. The effect of translation upon cultural exchanges, international tourism and the improvement of trade cannot be overstated. Yet the translation field in Korea is, in many ways, in shambles. Although they agree with the importance and necessity of translators, most Koreans do not usually look so favorably on the status of the translator. There are neither systems nor institutions in place to nurture competent translators to the

level of national or societal distinction. Therefore, finding and encouraging expert translators who will actively participate in the historical task to create a global culture is an urgent affair.

KEYWORDS

Hangul translation, Korean tradition of translation, translation literature, translator training, translation criticism.

1. Introduction

The Korean language is spoken by the Korean people in North Korea and South Korea as well as by the Korean diaspora in many countries including China, Japan, and the United States.¹ Approximately 82 million people speak Korean worldwide.² In South Korea, the language is most often called *Hangungmal*, or more formally, *Hangugeo* or *Gugeo* (literally ‘national language’), while in North Korea and Yanbian Korean Autonomous Prefecture in China, the language is most often called *Chosŏnmal*, or more formally, *Chosŏnŏ*.³ Since the Korean War, linguistic differences between the North and South have significantly developed.

Korean language is mostly comprised of pure Korean words and Sino-Korean words which were introduced from China and transformed into Korean afterwards. Owing to the inflow of a great deal of Chinese characters, Korean language had an essential element of translation from the outset, and the Korean people had long gotten accustomed to translating without realizing it. For over a millennium, they used their native tongue for speech, and Chinese characters called *Hanja* for writing. For generations, they henceforth had a sense of disjunction caused by discordance between speech and writing. Thus, the first translating practice in Korea began as an attempt to

connect Korean speech as a phonogram and Chinese characters as an ideogram. By creating their own archaic script like *Idu*,⁴ the Korean people seemed to succeed in adapting Chinese characters to their writing system.

Their complete success, however, came to fruition after a long time. In the mid-fifteenth century, the Korean alphabet, also known as *Hangul* was promulgated by King Sejong the Great whose intention was to establish a cultural identity for Korea through its unique script. The greatest advantage of *Hangul*, which James S. Gale, a Canadian Presbyterian missionary and Bible translator in Korea explicitly admired as “the simplest and wittiest writing in the world” (1909: 138), is the ease with which one can learn it; virtually anyone previously unfamiliar with it can pronounce the Korean script accurately after only a few hours study. Despite the excellence of this national writing system, it only came into widespread use in the twentieth century largely because of the yangban aristocracy's preference for Hanja. Thanks to growing Korean nationalism in the late nineteenth century and the Gabo Reformists' push, *Hangul* began to be actively adopted in official documents from 1894.⁵ The request for an open-door policy before and after the Reform also saw the need to teach foreign languages to the men of diplomatic affairs and establish several schools of important languages: Japanese (1891), English (1894), French (1895), Russian (1896), Chinese (1897), and German (1898).⁶

The translation into *Hangul* generally began to flourish from the late nineteenth century. Yet before the great Reform, there were frequently *Hangul*-translated versions, the majority of which consisted of religious documents like the Bible as in most Western countries. The first Korean-translated Bible was “Yesuseonggyo Nugabogeum Jeonseo” (Luke’s Gospel of Jesus’ Holy Church; 1882) by John Ross

and others.⁷ The first Korean version of the Bible translated by Korean was “Sinyak Magajeon Unhae” (Korean Annotation of Mark’s Gospel; 1885) by Lee Soo-jeong. What Korean versions of the Bible contributed much to the translation history of Korea was the end of a long deformed usage of a language usually spoken in Korean and written in Chinese.

2. From the Gabo Reform (1894) to Independence (1945)

Even though translation may be one kind of communication among different cultures or languages, it is by no means a neutral or mutual process. During the late nineteenth and early twentieth centuries of the Korean enlightenment, translation was “a unidirectional process” (Ryu 2011: 154) through which Western ideas and concepts were introduced into Korea. In the beginning of the enlightenment, when Western culture rushed in like a flood according to the open-door policy of Korea, books of history and biographies prior to literary works were translated and introduced to the Korean people: Mackenzie’s *History of Nineteenth Century* (1896), *A Brief History of China-Japan* (1898), *A History of American Independence* (1899), Fletcher’s *History of Poland* (1899), *A History of Vietnamese Collapse* (1906), and *A History of Italian Independence* (1907). Meeting the demands of the times including the necessity of enlightenment and a thirst for knowledge, these books of history seemed to awaken Korean adolescents and intellectuals during the time of enlightenment by vividly describing a country’s rise and fall.

What formed the main current of Hangeul translation immediately

after the enlightenment was specifically the field of literary translation. In the beginning of the twentieth century, writers themselves who belonged to the intelligentsia in the Japanese colonial era participated in translating, and before long scholars majoring in foreign languages at the institutes of higher education began in earnest to translate classical works of world literature. Kim Byung-cheol (1988: 477-478) divides the growth of translation literature into three phases: (1) preparatory period for enlightened translation (1895-1917), (2) awakening period of translation literature (1918-1925), (3) maturing period of translation literature (1926-1935).

As Korean versions from famous literary works of other countries began to sprout up, literary translation grew lively. *Arabian Nights* and John Bunyan's *The Pilgrim's Progress* were first translated into Korean and published respectively by Lee Dong as *Yuokyeok Jeon*⁸ and by J.S. Gale as *Cheollo Yeokjeong* in 1895. Then Friedrich von Schiller's *Wilhelm Tell*, translated and published by Park Eun-sik as *Seosa Geonguk Ji* in 1907, was immediately followed by the Korean version of Daniel Defoe's *Robinson Cruseo* (trans. Kim Sa, 1908). Choi Nam-seon published two cultured magazines *Sonyeon* (*The Juvenile Journal*) and *Cheongchun* (*The Youth Journal*) from 1908 to 1911 and from 1914 to 1918, respectively. The publisher of these journals printed not only Korean traditional novels such as *Chunhyang-jeon* and *Hong Gildong-jeon* but a number of translations from Western literature: Jonathan Swift's *Gulliver's Travels*, Victor Hugo's *Les Miserables*, Harriet B. Stowe's *Uncle Tom's Cabin*, and so on. However, as translators in this first phase of translation literature were busy trying to convey stories without considering a faithful rendering of source texts, most translations published during this time might be called adaptations in a strict sense.

It was perhaps since the emergence of the first weekly literary

journal of translation in Korea, *Taeseo Munye Shinbo* (*The New Journal of Western Literature*; 1918-19) that literary translation began in earnest and translation literature grew into adolescence. Kim Uk, the principal translator for this journal, produced a number of faithful translations, considering the form as well as the story regardless of what he translated. In the preface of the journal, Yoon Chi-ho declared his intention to “translate faithfully source texts of famous Western literary works with the help of literary masters” (quoted in Kim Byung-cheol 1988: 372). Yoon’s statement was not, in effect, sufficient to be acknowledged as a theoretical presentation of translation, but all the more meaningful in that it awakened Koreans’ consciousness of the ‘translation’ genre.

However, as a large number of scholars or writers participated in translating, more practitioners tended to express their views on translation. In 1924, the acrimonious dispute between Kim Uk and Yang Ju-dong which led to a practical translation criticism⁹ was particularly notable. Both of these poet-translators agreed that we have to translate poetry inevitably despite the impossibility of pure transference of meaning, but they presented different views about the attitude of translating. Yang maintained in his essay titled “A Selection of Modern French Poems” printed in the first issue of the poetry journal *Geumsung* (literally meaning ‘Venus’) that it is essential to translate poetry inevitably by means of *metaphrase*. Then Kim set forth a counterargument that a translated poem was also a literary creation because a translator should add his individuality while translating, and he advocated liberal translation—*paraphrase*. In the next stage, Yang also stood against Kim Jin-seop and Lee Ha-yoon in connection with translating style. In translating those things that were not in existence then in Korean culture, Yang proposed to choose from existing words as many as possible,

whereas Kim and Lee expressed a decided bent to accept loan words and even to coin new words in some cases.

These translators' arguments provided the translational world of Korea with a refreshing jolt and promoted awareness of the importance of translation in accepting foreign culture, warning against an easygoing approach to translating. It also helped not only translators in avoiding mistranslation by Japanese-relay translation to some degree but also Korean modern literature in nurturing the ability to grow naturally. Yet viewed from the other side, the literary translation at about that time was so strongly tinged with Japanese overtones that we can see without difficulty the deformity of foreign literature shaped in the process of its naturalization.

In the 1930s, the publication of translations through foreign literature journals such as *coterie* magazines continued into the last phase in the development of translation literature. The diversification of both authors and translators was considered a characteristic of the literary translation during this period. The source texts varied from advanced countries such as England, the United States, and France to underdeveloped countries like India, Bulgaria, and Poland. Most translators majoring in the languages selected had their sense of duty to be faithful to the originals both in form and message, realizing what lies ahead in the peninsula of Korea—an active cultural exchange among nations through translation and looking forward to the dawn of a new era of translation literature. The so-called 'ghost translation,' which mockingly referred to the trend of unknown translators in the preceding period,¹⁰ nearly disappeared. The leading practitioners and theorists who took active parts in translating were Jeong In-seop, Lee Ha-yoon, and Kim Jin-seop. In 1935, Kim, in particular, dealt with the relationship between Korean literature and world literature in a series of essays titled "Translation and Culture."

3. From the Korean War onwards (1953–)¹¹

The Korean people were more firmly forced to use the Japanese language especially from 1935 to 1945 during the late Japanese occupation. After the Korean Independence in 1945, Hangul, strongly suppressed by the Japanese imperialists, finally emerged as an official language and was used exclusively and comprehensively; the groundwork for translating both into and from Hangul was laid. But immediately after the Independence, the Korean people still had to encounter a turbulent era with regards to establishing/dividing their nation and then suffered dreadfully during the Korean War. Consequently, translation in Korea slipped into a period of virtual eclipse for about twenty years from 1935.

It was after the mid-1950s that the practice of translating flourished along with a boom in the publishing business. In particular, Korean-translations from foreign literatures began to increase exponentially. It was in the late 1950s that a variety of publishing companies competitively printed out a world literature series. In 1958, Donga Publishing Company published a complete series of world literature (18 books in total) with the first book of Sartre and Camus. Jeongeum-sa also published another (60 books, later 100 books in total) with the first book of D.H. Lawrence's *Mujigae (The Rainbow)*. The next year, Eulyumunhwa-sa planned and set out to print the third complete series of world literature (50 books, later 100 books in total) with the first book of Irwin Shaw's *Jeolmun Sajadle (The Young Lions)*. For about twenty years from then on, enormous volumes of world literature were translated and published: twenty-five complete world literature series and seventeen paperback series in parallel with complete individual works series such as collected works of Herman Hesse and T.S. Eliot.

In the 1960s, the number of published translations greatly increased, and in the 1970s, the rate of its growth was quite striking. In addition to the world literature series, all sorts of complete works series, collected works of individual writers, and mass-market paperback series continuously poured out.¹² Thus, the so-called translation literature finally came to its own renaissance in the true sense of the word. Kim Byung-cheol refers to the three decades from the 1950s as the beginning, flowering, and climax of translation literature renaissance, respectively (1998: 21, 192, 387).

Since the beginning of the 1980s, besides a great variety of works series, a whole host of translations in book form have greatly grown in numbers. It is interesting to point out the quantitative output of published translations in Korea in the last few decades. In 1978, out of a total of 15,149 books newly-published in Korea the number of translations was 1,479 (9.8 per cent), and ten years later in 1988, it more than doubled, 3,155 out of 38,454. The percentage of translations out of a volume of books published every year during this period was roughly less than 10 per cent. Since approximately the beginning of 1980s, many scholars returning from study abroad not only criticized existing translations but started anew the translating task of world literatures. Thanks to this great boom in retranslation, the volume of translated books in the publishing market explosively increased year after year. In 1980, out of 20,985 newly-published books (except second editions), 2,159 books (10.3 percent) were translations. From then on, the percentage of translations increased steadily every year, and exceeded 20 per cent in 1997. Since 2000, when it sharply increased to about 25 per cent, the percentage has hovered around 28 per cent, and reached its peak with 31 per cent in 2008. In accordance with this large percentage increase, the total number of translated books has fully doubled from five thousand to

more than ten thousand in the past ten years.¹³ As such, the proportion of translated books shown on bestseller lists recently announced by large-scale bookstores and the mass media has considerably exceeded these percentages of newly-published translations.¹⁴

Such a great volume of translated books published in Korea has occasionally caught the eye of the world. On the basis of the statistical data issued by UNESCO, *The New York Times* reported that the percentage of translated books published in Korea in 2004 was 29 per cent, the highest in the world. Along with the Czech Republic, Korea published the highest rate of translated books in the world: 25 per cent in Spain, 17 per cent in Turkey, 4 per cent in China, and 2.6 per cent in the United States.¹⁵ Judging from these figures, Korea, which had seventh largest publishing market in the world, surpassed Japan and has undergone a meteoric rise as a standout country in the realm of translation. To take a typical example, the Korean version of Dan Brown's *The Da Vinci Code*, a bestseller with 7 million copies in the U.S. alone after its publication in 2003, sold more than 3.2 million copies, which is ranked at number two after 5.4 million copies of the French version.¹⁶

Meanwhile, in comparison to the aforementioned percentages of B (Language2)→A (Language1) translation, the A→B translation is of trivial proportion, although the introduction of Korean literatures translated into foreign languages has a long history of more than a hundred years. The bulk of Korean originals translated into other languages have been also literature. A definitive study showing a brief history of foreign language-translation of Korean literature is *Bibliographies of Korean Literature in Foreign Languages* co-edited by the Korea Literature Translation Institute and Research Institute of Korean Studies at Korea University. Kim Heung-gyu in charge of this

book's compilation emphasizes the Korean people's lyrical spirit in the preface: "From remote antiquity to the present, the life and dream of the Korean people who particularly love literature have flowed in a leisurely way like an abundant river" (1998: ii). This study dealt with Korean literature translated into foreign languages and published both at home and abroad for about one hundred years from 1892 when the French version of *Chunhyang Story, Le Printemps Parfumé* was first co-translated by J.H. Rosny and Hong Tjyong-ou to November, 1998.

The bibliographies of Korean literature translated into foreign languages listed in this book are largely divided into two parts: books and individual works. The books amount to 949 except 52 periodicals such as journals and newspapers. They were translated into eighteen languages including English (247), Japanese (215), and Chinese (167). Categorized by genre, translated modern novels take first place at 471, nearly half of them, and modern poetry holds the second rank at 225. The total number of individual works translated into sixteen foreign languages reaches 16,211 out of which English versions are 10,072, French 1,666, and Spanish 1,447. In connection with genre, the number of modern poetry translations is 11,411, predominantly superior in numbers to other genres.

Another reference comprehensively showing an overseas expansion of Korean literature is *Translation of Korean Literature in Foreign Languages* published by Bong Jun-soo and others in 2004. This book is comprised of eight chapters of language-by-language analyses of foreign language-translations of Korean literature, two chapters concerning the globalizing policy of Korean literature, and, as an appendix, a catalog of books of Korean literature published by language. The authors of this book expressed their research objective in the preface: "Introspecting the main reason for the meager results

in spite of our active effort to introduce Korean literature abroad these days, we'd like to examine the past and present of foreign language-translation of Korean literature and forecast its desirable future" (Bong et al 2004: viii).

According to this study, *Korean Tales* translated into English by H.N. Allen and published in the United States in 1889 marked the beginning of Korean literature's overseas introduction,¹⁷ and *The Cloud Dream of Nine* published by James Gale, a Canadian missionary in England in 1922 was considered to be the first foreign language-translation of pure literature other than oral literature (Bong et al 2004: v-vi). Despite this somewhat long history of foreign language-translation of Korean literature, the practice of A→B translation barely survived by the end of 1960s. The real translation of Korean literature began to be accelerated after the establishment of the Korea Arts and Culture Education Service led by the government in 1973. Owing to the support of this government organization, the translation of Korean literature into foreign languages was propelled forward and the main genre translated changed from classic literature to the modern novel. From then on, the translating business has been pushed ahead under the catchphrase of 'Globalization of Korean Literature.' In 1996, in order to formulate development and enhancement projects of translating Korean literature into foreign languages, another government organization, the Korea Literature Translation Institute was established by the Ministry of Culture and Tourism. In 2001, the merging of these two organizations into the Literature Translation Institute of Korea gained fresh momentum for the overseas expansion of Korean literature.

Especially in order to deal with non-literary Korean classics, the Institute for the Translation of Korean Classics was also founded in

2007. The chief aim of this institute is to build up the foundation of Korean studies and enhance the knowledge and wisdom of traditional Korean culture by translating classic literatures into modern Korean or foreign languages and spreading them at home and abroad. In addition to these government organizations, public or private institutions such as the National Research Foundation of Korea and Daesan Foundation have supported the translation of Korean literatures into foreign languages and have sped up the globalization of Korean culture.

Possibly owing to the support of these organizations and institutions, foreign language-translation of Korean literature has enormously grown both in quality and quantity for the last twenty years. It is fortunate that a variety of efforts to inform and spread Korean literary works abroad has currently begun to see tangible outcomes. The massive volume of English-translations of Korean literature,¹⁸ in particular, is massive enough to make it difficult to collect and analyze all the data available. However, considering more than half of them are known to have been published at home, Kim Soo-yong, one of co-authors of *Translation of Korean Literature* asks back, “For whom are these translations?” and then strongly deplors the current state of affairs: “The fact that the translation into English is ‘for domestic use’ rather than ‘for export’ makes me overcome with shame” (2004: 311). In actuality, such translating only for domestic consumption is undesirable in the light of the globalization of Korean literature.

4. Analysis of the current state of affairs, in place of a conclusion

As mentioned above, the publishing market of Korea has been flooded particularly by B→A translated books. There is no doubt at all that the overflow of Korean-translated books in the publishing world has had positive aspects. Translation is a path to the “Global Village.” It is through translating that Korea takes part in such a community. Thus the huge quantity of translated publications could be acknowledged as a reflection of the Korean people’s asserted effort to play an active role in globalization. In this respect, translation is an important way for Koreans to import different cultures and knowledge of foreign countries and share them with their own language. If Korean culture is to expand beyond a local culture and gain equal footing with the foremost cultures of the world, it is important above all to publish Korean versions of admirable foreign literatures. Once a foreign writing is translated into Korean language, it may become a part of its culture and enrich it.

In the meantime, the more thoughtful people of Korea have unanimously expressed concern over the diverse problems aroused by the flood of translational products. For instance, a number of immortal classics and masterpieces of the world have not been translated yet only due to their meager marketability. In the publishing market of translations, efficiency seems to be everything. That is why several sensible scholars and publishing companies have sometimes deplored this country’s insufficient policy of support for such translating.

That the rate of source texts translated into Korean has been weighted to some countries such as Japan and USA¹⁹ is another

serious problem. This overly weighted phenomenon of source texts toward certain countries may be grasped as an extension of colonization at the intellectual level. It also accompanies an obvious side effect, the so-called high royalty. Nowadays Korea is known to be a country paying the highest royalties in the world probably owing to an enormous amount of import by copyright agencies and their excessive competition to acquire exclusive rights.²⁰ Without overcoming the adverse balance of copyright trade, particularly at more than two hundreds to one with the United States and eighty to one with Japan,²¹ to become a culturally advanced nation based on knowledge will likely remain an impossibility for Korea.

The most serious problem above all things is the present condition that the quality of translation cannot catch up with its quantity. Despite a great number of translations, they tend to converge towards a few kinds of commercial books of several countries, and despite the first speedy publication of translations in the world, the quality of translation can never be fully warranted. A grave situation of low-grade translation is completely demonstrated by the evaluation results of Korean-translated works of British and American literature carried out by the Scholars for English Studies in Korea: "As we have analyzed 572 translations on the basis of accuracy and readability of translation, only 62 translations (11 per cent) have been enough to be recommended to readers, whereas 310 translations (54 per cent) have plagiarized other translations altogether" (SESK 2005: 27). In spite of such shrewd translation criticism of foreign-language scholars, some individuals or groups cannot verify the quality of all the translations pouring out in the vast publishing world of Korea.

There must be definite reasons for this low quality of translation. In Korea, as well as in most other countries, translation has long been perceived as a secondary activity performed mechanically rather

than creatively. Despite their leading roles in the field of transculturation, translators have not gotten the credit they deserve in the public eye. The poor earnings which translating work yields and the low esteem in which translating profession is held in society have made it more difficult to cultivate translators of competence. Even so, translators cannot be relieved from their responsibilities for the low quality of translation. Of course, the fact that the hugely quantitative increase of translated products particularly in B→A translation makes the situation all the worse is easily agreed by anyone without referring to a translational specialist's statement. Trying to meet the demand of the reading market in this rapidly-changing era, translators are frequently required to do something beyond their capacity concerning the speed and quantity of translating.²² But it is actually impossible to control the quantity of translated publications by any artificial means.

Although translators' working conditions such as the relatively low status and poor earnings have improved a little in recent years, the essential problem of low quality of translations has not yet been resolved, due to additional reasons. The lack of active translation criticism has played a part in degrading the quality of translation. SESK's translation criticism mentioned above appeared enthusiastic for a while, but it was a one-off affair, intermittently achieving its aims. Since the late 1990s, several translation societies such as the Korean Association of Translation Studies and Korean Society for Translation Criticism have appeared to hold conferences and publish journals on the topic of translation criticism. But since the term of 'translational critic' seems to be unfamiliar, unlike that of 'literary critic', translation criticism purposing to correct mistranslation and improve translation has not yet been established as a genre of translation.

The insufficiency of translator-training systems has surely given cause for low-grade translation. Everyone would agree on the need for systematic translator training, but opinions may differ as to the teaching methods. For the training of competent translators, the effect of higher institutions of learning or test certification systems is actually a controversial question. Professional translation has been taught at the Graduate School of Interpretation & Translation, Hankuk University of Foreign Studies since 1979. Currently, there are several more professional graduate schools in other universities. The Korean Society of Translators has conducted a qualifying examination called the Translation Competence Test since 1994, but the certificate offered to a person passing the test is not state-accredited. Notwithstanding a virtually immense reserve pool of would-be translators in Korea, it is regrettable that we have not yet established any legal policy regarding translator training.

The ineffectual education of translators may produce quite contrary results in the field of cultural exchange. Therefore, it is time to put an end to translational training focused only and strictly on transforming literal letters. Adapting the purpose and content of translational education to the Internet age is a prerequisite. In Korea, as the number of the Internet users has enormously grown in recent years, life patterns in various areas are changing rapidly and immensely, and exchanges with other nations are rapidly developing according to the waves of globalization. A concrete plan along with positive investment for fostering competent translators as a part of kernel enterprises at national level should be urgently drawn up. When an officially authorized translator system is introduced and evaluations of translations are activated on the basis of professional institutions and journals, Korea will be, in time, able to stand high as a great country of translation.

That the role of translation in cultural exchange is tremendous has been proved in the history of Korea. The dynamics of translation through the Korean history of translation reminds us of Mona Baker's warning that "One of the most fascinating things about exploring the history of translation is that it reveals how narrow and restrictive we have been defining our object of study, even with the most flexible of definitions" (2008: xviii). In Korea, translation necessarily has concerned the field of import/export of culture as well as goods. In particular, as the world gradually becomes a small global village of today, the interest in translation has recently increased higher in Korea right now than at any other time.

We can find without difficulty various signs of unequaled interest in translation throughout Korea. The fact that a great number of translated books are published surely affirms that Korea is a testament to the unsurpassed value of translation. A dozen undergraduate and graduate schools have opened interpreting and translation programs over the last two decades. As several universities have launched translation-related degree courses, a number of MA theses and PhD dissertations follow one after another. For the last twenty years, an incredible number of texts concerned with translation theory and practice have been written or translated in succession.

Translation represents the essence of being a Korean in a world of manifold languages. A national language is usually regarded not only as a means of communication but also as a cultural heritage containing a nation's history and spirit. The nation whose native tongue is lost cannot be called such any more. For example, it is not too much to say that the Manchuria tribe disappeared after it lost the Manchu language. Korea was also confronted with a crisis of losing its language under the rule of the Japanese, but the Korean people

succeeded in maintaining their nation's identity by well-preserving their indigenous language in both its spoken and written forms. The Korean people have to keep pace with the rapid changes the world is undergoing not only by paying attention to foreign languages and foreign cultures but also by developing its language and culture. That is the acumen necessary to prosper in this globalized world.

Above all, consolidation of domestic writing foundation, national support for export of publishing contents, establishment of a translator-training system, and the development of translation studies have to be set in motion. Following the example of France, which set up BIEF (Bureau International de l'Édition Française), a specialized agency to support overseas expansion of domestic publications and encourage cultural exports thirty years ago, Korea should plan to extend its culture abroad. In this regard, it is necessary to urgently carry out the fostering plans for knowledge-based publishing industries formed for a long time by private and public joint corporations under control of the Ministry of Culture & Tourism. The recently rapid growth of Korean copyright exports to other countries of Asia gives the Korean people confidence and hope. The publication is nothing but a network of letters linking the linguistic market to translation. If Korea would like to become a knowledge power, we have to develop comprehensive plans to found what may be called a nation's growth plate—a publication and translation culture.

NOTES

1. Korean-speaking minorities exist in these states, but because of cultural assimilation into host countries, not all ethnic Koreans may speak it with native fluency.
2. This figure includes about 50.2 million South Koreans indicated by the Population Clock of Statistics Korea on 31 March, 2013, about 24.5 million North Koreans

provided by Statistical Yearbook 2012 by Economic and Social Commission for Asia and the Pacific of United Nations, and about 7.3 million overseas Koreans officially totaled by the Ministry of Foreign Affairs and Trade in 2012. See the homepages of Statistics Korea, UNESCAP, and MOFAT.

3. On the other hand, the Korean people in the former USSR, who refer to themselves as *Koryo-saram* (also *Goryeoir*, literally ‘Goryeo person(s)’) call their native tongue *Goryeomal*.
4. An archaic writing system that represented the Korean language using Hanja. The term ‘Idu’ is used in two senses. In a broader sense, it may refer to all of various systems of representing Korean phonology through Chinese characters such as *Hyangchal* and *Gugyeol* in addition to *Idu*, which were used from the early Three Kingdoms to Joseon periods. In a narrower sense, it refers solely to the system *Idu* developed in the Goryeo period (918-1392) and first mentioned by name in the *Jewang Ungi*.
5. For *Idu* and its subgroups *Hyangchal* and *Gugyeol* which were used as an effort to bridge Chinese pictographs and Korean phonetics and Eonhae, one of traditional terms for transforming Chinese characters into Korean immediately after the Hangul’s promulgation, see my former essay titled “The Korean Tradition of Translation: From the Primeval Period to the Modern Era.”
6. In 1911, these schools of foreign languages were all closed by the order of the Japanese Governor General.
7. Before then, there were also translated fragments of the Bible including “Seonggyung Jikhae Gwangik” (Interpretation of the Bible for Public Benefit; sometime between 1790-1800) of the Roman Catholic and “Goseonggyung” (Old Scripture of Genesis) of the Protestant Church, but these were chiefly aimed to propagate religious doctrines rather than to translate the Bible per se.
8. “Yuokyeok” indicates Korean name for Shahrazad al Ramulah, a legendary Persian queen and the storyteller of *One Thousand and One Nights*, who becomes Princess Shahryar later, and “jeon” means ‘story.’
9. Kim Byung-cheol states that “this practical translation criticism was probably affected by Japanese trend which was in vogue from 1910s to the late 1920s” (1988: 516-17).
10. According to the survey of Kim Byung-cheol (1988: 691), out of the 124 translated books published in 1920s, 39 books did not identify their translators.
11. North Korea and South Korea have been engaged in a continual struggle over ideology since their division of 1948 and even after the Korean War (1950-53). Although there has been assuredly a history of translation with lots of translation practices and researches in North Korea as well as in South Korea, this study regrettably excludes it because of inaccessibility, lack of information, or meagerness of available data.
12. The following table shows the growth of published translations, particularly complete works series and mass-market paperback series during three decades:

(Source: Kim Byung-cheol 1998: 394)

Years	Complete works series	Paperback series
1950s	25	17
1960s	114	25
1970s	198	99

13. The publication statistics were cited from *Korean Publication Yearbooks* (1978-1994) published by Korean Publishers Association, and those after 1995 from its website: <<http://www.kpa21.or.kr>>.
14. For example, according to the data announced by Kyobo Book Centre, one of the largest bookstores in Korea, the percentage of translated books out of the top 20 books (excepting language textbooks) on the yearly bestseller list for five years between 2008 and 2012 has risen to just over 41 per cent <<http://www.kyobobook.co.kr>>.
15. *The New York Times* (April 15th, 2007).
16. *The Chosun Daily Newspaper* (April 18th, 2007).
17. Some scholars such as Kim Jong-gil (17) and Oh Yoon-seon (7) also agree in considering *Korean Tales* as the beginning of A→B translation.
18. According to Bong Jun-soo and Gweon Seok-woo, the “number of English-translated books of Korean literature is 399, and that of individual works comes to 16,099” (1).
19. For example, in 2012, out of 10,224 newly-translated books, 3,948 (38.6 per cent) were based on Japanese originals and 3,107 (30.4 per cent) on American ones.
20. According to a publisher’s material of presentation, a publishing company usually pays 10 per cent of a domestic book’s price to its author, whereas it has to pay 6-9 per cent to the foreign author and another 6 percent to the translator <<http://greenbee.co.kr/blog/254>>. In consideration of the size of Korean readers except North Koreans, this royalty for the copyright of translation is excessively high.
21. The following table based on the data issued by the Overseas Publication Information Access operated by Literature Translation Institute of Korea clearly shows the imbalance between exports and imports in the book copyright trade of Korea <http://opia.klti.or.kr/news_view.jsp?ncd=97>.

Division \ Year	2004	2005	2006	2007	2008
Exports	563	727	543	771	1,054
Imports	10,088	10,695	10,482	12,322	13,391
Rate of exports to imports (%)	5.6	6.8	5.2	6.3	7.8

Furthermore, in 2008, only 17 and 57 books were exported to the United States and Japan, respectively, whereas 3,992 and 4,592 books were imported respectively from both countries.

22. Out of this inadequate status of translation in Korea, the newly-coined terms such as ‘substitute translation’ and the aforementioned ‘ghost translation’ for bogus translation as well as ‘joint-sharing translation’ have originated.

REFERENCES

- Baker, Mona (2008) Introduction to the First Edition. In: Mona Baker and Gabriela Saldanha, eds. *Routledge Encyclopedia of Translation Studies*. 2nd ed. London and New York: Routledge, xiv-xxii.
- Bong, Jun-soo, et al. *Translating Korean Literature in Foreign Languages*. Seoul: Yonsei UP.
- Bong, Jun-soo and Gweon Seok-woo (2004) The Current Status of Korean Literature Translated in English. In: Jun-soo Bong, et al. *Translating Korean Literature in Foreign Languages*. Seoul: Yonsei UP, 1-44.
- Gale, James S. (1909) *Korea in Translation*. New York: Young People's Missionary Movement of the United States and Canada.
- Kim, Byung-cheol (1998) *A Study on Translational History of Contemporary Era in Korea*. 2 Vols. Seoul: Eulyumunhwa-sa.
- Kim, Byung-cheol (1988) *A Study on Translational History of Modern Era in Korea*. Seoul: Eulyumunhwa-sa.
- Kim, Heung-kyu (1998) Preface. In: *Biographies of Korean Literature in Foreign Languages*. Ed. Korea Literature Translation Institute and Research Institute of Korean Studies at Korea University. Seoul, ii.
- Kim, Ji-won (2008) The Korean Tradition of Translation: From the Primeval Period to the Modern Era. *Journal of Language & Literature*. 9(1): 41-60.
- Kim, Jong-gil (1997) The Current Status of Globalization of Korean Literature. In: Geo-bae Kang, et al. eds. *Translation of Korean Literature into Foreign Languages*. Seoul: Mineum-sa, 13-24.
- Kim, Soo-yong (2004) The Current Status of Introducing Korean Literature Abroad. In: *Translating Korean Literature in Foreign Languages*. Seoul: Yonsei UP, 309-331.
- Korea Literature Translation Institute and Research Institute of Korean Studies at Korea University, ed. (1998) *Biographies of Korean Literature in Foreign Languages*. Seoul.
- Oh, Yoon-seon (2008) *An Invitation to Korean Classical Novels Translated in English*. Seoul: Jimun-dang.
- Ryu, Si-hyun (2011) Multiply-Translated Modernity in Korea: Samuel Smiles' *Self-Help* and its Japanese and Korean Translations. *International Journal of Korean History*. 16(2): 153-180.

Scholars for English Studies in Korea (2005) *British and American Masterpieces: Looking for Good Translations*. Seoul: Changbi.

GREENBEE. Visited 15 April 2013, <<http://greenbee.co.kr/blog/254>>.

OPIA. Visited 23 May 2013, <http://opia.klti.or.kr/news_view.jsp?ncd=97>.

KOSTAT. Visited 13 March 2013, <http://kostat.go.kr/portal/korea/kor_nw/2/1/index.board?bmode=read&bSeq=&aSeq=258442&pageNo=15&rowNum=10&navCount=10&currPg=&sTarget=title&sTxt=>>.

KOSTAT. Visited 13 March 2013, <<http://kostat.go.kr/cyber/sub020201.html>>.

KPA. Visited 24 April 2013, <<http://www.kpa21.or.kr>>.

KYOBO. Visited 15 May 2013, <<http://www.kyobo.co.kr>>.

MOFAT. Visited 25 April 2013, <http://www.mofat.go.kr/travel/overseascitizen/index.jsp?menu=m_10_40>.

UNESCAP. Visited 6 May 2013, <<http://www.unescap.org/stat/data/syb2012/country-profiles/DPR-Korea.pdf>>.

UNESCO. Visited 1 May 2013 <http://portal.unesco.org/ci/en/ev.php-URL_ID=11173&URL_DO=DO_TOPIC&URL_SECTION=201.html>.

Received: June 21, 2013

Revised: August 7, 2013

Accepted: August 15, 2013