

Student Translations of Korean Poetry: A Retrospective Study

Raja Lahiani

Assistant Professor, Translation Studies, Department of Languages and Literature, United Arab Emirates University, United Arab Emirates, email address: raja.lahiani@uaeu.ac.ae

Abstract: In a collaboration between student translators and teachers, they worked to produce Arabic translations of the canonical poems by the Korean poet, Yoon Dong-Joo. In this retrospective study, the revisions to the student translations are classified, explained and justified. Both the translation process and translation product are scrutinized in order to assess the students' work and to provide an understanding of the translation journey, the aim of which was to produce a poetic work in Arabic that aspires to echo the original text.

Keywords: translation revision, translation quality assessment, pedagogical translation, collaborative translation, poetry translation, Korean poetry translation.

Introduction

The author of this article was actively involved in a translation project implemented by the student translation team at Arirang Club from the United Arab Emirates University (UAEU). The objective of the project was to translate poetry composed by the Korean poet Yoon Dong-Joo into Arabic. The students' work was supervised via three sources. First, their translation activity was directed by their Korean-language minor instructor. Their translations were then initially checked for accuracy by a professor of Arabic at Hankuk University in Korea, and finally by the author of this article, an expert in literary translation quality assessment, who implemented final revision and editing. The team may be considered as a "poettrio." According to Santos and Jones (2018, p. 282), "poettrios first consider non-creative options, then creative adjustments and, finally, creative transformations." The poettrio collaborated remotely due to COVID-19 social distancing restrictions. The student translators make up the first component of the trio with the mission of providing a semantic translation of the Korean text. The project started in 2018 when the poet was introduced to the students within the Korean Language and Culture course, which stimulated them to start translating a few of his poems. They presented their translations at a poetry reading event that was organized in 2019 by the Korean Cultural Centre at Abu Dhabi (UAE). Later in the same year, the students joined the Seoul National University in summer for a three-week educational trip, which they concluded with starting the big translation project. These steps were important for the students to understand the poems and thus produce their draft translations. The Korean professor, a bilingual mediator, acted as an advisor, while the author of this article performed creative transformations. A total of 1,232 details were revised in the translations produced by the students; as the present retrospective study attempts to show, these revisions targeted diverse aspects. The ultimate goal of this article is to show the process of transformation from bare translations to literary translations that aspire to speak for their Korean originals:

creativity in poetry translating is an eminently cognitive activity in which creative solutions typically emerge through the incremental contributions of the complementary expertises of the individual poettrio members (Santos and Jones 2018, p. 282).

Yoon Dong-Joo (1917-1945)

Yoon Dong-Joo is considered as a key Korean poet whose poetry continues to resonate in Korea. Son of an exiled North-Korean family, he lived under Japanese colonialism and died in prison in suspicious circumstances (Richards and Richards 2003, p. xvi). Yoon Dong-Joo developed an interest in literature and poetry composition at a young age, and refined his knowledge and skills by choosing to major in Korean literature when he enrolled at university (Richards and Richards 2003, p. xiv). His poetry was compiled and published in 1948, three years after his death. It reflects his concern with the human world, his own intellectual distress during colonial times and an authentic awareness of self-reflection (Gina n.d.). In addition, Yoon Dong-Joo's poetry echoes his interest in culture and its preservation (Team 2019). Richards and Richards (2003, p. xvi) note that it is characterized by beauty and power, truthfulness and sincerity. Dong-Joo's poetry is reported to be so lyrical that it did not need to be made into songs when it was recited; instead, it was performed according to the poet's original composition in the musical show "Shooting at the Moon, Yun Dong-Ju" in 2012 (Team 2019). Regarding the poet's stylistic trait, Richards and Richards (2003, p. xvi) note the following: "Constructed of direct and simple language, his poems are free of rich symbolism and metaphor. But they are deep in meaning and evoke images of tranquility, tenderness, and soulful solitude."

The above information about the poet is important for defining how his poetry was composed and hence how it needs to be read and translated. The text's style specifies how it should be read. Style rests at the heart of the literary genre and is usually linked to the poet's choice of tools such as foregrounding, acoustic aspects, ambiguity, shape and word choice. The importance of style rests in the fact that it encodes the speaker's attitude towards what is said. Hence, this justifies why all possible steps were taken in the revision process to reflect the source text (ST) poet's stylistic traits. Literary stylistic choices are translation

challenges; another challenge lies in accurate understanding of the ST and the communicative clues extracted from its stylistic details. This explains the reviewer's attempt to understand the circumstances involved in the production of the student translations.

Survey analysis of the student translators

The author of this article administered an online survey to the student translators six weeks after they had finished their task. The aim was to obtain information on the students' background at the time they translated the poems. Nine of the ten translators completed the survey. The survey results show that a third of the student translators who contributed to this project were enrolled in scientific majors, and hence had little or no literary background. Seven revealed that they had never taken any course in Korean literature before working on the poems, which explains why five of them found ST prosodic features difficult to deal with. Note also that seven of the student translators said that they had taken at least one course in Korean culture before translating the poems. Information revealed by the Korean-language instructor shows that work on the project started with the Language and Culture course that all the students involved in this translation work took. In this course, she introduced them to the poet Yoon Dong-Joo, and to details relevant to Korean culture. This should have exposed them to details about clothing, food and habits. Strangely, however, five students found cultural details specifically difficult to handle in the translation process. Moreover, four of the student translators noted that lexical items and extracting meaning from the ST were less difficult to handle. Dictionaries in this case should have been used to explain what was found obscure in the original poems. The Korean-language instructor also initiated the students and encouraged them to use the website Korean-literature.com, which provides information about the poet and multiple aspects of his background. It is equally important to mention that most of the student translators ranked above intermediate in TOPIK, test of proficiency in Korean. One of them had advanced Korean language skills and was proficient in Korean culture.

When asked whether their Korean-language instructor had explained the poems to them before they started the translation process, their responses were diverse: Only one student answered in

the affirmative that the instructor had explained the whole poem to her, whereas five said that she had just explained a few details, meaning that they relied on themselves to understand the remainder of the poems. Two of the student translators declared that nothing was explained to them, and thus they relied on their own skills and competencies to interpret the poems that they handled. As Gibbons (2017, p. 82) notes, in his pedagogical experience of teaching literary translation and assessing students' work,

confirming possibilities of meaning in dictionaries and getting a sense of them in their historical and cultural context, parsing the sentences or fragments, and tracking down referents and allusions can in fact displace our sense of how poetic meaning is proliferated by extra-semantic aspects of language.

As will be detailed in the forthcoming sections, some student translations were literal and even shallow since they did not perceive the relationship between the poet's lexical choices and the structures and messages intended. Eight of the translators involved in this project had access to Richards and Richards' translation (2003), and were well informed about the original poet before starting their translations. This should have enhanced their understanding of the ST. Translation revision was also considered in this process. Five translators exchanged their translations with student colleagues for revision before submitting them to their instructor.

Revision and editing tasks

Translation revision is the third component in the triangular methodological framework of translation, the other two components being source-text (ST) comprehension and target-text (TT) production, respectively. The aim of a translation reviewer is to achieve translation quality. Revising is defined by Mossop (2014, p. 115) as

that function of professional translators in which they find features of the draft translation that fall short of what is acceptable, as determined by some concept of quality [...], and make any needed corrections and improvements.

A reviewer's task may be twofold: to correct and improve the translation; their work may be limited to one of these two tasks, depending on the details related to the ST genre and mode of discourse, and the translator's skills and proficiency. Both of the above-mentioned tasks were required in the student translation work. Mossop compares the translation reviewer to a "gatekeeper" who works to guarantee that the translation conforms to the target language (TL) rules. He also compares them to a "language therapist," who strives to "ensure ease of mental processing and suitability of the text for its future users" (2014, p. 18). When the ST is poetic and forms part of its community's repertoire and canon, Mossop claims that the reviewer's work is unable to achieve quality unless it targets another dimension: that of versification and prosody. Quality parameters are not universal, differing according to culture, language pair, genre and translator skills. As the reviewer targets translation quality, they are urged to be specifically attentive to accuracy and readability (Mossop 2014, p. 24). Ideally, a revision would go as far as achieving a translation that fits a given quality model.

Mossop (2014, p. 27) notes another issue of no less importance:

if the sentence structures are so influenced by the ST that the result is unreadable, and of course, if the translator has clearly misunderstood numerous passages of the original text, the solution is to retranslate, not revise.

This is not necessarily applicable in the case of a collaborative translation, in which the students performed the initial task of translating from the ST to the TL, a TL reviewer checked language accuracy, and then a translation reviewer checked the translation clarity and effectiveness. This translation project targeted accuracy at different levels, which is the most important feature that a translation is expected to fulfil. The student questionnaire revealed that the Korean-language instructor explained the poem texts to most of the student translators, though to different degrees. In doing this, she was attempting to avoid any problem related to the ST message. At a second level, the student translations were sent to a source-language (SL) native speaker, who is also proficient in the TL, to revise equivalence of meaning between the ST and TT. Since prosodic features contribute a

great deal to conveying the ST message, a second revision was required. This aligns with Mossop's argument (2014, p. 136) that a translation needs to be as accurate as necessary and not as accurate as possible.

Revision and editing were exercised at different levels in this project because the student translations did not all require the same degree of revising and editing. Some translations showed remarkable efforts to create sound patterns like epizeuxis, place, assonance, alliteration and rhyme scheme. These are reflected in the examples shown in Table 1:

Table 1. Sound patterns created

ST Title	Student's Translations
قلب 3 Heart 3	إنه طريقي، طريقي الجديد It is my way, my new way
حمام Doves	في صباح صاف من يوم أحد صاف أشعر فيه آخرها حتى السماء أرى وكأني on a clear morning, on a clear Sunday morning when I feel that I see the sky to the edge
مذكرة اعتراف Memorandum Confession	وفي كل ليلة من الليالي دعني أمسح مرآتي براحة يدي وباطن قدمي Every night of those nights Let me swipe my mirror with the palm of my hand and the bottom of my foot
الشفق يصبح بحرا Sea becomes a The Twilight	سرب من السمك الأسود A school of black fish

In terms of meaning and message, most of the translations were not challenging to understand. The students had a good enough understanding of the poems. The revisions, as will be detailed below, targeted different features.

Revision parameters

After the work was done, the reviewer classified the revisions into nine categories: idiomatic wording, idiomatic structures,

wordiness, sound patterns, language use, clarity, fronting, punctuation and versification. Figure 1 details the proportion and weight of these revisions. Versification is not included in the figure, nor is it singled out in a separate heading, because it was central to the revision process for all the poems.

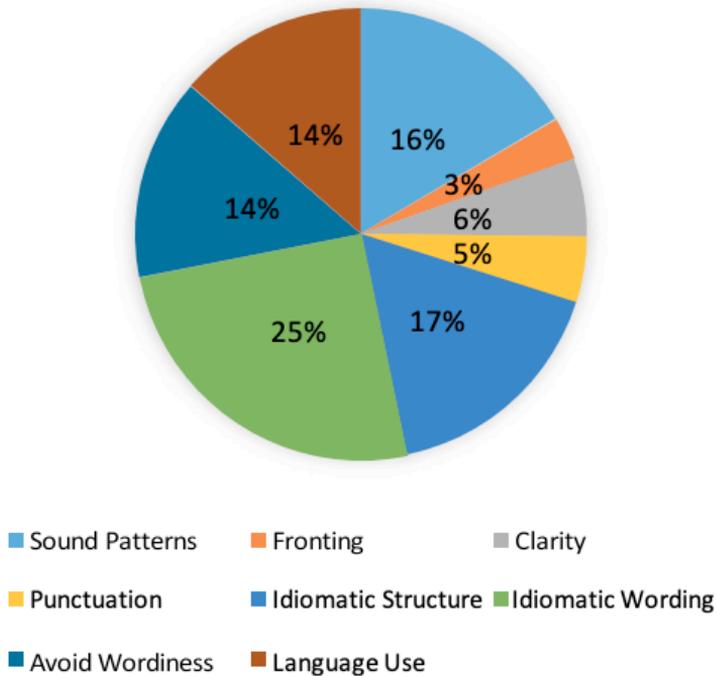


Figure 1. Revisions made by the reviser

Idiomatc wording

Of the revisions implemented, 25% were meant to recreate idiomatc wording. These revisions were applied when the students’ translations were clear but not idiomatc in relation to the TL. Rewording was exercised to achieve a degree of idiomatc usage in the titles as well as verse lines. Two titles were changed to achieve this effect: “(القمر ليلة) “The night of the moon) was edited to “(مرة مق ليلة) “a full-

moon night) and " (بسهولة مؤلفة قصيدة" a poem written easily) to "ظمتُ قصيدة" (بسهولة) "a poem composed easily). Examples from the poems' verse lines are cited in Table 2 below:

Table 2. Idiomatic re-wording

ST Title	Student's Translations	Revisions
صباح بداية العالم The Morning of the World Beginning	في الليلة الماضية In the previous night	ليلة البارحة Last Night
قصيدة نظمت بسهولة Easily Composed Poem A	مظروف مغمور برائحة العرق والحب An envelope submerged with the smell of sweat and love	مظروف يعبق عرقا وحباً. An envelope with the fragrance of sweat and love
وصية Testimony	وصيته كانت مجرد تحريك. شفتيه، بلا صوت his moving by just was testimony His lips, with no voice	وصيته رتلتها شفتاه الصامتة. His testimony was recited by his silent lips
ماذا يقتاتون؟ Eat? they do What	على أي طعام يعيشون؟ What food do they eat?	ماذا يقتاتون؟ How do they survive?

In addition, advantage was taken of all opportunities in the revision process to convert lexical elements and structures into the archaic mode. The ST poet used archaic language in his poetry, and the reviewer saw the need to reflect this in the final Arabic product. Table 3 shows a few examples of such revisions:

Table 3. Archeologized translations

ST Title	Student's Translations	Revisions
طريق Road	حجر وحجر تلو الآخر بلا نهاية ويمتد الطريق على طول السور الحجري Stone and stone and stone one after the other And the road extends along the stone fence	حجر وحجر، مع حجر فحجر ويمتد الطريق على طول سور الحجر. Stone and stone, with stone then stone, And the road extends along the stone fence
المطر الغزير The heavy rain	والرياح تدور كلعبة النحلة والأشجار لا تستطيع الحفاظ على رؤوسها And the winds swirl like the bee game And the trees cannot preserve their heads	والرياح تطن كطنين النحل والأشجار تنكب على أذقانها بالوحد And the winds buzz like the buzzing bees And the trees fall overhead in the mud
الوردة المريضة The Sick Rose	ادفنها داخل قلبي Bury it inside my heart	اقبرها داخل قلبي Entomb it inside my heart
وقتٌ مرعب Horrific Time	أنا، الذي لم يرفع يده يوماً أنا، الذي لا يملك سماءً أرفع يداي وأشير إليها I, who never raised his hand I, who does not possess a sky I rise my hands and point at it	أنا، الذي لم يرفع يده يوماً أنا، الذي لا أملك من السماء قسطاً حتى أرفع نحوها يدي وأشير إليها I, who never raised his hand I, who does not possess a bit of a sky I rise towards it my hands and I point at it

Idiomatic structures

Rearrangement of structures to make them sound more TL-idiomatic comprises 17% of the revisions made, including edits to ensure the spontaneous flow of wording, text smoothness, the degree to which the style suits the poetic genre, and the rearrangement of words and/or sentences. These revisions were made for the sake of readability, clarity, acceptability in the receiving language and/or prosody (to establish the rhyme scheme or other sound patterns).

Table 4. Structural rearrangements

ST Title	Student's translation	Revision
الشارع المتدفق	<p>فلا مرفأ يرسون فيه حاملين العديد من البؤساء ...الشارع الذي غرق في الضباب في زاوية الشارع آقف ممسكاً بصندوق بريد أحمر ووسط هذا الجريان المتدفق، ما الذي يرمز إليه عدم انطفاء أضواء الشارع الخافت؟</p>	<p>،لا مرسى ولا مرفأ حاملين العديد من البؤساء ...غرق في الضباب الشارع آقف ممسكاً بصندوق بريد أحمر في زاوية الشارع ومع هذا الجريان المتدفق، لم لا تتطفئ أضواء الشارع الخافت؟</p>
The Running Road	<p>No harbor for them to anchor in Boarding many poor people The road that sank in the fog ... In the road corner I stand holding a red mailbox, And in the midst of this flow, what does the non- extinction of the faint road lights signify?</p>	<p>Neither harbor nor anchor, Boarding many poor people, Sunk in the fog is the road ... I stand holding a red mailbox in the road corner, And with this flow, why don't the faint streetlights extinguish?</p>

In the example cited in Table 4, two relative pronouns were omitted (الذي) to accelerate the tempo of the verse lines and thus give them a more straightforward appeal. In addition, the structure of the first verse line was shifted by using double negations with two nouns

instead of the noun-verb-complement structure used in the students' translation. This aligns better with the mood of deprivation pervading the poem. At the end of this passage, the interrogative form was retained, but its phrasing was changed into a much more idiomatic and direct structure to guarantee clarity and smoothness.

Table 5. Idiomatised structures

ST Title	Student's translation	Revision
<p>ليلة أعدّ فيها النجوم</p> <p>A Night where I count the Stars</p>	<p>سبب عدم تمكني الآن من عدّ كل النجوم المحفورة في قلبي واحدة ،تلو الأخرى ...هو أن الصباح يأتي بسرعة ...وأن ليلة الغد لا تزال باقية ...وأن شبابي لم ينقضي بعد</p> <p>The reason for which I cannot count now All the stars that are engraved in my heart one by one, Is that the morning comes quickly ... And that tomorrow night will be lasting ... And that my youth is not yet past ...</p>	<p>لم لا أستطيع الآن عدّ النجوم؟ لأن كل النجوم محفورة في قلبي ... كلها، ... لأن الصباح يأتي بسرعة ... ولأن ليلة الغد لا تزال باقية ... ولأن شبابي لم ينقض بعد</p> <p>Why cannot I now count the stars? Because all the stars are engraved in my heart ... all Because the morning comes fast ... And because tomorrow night will be lasting ... And because my youth has not yet passed ...</p>

The verse lines in Table 5 were not only made shorter but also more intense in terms of their content, which makes them sound more idiomatic. The first verse line is shifted from the declarative mode to the interrogative. The rhetorical question formulated by the reviewer is then answered in the next line, which creates a sense of suspense that is soon quenched. The creation of anaphora by repeating the conjunction “لأن” (because) clarifies the link between all verse lines of the passage: they all answer the question asked at the beginning. These revisions at the level of the structure of the students' translation not only convert

the verse lines into idiomatic structures, but also aim to contribute to musicality and clarity, thus helping to preserve the ST poet's appeal.

Wordiness

Avoiding wordiness represents 14% of the revisions made, consisting of eliminating verbosity for the sake of maintaining the brevity usually associated with poetry. Another reason behind this type of revision is the creation of stylistic effects and avoidance of prose-like readings of the poems. Let us consider the two examples in Table 6:

Table 6. Avoiding wordiness, example 1

ST Title	Student's translation	Revision
زوجا بيت القرميد The pair of tiles	في مساءٍ يومٍ ماطرٍ لا بد أن زوجا بيت القرميد يتذكرا المفقود ابنيهما الوحيد يربت كل منهما على الظهر المنحني للاخر وينوحان عليه والدموع تنهمر On a rainy evening It is sure that the pair of tiles. Remember their lost son. They patted on each other's bending backs, They lament him with flowing tears.	لم لا أستطيع الآن عدّ النجوم؟ لأن كل النجوم محفورة في قلبي ... كلها ... لأن الصباح يأتي بسرعة ... ولأن ليلة الغد لا تزال باقيةً ... ولأن شبابي لم ينقض بعد Why cannot I now count the stars? Because all the stars are engraved in my heart ... all Because the morning comes fast ... And because tomorrow night will be lasting ... And because my youth has not yet passed ...

The preposition (في) and conjunction (لا بد أن) are omitted to enable the creation of suspense. In the third verse line, the clause “يربت كل منهما على الظهر المنحني للاخر” is omitted. Instead, the reviewer took advantage of a morphological structure in the Arabic language that reflects sharing an action: the verb “يتعانقان.” This verb also assonates

with the other verbs in the same verse line by repeating the /a:/ sound, which echoes the prevalent sad mood of the poem.

Table 7. Avoiding wordiness, example 2

ST Title	Student's translation	Revision
<p>ليلة أعدّ فيها النجوم</p> <p>A Night where I count the Stars</p>	<p>سبب عدم تمكني الآن من عدّ كل النجوم المحفورة في قلبي واحدة تلو الأخرى ...هو قدوم أن الصباح يأتي بسرعة ...وأن ليلة الغد لا تزال باقية ...وأن أيام شبابي لم ينقض بعد</p> <p>The reason for which I cannot count now All the stars that are engraved in my heart one after the other, Is that the morning comes quickly ... And that tomorrow night will be lasting ... And that my youth is not yet past ...</p>	<p>لم لا أستطيع الآن عدّ النجوم؟ لأن كل النجوم محفورة في قلبي ... كلها، ... لأن الصباح يأتي بسرعة ... ولأن ليلة الغد لا تزال باقية ... ولأن شبابي لم ينقض بعد</p> <p>Why cannot I now count the stars? Because all the stars are engraved in my heart ... all Because the morning comes fast ... And because tomorrow night will be lasting ... And because my youth is not yet past ...</p>

In the second verse line of this passage, the student translator uses a common expression in Arabic, “واحدة تلو الأخرى” (“one after the other”), to render the idea that all the stars are engraved in the speaker’s heart. However, the idea of consecutiveness is not important here since the chief appeal is that the speaker’s heart includes all the stars. Thus, not only does this translation shift the focus of the verse line, but it also results in wordiness. In the revised version, a polyptoton is created by repeating the words “كل” and “كلها,” meaning “all.” Three dots are also inserted before the second occurrence to arouse a sense of suspense and reflection. In addition, in the third verse line the phrase “هو قدوم أن” is omitted and replaced by “لأن.” This revision corrects a structural mistake in the students’ translation and also helps avoid

wordiness. It is undeniable, though, that this contributes to the anaphora implemented by the reviewer in four successive lines.

Clarity

Clarity and readability are very important aspects to consider in translation revision. Clarity relates to the meaning of a text, while readability involves the wording in terms of ensuring it flows smoothly and fits the reader's linguistic expectations (Mossop, 2014, p. 72). A translation is considered smooth when the reader receives its meaning "on first reading at normal reading speed" (Mossop, 2014, pp. 142–143). The revisions made to the students' translations are basically stylistic. A few parts required deep revisions to achieve clarity. The author defines clarity as the TT transferring the ST's intended meaning, with no unintelligible wording or contradiction in the translations. The target here is accuracy of meaning and message. Table 8 shows a few examples that illustrate this type of intervention in the students' translations:

Table 8. Clarity-oriented revisions

ST Title	Student's Translations	Revisions
البقعة المشمسة The Sunny Spot	طفلان لا يدريان لمن الأرض "بسبب لعبهم" أعدت رسم الخريطة حتى المسافة القصيرة التي تصل إليها أصابعهم. Two kids do not know whose the earth is Because of their playing "I retraced the map" Even the short distance that their fingers reach.	الطفلان لا يدريان لمن الأرض التي يقفان عليها "بينما يلعبان" أعد رسم الخريطة أناملهما القصيرة لا تصل إلى مبتغاها. The two kids do not know whose is the earth that they stand on As they play "retrace the map" Their fingertips do not reach their target.
وصية	مصير الأب الوحيد طيلة حياته يغيم الحزن على عينيه المغلقتين	الأنفاس الأخيرة لأب عاش حياته وحيدا

ST Title	Student's Translations	Revisions
A Testimony	The sole destiny of the father all along his life Sadness pervades his shut eyes	غيمة الحزن تضلل عينيه المغلقتين. The last breaths of a father who lived alone
ذكريات جميلة Beautiful Memories	ذات صباح يحل فيه الربيع، في محطة صغيرة في سيول One morning in spring time, in a small station in Seoul	ذات صباح مع حلول الربيع، في محطة صغيرة بمدينة سيول One spring morning, in a small station in Seoul City

In the first example in Table 8, the student translator mistakenly links verse lines 2 and 3 with causality (“بِسبب”), which results in a nonsensical statement. A revision was thus needed to change the link between the two verse lines into a temporal one (“بينما”). This revision, in addition to the insertion of a relative clause that explains what is meant by “earth,” makes the passage smooth and clear. In the second example quoted in Table 8, the student’s translation is so ambiguous and ambivalent that it does not reveal the message intended; destiny does not necessarily imply death. Consequently, it is not possible for the reader to understand why the father is sad and why his eyes are closed. The revision uses the idiomatic expression “الأنفاس الأخيرة” (“the last breaths”) to make the message explicit. The original mood and tone are preserved by means of the idiomatic metaphor “غيمة الحزن” (“the cloud of grief”). Imagery is created here by claiming that the father’s eyes are shut as the cloud spreads its shade over them. This revision achieves more than its initial target, which is clarity: it creates a poetic idiomatic image that fits the ST tone. In the third example in Table 8, the student translator mistakenly states that the flood itself drowns, which is illogical; this is edited in the revision. The fourth example refers to Seoul. In Arabic, the word “سيول” (/suyül/) means the Korean city, but it also means floods. Thus, the student translator’s use of this word with no interpolated explanatory term creates ambiguity, as the reader would find it rather challenging to decide whether the railway station was in Seoul or by the flooded region. To avoid ambiguity, the revised edition uses the term “مدينة” (“city”) to clarify what /suyül/ refers to.

In a few cases, the student translations were so unclear and inaccurate that the English translation was consulted to check the ST's intended meaning. Reconciliation was attempted between this work and the students' translations so that the revision guaranteed a maximum approximation of the message of the original text. This was kept to the most minimal level possible to avoid the influence of the English translation. The following is an example of a student translation that could not be revised without checking the message in the English translation:

Table 9. Sample of clarity-free translation

ST Title	Student's Translations	Revisions
<p>في مثل هذا اليوم</p> <p>On a Day Like This</p>	<p>في نهاية عموديّ الحجر المتآلفين في البوابة الأمامية، في اليوم الذي يرقص فيه علم الخمسة ألوان وعلم الشمس أطفال المنطقة الذين رسموا الخط يستمتعون</p> <p>وبينما يدرس الأطفال مواد اليوم، الجافة يحل عليهم ملل هائل لا بد وأن عقولهم كانت أبسط من أن تفهم "ما تعنيه كلمة" التناقض</p> <p>في مثل هذا اليوم أريد أن أنادي أخي الكبير العنيد الذي فقدته</p> <p>At the end of the two harmonious stone poles at the front gate</p> <p>On the day the flag of the five colours and the sun flag dance</p> <p>The children of the neighbourhood who drew</p>	<p>في اليوم الذي يرقص فيه علم الألوان الخمس وعلم الشمس الساطعة فوق عموديّ الحجر المتآلفين في البوابة الأمامية، يستمتع الأطفال بالمنطقة الحدودية</p> <p>ملل على ملل يحسه الأطفال حينما يدرسون المواد المملة اليومية أذهانهم أبسط من أن تدرك "دلالة كلمة" التناقض</p> <p>في مثل هذا اليوم أتوق أن أنادي أخي الكبير والعنيد الذي فقدته</p> <p>On the day when the flag of the five colors and the flag of the sun dance.</p> <p>On the two harmonious stone poles at the front gate,</p> <p>The children in the border region have fun.</p>

ST Title	Student's Translations	Revisions
	<p>the line are having fun</p> <p>While the children are sitting for the daily dry courses, An enormous boredom surrounds them I am sure that their minds are too simple to understand the meaning of the word "contradiction"</p> <p>On a day like this I want to call My elder stubborn brother whom I lost.</p>	<p>Boredom and more boredom do the children feel When they study the daily boring courses Their minds are too simple to understand The significance of the word "contradiction."</p> <p>On a day like this I want to call My elder stubborn brother whom I lost.</p>

Ten revisions were made to support the student's translation of this poem. These range between changing the order of the verse lines, avoiding wordiness, using idiomatic phrases, using idiomatic wording and shifting phrases. The revisions made in this case were deep revisions.

Language use

The rules of Arabic grammar, spelling, punctuation and usage were not always observed in the students' translations; 14% of the revisions targeted language correction. Table 10 shows an example:

Table 10. Language use

ST Title	Student's translation	Revision
<p>صباح بداية العالم</p> <p>The Morning of</p>	<p>ذات صباح ليس هو صباحٌ ربيعيُّ ولا صيفيُّ ولا خريفيُّ أو حتى شتوي</p>	<p>ذات صباح ليس ربيعيًّا ولا صيفيا ولا خريفيا ولا حتى شتويا</p>

ST Title	Student's translation	Revision
the World Beginning	On a morning It is not a spring morning Nor summer nor fall nor even winter	On a morning Neither spring Nor summer nor fall nor even winter

Fronting

Fronting is usually done by foregrounding a word, segment or even a verse line to place more emphasis on it. Its effect is the creation of a feeling of defamiliarization in the context, and thus attracts attention to the element that is foregrounded. Fronting also entails backgrounding because some elements of the verse line(s) would take a secondary, less felt, position. As shown in Figure 1, fronting was rarely implemented in the revision process. Its use aimed at creating vivacity and emphasis in the student translations that lacked this element, and whenever the theme and the tone of the poem reflected subjectivity and tension but the style used in the student translation did not reflect this. Table 11 shows an example of fronting:

Table 11. Fronting

ST Title	Student's translation	Revision
في مثل هذا اليوم On a day like this	وبينما يدرس الأطفال مواد اليوم ،الجافة يحل عليهم ملل هائل While the children are sitting for the daily dry courses, An enormous boredom surrounds them	ملل على ملل يحسه الأطفال حينما يدرسون المواد المملة اليومية Boredom upon boredom do the children feel When they study the daily boring courses

Fronting is implemented in this example at two levels: the word level and verse-line level. The word “ملل” (“boredom”) is foregrounded at the beginning of the passage and is repeated twice (ploce). In addition, the verse line order is subverted in such a way as to highlight the speaker’s main concern: the children’s feelings are more important than their actions. Consequently, the idea that comes with the word that

is fronted, and the verse line foregrounded, represents the kernel of not only the passage but the whole poem; this justifies the use of foregrounding in the revision process.

Sound-patterns

In the revision process, 16% of the work done targeted the creation and/or intensification of sound patterns. As highlighted in the section on Yoon Dong-Joo above, the ST poet worked a great deal on the lyrics to produce musical poetry that would be sung when recited. Numerous sound patterns were implemented; their frequencies in the revision process are classified in Figure 2 below.

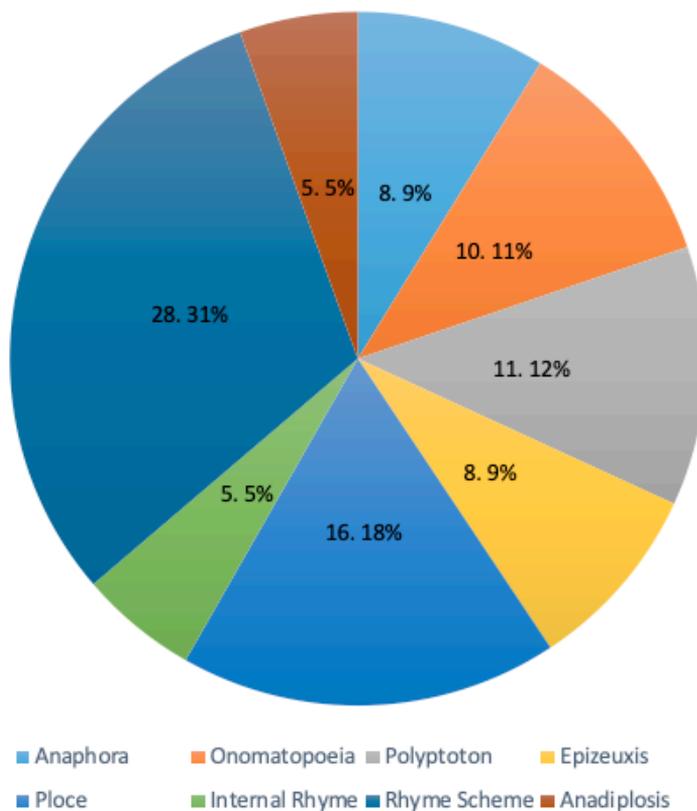


Figure 2. Sound patterns implemented

The first step in the sound-pattern-oriented revisions was the creation of a rhyme scheme. In the example in Table 12, the student's lexical and phrasal rendering is preserved. A revision was applied, however, to the order of the verse lines to intensify the effect of the rhyme scheme. This is turned into the abab pattern to echo the binary relationship evoked in the passage:

Table 12. Rhyme scheme

ST Title	Student's translation	Revision
كالقمر Like the	مثلما تنمو حلقات الشجرة المعمرة في ليلةٍ ينمو فيها القمر حبٌ وحيدٌ كالقمر	مثلما تنمو حلقات الشجرة المعمرة في ليلةٍ ينمو فيها القمر ينمو كتلك الحلقات المعمرة

ST Title	Student's translation	Revision
Moon	<p>ينمو كتلك الحلقات المعمرة ...ويبتفتح مالئاً قلبي</p> <p>As the rings of the perennial trees grow On a maturing moon night A love that is as lonely as the moon Grows like those perennial rings And it embracingly fills my heart</p>	<p>حبٌ وحيدٌ كالقمر ...ويبتفتح مالئاً قلبي</p> <p>As the rings of the perennial trees grow On a maturing moon night Grows like those perennial rings A love that is as lonely as the moon And it embracingly fills my heart</p>

Internal rhyme is another sound pattern that is important not only to create musicality, but also to consolidate the relationships between parts of verse lines. In Table 13, the internal rhyme highlights the cause–effect relationship between two clauses.

Table 13. Internal rhyme

ST Title	Student's translation	Revision
الفرافق The Farewell	<p>إن الفراق سريعٌ... وهذا أمر ...مؤسف</p> <p>Farewell is fast ... and this is a saddening issue</p>	<p>...إن الفراق سريعٌ... وهذا أمر مريع</p> <p>Farewell is fast ... and this is nefast</p>

Advantage was taken of all opportunities available to create anaphora while revising the students' translations. This is important not only for creating musical effects but also rhetorical ones, as in the example in Table 14:

Table 14. Anaphora

ST Title	Student's translation	Revision
ليلة أعدّ فيها النجوم A Night	<p>سبب عدم تمكني الآن من عدّ كل النجوم المحفورة في قلبي واحدة ،تلو الأخرى</p>	<p>لم لا أستطيع الآن عدّ النجوم؟ لأن كل النجوم محفورة في قلبي ... كلها،</p>

ST Title	Student's translation	Revision
where I Count the Stars	<p>...هو أن الصباح يأتي بسرعة ...وأن ليلة الغد لا تزال باقيةً ...وأن شبابي لم ينقض بعد</p> <p>The reason why I cannot now count All the stars that are engraved in my heart one by one Is that the morning comes fast ... And tomorrow night is still there... And my youth is not yet past ...</p>	<p>... لأن الصباح يأتي بسرعة ... ولأن ليلة الغد لا تزال باقيةً ... ولأن شبابي لم ينقض بعد</p> <p>Why cannot I count the stars? Because all the stars are engraved in my heart ... all of them, Because the morning comes fast ... And because tomorrow night is still there... And because my youth is not yet past ...</p>

As the first line above asks a question, the succeeding lines attempt to provide answers. Anaphora is thus implemented in the revision to highlight the rhetorical aspect of the question asked since it has many possible answers. In addition, the anaphora highlights the contextual link between the four lines. Around 9% of the sound-pattern revisions aimed to create anaphora for this same purpose.

Not unlike anaphora, onomatopoeia is one of the tools implemented in the revisions to combine the musical, rhetorical and affective aspects of the text. It facilitates empathy between the speaker and receiver in the poem. By means of this scheme, the reader would pronounce a word, the sound of which mimics its meaning, and hence they would feel involved in the experience related.

Table 15. Onomatopoeia, example 1

ST Title	Student's translation	Revision
المطر الغزير The Heavy Rain	<p>برق، ثم صعقة رعد، صعقت بصوت هائل لابد وأن صاعقة قد ضربت مدينة بعيدة.</p>	<p>برق، ثم صعقة رعد جلجلت أهذه مدينة بعيدة قد أصعقت؟ Lightning, then a thunder</p>

ST Title	Student's translation	Revision
	Lightening, then a thunder strike, stroke loudly It is most likely that a lightening strike hit a far away city	strike thundered Is it a far away city that is struck?

The verbs “جلجت” and “أصعقت” are onomatopoeic. The former uses syllable entwining; i.e., the same syllable is repeated twice, which makes it even more musical and impactful. The same applies to the word “وشوشة” in the example in Table 16. One cannot read it without whispering with the speaker. Arabic language provides two alternatives: “تهمس” and “وشوشة.” The latter is adopted by the reviewer because it is onomatopoeic:

Table 16. Onomatopoeia, example 2

ST Title	Student's translation	Revision
قصيدة نظمت بسهولة	أمطار ليلية تهمس خارج النافذة	وشوشة أمطار ليلية خارج نافذة غرفتي
A Poem Composed Easily	Nightly rains whisper outside the window.	Nightly rains whisper outside the window of my room.

Lexical repetition represents 39% of the revisions relating to the creation of sound patterns in the student translations. This includes plocé, which is the intermittent repetition of a lexical element; polyptoton, a scheme whereby the same root is used with different grammatical inflections; and epizeuxis, which is the immediate repetition of a word or a phrase. These schemes are respectively exemplified in Table 17:

Table 17. Lexical repetitions

ST Title	Student's translation	Revision
أشعة شمس ورياح Sun Rays and Winds	لعقت إصبعي لأحدث ثقباً، ثانياً فثالثاً I licked my finger To make a hole, a second, a third	لعقت إصبعي لأحدث ثقباً، وثقباً وثقب I licked my finger To make a hole, a hole, and a hole
ليلة ممطرة A Rainy Night	أشعر بوحدة تفوق حنيني الى البحر I feel a solitude that transcends my longing to the sea	تغمرنني الوحدة أكثر مما يغمرنني حنيني للبحر Solitude submerges me more than my longing to the sea does
الصباح The Morning	ورقة أعشاب، فوق كل ورقة تتكتل قطرات عرق A grass leave, on every leave drops of sweat accumulate	ورقة، وفوق كل ورقة تتناثر قطرات عرق A leave and a leave, on every leave drops of sweat spread

The lexical repetitions shown in the examples quoted in Table 17 are important for creating musical effects. In addition, they help reinforce the poet's ideas and highlight his appeal. Though used much less frequently than *ploce*, *polyptoton* and *epizeuxis*, *anadiplosis* is another scheme based on lexical repetition that the revision targeted. As shown in the example in Table 18, *anadiplosis* directs the reader's attention toward the key idea of the text:

Table 18. Sample of anadiplosis

ST Title	Student's translation	Revision
قصيدة نظمت بسهولة A Poem Composed Easily	أمطار ليلية تهمس خارج النافذة الغرفة ذات أرضية حصائر التاتامي الست هي بلاد الغربية	وشوشة أمطار ليلية خارج نافذة غرفتي غرفتي بأرضيتها المكسوة بحصائر التاتامي الست، تقع ببلاد الغربية.
	Nightly rains whisper outside the window The room with the six tatami mats Is a foreign country to me	Nightly rains whisper outside the window of my room. My room with its ground covered by the six tatami mats is in a foreign country

Though the poem opens by talking about the weather conditions, the speaker makes it clear that the main concern is his room, which is his unique closed space. This justifies the creation of anadiplosis here.

Stylistic tools created

The revisions detailed above reflect attempts to improve the students' translations. Another facet of the revisions lies in the reviewer's attempts to implement stylistic tools. The following is an example where a simile is turned into a metaphor for the sake of creating intensity of expression and hence a more poetic tone:

Table 19. Simile-into-metaphor sample

ST Title	Student's translation	Revision
المطر الغزير	السماء التي انقلبت عاداتها رأساً على عقب ينهمر منها مطرٌ كالسهام	هي السماء قد تحولت رأساً على عقب سهام مطرها الثقابة تنهمر
The Heavy Rain	The sky, whose habit is subverted upside down, Rain like arrows is pouring from it	The sky is subverted upside down The arrows of its piercing rain are pouring down

In the example quoted in Table 20, “قلبي المصاحب للوحدة” (“my heart that is accompanied by solitude”) is translated into “روحي الملازمة للوحدة” (“my soul that entwines solitude”), hence substituting the heart for the soul, and accompanying for intertwining:

Table 20. Modulated imagery

ST Title	Student's translation	Revision
ليلة مُقْمَرَة A Full Moon Night	خطواتي باتجاه جبل "بوك مانغ" ثقيلة وقلبي المصاحب للوحدة حزين أيضاً. لا أحد في المقبرة التي تمنيت أن يكون فيها أحدهم فقط الصمت من انغمر عميقاً بالموج الأبيض هنا وهناك.	خطواتي باتجاه جبل "بوك مانغ" ثقيلة وروحي الملازمة للوحدة حزينة تمنيت أن يكون في المقبرة أحدهم، ولكن هيهات ... لا أحد فقط الصمت قُبر بالموج الأبيض هنا وهناك.
	My steps towards Mount "Puck Mang" are heavy And my heart that is accompanied by solitude is sad, too	My steps towards Mount "Puck Mang" are heavy And my soul that entwines solitude is sad
	No one is in the graveyard whereas I wished to see someone there It is only the silence that is submerged deeply by the white waves here and there	I wished that someone were in the graveyard but alas ... None Only the silence was engraved by the white waves here and there.

The outcome is that the personification in the student's translation is turned into a hyperbolic metaphor that conveys more intensely the speaker's feeling of solitude. This is consolidated by the alliterating ح (/ħa/) consonant that spreads a feeling of pain and woe. In addition, the interjection “هيهات” and the caesura that comes after it arouse suspense in the third line. The suspense is made more intense by backgrounding the phrase “لا أحد” (“no one”). Finally, the idiomatic word “قُبر” (“was buried”) collocates with the reference to the graveyard

in verse line three, which reinforces the coherence between the appeal of the passage and its mood.

Conclusions

The work done in this project does not support Mossop's claim (2014, p. 27; original emphasis) that "Quality is best ensured by preventive action: using properly trained translators." The student translators took an important step in translating the poetry of Yoon Dong-Joo into Arabic. They were helped in their task by the fact that they knew Korean and that the original poems had been explained to most of them. The questionnaire reveals that only one student translator did not have anyone to explain the meanings of the poems to her. The students were much more engaged in rendering the semantic aspects of the ST poems than in the tools that created those aspects, namely, the prosodic devices like sound effects, rhythm, register, diction, figures of speech and structures. As already detailed in this article, the problems faced by the students mainly related to their skills at literary composition, prosody and language. Remember that seven out of the nine student translators answered negatively when asked whether they had taken any Korean literature course before translating the poems. Such a course could have developed their sensitivity to literary and stylistic tools. In addition, five of the students involved in this project were not translation studies students, and thus were unlikely to be trained in translation practice, and even less so in literary translation. It is thus presumed that these students translated the poems rather instinctively. Santos and Jones provide another interpretation that appears relevant to the case study undertaken here: "translators' ethical stance of 'communicative loyalty' to the SourcePoet gives rise to appropriacy-based boundaries for novelty" (2018, p. 285; original spelling). The student translators are the element most responsible for semanticity in the poetrio, which explains this "resistance to unmotivated creativity" (ibid.).

The following was exactly the task undertaken by the reviewer who has written this retrospective article: "Just as editing is not rewriting, so revising is not retranslating" (Mossop 2014, p. 27). Throughout the revision process, the reviewer attempted to limit her task to making the student translations idiomatic at the lexical and

structural levels, and also so that it felt like poetry rather than only looking like poetry. She used creative strategies whose suggested solutions departed from the students' poetics, but adhered to the original text semantics. It is most probable that she managed to leap creatively beyond the original text boundaries because she engaged "only indirectly with source-poem content, unlike SoucePoets, Advisors, and solo translators" (Santos and Jones 2018, p. 300; original spelling). The ultimate aim was to make Korean poetry a welcome guest in Arab circles, to be sung and recited by Arabic speakers who do not necessarily speak Korean, but who would like to read and learn about the poetry of Korea and accept it as a beautiful poetry that breathes culture, feelings and music. As Team (2019) put it while referring to Yoon Dong-Joo's poetry: "No matter where you're from in the world, there will be a piece of his writings that you can relate to." When asked whether they think that their translations would be "enthusiastically read in the UAE" once published, none of the students were negative: 55.6% were very positive, whereas the rest answered "maybe."

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