Comparative Analysis of Korean Translations of George Orwell's *Down and Out in Paris and London*

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Master of Arts

A thesis submitted for the degree of Master of Arts by Research and Coursework at

Monash University in 2017

Literary and Cultural Studies Program

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Abstract

Down and Out in Paris and London is a work of memoir by George Orwell in 1933. It provides realistic reportage style commentary with a sentiment of social criticism. *Down and Out* has been translated into Korean three times over a period of 18 years, which is unusual for a literary text less popular than Orwell's other works. These three translated texts are different from each other in terms of style, translators' affiliations to Orwell, and level of localisation. This thesis investigates the literary features of *Down and Out in Paris and London*, and compares the approaches taken by Korean translators to represent key source text elements in the target texts. It identifies important shifts over the course of time in the translators' approaches at textual and contextual level, and relates these shifts to the rapid globalisation of South Korean society in the late 20th and early 21st centuries. In contrast, translators' understanding of social dynamics is found to remain relatively static across the three translations. This analysis contributes to understandings of how translators interpret context. Interpretation of context does not mean seeking equivalence between the source text and target text in translation activity. Rather, it is about identifying indicators of core message in the source text, weaving patterns and inter-connectivity between key elements in the source text, and representing them according to the prevailing, and constantly changing, norms of the target culture.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

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Acknowledgements

First and foremost, I wish to express my sincere gratitude to Dr. Jeremy Breaden, a main supervisor, and Dr. In-Jung Cho, an associate supervisor, for supervising my thesis. It was their guidance and encouragement that allowed me to carry out the study at Monash University and lead to a successful outcome.

Finally, I am thankful to my beloved mother, Dr. Na-Mu Lee, for being an inspirational mentor in my life, praying for well-being of my health and spirit every living moment.

Introduction

Down and Out in Paris and London is a memoir by George Orwell published in 1933. Introduced to the world at an early stage in Orwell's development into a political writer of renown, *Down and Out* has received recognition for vivid portrayal of social reality and criticism tempered with a sense of humour.

The text has been translated into Korean language three times between 1992 and 2010 during a period of rapid globalisation in South Korea. For a relatively less advertised and promoted text in Korea compared to Orwell's other works, *Down and Out* has received considerable attention from translators in a short space of time. Each translation has a distinguished way of rendering the source text's stylistic features using the norms of the target culture. This then raises a question as to what has caused such diversification of translational styles over the short period of time and to what extent are they similar to and different from each other.

This thesis conducts a comparative analysis of three Korean translations of *Down and Out in Paris and London* published in 1992, 2003, and 2010 from a diachronic perspective. Data used for the analysis have been selected in order to locate the stylistic uniqueness of each translated version rather than to prove the strategic superiority of a certain version over the others. By emphasising the stylistic uniqueness of each translation, this thesis argues that a main role of the translators is to interpret phenomena and identify patterns in the source text to re-appropriate into the target text.

Aims and Methodology

This thesis features the two following aims: One is to find a relevance between the time period the text was translated and the translation outcome. Having minimum of 7 years of gap between each target text, *Down and Out in Paris and London* has been translated into Korean language three times in less than two decades. Unless there is a compelling reason to explain the intent of the publishers, such as discovery of serious translation errors in the predecessors, publication of different translations over such short a period of time certainly brings the matter to attention.

Whether it is a coincidence or not, I could not help myself speculating that translation outcomes would be direct or indirect products of the era it is translated in. Despite the short space of time between the translations, it is certainly possible for each target text to be distinctive in terms of translator's approaches, philosophy, and patterns.

The second feature of the thesis is an application of multiple analytical methods to examine the Korean translators' approaches, with the aim of identifying patterns from a diachronic examination. In order to facilitate this application, the textual analysis section of the thesis, from Chapter 3 to Chapter 5, will address the following topics respectively: translators' perspectives towards Orwell and his text, translators' faithfulness towards source or target culture, translators' initiative to recreate or eliminate elements of the original, translators' understanding of social dynamics between participants. The reason these topics are discussed is because pattern is multi-dimensional. In order to identify patterns diachronically, it is necessary to examine the translations from multiple levels which include textual, sociological and contextual aspects. As a result, this thesis covers a number of elements ranging from a word-level translation to pragmatic translation, that cannot be transposed directly from one language to another, but rather, interpreted or represented in the target texts.

Thesis Structure

In Chapter 1, I investigate George Orwell's experience and the major incidents in his life that shaped his distinctive writing style in *Down and Out*. Understanding the author's background allows us to locate the historical context and helps us to visualise literary elements in the text. In Chapter 2, Korean translators and paratextual elements within the translated texts of *Down and Out* are discussed. The main discussion of the chapter will be made in the translator's inputs which observes the Korean translators' personal thoughts, political opinions and social commentaries. Chapter 3 looks at Korean translators' approaches towards textual, word-level translations from the scope of foreignisation and domestication. Being the first textual analytical part of the thesis, this chapter provides a general overview of phenomena in translations o*f Down*

and Out and identifies the different stages of localisation in the three target texts. Chapter 4 explains and compares the Korean translators' approaches from pragmatic perspective. I examine coherence of the source text message and the translators' process of linking cohesive indicators to interpret coherence. Then, I attempt to identify a pattern between literary features of the target texts, specifically in regards to how message and cohesive indicators of the source text have been represented in the target texts. Chapter 5 looks at the Korean translators' representation of tenor between discourse participants in attempt to translating dialogues in *Down and Out*. I extend our discussion from tenor to politeness, social distance between social participants, and then closely examine them from the scope of social hierarchy in Korean context.

Overall, this thesis entails an ongoing attempt to identify patterns between each Korean target text from socio-linguistic scope. In this thesis, my allegiance is not to the author, as from this I have a risk of adopting an overly sympathetic stance towards his philosophy reflected in the source text, given his background as a convincing political writer. My allegiance is not to the target audience either, as from this I have a risk of assuming the supreme translation outcome for the target culture merely from a comparison of the three translated texts. I do not intend to prove anything for the sake of any one of the source or target cultures. The key question addressed in the discussion throughout this thesis is: "In the diachronic study of Korean translations of *Down and Out in Paris and London*, what are the things that change and what are the things that do not change over the course of time?"

Chapter 1 Text and Author

Eric Arthur Blair, better known by his pen name, George Orwell, was born on 25th of June 1903 in India under British rule. Orwell was one of the most influential political writers in the 20th century, producing works that illustrated the disturbing reality of the poor, politically oppressed and colonialists and offered sharp criticism of social injustice and biased stereotypes against the lower classes. He is best known for writing the dystopian novel *1984* (1949) and the allegorical novel *Animal Farm* (1945). Memoirs written by Orwell include *The Road to Wigan Pier* (1937), *Homage to Catalonia* (1938) and *Down and Out in Paris and London* (1933).

In this chapter, I will identify some important aspects of Orwell's life experiences and philosophies that are reflected in the source text, and provide a brief outline of the text itself. However, this chapter's aim is not to provide a comprehensive biographical portrait of Orwell or in-depth synopsis of *Down and Out*. Rather, I focus on the aspects most relevant to the subsequent discussion.

1.1 Orwell's Life Experiences and Worldview

The worldview adopted in Orwell's writing was shaped by several important life events and experiences. Firstly, health problems haunted Orwell throughout his life, heavily affecting his mentality, career, and literary style. Orwell's works are often portrayed by dystopian colours, loss of hope and sympathetic views towards tramps, suggesting his constant struggle against reality and physical illness. Ross (2005, p. 1599) writes that Orwell showed symptoms of bronchiectasis, tuberculosis and infertility throughout his life. Regarding his teenage years, Orwell recalled later, 'In winter, after about the age of ten, I was seldom in good health. . .I had defective bronchial tubes and…a chronic cough' (Orwell 1970, p. 379).

Orwell was from a low-income family, but was accepted into prestigious school for excellent academic achievements. However, according to Ross (2005, p. 1599), Orwell was under enormous pressure by the institution to win a scholarship while he was suffering from chronic illness. A number of scholarly resources about Orwell appear to be confined to discussing victory

of penniless writer who fought against injustice, financial hardships and illness. However, they often fail to see how Orwell's illness was a significant factor affecting his literary style throughout his life. According to Park (1998, pp. 103-124), characters in Orwell's works have scars and illness which imply and represent certain parts of Orwell himself. Disability and illness were inevitable in Orwell's personal life, and as a result, they became symbolic representations to shape his world in his works.

After graduating from Eton College in 1921, Orwell applied for a British imperial police position in Burma instead of applying for university, a unprecedented decision for an Eton graduate to make at the time. *Burmese Days* (1934) was written based on Orwell's experience in Burma as an imperial police. Orwell was advised by his teacher to look for a job overseas, and escape from life caught up between lower middle-class and upper class in England (Orwell 1992, p. 294).

Orwell's unhappy teenagehood prompted him to see world from a different perspective from his Eton peers. Orwell's experience in Burma as an imperial police officer motivated him to step up and represent the poor and oppressed and retaliate against social injustice. After five years of service in the imperial police during which he earned a reasonable income, Orwell left Burma greatly disturbed. Over five years, he developed sympathy for locals in colonies under British rule, anti-imperialist sentiment and guilt of having served as an agent of an unjust system to exercise power upon the powerless. Park (2005, p. 120) writes that Orwell's writing is mainly motivated by guilt of the past and obsession to right the wrong. This suggests his decision to experience 'down and out' life in Paris and London later on was a voluntary one. It was a chance for him to redeem himself from the past. As a result, this life experience provided Orwell with an insight into the life of the working classes he intended to represent and portray in his works. People on the street were aesthetic inspirations to Orwell, as well as being mirrors to the guilt of once serving an unjust system in Burma.

In 1937, Orwell enlisted himself into the Republican army in the Spanish Civil War to fight against the fascist troops of Francisco Franco. During the fight, he suffered an injury to his neck

from an enemy's bullet, causing transient right arm paralysis and weakened voice due to permanent nerve damage around the neck. At the time, Orwell's health was already deteriorated by pneumonia, tuberculosis and bronchial issues, which became critical after going through Spanish Civil War. Ironically, damaged health brought Orwell new inspiration and resulted in a flowering of his talents. Baker (1989, p. 4) argues that by damaging his health, Orwell was provided with a great theme: the enmity of power and truth which later led him to write masterpieces of the time such as *Homage to Catalonia, Animal Farm,* and *1984.*

1.2 Values and Political Ideals

Throughout his life, Orwell dedicated his literary talent to producing works that could represent the lives of the working classes and change people's stereotypes against them. Being a political writer with unprecedented background and experience compared to his contemporary writers, his works show honest criticism of reality and a sense of disturbing but powerful truth learned from decades of practical experience. As a result, Orwell's literary style in *Down and Out in Paris and London* appears to be a unique blend between aesthetic inspirations and political motivations.

Park (1998, p. 120) argues that despite lacking literary aesthetic elements, inner development of main characters, detailed plot and passive characters, Orwell's uniqueness comes from the strong political message manifested throughout his works. In order to understand how he became an influential political writer in a short period of time, we should first be aware of the social background in Europe at the time.

In the early 20th century, literature in Europe was dominated by *fin-de-siè*cle, art for art's sake, decadent writers who were keen to influence people's lives and style with aesthetic movements led by artists and writers, the cultural pioneers. Orwell also came to Paris after resigning from the imperial police with ambition to develop his writer's career by learning from the deepest form of poverty men could experience. However, it was not long before political turmoil swept across Europe and Orwell realised artists and writers were captives of time they lived in. Park (2011, pp. 57-70) states that Orwell's approach to socialism was established by his experience in 1920s and

1930s, and he developed a deeply skeptical attitude towards imperialism and capitalism after resigning from Burmese police. In *The Road to Wigan Pier* (1937, p. 135), Orwell writes, 'I now realised that there was no need to go as far as Burma to find tyranny and exploitation. Here in England, down under one's feet, were the submerged working class, suffering miseries which in their different way were as bad as any an oriental ever knows'. This epiphany came amid the chaos of Europe in the 1930s. Wars were imminent, a number of countries fell under political dogmatism, and no institution or party protected and represented the people. As a result, Orwell's political perspective and ideas became more concrete than ever.

Orwell was neither a communist nor anti-communist. He was a democratic socialist, believing men had a right to pursue liberty, leading movement from the oppressed against the oppressors. Although Orwell's ideas, sentiments and values can be best summarised by democratic socialism, it might be still dangerous to label him under this single category (Orwell 2003, p. 75). His political ideal did not lie in an ideology or system. At the foundation of his writings, there was a sense of humanity and purpose.

1.3 Down and Out in Paris and London

Down and Out in Paris and London is a piece of memoir published in 1933 and based on Orwell's actual life experience in the streets of Paris and London. Written early in Orwell's career as a writer, *Down and Out* makes a sharp criticism of general stereotypes against the poor and the lack of welfare systems needed to take care of them. *Down and Out* is the first literary work written by Orwell in which he closely observes the psychology of the poor deprived of basic, physiological needs. Orwell writes, "Hunger reduces one to an utterly spineless, brainless condition, more like the after-effects of influenza than anything else. It is though one has been turned into a jellyfish, or as though all one's blood has been pumped out and lukewarm water substituted. Complete inertia is my chief memory of hunger" (Orwell 1963, p. 36). In this passage, Orwell has given a realistic description of the mentality of the poor as well as maintaining an objective and observant manner. Such writing style is prominent throughout

Down and Out.

In order to understand Orwell's purpose of writing *Down and Out*, understanding of Orwell's writing style is crucial. A notable feature of the book is that Orwell's narrator maintains a consistently objective and direct tone, despite being a distressed tramp going through unpleasant incidents in Paris and London. Shaw (2001, p.45) points out that the tone of *Down and Out* is often ironic and detached. He further mentions, "Although Orwell does not strongly advocate any political action in *Down and Out*, he obviously holds some basic beliefs common to many socialists of his day" (Shaw 2001, p.42). This remark suggests the narrator's tone was a strategy adopted by Orwell to deliver a political message in an unbiased manner.

Another aspect of the writing style featured in *Down and Out* is a dynamic description of social relationships between characters. In contrast to the objective, expressionless and mundane voice of the narrator, dialogues between characters in the text are lively, energetic and contain a diversity of street slangs and dialects. In *Down and Out*, Orwell establishes a detailed social setting in which literary characters' social bond and hierarchy can often be best explained by the casual dialogues they are involved with. As Wolfram (2012) pointed out, social relationships between discourse participants can be closely observed by looking into linguistic elements in the dialogues. These linguistic elements are key factors in assessing social distance between characters, and understanding the vivid portrayal of social reality in *Down and Out.* Relationships between the linguistic elements and dialogues will be discussed more extensively in Chapter 3 and Chapter 4. From discussing Orwell's writing style so far, the text clearly attempts to convey an objective vision of the street through eyes of the narrator, as well as illustrating genuine street talk in the dialogues between characters.

From here, we can say that the textual function of *Down and Out* is to convey realism and raise social awareness simultaneously. Orwell (2002, p. 35) has stated "When I sit down to write a book, I do not say to myself, 'I am going to produce a work of art.' I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing." From this remark, we can assume *Down and Out* has been written to change general stereotypes about tramps which Orwell found to be unreasonable. This explains why Orwell constantly brings our attention to matters like poverty, starvation and deprivation of

basic human needs in *Down and Out*. Therefore, we can say Orwell's purpose of writing the text was to criticise the English society in 1930s in a non-prescriptive, and objective manner.

In this chapter, I have explained Orwell's purpose of writing *Down and Out* from his writing style as well as historical background behind the book. In the next chapter, Korean translations of *Down and Out* and their translators will be discussed from the scope of paratexts and peritext.

Chapter 2 Text and Translators

The period of transition from the 20th century towards the 21st century marks the peak of globalisation and cultural exchanges across the world. Propelled by this movement, there was consistent growth in the number of foreign texts translated and published in South Korea between 1990s~2010s. The Korean translations of *Down and Out in Paris and London* have been translated and published three times by publishers during this period, proving there to be consistent demand for the text for close to two decades of time. This then makes us question what was the role of the translators in facilitating such active cultural exchange, and what perspectives they adopted during this period of time. One way to engage with this question is to look at the concept of paratext. Paratext, as explained in more detail below, is the material surrounding the main text in a literary work, produced by parties such as editors, publishers and translators. There is a clear correlation between globalisation and growth in paratextual elements covered by translators in Korean culture. Park's (2015, p. 7) research on trends in modern Korean translation studies shows an increase in paratextual studies to investigate linguistic elements in translated texts.

This chapter uses the concept of paratext to analyse translators and publishers' input into the Korean translations of *Down and Out* from a diachronic perspective, focusing specifically on translator's peritext. Why must we take the paratextual elements into account in this thesis? Firstly, paratext is a guiding compass which provides a direction for readers and mediates their understanding of the text itself. Translation is a product of mediation. Hatim and Mason (1997, p. 147) define mediation in translation as 'the extent to which translators intervene in the transfer process, feeding their own knowledge and belief into processing the text'. This remark suggests that translation actually involves direct and original input from the translators. It is then imperative that readers understand the background behind approaches of the translators by referring to certain signposts contained both in the translated text itself and in paratextual material such as translator's prefaces. Secondly, analysis of paratext is a useful way of tracking shift in perspectives of the translators over the course of time. Each translation has a unique paratext. No paratextual elements of one translation are identical to another's, and they are

subject to changes over time and space. As a result, paratextual elements are great indicators of tracking the changes in translator's voice over time and factors that facilitated the change. According to Hermans (1996, p. 27), translators resurface in the literary world and make their own voices through the paratext.

In the next section, we will look at the concept of paratext and its subconcepts in detail by referring to the seminal research of Gérard Genette.

2.1 Paratext, Peritext, Epitext

Paratext is secondary material other than actual content of the published text itself, viewed as outlying thresholds to the text. In Genette's (1997, p. 199) terms, paratext is used by authors to increase significance of their texts, which in other words, to promote readers' intellectual awareness of the text. To facilitate this, the readers encounter a number of paratextual devices planted by an author or a publisher within the text. Examples of the paratextual elements include footnotes, title, book cover, publisher's note, illustration, preface and postface. These elements are then classified into two sub-sections: epitext and peritext.

Epitext and peritext are distinguished from each other for their spatiality or location within the text. According to Genette (2009, p. 5), peritext includes parts spatially closer to the content of the book such as the title, preface and elements inserted into the interstices of the text. Peritext is then further divided into sub-categories which will be discussed in 2.2. Epitext, on the other hand, is placed at peripheral parts of the book. Genette (2009, p. 344) defines epitext as 'any element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space'. Examples of the epitext include diaries, interviews, commentary and lectures and so on.

The analysis in this focuses on peritext rather than epitext because data of the former is more compatible than the latter with the aim of the thesis, which is to compare and analyse stylistics and literary features of the translations from a diachronic perspective. According to Sun-Heui Park (2015, p. 25), epitexts in modern texts only allow sociological research of the translation from synchronic perspective. This is partly due to, she further argues, the small volume of epitext

data compared to the peritext and the greater accessibility of the latter for research of translation (ibid, p. 25). In this way, investigating peritext is a more effective way of clarifying nature of the Korean translators' approaches.

In the next section, I will examine the publisher's peritext and author's peritext and look at the differences between them across translations published at different times.

2.2 Publisher's Peritext

Publisher's peritext is a term used by Genette (2009, p. 16) to describe the whole zone of the peritext that is the 'direct and principal responsibility of the publisher'. This responsibility can be easily understood when we take into account the publisher's intent. The publisher aims to sell the text to its customers by making a memorable impression. In order to facilitate this, the publisher's peritext is often placed at the most outermost, easily recognisable parts of the text, including book cover, title page, appendices and illustrations.

The following section offers a brief overview of each of the three Korean translations of *Down and Out in Paris and London* and discussion of the publisher's peritext in each one. This section will confine itself to observation of elements in the translations, as a preface to this chapter's main analytical focus on translator's peritexts.

1st Target Text (1992):

Down and Out in Paris and London co-translated by Seong-Tae Kim and Seo-Ki Kim was published under the Korean title '파리 런던 방랑기' (back-translated: 'Journal of Wandering Paris and London') in April 1992 in South Korea. Mr. Seong-Tae Kim was a graduate of German literature studies and enrolled as a Doctoral candidate in Korean literature studies at the time, and Mr. Seo-Ki Kim was working as a translator and a journalist at Cho-Sun Ilbo, one of the most well-known and influential Korean newspaper agencies at the time. The translation was published by 서당 (romanisation: *sŏdang*), a currently non-active Korean publisher that published mostly

old Korean classics and some foreign texts.

This 1992 translation includes an excerpt from Orwell's *Why I Write* (2002) stating four reasons people write: 'sheer egoism, aesthetic enthusiasm, historical impulse, and political purpose'. This excerpt was placed at the very front page of the target text. By including Orwell's words at the first page of the TT, the publishers appear to have attempted to help readers understand of Orwell's motives as a political writer. This is a clear example of the power of paratexts where the quote explicitly frames the readers' understanding of the text.

The front cover of the translated text shows an illustration identical to the one used in the English version of *Down and Out in Paris and London* published by Harvest/HBJ in 1961. The drawing shows a homeless man lying on ground with eyes closed, and with a weary smile on his face. He does not have a blanket to keep away the cold; instead he has several newspapers wrapped around him. This can be seen as a homage by the Korean publisher to the original English publisher's work, and a powerful image of social reality conveyed in Orwell's work.

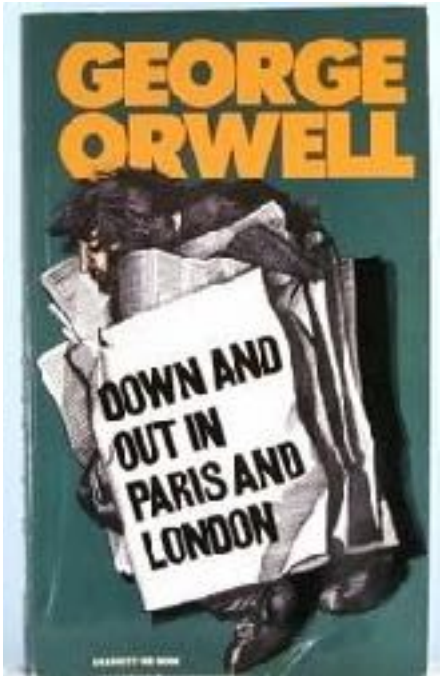


Figure 1: The front cover of *Down and Out in Paris and London* published by Harvest/HBJ (Orwell, 1961).

2nd Target Text (2003):

Down and Out in Paris and London translated by Chang-Yong Shin was published in Korean as '파리와 런던의 밑바닥 생활' (back-translated: 'Low-class life in Paris and London') in November 2003. Mr. Shin was a Ph.D graduate from Korea University majoring in English literature studies, and later became a lecturer at Korea University. He also translated William Golding's *The Spire* into Korean in 2006. The translation was published by 삼우반 (romanisation: *samuban*), a South Korean publisher specialising in publishing classic foreign texts into Korean.

The front and back cover of the book shows vivid water-colour painting of a European city which appears to be Paris or London. However, the aesthetic illustration of the city might be contradictory to Orwell's gloomy and depressing description of the cities in *Down and Out.* On the back cover of the book, the publisher has enthusiastically written a message urging everyone to read Orwell. Followed by the message, a number of other critics have left positive reviews of the text.

3rd Target Text (2010):

Firstly, this target text consists of two translated works written by Orwell, *Animal Farm* and *Down and Out in Paris and London.* They were both translated by Ki-Hyuk Kim and published in the same book, which might suggest *Down and Out* was used as a supplement work to understand Orwell's philosophy in *Animal Farm*.

This translation of *Down and Out in Paris and London* was published under the Korean title, '파리와 런던의 따라지 인생' (back-translated: 'Dead-end life in Paris and London') in May 2010 in South Korea. Mr. Kim was a researcher and lecturer at Korea University in English Literature Studies and also worked as a painter. He also translated George Orwell's *1984*. The translation was published by 문학동네 (romanisation: *munhagdongne*), a well-known South Korean publisher specialising in varying genres of texts that include literature, history, philosophy, arts, education and comics.

The front cover of the book has been decorated by stylish grey and black bold letters added up by titles of the book and name of the author. In contrast to modern and neat look of the book cover itself, there is no single illustration outside and inside. Also considering no critics' reviews have been included in the book, it appears the publisher's intention was to minimise possible distractions that keep readers from focusing on the content of the book.

2.3 Translator's Peritext

By translator's peritext in this section, I specifically mean postfaces produced by the Korean translators of *Down and Out.* Postfaces, out of all paratextual elements, appear to be the most crucial factor in understanding the translators' approaches, their opinions about Orwell and what they intend to convey and achieve in the translations. It is interesting to note that all three Korean translators have written postfaces rather than prefaces. From this observation, we can assume certain advantages of postface were taken into account by the translators. Genette (2015, p. 238) compares the postface and preface as follows: 'The main disadvantage of a preface is that it constitutes an unbalanced and even shaky situation of communication…placed at the end of a book and addressed to a reader who is no longer potential but actual, the postface certainly makes more logical and more relevant reading for that reader'. Genette's remark suggests that the placement of paratexts within the book plays an important role in affecting readers' impression of the text. A postface can confirm finished readers' understanding of the text and evolve into a self-taught mechanism rather than simply being informative. Below, I discuss each translator's postface and subsidiary paratextual elements.

1st Target Text (1992):

The translators have written 12 pages of postface explaining Orwell's life, his other works and personal opinions about the author's philosophy. The Korean title on 방랑기 (romanisation: *bangranggi*), which literally is translated into English as 'wandering', has been used to substitute Orwell's hand-picked phrase '*Down and Out*'. The translators explain in the postface that they

have adopted the term ‘wandering’ in order to reflect Orwell’s voluntary decision to experience poverty despite his elite background, although the phrase *Down and Out* usually is more associated with ‘poor’, ‘penniless’ and ‘undone’ (Orwell 1992, p. 291). The translators maintain a sympathetic stance towards Orwell’s life experience and appear to greatly appreciate Orwell’s talent and deeds, calling him an essayist with a ‘gifted talent’ (Orwell 1992, p. 292). Orwell is further praised as a writer of detailed reportage, providing a great illustration of the poor and the oppressed from perspective of a middle class writer. The translators appear to be astonished by Orwell’s various life experience as a social activist and proletariat writer, and even urge readers to read Orwell’s work not by the book itself, but as an extension of the author’s life philosophy (Orwell 1992).

Interestingly, the translators spend most of the postface explaining Orwell’s personal life, philosophy reflected in his other popular works such as *1984* and *Animal Farm,* and comments from critics that stress the academic value of Orwell’s works. However, they keep discussion about the actual text, *Down and Out*, to a minimum. There is not much discussion about textual analysis, social commentary, or translation strategies of the book itself. Rather, the translators tend to dedicate lengthy part of the postface to describing the social and educational background of Orwell and the people he was acquainted with. From page 293 to page 294, we can find a long explanation of Orwell’s privileged teenagehood at Eton, an elite school in England. The translators even mention Orwell’s first wife, Eileen O’Shaugnessy, and highlight her educational background, majoring in English literature at Oxford University and obtaining a Master’s degree in psychology at London University (Orwell 1992, p. 297). Such features seem to overwhelm analytical features in the postface. In other words, the postface might be an ideal example of what biography should look like, which might have been the primary function served by paratextual elements within foreign texts in South Korea in the 1990s. This was an era in which South Korea rapidly became more open to cultural influences from the West, and translated books such as these played an increasingly important role in facilitating access to such influence. This helps explain the informative emphasis of this postface.

Overall, the postface serves a highly informative function with a number of topics and entertaining elements, but offers little insight into the translators’ principles and viewpoint, which

is one of the main purposes of a translator's postface.

2nd Target Text (2003):

The postface in the 2003 translation of *Down and Out* is 13 pages long and contains the most lengthy literary criticism and evaluation of *Down and Out* itself.

Firstly, the translator maintains an objective and critical stance throughout the postface. The translator adopts analytical approaches towards explaining social phenomena and literary elements reflected in *Down and Out*. Unlike the postface in the first target text, this postface does not show explicit advocacy of Orwell's philosophy and his life. Rather, the translator maintains a neutral attitude, while minimising expression of personal opinions and use historical facts as evidence to support his arguments. Discussion of Orwell's biography is kept at minimum and the rest of postface consists of discussion of the author's literary style and social background reflected in *Down and Out*. The translator writes that *Down and Out* takes documentary techniques and follows reportage style based on describing realistic matters and facts (Orwell 2003, p. 286). According to the translator's further research, some academics argue that not every element in the book is real but can be fictional. Also, the translator argues that some fictional elements in the book have been exaggerated and selectively chosen in order to enhance the entertainment value of the work (Orwell 2003, p. 286). He states that Orwell was a great writer challenged by serious deprivation and lifestyle of the working class and he did not necessarily volunteer to be part of it, which gives realistic insight to Orwell's life.

Secondly, the translator has used Orwell's text as a mirror on social reality in the Korean context. According to the translator, some of the social problems inherent in *Down and Out* are still ongoing issues in South Korea, which at the time of publication was struggling to recover from the 1997 financial crisis, which prompted mass retrenchments and increase in rates of homelessness and youth unemployment (Orwell 2003, p. 291). This demonstrates the translator's attempt to analyse the ST and find social ties between the source and target cultures that could increase the readers' social awareness.

The translator has also argued that the strength of *Down and Out* lies in reducing class conflict

and breaking stereotypes against the tramps, as the text has been written and voiced by a middle-class author. He further writes that the book demonstrates that class difference does not lead to difference in the intrinsic quality of each individual (Orwell 2003, p. 288).

The translator has also mentioned Orwell's anti-semitic tendency expressed in an outspoken manner in *Down and Out*. He writes that Orwell's negative attitudes towards Jewish people are frequently, and consistently found all over the book (Orwell 2003, p. 290). Clearly, there is a number of parts in the book where characters with Jewish background are portrayed as committing robbery, fraud and prostitution and using first person's view, Orwell describes some of their actions to be repugnant. The translator later states that the anti-semitism inherent in the book is quite contradictory to the fact that Orwell released an article to fight against anti-semitism in England back in the 1930s (Orwell 2003, p. 290); however this line of discussion is not extended further.

Overall, the translator of the 2003 target text has adopted a more analytical approach in his postface compared to the translators of the first target text. Research about Orwell and his books gradually expanded over the years from the 1990s to the 21st century in South Korea, and this development allowed more linguists and translators to take a more critical stance towards foreign authors and analysis of their literary works.

3rd Target Text (2010):

The third target text's postface is nine pages in total, making it the shortest postface written out of three versions. Furthermore, this postface covers both *Animal Farm* and *Down and Out in Paris and London*, published in the same book, and the content devoted to *Down and Out* is only 3 pages long. The fact that the postface becomes more concise and confined in the more recent translations appears to reflect demand for different types of paratexts in different eras. For example, globalisation and growing public access to vast volumes of information might have influenced the translator and publisher's decision to minimise paratextual content and leave the analytical part in the hands of the readers and the technologies available to them.

In the sub-heading to the postface, the translator describes Orwell as a natural rebel and

unbeaten spirit who fought against cruelty of the age, a statement which reflects his personal opinions about Orwell and his works (Orwell 2010, p. 411). The translator further writes to express sympathy towards Orwell's political philosophy and the way he views tramps in *Down and Out in Paris and London*. The translator says that Orwell's work provides a detailed illustration of lower-class life, and co-existence between dark slums and modernised metropolitan cities (Orwell 2010, p. 419). Orwell's criticism of the backwardness of English social system in the 1930s is also discussed. According to the translator, the English social system at the time disregarded the basic rights and needs of the working class and established ineffective institutions, such as workhouses, to relieve people from the ongoing problems of poverty. In other words, the translator attempts to perceive Orwell and his work from the author's contemporary time period, the 1930s, rather than applying modern standards and assumptions.

Overall, the third target text's postface is very concise and analytical. It is clear the translator's purpose of writing the postface was not to educate or inform the target audience so much as to share observations of *Down and Out* based on historical facts and scholarly resources. While the first target text appears to be a package deal in which the postface serves all informative, educational and some analytical functions combined together, the third target text, published 18 years after the first one, seems to be serving a more limited function.

For other notable points, this translation has a publisher's note at the end of book. In this note, the publisher explains future aspirations and proudly presents the company's standard of nominating world literature for Korean readership. It states that the company not only aims to include masterpieces but also new sensational literary works that provided inspiration to their contemporary world with political and cultural initiatives (Orwell 2010, p. 423). This part clearly indicates to us that the publisher has specifically chosen *Down and Out in Paris and London* as a classic and inspiring work of world literature for TT readers. This framing of the work clearly has the potential to influence readers' reception of the text.

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In this chapter, I have looked at the publishers and translators' peritexts in the Korean translations of *Down and Out* published in 1992, 2003 and 2010. The main aim has been to locate any significant changes in the peritexts over the course of time. The analysis revealed some clear trends in relation to the translators' postfaces: reduction in overall length, reduction in biographical, historical and other informative content, and increase in the content dedicated to literary criticism and textual analysis of *Down and Out*. There was a decrease over time in the degree to which the translators assume the target readership to be dependent on them intellectually. It is likely that the decrease has been facilitated by the expansion of the information pool available to both translators and readers. As they became more informed and analytical, translators came to perceive their readership as better able to understand Orwell and his text independently, further liberating the translators from obligations to inform the readership. In the following chapters I will consider whether these changes over time are reflected in the actual translation strategies adopted in the three translated texts.

Chapter 3 Translating the Lexis

As stated in the conclusion of Chapter 2, globalisation over the period from 1992 to 2010 appears to have increased the Korean readership's information pool. South Korea underwent particularly rapid globalisation in the late 20th and early 21st centuries, driven by advancements in information technology and intensive cultural production/consumption led by the development of cultural industries in various sectors and waves of foreign texts translated for the Korean market (see, for example, Kim 2000; Medina 2015). This movement has gradually liberated translators of such texts from an obligation to educate a target readership which has limited familiarity with other cultures. This development, demonstrated in the case of the three translations analysed by the change in content of translator's postfaces, suggests a tangible pattern between the translators' input into the target text and the information pool available that constantly evolves from one time period into another. This is a natural phenomenon in translational discourse. Benjamin (1923/1992) suggests language of the source and target cultures are not fixed and do not have enduring categories as they endlessly transform in space and time. From here, we can deduce the information pool is always in flux, thus compelling translators to constantly contemplate their approaches even when it comes to the most simplistic lexical choices. For instance, how would the Korean translators have translated 'coffee' when it was first introduced to Korea in 1895 and the country was experiencing a rapid transition from a traditional Confucian society to opening numerous ports for foreign trade? What would have been the first question that arose in the translators' mind? First, they would have debated the appropriateness of the term 'coffee' within the target language and second, contemplated whether to adopt a loan word or translate into its lexical equivalent. From here, one can see that translators' contemplation of appropriateness is determined by the matter of faithfulness. And one way to measure the faithfulness would be to adopt a diachronic perspective.

This chapter tracks shifts in approaches towards lexical translation in the Korean translations of *Down and Out in Paris and London* published between 1992 and 2010. I conduct a textual analysis of the translations by adopting foreignization and domestication as translation approaches The analytical part is then categorised into loan words to represent foreignisation and

cultural items to represent domestication.

3.1 Foreignisation and Domestication

Foreignisation and domestication are strategies in translation. These two strategies have their conceptual basis upon discussion brought up by a German philosopher, Friedrich E.D. Schleiermacher, back in 1813. Schleiermacher argued that 'there are only two [choices]. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him' (Schleiermacher 1813 cited in Venuti 1998, p. 241). Inspired by Schleiermacher's description of the dual choice available to translators, Lawrence Venuti developed the ideas of foreignisation and domestication.

Foreignisation is the strategy of maintaining elements of the source text, directly challenging the conventions of the target language. Munday (2012, p. 221) explains that foreignisation is a 'subjective and relative term that still involves a degree of domestication since it translates a ST for a receiving culture'. Domestication is a target text oriented translation technique that makes the foreign text readable for target readers. According to Lee (2011, p. 119), domestication is a pre-given condition for every translated text. In other words, every translated text is seen as a product of domestication while foreignisation is designed to add further add foreign elements to the target text. Foreignisation can thus be seen as a conceptual subset of domestication. After all, Baker (2011, p. 220) emphasises that these two concepts are not opposites but part of a continuum and they are more related to choices made by the translator in order to expand the receiving culture's range. According to Venuti (2000, p. 471), 'any communication through translating, then, will involve the release of a domestic remainder, especially in the case of literature' and also that 'the result will always go beyond any communication to release target-oriented possibilities of meaning' (Venuti 2000, p. 471).

Venuti's research regarding foreignisation and domestication challenges the monopoly of English translations to reduce the imbalance of cultural transfer between English and non-English cultures around the world. His intention is expressed through his criticism of domestication as 'an

ethnocentric reduction of the foreign text to receiving cultural values' (Venuti 2008, p. 15). This perspective is worth noting, but the reason these dual concepts have been chosen as conceptual lens in this chapter is not due to their debatability. Rather, they provide a lens through which to analyse the Korean translators' attempt to achieve equivalence at word level.

Why and how are the dual concepts of foreignisation and domestication resourceful in explaining the Korean translators' approaches? According to Lee (2011, p. 114), Venuti's foreignisation and domestication are one of the most widely-used tools for analysis of translated texts. The concepts are especially appropriate in examining translators' faithfulness towards source culture or target culture. In other words, they are criteria for assessing whether the translators chose to preserve elements of the source text or focus on improving target readers' accessibility and readability.

However, it is worth noting the concern voiced in regard to foreignisation and domestication in the Korean context. For example, Lee (2011, p. 118) expresses concern towards Korean scholarship's uncritical adoption of western translation theories, and the understanding, prominent among Korean researchers, of Venuti as an active advocate of foreignisation. He further argues that in the case where the background culture is quite new to translation studies and not much research has been developed to build solid ground of debate, directly applying to scholarly analysis of translation practice can be ineffective (2011, p. 124). The aim of this chapter is not, however, to assess whether foreignisation and domestication are applicable in the Korean context. Rather, foreignisation and domestication are used as conceptual tools to address the relevance between time period and translation outcome, while maintaining an awareness of Lee's concern towards uncritical adoption of the concepts.

3.2 Loan Words and Foreignisation

In this section, we will look at examples of foreignisation in the form of loan words found in the translations of *Down and Out in Paris and London*. Loan words are indicators of how foreign culture has spread across target culture and impacted its daily language use. Baker (2011, p. 23) in *In Other Words* describes the use of loan words as a strategy which enables translators to cope

with non-equivalence at lexical level. The terms that are rendered as loan words in the target text maintain the phonetics of the source text term and often the meaning of the term as well. The following analysis of loan words in *Down and Out* reveals that in many cases, they are still used even where there is a direct lexical equivalent in the target language, and where the concept expressed by the loan word already exists and is understood by the target culture. Why, then, do the translators use loan words? Baker (2011, p. 33) explains that usage of loan words is mostly available in dealing with 'culture-specific items, modern concepts and buzz words.' This remark suggests the usage of loan words is an indicator of whether certain elements of the ST are absent, culturally unfamiliar or already widely accepted in the target culture. This issue will be addressed in the analysis below.

Here are three examples of loan words used in the Korean translations of *Down and Out* from 1992 to 2010:

ST	TT.1 (1992)	TT.2 (2003)	TT.3 (2010)
'This was my first lesson in *plongeur* morality'	'이것이 접시닦이의 모랄리티에 대하여 얻은 첫번째 교훈이었다' (back-translated: 'This was first teaching obtained about **morality** of dishwashing job' ***(X)***	'이것이 접시닦이의 도덕에 관한 나의 첫 교훈이었다' (back-translated: 'This was my first teaching about morality of dishwashing job') (KOR)	'이것이 접시닦이 윤리에 관한 나의 첫번째 수업이었다' (back-translated: 'This was my first lesson about dishwashing ethics') (KOR)
'Madame Monce'	'몽스 부인' (back-translated: 'Monce lady') (KOR)	'몽스 부인' (back-translated: 'Monce lady') (KOR)	'마담 몽스' (back-translated: '**Madame** Monce') **(X)**
'Six francs is a shilling, and you can live on a shilling a day in Paris if you know how. **But it is a complicated business'**	"그러나 그 방법이라는 것은 여간 복잡한 '비즈니스'가 아니다"(back-translated: "But the so-called method was quite a complicated '**business**'") (**X**)	'그런데 그 방법이란 것이 복잡하다' (back-translated: 'But then, the so-called method is complicated') (KOR)	'그러나 그렇게 살아가는 것은 매우 복잡했다' (back-translated: ' living like that was very complicated') (KOR)

'…spent fifty centimes on a <u>cigar'</u>	'50상팀을 주고 <u>시가</u> 한 개를 샀다' (back-translated: 'paid 50 centimes on one **<u>cigar')</u> (X)**	'50상팀을 주고 <u>여송연</u>을 샀다' (back-translated: 'paid 50 centimes on <u>cigar')</u> (KOR)	'<u>궐련</u>을 한 갑 샀다' (back-translated: 'bought <u>a pack of cigarettes'</u>) (KOR)

Bold underlined words with 'X' are examples of loan words. 'KOR' in brackets means the ST words have been translated into its lexically equivalent terms in the TT. The chart shows the usage of loan words is most prominent in the 1992 version (TT1), minimal in the 2010 version (TT3), and completely absent in the 2003 version (TT2). Could this peculiarity suggest the relevance between the time period and the Korean translators' approaches towards lexical translation somehow? We will first analyse each example's appropriateness in the literary context to answer the question.

The first example, 'Madame', is a French term translated as 'Mrs' in English. The narrator uses the term to address the owner of a hotel in Paris. The translators of TT1 and TT2 have translated the term as 부인 (romanisation: *puin*), a term to courteously address a middle aged, respectable woman in the TT culture. This reflects the translators' interpretation of a middle-aged female character and how she should be portrayed as in the translation. Their interpretation is, however, not taking into account the author's description of the character in the source text. Madame Monce in *Down and Out* is a foul-mouthed character whose 'bare feet were stuck into sabots and her grey hair was streaming down' (Orwell 1961, p. 1). This resembles little of the image of *puin* in the Korean context. The question then arises as to why the translators of TT1 and TT2 have chosen *puin* despite creating contrasting images of the character. The alternative, adopted by TT3, is to use the loan word 마담 (romanisation: *madam*), which is a Koreanisation of the original word 'Madame'. This word, however, has traditionally had a negative connotation, describing a mistress of the adult entertainment business in the Korean context. Cho (2006) from National Institute of the Korean Language explains that the term's meaning made a transition from 'lady' into owner of entertainment business or cafe over time in the 20th century. We can speculate the

translators of TT1 and TT2 have attempted to eliminate the negative connotation of this term by lexical substitution.

What does this tell us about the usage of Madame as a loan word in TT3 then? As a result of the translator's use of the loan word, the character now exhibits a French identity, an aura of foreignness in the target text. This might suggest the translator regards the term to be a modern concept and assumes the readership to be already culturally familiar with the term, despite its previous negative connotation in Korean. As stated in Chapter 2 and the beginning of Chapter 3, the information pool equipped by the discourse participants constantly evolves over time and affects the translation process. This suggests it is natural the translator makes a translation choice out of the contemporary information pool rather than the outdated one, and the readership is more likely to accept loan words that are already entrenched in the target culture's information pool. In 2010, when the TT3 was published, Madame had become less of an alien concept and was losing its negative connotation. In regards to this, Newmark (1988, p. 101) argues 'the more that is transferred and the less that is translated, then the closer the sophisticated reader can get to the sense of the original', and also that transference is a 'brief and concise' (Newmark 1988, p. 96). From this remark and the example of Madame in TT3, we can deduce that in order for the use of loan words to be taken as a 'brief and concise' strategy that surpasses lexical substitution, the readership and translators must first be familiar with the information pool of the target culture during certain period of time.

The next examples we will look at are 'morality', 'business' and 'cigar'. The table above shows these words have been used as loan words in TT1, but not in the other versions. They are not extremely foreign concepts to the target culture and their lexical equivalents clearly exist. Then what motivated the translators of TT1 to choose loan words instead of Korean words? According to Kim (2011), maintaining ST phonetics instead of using lexical equivalents is particularly important in English to Korean translation. She pinpoints that whenever a positive, innovative and modern impression is required, loan words tend to be used (Kim 2011, p. 52). This observation echoes Baker's argument (2012, p. 36) that loan words can be used even when there are no culture-specific elements in the text. Baker takes an example of Japanese translation of an

English promotional pamphlet in which Japanese translator has borrowed terms such as ‘unique’, ‘gourmet’ and ‘restaurant’ into the TT. Baker explains that loan words have been used not because they have no equivalents in Japanese but because they sound more modern, smart and high class. She further remarks that ‘The emphasis here is expressive and evoked rather than propositional meaning’ (Baker 2012, p. 36).

From the discussions of Baker and Kim, we can notice the translators of TT1 pursue strategic employment of loan words for expressive purposes. The expressive function of the loan words here also correlates with the sense of ‘aura’ previously discussed. However, we should take into account the time period the text was published here. The TT1 was published in 1992 in Korea, and the discrepancy between the translators and readership’s information pool of foreign elements at the time was tremendous. As the discussion about the translators’ postfaces made in Chapter 2 suggests, the main purpose of the TT1’s postface was to inform and educate the readers rather than inviting them for open literary discussion and analysis. It was practically impossible for the target readership in 1992 to prefer ‘morality’, ‘business’ and ‘cigar’ as loan words over their own Korean lexis.

Let us look at ‘morality’ and ‘business’. In the context of *Down and Out*, these terms are ways to describe no more than work attitude and life-style of someone respectively. The quotes in the table show that the translators of TT2 and TT3 have either rendered the terms with more simplistic definitions or paraphrased the terms. They are lexis with straightforward meanings, and also crucial elements in order to understand the whole picture. Most importantly, the terms do not fit into the previously mentioned Baker’s (2011, p.33) explanation of the circumstances the loan words are used, for ‘culture-specific items, modern concepts and buzz words’ and thus, the strategy is unnecessary in these circumstances. From here, we can speculate one possibility why the translators of TT1 have adopted a loan word strategy. The translation of *Down and Out* in 1992 appears to link back to the discussion of peritextual elements in Chapter 2, which highlights how the translators saw their role as introducing outstanding foreign literature to Korean audiences. As a result, the translators of TT1 appear to prefer the foreign effect and image of the term rather than being concerned with its actual meaning.

The discussion then leaves the final example, ‘cigar’. Firstly, the term is a physical artefact and

an item rather than a concept. Other common examples of loan words as physical artefacts in Korean culture include ‘coffee’, ‘computer’, ‘television’ and ‘internet’. These types of terms have been localised into Korean culture after undergoing continuous usage. They may have been foreign terms at the start but were eventually deeply assimilated into daily lives of the TT culture without much resistance (Kim 2011, pp. 37-38).

As shown in the table, ’cigar’ has been translated by the translators in three different ways. While TT1’s example uses a loan word strategy to localise the term in Korean context, TT2’s example has domesticated the term into 여송연 (romanised: *yŏsongyŏn*), a lexical equivalent of ‘cigar’ in Korean. Lastly, the TT3 has replaced the term with ‘a pack of cigarettes’. Here, the translators’ approaches are indicators of their interpretations of how ‘cigar’ might be used in street setting in *Down and Out*. The source text indicates that the value of the cigar was fifty centimes. In 1930s Paris, fifty centimes was an extremely small amount of money. This indicates what kind of ‘cigar’ the poor narrator and his Russian friend, Boris, meant and could afford in the source text. Given the characters’ financial hardship, there is a strong likelihood the narrator and Boris purchased something closer to a ‘pack of cigarettes’ than a thick, Cuban ‘cigar’. Once again, these findings make us question the validity of the loan word strategy used by the translators of TT1. The translators have not correctly represented the type of ‘cigar’. Their approach also appears to portray the tramps as financially unaffected, bourgeois-like, thus leading to a completely different social reality from that conveyed by the source text.

So far, I have examined the loan words in the Korean translations of *Down and Out* from multiple angles. The findings suggest there is a direct relevance between the time period and the extent of the loan words used. While TT1 demonstrated unconvincing usage of loan words that did not meet the type of information pool during the time period, TT3 employed the strategy as a tool to reinforce the localised foreign element’s status in the target culture. TT2 did not contain sufficient loan words to support any specific conclusions.

3.3 Cultural Items and Domestication

In this section, I will look at examples of domestication in the form of cultural items found in

the translations of *Down and Out in Paris and London.* The cultural items examined in this section include substitution of the source lexis with idiomatic or unusual expressions used in the target culture. The reason for examining cultural items and domestication relates to their peculiarity in Korean context. According to Nam (2008, p. 152), translators 'must assume the role of cultural mediator and bridge the gap between the source and the target language culture'.

However, such a notion of translation as making a 'bridge' between two cultures will be directly challenged in this section. Cultural items, on the contrary, may directly challenge the source culture's standards and further the gap between two cultures. Here is the first example:

ST: '…was sent to prison for six months.' (Orwell 1961, p. 8)
TT1: '6개월간 콩밥을 먹어야 했다' (back-translated: 'had to eat bean-rice for 6 months')
TT2: '6개월간 교도소에서 보냈다' (back-translated: 'spent time in jail for 6 months')
TT3: '6개월 징역살이를 했다' (back-translated: 'served time for 6 months')

In this scene, the narrator is listening to another tramp's story about prison experience. Firstly, TT1 shows a notable difference to its peer examples as 'imprisonment' has been translated not using a direct lexical equivalent, but as an idiomatic expression 콩밥 (romanisation: *kongbap*), which means 'bean-rice' in the TT culture. Eating bean-rice is a widely used euphemism for imprisonment in Korean context. In the source text example, there is no idiomatic expression present. As a result, the translators' approach in TT1 can be seen as a creative intervention which domesticates the concept of prison to the TT audience. Clearly, prison culture of serving rice and beans to inmates does not exist in the ST culture. Therefore, usage of idiomatic expression which is unknown in the ST culture to substitute its lexical equivalent, as demonstrated in this example, can directly challenge the ST. This is especially applicable in the case of STs in the English language, which usually 'have minimal presuppositions in respect of possibly rival belief systems' (McIntyre 1988, p. 384). The following shows another similar example:

ST: 'woman who washed up for the dining-room' (Orwell 1961, p. 60)
TT1: '식당 청소부 아주머니들' (back-translated: 'kitchen cleaning missis')

TT2: ‘식당 설거지하는 여자들’ (back-translated: ‘kitchen dish-washing women’)
TT3: ‘식당에서 설거지하는 여자’ (back-translated: ‘dish-washing woman in kitchen’)

Firstly, ‘woman’ in the ST refers to a staff working at same hotel as the narrator in the ST. The main purpose of using the term is to indicate gender of the staff. Whereas the translators of TT2 and TT3 have translated the term into its direct lexical equivalent, ‘woman,’ TT1 has used a culture-specific term 아주머니 (romanisation: *ajumŏni*). The term is a semi-formal way of addressing a middle-aged lady in Korean context, normally used among co-workers at workplace. When back-translated, there is no word to replace ‘*ajumŏni’* in the ST culture, neither does the term account for the original portrayal of the character in the ST. Although there is an English term, ‘missis’ with similar meaning, the use of this term as a casual form of address is not nearly as prevalent or widespread in English as it is in Korean. Once again, this example of idiomatic expression and domestication appears to challenge the source culture as, when back-translated, there is no lexical equivalent in English to define ‘*ajumŏni’*. As a result, the term ‘woman’ has made a transition from a neutral term to a highly-culture specific term. Therefore, we can say the translator of TT1 has domesticated not only the word but also the impression of the narrator’s workplace in *Down and Out.* Here is an another example:

ST: “Look at that - notice there! ‘The Lord will provide!’ A bloody lot He’s ever provided me with” (Orwell 1961, p. 156)
TT1: “저걸 보라구 - 눈여겨 보라구! ‘주님께서 보살펴 주시리라!’ 그분께서는 나를 수없이 이끌어 주셨다구” (back-translated: “Look at that - look closely! ‘The Lord will provide!’ Lord has led me here countless times!”)
TT2: “저 게시문 좀 봐, 씨발! ‘여호와의 산에서 준비되리라!’ (역주: 창세기 22장 14절) 이때껏 그 놈의 여호와가 나한테 개뿔을 준비했어?” (back-translated: “Look at that notice, fuck! ‘The Lord will provide! (translators’ note: Genesis 22:14) Bollocks that bloody Lord provided me with so far?”)
TT3: “저기 좀 봐, 젠장. 저기 써 붙인 것 좀 읽어보라고! ‘여호와의 산에서 준비되리라!’ 그

잘난 하느님께서 이토록 지긋지긋한 운명만 마련해주셨어.” (back-translated: “Look there, damn. Read what’s written there! ‘The Lord will provide!’ The bloody great Lord has only provided me with such awful fate.”)

In this scene, one tramp in London expresses sarcasm and frustration towards English society, adding in a few minor blasphemous remarks. The character is also mocking the phrase from Genesis, ‘The Lord will provide’, as he believes the biblical meme is meaningless and unhelpful to his current hardship.

The translators of TT1 have interpreted the character’s mockery of God as admiration towards God. It appears that the unusual grammar structure of colloquial speech and the translators’ lack of understanding towards profanity may have led to such mistake. On the other hand, the translator of TT3 has paraphrased ‘bloody lot’ into ‘such awful fate’, making message of the expression to be more direct while removing the air of rawness from the phrase. Lastly, the translator of TT2 has domesticated the idea of ‘bloody lot’ and transformed it into a cultural item. Firstly, a new profanity such as 씨발 (romanisation: *ssibal*), which means ‘fuck’ in Korean context, has been added further elevating the informal atmosphere and derogatory remarks in the target text. Secondly, an idiomatic expression, 개뿔 (romanisation: *kaeppul*) has been included to substitute ‘bloody lot’, which conveys the translator’s interpretation of the street talk in 1930s London. The meaning of *kaeppul* originates from testicles of a beast, and it is a highly informal and idiomatic term in Korean to refer to nonsense, stupidity of situation, often used to express frustration and anger (National Institute of Korean Language 2016). Although ‘*kaeppul*’ and ‘bloody lot’ serve similar purpose in terms of expressing anger, it is clear the term does not have an exact lexical equivalent when back-translated into English. Here is the last example of cultural item and domestication:

ST: ‘They only exist because Orientals consider it vulgar to walk’ (Orwell 1961, p. 118)
TT1: ‘이런 것이 존재하는 까닭은 단순히 걷는다는 것은 비천한 일이라고 동양인들이 생각하기 때문이다’ (back-translated: ‘The reason such thing exists is eastern people think it is vulgar to simply walk’)

TT2: ‘이런 것들이 존재하는 것은 오직 동양인들이 걷는 것을 천하게 여기기 때문이다’ (back-translated: ‘The reason these things exists is because only eastern people consider it vulgar to walk’)
TT3: ‘동양인들은 걷는 것을 천하다고 생각하기 때문에 존재할 뿐이다’ (back-translated: ‘It exists because eastern people consider walking vulgar’)

In order to understand the term, ‘Oriental’, we first need to understand the idea of orientalism that was prominent and usage of the term unquestioned during 1930s in Europe. According to Edward Said in *Orientalism* (1995), orientalism dates from the period of European Enlightenment and colonisation of the Arab World and it provided a rationalisation for European colonialism based on a self-serving history in which ‘the west’ constructed ‘the east’ as extremely different and inferior, and therefore in need of western intervention or even rescue. The ‘orientals’ did not necessarily refer to a specific race and Orwell was most likely very well aware of the derogatory connotation of the term at the time of writing *Down and Out*. Orwell’s description of contempt towards ‘orientals’ and foreigners in dialogues between characters merely reflects the social reality in British society at the time. He utilises the narrator’s line as a literary device to illustrate realism rather than to take issue with the label ‘orientals’ itself. For example, he describes one of lodging houses as a ‘well-known rendezvous of tramps, beggars and petty criminals. All races, even black and white, mixed in it on terms of equality…we had got below the range of colour prejudice’ (Orwell 1961, p. 168).

In this example, the narrator carefully observes the ‘orientals’ who are not in favour of walking as they prefer using man-powered carriages to go somewhere. Every translator has decided to translate ‘orientals’ as ‘eastern people’. This point of commonality does not seem to prove the validity and certainty of the approach, but rather instead, made me question the translators’ methodology of interpreting the term.

First of all, by meaning of the concept, ‘eastern people’ is not an equivalent of ‘orientals’. The former might be a subset of the ethnic range the latter’s definition covers, however it does not reflect the term’s derogatory connotation back in 1930s. Therefore, it is possible that ‘eastern people’ and its imagery used in the Korean translations of *Down and Out* can be seen as

challenging the Western concept of orientals. According to an Oxford Dictionary (2016), 'orient' and 'occident' are defined as late middle English terms to indicate countries of the East and the West. And apparently, the Korean translation 'eastern people' does not encapsulate the social background, concept and function 'Orientals' served in the ST culture back in the 1930s. Even though Orwell explicitly represents the English perspective towards foreigners as exotic outlanders in the 1930s, usage of footnote or annotations to assist readers' understanding of this point are absent in all TT examples, and neither does any of the translator note this or similar points in the postfaces. Could this mean the translators' choice reflects their intention to eliminate racially sensitive aspects out of 'orientals' so the target readership can focus on other aspects of *Down and Out?* If that is the case, why has every translator decided to take an identical approach here? This case does not appear to support the hypothesis that translation outcomes vary depending on the time in which the translation was produced. Does this then suggest that translation outcomes might stay unchanged regardless of the time the translation was produced? If so, what is the reason? The discussion extends in the upcoming chapters.

Overall, I have looked at examples of domestication shown through TT culture-specific expressions in translated texts. The source culture's standard and lexical definition have been proved to be challenged when translators choose to employ unusual and creative cultural items to domesticate the text.

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In this chapter, I have examined Korean translations of *Down and Out in Paris and London* published between 1992 to 2010, and tracked shifts in the translators' approaches towards lexical translation. Foreignisation and domestication have been used as main strategies. The aim of this chapter was to find connections between the time *Down and Out* was translated and the final translation outcome. The analysis has revealed that the strategic inputs made by Korean translators of *Down and Out* over the period between 1992 and 2010. Whereas the translators of

the 1992 version use loan words and idiomatic expressions non-strategically with unclear intentions, the translators of 2003 and 2010 versions have been found to paraphrase or substitute the lexis with more neutral and simpler alternatives. In the circumstances where the loan words or cultural items have been used in the 21st century translations, they have been strategic approaches to explicitate effect of the source text. For example, the 2003 version has translated 'bloody lot' into a Korean derogatory term, 개뿔 (romanisation: *kaeppul*) to further reinforce the effect of the profanity and anger expressed by the character. In addition to this, the 2010 version has used a loan word for 'Madame' to further stress the character's French identity to the readership. On the other hand, it was challenging to understand an underlying intent behind the translators' approaches for the 1992 version as the approaches proved no more than the translators' subjectivity.

From these findings, I posit the following cause for the pattern of growth in systematic and strategic inputs over the time period. The pattern can be related to the rapid changes in information accessibility and cultural exchanges brought by globalisation. The changes have concurrently altered the translators' approaches and perceptions of source culture and target culture. These findings support the deduction that the Korean translators' approaches towards lexical translations in *Down and Out* are influenced by the specific time period the texts fall under.

Chapter 4 Translating the Narrative

According to Kruger (2009, p. 15), the narrative perspective translated into the target text grants the readers access to the fictional world and an opportunity to interpret and participate in the construction or presentation of that world. In *Down and Out in Paris and London*, the first person perspective of the narrator plays a key role in transferring Orwell's messages to the readership. The perspective of the narrator closely observes the social reality in an objective and sometimes playful manner. The narrator's observations allow readers to relate with the author's actual life experience as a tramp. It is possible to say then that transferring the author's message in *Down and Out* into the target text should be accompanied by understanding of the contextual elements found within the narrator's observations. However, what can we say about source text messages that are not replicated in the target text, but rather become absent or are transformed into completely different messages? Translators do not dwell in a fixed setting, but often take the initiative to intervene creatively into not merely linguistic elements, but contextual elements as well. This aspect can be examined from a pragmatic perspective.

This chapter examines the creative interventions made by Korean translators when dealing with contextual aspects of the narratives in *Down and Out in Paris and London* and track changes across the translations published in 1992, 2003 and 2010. The aim of the chapter is to locate any pattern in the changes of the translators' understanding of the source text's contextual elements over the course of time. I adopt a pragmatic scope and address the process of transferring coherence from the source text towards the target texts. This includes explanation of how the concepts of coherence and cohesive indicators co-constitute each other and how they are facilitated by creative interventions such as addition and deletion. The investigation begins below with a discussion of Mona Baker's theory of pragmatic translation and coherence as the theory's key conceptual basis.

4.1 Pragmatics, Coherence and Cohesion

Pragmatic translation requires understanding of source text's contextual message and denotes an extra-linguistic setting. Baker (2011, p. 230) defines pragmatics as the study of language in use and the study of meaning not generated by the linguistic system but as 'conveyed and manipulated by participants in a communicative situation'. She further states that pragmatic translation focuses on 'making sense' to a given readership and 'venturing beyond the textual level of connecting sentences'. In order to help achieve the goal of making sense in challenging cross-cultural communication, Baker employs the concept of coherence.

Coherence is defined by Baker (2011, p. 231) as 'a network of relations which organise and create a text' which is 'connected by virtue of conceptual or meaning dependencies as perceived by language users'. By 'meaning dependencies,' Baker suggests that the meaning of the text can change depending on the reader's knowledge, cultural background, and many other variables (Baker 2011, p. 231). This remark suggests that in order for the translator to transfer the coherence of the source text to the target text, pragmatic understanding of presupposed meanings and main messages of the source text is essential. This key purpose of pragmatics is summarised by Halliday and Hasan (1976, p. 1), as to distinguish between a text and a collection of unrelated sentences. The question then arises as to what makes a collection of 'related' sentences that constitute evident coherence in the text. This question can be addressed using the concepts of cohesion and cohesive markers.

Cohesion has been defined by Halliday and Hasan (1976, p. 4) as a semantic concept which 'refers to relations of meaning that exist within the text'. Cohesion works at the linguistic level to form surface links between words, sentences, and expressions. These surface links then explicate into sense, meaning and implications, factors which Baker explains as being the 'result of the interaction between knowledge presented in the text and the reader's own knowledge' (Baker 2011, p. 232). This remark suggests that the function of cohesion is to facilitate the semantic elements in the text, which can further lead to making the text for coherent for the audience. The major difference between coherence and cohesion is that the former is subjective based on the

reader's evaluation, while the latter is objective as its semantic patterns are something to be recognised by translators rather than evaluated (Hoey 1991, p. 12).

The semantic patterns of cohesion are identified through certain signs in the text, described as 'cohesive markers' by Halliday and Hasan (1976) when explaining the role of cohesion as a sign in determining nature of the text. Throughout the thesis, cohesive markers will often be referred to as 'indicators', as this term seems to be more suitable in explaining the inter-connectivity between cohesion and coherence. This thesis is not the first attempt to use coherence and cohesive markers as conceptual tools to view translation from a pragmatic perspective. In the research conducted by Kupersmitt, Yifat, and Blum-Kulka (2014, p. 42) cohesive patterns were discussed alongside coherence of the source text to account for the relationship between narrative functions of the text and children's linguistic proficiency.

What is the relevance of these concepts in examining the creative interventions made by Korean translators of *Down and Out in Paris and London*? Firstly, creative intervention reflects the translators' initiative to take a detour from transferring the original contextual message of the source text and instead colour the target text with his/her interpretations. The sheer number of creative interventions discovered in the Korean translations of *Down and Out* evidences the translators' pursuit of extra-contextual approaches. Here, the interventions include altering key contextual parts conveyed by the source text. They range from removal of English idiomatic expressions, elements of characters' inner conflict and exaggeration of key incidents in the source text. Thus, by focusing on transferring the effects manifested by the contextual elements intuitively, the translators are in fact transferring the presupposed meanings and messages of the source text into the target texts. It is therefore imperative that the Korean translators' creative interventions are studied from the scope of pragmatics, using coherence and cohesive markers as conceptual tools, as they help understand the translators' approaches.

In the upcoming sections, I look at how the Korean translators have made creative interventions in the form of deletion and addition. These two translation techniques can either remove key contextual elements of the source text or create completely new contextual elements when translating into the target text. In other words, this can be described as removal of pre-existing cohesive markers or creation of new cohesive markers.

4.2 Deletion

Deletion is a cohesive device in constituting the coherence of translated texts. In the Korean translations of *Down and Out*, usage of deletion is prominent and appears to be one of the most notable translation techniques that directly influences the transfer of coherence from the source text into the target texts.

Deletion is a removal of the source text's contextual elements (Kovaci 1994 cited in Park 2008, p. 174). The deleted contextual parts are no longer recoverable in the target text as not merely the form, but the idea is absent as well. In the past translation studies, the notion of 'absence' was used to identify errors and failures to achieve equivalence between the source text and the target text. For example, according to research conducted by Davies (2007), and Choi and Park (2011), the absence of source text lexical forms in the target text has been interpreted by some translation scholars as a marker of carelessness and inability. This might suggest to us that in order to use deletion effectively, it is crucial for translators to understand elements of the ST and potential risks that absence of meaning and form might cause to the target readership. In light of this, Park (2008, p. 189) has noted that Korean translators need to use deletion only when they have a concrete interpretation of the ST and are confident to lead the interpretation directly to readers as well.

There is an active debate about the reliability of deletion in translational discourse, but some scholars have sought to make a distinction between deletions that can be accounted for and those that cannot. Breva-Claramonte (1983, pp. 218-219), for example, distinguishes between deletion and omission, saying that in deletion, the condition under which rules apply are well-defined, while in omission, the background of cumbersome information eliminated is not exactly known. In other words, in deletion, there is an explanation for the absence of ST forms and meaning in the TT whereas in omission, it is hard to explain whether the absence is deliberate, accidental or even explainable. Delisle (1999, p. 165) distinguishes even more clearly by defining omission as a translation error where the translator fails to render a necessary element of information from the source text.

In summary, the purpose of removing elements of the source text in the target text can vary: translators can either pursue linguistic or contextual removal, with the former representing the recoverability of form and the latter the absence of context. In this section's examples, we will look at cases which fall under the latter category of absence of context. Here is the first example of deletion from Korean translations of *Down and Out*:

ST: 'as the etiquette was that you could only stay two hours for one drink.' (Orwell 1961, p.30)
TT1: '카페에서는 커피 한 잔에 두 시간 머무는 것이 예의였기 때문이다.' (back-translated: 'etiquette was stay two hours per one cup of coffee in cafe.')
TT2: '한 잔에 두 시간까지 앉아 있는 게 예의라서.' (back-translated: 'etiquette was staying up to two hours per one cup.')
TT3: '음료수 한 잔에 두 시간 이상 버티지 않는 것이 그곳의 예의였기 때문이다.' (back-translated: 'etiquette there was don't stick around for no longer than two hours per one cup of beverage.')

In this scene, the narrator explains the implicit etiquette for customers in crowded cafes in London in 1930s. The 'etiquette' is socially bound and functions to regulate the participants in the setting. The cohesive indicators for 'etiquette' in the source text include the following phrases: 'that you could only', 'two hours for one drink'. Therefore, in order for the Korean translators to understand the message of the excerpt, etiquette is to be first understood as a key message and the underlined part, 'that you could only', as a supporting evidence to reinforce the message.

Firstly, the phrase 'that you could only' has been deleted in TT1 and TT2. The removal of the phrase has also eliminated the contextual significance of the 'etiquette' and thereby compromised the coherence of the source text. On the other hand, TT3 has chosen a paraphrasing strategy by translating 'that you could only' to 'staying no longer than'. As a result, the translator of TT3 appears to have transferred coherence and the cohesive indicator of the source text into the target text effectively.

The next example will look at the deletion of a key idiomatic expression:

ST: ‘Even a few Sikhs, come goodness knows how’ (Orwell 1961, p. 135)
TT1: ‘심지어는 시크 교도까지 있었다’ (back-translated: ‘Even Sikh believers were there’)
TT2: ‘심지어는 도대체 어떻게 나타났는지 알 수 없는 시크 교도까지 몇 사람 있었다’ (back-translated: ‘Even, I don’t know how they came, there were few Sikh believers’)
TT3: ‘심지어는 어떻게 굴러들어왔는지 알 수 없는 시크교도도 몇몇 눈에 띄었다’ (back-translated: ‘Even, I don’t know how the hell they rolled in here, a few Sikh believers were in sight’)

The narrator describes a crowded area in London full of people from culturally diverse backgrounds, a rare scene especially for the narrator, who has just returned to London after a long time in Paris. The narrator in this scene is in a state of puzzlement, with mixed feelings of surprise and curiosity. In order for the translators to determine the coherent message of this scene, they first must be able to deduce the narrator’s puzzlement from his tone of speech. I can say, then, that the level of emotions in the speech can be seen as cohesive indicators that suggest the message of the excerpt.

Firstly, ‘come goodness knows how’ is an idiomatic expression which does not have a direct equivalent in Korean. As argued by Baker (2011, p. 68), idiomatic expressions in the source text cannot possibly achieve the same sensitivity in the target text, and this is often due to the atypical grammatical structures exhibited by idiomatic expressions. Exemplifying Baker’s remark, the translators of TT2 and TT3 have paraphrased the expression rather than trying to find direct equivalent expressions. The paraphrased outcome appears to rightly describe the sentiment of the narrator in the source text. By paraphrasing of the idiomatic expression while maintaining other cohesive indicators, the translators of TT2 and TT3 prove to have understood and transferred the coherence of the source text to the target texts accordingly.

Now, let us look at an example of deletion. In TT1, the translators have removed ‘come goodness knows how’, resulting in deletion of a contextual element that worked as a subsidiary indicator of the narrator’s sentiment. Saying ‘Even a few Sikhs’ and ‘Even a few Sikhs, come

goodness knows how' are two completely different ways of representing the narrator's sentiment in the ST. The idiomatic expression appears to have been removed either because it was deemed contextually insignificant, or because the expression's atypical grammar structure was seen as overly challenging to domesticate into the target culture. Du (2015, p. 121) argues there are two ways to justify translators' decisions to remove certain parts in the text: One is when the removed parts are recoverable in the target text's context. Two is when the removed parts are surplus information and their removal does not cause distortion of meaning for the TT audiences. Whether 'come goodness knows how' is a surplus information or contextually essential element is highly dependent upon the scope adopted by each translator. Therefore, this approach can be either seen as a strategic deletion to eliminate a source of cultural unfamiliarity, or be seen as an erroneous omission that failed to properly represent the narrator's characteristics. After all, recognition of the coherence of the context is highly dependent upon who is the receiver and their ability to interpret the message.

Aside from assessing validity of the deletion technique, we can see in TT1 that even after deletion of 'come goodness knows how', the elements of puzzlement appear to be maintained and coincide with the source text's coherence. This could be seen as achieved through use of two different terms both with the meaning of 'even': 심지어는 (romanisation: *simjiŏnŭn*) at the beginning of the sentence and 까지 (romanisation: *kkaji*) in the middle of the sentence. This repetition could be taken as evidence of the translators using more than one cohesive indicator to explain puzzlement in TT1.

Overall, this example has demonstrated the kind of debate that can arise regarding deletion technique when analysing different translational approaches towards idiomatic ST expressions. The analysis suggests there is a direct link between the removal of contextually important material in the source text and the interpretation of coherence. The next example covers a similar debate that could arise from deletion:

ST: 'In a corner by himself a Jew, muzzle down in the plate, was guiltily wolfing bacon.' (Orwell 1961, p. 132)

TT1: ‘한구석에서는 유태인 한 명이 눈치를 살피면서 접시에 코를 박고 베이컨을 게걸스럽게 먹어대고 있었다” (back-translated: ‘In a corner, one Jew was wolfing bacon with nose stuck in a plate, while looking around anxiously’)
TT2: ‘구석에는 어떤 유대인이 혼자 주둥이를 접시에 박고 죄진 것처럼 베이컨을 게걸스레 먹고 있었다’ (back-translated: ‘At corner, some Jew was wolfing bacon with mouth stuck in a plate by himself, as if he was guilty’)
TT3: ‘한쪽 구석에서는 유대인이 접시에 코를 처박고 혼자 게걸스럽게 베이컨을 먹고 있었다’ (back-translated: ‘In a corner, a Jew was wolfing bacon with nose stuck in a plate by himself’)

In this scene, a lone Jewish tramp has been described as eating food in a hurried manner. This example consists of a number of cohesive indicators that explain his character. The indicators include expressions like ‘guiltily’, ‘wolfing’, and ‘muzzle down’, which all add up to a characterisation of the tramp as lone and anxious. These indicators are metaphorical expressions used by Orwell to manifest a certain message. Newmark (1988, p. 135) argues that metaphor is language’s main resource for conveying strong feeling and the most powerful pragmatic factor in translation. From Newmark’s remark, it appears to be essential for the Korean translators to recognise these indicators of the tramp’s sentiment of anxiety in order for them to understand coherence of the source text. It is also interesting to find Orwell has used more metaphorical expressions than usual to portray this specific character. Considering Orwell’s writing style keeps unnecessary expressions to minimum and avoids repetitions and prefabricated images (Orwell 1968, p. 139), examples like this are quite unusual. This might suggest Orwell intends to exhibit a certain message through this passage. The key theme in the passage is the character’s Jewishness. This is highlighted not only by the label ‘Jew’ itself, but by the description of the tramp ‘wolfing down bacon’ in spite of the religious prohibition on the consumption this food, and by the addition of ‘guiltily’ to indicate that the tramp is conscious of his own transgression. As discussed in Chapter 1, several characters in *Down and Out* display anti-Semitic sentiments, but Orwell’s actual attitudes remain ambiguous, and it is possible that he was merely intending to highlight

the Jewish population's socially disadvantaged position in 1930s Europe. Nonetheless, this passage clearly uses several devices to emphasise the fact that the tramp is a Jew.

First of all, 'guiltily' is an important term to consider in the translations. In TT2 and TT1, the Korean translators have paraphrased 'guiltily' as 'as if he was guilty' and 'while looking around anxiously'. When literally translated, 'guiltily' is a culturally awkward expression in target culture, as one does not eat his/her food 'guiltily' in Korean context unless there is an unusual circumstance. This might explain why the translators chose paraphrasing and explicitation of 'guiltily' instead of literal translation. As a result, TT2 and TT1's translation outcomes clearly show the anxiety of the lone Jewish tramp illustrated in the source text.

In TT3, the translator has deleted 'guiltily'. We are unable to find the evidence of paraphrasing nor any trace of the source text elements. As 'guiltily' is one of the key cohesive indicators in this example to understand the portrayal of the character in the source text, the translator's approach here appears to have altered the first impression of the character. However, it is possible for the translator to have removed the expression as there already is a plentiful number of contextual indicators in this example to portray the lone and anxious character of the character. In other words, the translator assumes the target audience can easily understand portrayal of the character through other cohesive indicators in the text. This may be a case that illustrates Park's (2008, p. 180) observation that deletion of contextual elements of the source text can still take place in order to achieve linguistic economy.

From the discussion so far, we can deduce that the greater the presence of metaphorical expressions in the source text, the more likely the translators are to creatively intervene to alter the original coherence of the source text. For example, 'muzzle down' and 'wolfing' are graphical metaphorical expressions fit to describe the way animals would eat their food, and people do not normally eat their food 'guiltily'. These are all examples of unusual expressions in the source text, as well as being key indicators of coherence for the translators to interpret. It is interesting to note that there is a clear difference of methodology between each translator and that deletion can take place to achieve linguistic economy without compromising the coherence of the source text.

The next example looks at the case in whether the translator's removal of a cohesive indicator should be seen as deletion or omission. This example illustrates potential risk of deletion as a translation technique and explains the difference between deletion and omission discussed earlier:

ST: 'It seemed hardly fair to promise working for a month, and then leave in the middle.' (Orwell 1961, p. 59)
TT1: '그러고 보니 한달간 일을 다 못하고 중간에 떠나게 될 거 같았다' (back-translated: 'Then I realised I might end up unable to work for a whole month and leave in the middle')
TT2: '한 달 동안 일한다고 약속하고 중간에 그만두는 것은 공정하지 않은 것처럼 보였다' (back-translated: 'Quitting in the middle after promising to work for a month did not seem fair')
TT3: '한 달 동안 일하겠다고 약속하고서 중도에 그만두는 건 잘하는 짓이 아닌 듯했다' (back-translated: 'Quitting in the middle after promising to work for a month did not seem like a good deed')

In this scene, the narrator refuses to take a job offer at a hotel in Paris as it is against his work ethics to quit his current job early after promising to work for a month. The narrator is not contemplating at this point, but rather standing decisively by his belief no matter how tough his financial situation is. Therefore, the underlined part 'hardly fair to promise' is a key cohesive indicator for the translators to identify first in order to understand the coherence of the text.

Firstly, the translators of TT2 and TT3 have paraphrased the underlined part. The translators' approaches appear to have explicitated the character of the narrator from a concerned man into an individual struggling with an ethical dilemma. Regardless, they appear to have transferred the coherence of the ST with convincing interpretations, while also having identified key cohesive indicators. As a result, the narrator's sentiment implied in the TT2 and TT3 matches with that of the source text.

In TT1, the underlined part has been deleted. Making a promise and being afraid to break it are important features in describing the narrator's sentiment of concern in this example. There is a risk that the translators of TT1 to have not only deleted a contextually important indicator, but

also have portrayed the narrator as less hesitant about quitting the job than he appears in the source text. Although the narrator in TT1 appears to be concerned about leaving 'in the middle' and being 'unable to finish', this is not sufficient to evidence the translators have correctly understood coherence of the source text.

4.3 Addition

Addition is another technique of a creative intervention that contrasts to deletion. Addition is an expansion of elements expressed by the source text further into the target text by clarifying and strengthening the key points, which may include cohesive indicators and contextually important messages. Creanga (2011, p. 124) states that 'clarification', 'explicitation,' and 'addition' are interchangeable terms with identical concepts, used by different scholars such as Ricardi (2002), Chesterman (2004) and Nord (1991). Addition is the specific term I have nominated in this thesis for its simplicity and straightforwardness of meaning.

Discussion of addition in this section is categorised into two types: The first is addition which involves explicitation of the implicit contextual meaning. The texts resulting from addition are more explicit than their counterparts in terms of their lexico-grammatical and cohesive properties (Steiner 2007, p. 243). In translation activity, explicitation is often necessary as cultural difference leads to difficulty for the target text audience to register culture-specific elements from the source text. As Barker (2011, p. 232) argued, the difficulties often encountered by the target text audience include factors such as age, sex, race, nationality. Also, implicitness of the source text can often result in unclear participant roles and problems registering foreign lexico-grammatical structures (Steiner 2007, p. 242). Of course, implicitness of the text itself does not entail negativity and no prescriptive stance should be taken to resolving implicitness. However, when the implicitness of the source text may cause difficulty for the target audience in registering the text's message, there is a need to consider specific translation approaches and techniques

The second type of addition is lexico-grammatical. The changes in this case involve adding new lexico-grammatical layers on top of the pre-existing target text's syntax. The layers include semantic changes which provide more cohesive indicators into the target text in order to keep the

translators informed with more textual evidence to better interpret coherence of the source text. As argued by Blum-Kulka (1986), explicitation of semantic elements is an effective translation strategy to achieve the textual function the translators intend to convey in the target texts.

The first example of addition looks at explicitation of the pre-existing contextual indicators in the source text:

ST: 'He looked just like an Eton boy' (Orwell 1961, p. 67)
TT1: '마치 이튼 칼리지에 다니는 품위있는 학생을 연상케 했다' (back-translated: 'He reminded me of a dignified student attending Eton College')
TT2: '그는 이튼 학교 (역주: 영국의 명문 사립 중고등학교) 학생처럼 보였다'. (back-translated: 'He looked like an Eton school (footnote: old, proud, private high school in England) student')
TT3: '그는 꼭 이튼 학교 학생처럼 보였다' (back-translated: 'He looked just like an Eton school student.')

In this scene, the narrator describes Valenti, one of his co-workers, a young waiter working at a hotel in Paris. According to the narrator's previous description, Valenti is a youthful man with 'fresh face' and 'sleek brown hair' who has a sense of decency and calmness (Orwell 1961, p. 67), qualities not exhibited by any of his colleagues at work in Paris. Eton College is one of the most prestigious and traditional schools in England. Clearly, Orwell attempts to associate the image of 'Eton' with the noble characteristics of Valenti in this example.

In this example, every translator has made an addition. TT1 shows explicitation of the contextual image of 'Eton' by adding in 'dignified,' while TT2 shows paratextual addition in footnotes. In TT1, another contextual indicator was added to explain to the target audience what 'Eton' signifies in the source culture, while in TT2, addition of historical background of the school was enough to inform the readers what 'Eton' signified. The translator of TT3 has rendered the target text with an identical lexico-grammatical structure to the source text. However, while maintaining the structure, the translator has added 'school' to make sure the term 'Eton' is understood as an academic institution by the target audience. This suggests that while

the translator has foreignised the text by challenging the target audience with raw, unaffected foreign grammatical structure, he still attempts to reinforce the meaning of 'Eton'.

As a result, while every translator adopts addition as a method of creative intervention in this example, we can also note decrease in the extent of the intervention from TT1 towards TT3. This finding appears to support the point made in Chapter 3 concerning the relevance between the time period the translation was produced and the degree of localisation of foreign elements into the target culture.

ST: 'He answered simply, "Shut yer—-mouth and get on with yer bath!" (Orwell 1961, p.145)
TT1: '수위는 별놈 다 봤다는 듯 "입닥치고 목욕이나 해!"하고 내뱉었다' (back-translated: 'The security, as if he thought of me as a weirdo, spat out, "Shut your mouth and get on with bath!")
TT2: '그는 "아가리 닥치고, 목욕이나 해!" 라고만 대답했다' (back-translated: 'He answered, "Shut your bloody mouth, get on with bath!")
TT3: '그는 간단히 대답했다. "아가리 닥치고 목욕이나 하지!" (back-translated: 'He answered simply. "Shut your bloody mouth and get on with bath!")

In this scene, a security guard at the workhouse is insulting the tramp in an overtly aggressive manner. The phrase, 'Shut yer-mouth' functions as a key cohesive indicator in illustrating the security's aggressive speech. His manner is constituted by his explicit language and therefore, it is essential for the translators to take this aspect into account.

Firstly, the translators of TT2 and TT3 have translated 'mouth' into 아가리 (romanisation: *agari*) which means 'bloody mouth' in Korean, elevating the informality of the speech. The addition of 'bloody' has certainly explicitated the character's harshness towards the tramps in the translated texts, and has not deviated much from the source text's lexico-grammatical structure. Overall, their interpretations of coherence of the text appear to coincide with what was conveyed in the source text, and the addition of 'bloody' has explicitated the rudeness of the security guard.

In TT1, the translators have made an unusual addition of 'as if he thought of me as a weirdo'. The phrase does not show a convincing link between other cohesive indicators in the target text,

and no paratextual devices have been provided to reinforce the unusual approach made. As a result, this approach suggests that adding contextually unsupported elements into the target text is equally as controversial as removing contextually crucial elements from the source text. The reason for such approach can be explained as inconsistency in translation techniques, or in other words, absence of translation principles. As previously discussed in *The Author's Peritext* in 2.3, the postface of TT1 was the most lengthy, least analytical and most inconsistent of the three postfaces.

Regardless of the difference between addition techniques used, every translator appears to have perceived the abusive, aggressive and rude attitude of the security character and transferred such aspect into the target texts. There is no major discrepancy between the coherence of the source text and target text in this example, however the addition technique exhibited by TT1 still stands out to be an unusual choice as the translators do not provide a convincing reason.

The next example shows every translator applying an addition technique to translate an identical phrase:

ST: 'The Magyar was very stupid and I was inexperienced, and Boris was inclined to shirk, partly because of his lame leg, partly because he was ashamed of working in the cafeterie after being a waiter; **but Mario was wonderful**.' (Orwell 1961, p. 63)
TT1: '…그러나 마리오는 매우 훌륭하게 모든 일은 해냈다' (back-translated: '…But Mario would get all the work done excellently.')
TT2: '…그가 일하는 방법은 어떤 칭찬도 부족할 정도였다' (back-translated: '… The way he worked deserved more than just a compliment.')
TT3: '그러나 마리오는 억척같았다.' (back-translated: 'But Mario was really hard-fisted.')

In this scene, Orwell describes a man called 'Mario', the narrator's co-worker at a hotel in Paris, and compliments him for great work efficiency demonstrated in a busy work environment. The phrase of attention is the bold part, **'but Mario was wonderful.**' The phrase is short,

straightforward and its message is complimentary. The only cohesive indicator we can find in the phrase would be ‘wonderful’.

Each translator has adopted a technique of addition to translate this phrase. The technique involves an explicitation of ‘wonderful’ which emphasises the great work efficiency of Mario in contrast to that of other struggling, underperforming co-workers. All of the translators have interpreted the phrase to be complimentary and attempted to transfer the positive description of the character in the source text into the target texts. This does not mean, however, their approaches are identical to one another. For example, TT1 and TT2 have paraphrased ‘wonderful’ into broad complimentary phrases. The translators describe the character’s work attitude as ‘the work’ and ‘the way he worked’, however it is still unclear what they signify or refer to. On the other hand, the TT3 has translated ‘wonderful’ as ‘hard-fisted’, a specific idiomatic expression which not only functions as a compliment but simultaneously connotes the resourceful character of Mario as well.

As a result, the translators have re-contextualised the source text’s portrayal of the character while maintaining the main message. Their shared goal was to convey their interpretations through the means of creative intervention without altering the coherence of the original. Their understanding of the contextual elements and resulting approaches have become more specific and analytical over time.

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In this chapter, I have examined the Korean translators’ approaches towards translating the narrator’s observations in *Down and Out in Paris and London* from a diachronic perspective. I have specifically selected the examples of the narrator’s observation which entail Orwell’s message in which the Korean translators attempt to interpret the message. I have adopted coherence and cohesive indicators as conceptual tools for the textual analysis and categorised the translators’ approaches as addition and deletion. The aim of the chapter was to locate any changes in translators’ understanding of the source text’s contextual elements and how they vary

depending on the time the text was published. The analysis has revealed that over the period from 1992 to 2010, there was an increase in the translators' strategic inputs designed to replicate the source text's representation of the author's message. These strategic inputs include maintaining the message, emotional tone, and structure of the narrator's speech. The usage of deletion and addition techniques did not completely disappear, however it became less frequent and more strategic over the course of the time. For example, addition in the 2010 version is used to emphasise the effect of emotional expressions and profanities in the target text, whereas the 1992 version's creates a new contextual element that does not exist in the source text. Deletion in the 2010 version is used to reduce the number of cohesive indicators to simplify the narrator's speech in the target text, whereas the 1992 version removes some key contextual parts needed to understand the main message.

One possible cause for this increase in strategic inputs is the fundamental change in the perception of narrative translation among the Korean translators from 1992 to 2010. The focus in the translation of narrative has changed from interpretive activity to descriptive analytical activity. Therefore, I can deduce that the Korean translators' approaches towards contextual elements in the narrator's speech in *Down and Out* vary depending on the time the text was published.

Chapter 5 Translating the Dialogue

The previous chapters investigated the Korean translators' faithfulness and understanding of contextual elements involved in translations of lexis and narratives in *Down and Out*. Chapters 3 and 4 were guided by the question of how and to what extent the translators have replicated linguistic and contextual elements of the source text. The faithfulness of the translators can be understood by looking at their approaches towards the lexis and the type of information pool they draw on. The discrepancy between the source and target text messages can be understood by the translators' attempt at linking between coherence and the cohesive indicators. However, what can we say about the social distance between the discourse participants conveyed by the source text?

One notable feature of *Down and Out in Paris and London* is the sheer number of dialogues between characters from diverse backgrounds. *Down and Out* is a work of memoir, a social criticism as well as a micro representation of Paris and London in 1930s. In this sense, the characters in the text are not merely creative inventions but also Orwell's personification of one culture's norms and practices as entities. Much of the development of the characters in *Down and Out* is achieved through passages of dialogue among them, meaning that the translation of dialogue is crucial to the rendering of Orwell's vision in translation.

Dialogue is not merely a conversation between two or more participants. It entails an interaction between the participants, and further suggests relationship between them. Therefore, translation of the dialogues requires understanding of the social dynamics between the participants. At this point, the question arises as to does the translator's understanding of the social dynamics reflected in the foreign text vary depending on the time the translation was published? Or, on the contrary, do they stay unaffected?

This chapter examines the Korean translators' approaches to translating dialogues in *Down and Out in Paris and London.* Focusing on the representation of tenor, it examines the translators' interpretation of social dynamics conveyed in the source text dialogues and how they were interpreted according to target culture's norms.

5.1 Tenor and Politeness

As discussed above, dialogue is not merely a verbal exchange but also entails interaction and a relationship between participants. The concept of tenor refers to the relationship between discourse participants and reflects the attitude of the speaker or writer to the text and subject matter. According to Puurtinen (1998, p. 162), tenor has a number of functions in literary texts and portrays 'types of situations and relationships between literary characters by signalling such emotions as hostility, suspicions and affection'. Puurtinen's remark suggests tenor is an interpersonal concept. This means that the social relationship between participants in literary texts can be studied by applying the concept of tenor. But how can the concept be applied to literary translations?

Tenor serves a variety of functions in translating literary texts which contain a diversity of interpersonal elements. By assuming the position of a literary translator, Puurtinen (1998, p. 162) argues that proper imitation of the ST's tenor makes literary dialogue between characters more lifelike and relatable. In the case of *Down and Out in Paris and London,* the text features a number of characters with varying temperaments who form a diversity of interpersonal relationships between each other. As stated in 1.3, Orwell strategically utilises interpersonality featured in dialogues between characters to create a powerful image of reality in 1930s Europe. Therefore, in order to investigate Korean translators' approaches towards dialogues between characters in *Down and Out*, it is essential we look at them from the scope of tenor and observe how lifelike and relatable the dialogues are in translations. The question then arises as to what features constitute tenor and what is its role.

Bell (1991, p. 186) distinguishes four features of tenor: formality, politeness, impersonality, and accessibility. This chapter specifically looks at the feature of politeness. The reason for this choice lies in Bell's (1991, p. 186) definition of politeness: "social distance which can be vertical or horizontal". Bell's remark suggests human relationships are formed by levels of hierarchy and distance. Rather than rendering abstract definition of the term as application of good manners, Bell interprets politeness as a visible and tangible way to investigate interpersonal elements in

literary context. Bell's concept of politeness is therefore suitable for identifying visible and notable patterns within the shifts in translations over time.

Before proceeding to examine how politeness is used in the Korean translations of *Down and Out*, it is important to look at the linguistic dimensions of politeness in Korean and how politeness is manifested within the Korean literary context.

5.2 Interpretation of Politeness in Korean Literary Context

When applied within a specific cultural context, the definition of politeness can be extended to viewing it as a cultural norm. Norms are developed in the process of socialisation and shared by members of society. Schaffner (1998, p. 1) explains role of the norms to be assumptions and expectations about correctness and/or appropriateness. Therefore, politeness, from a cultural perspective, is a norm which maintains social distance between participants by requiring adherence to certain behavioural expectations. If this is the case, how, then, can the concept be applied to the literary context?

In the literary context, politeness takes the form of linguistic elements that maintain social distance between speaker and audience. Bell (1991, p. 187) lists examples of linguistic elements that can express politeness as passive constructions, abstract nouns and indirect references. In addition to Bell's remark, Newmark (1988, p. 15) argues that there is a close link between the emotional tone of speakers and linguistic politeness. However, in some languages, including Korean, there is a certain linguistic system that mandates and obligates participants to adhere to linguistic politeness as a norm.

Politeness in Korean involves abiding by an honorific system originating from social hierarchy among participants. This honorific system is a grammatical code and also a verbal etiquette used in Korean that applies to varying relationships between the parties to communication (Han 2012, Kim 2007). For example, different personal pronouns are used depending on the hierarchical relationship between participants, and different verbs are used for different levels of politeness. Shim (2008, p. 139) argues that the Korean language system applies very strict rules when expressing different social hierarchy and status between participants in communication, which

suggests that maintaining politeness in literary contexts is more of an obligation than an option in Korean context. As mentioned in Chapter 2, the translator of TT3 remarks in his postface that, in Korean culture, keeping politeness between members of community is crucial and there are certain linguistic rules to abide by depending on your age, social status, and intimacy (Orwell 2010, p. 128). This then brings to our attention the differences between English and Korean concepts of politeness and their usage in literary context.

So far, I have discussed how the concept of politeness is applied within the literary context as well as how social hierarchy is expressed through honorific system in Korean language. The discussion reinforces Bell's (1991, p. 186) definition of politeness as "social distance which can be vertical or horizontal" and reveals the scope required to compare Korean translators' approaches towards dialogues between participants in *Down and Out*. This also tells us that the more source text involves social dynamics between the participants, the more likely translation approaches become context-dependent and subject to different interpretations.

The next section will make a textual analysis of Korean translations of dialogues from *Down and Out* that demonstrates emotional dynamics of the relationships between characters from the angle of social hierarchy: vertical and horizontal.

5.3 Politeness and Social Hierarchy

The final section of this chapter examines Korean translators' approaches towards vertical and horizontal relationships reflected in dialogues of *Down and Out in Paris and London.* The nominated examples particularly concern power dynamics and hierarchy between characters. The decision to divide the analysis into vertical and horizontal relationships can be explained by reference to the social situation portrayed in *Down and Out*. The setting of *Down and Out* is dark and unhygienic. The characters in such environment are accustomed to usage of informal and colloquial speech, including slang and profanity. Their language reflects their living style and the lack of humanitarian welfare for the working class in 1930s Europe. Observation of social reality in *Down and Out* reveals that the social system of the time marginalises discourse participants to

form binary social relationships: vertical or horizontal. In the vertical relationship, the characters experience power imbalance either as a perpetrator or a victim of social injustice. On the other hand, in the horizontal relationship, the participants form a sense of comradeship from being on the street together. In this case, what are the notable features of dialogues in *Down and Out* which enable us to infer the establishment of horizontal or vertical relationships?

One simple way to assess the type of relationship from the characters' speech is the degree of informality and colloquialism. According to Gibbs (1994, p. 134), colloquialism and informal slang in speech are important linguistic devices in strengthening social consensus and bonds between characters in a literary context. Translators, however, must take into account differences in informal expressions and gestures across different cultures. According to Han (2012, p. 281), in most cultures informal slang terms usually refer to curse, taboo, body parts, religious difference, sexual acts, or death. However, unlike English culture, Korean culture does not have extensive list of slang relating to race or religion; Han suggests this is due to Korea's homogenous cultural history (Han 2012, p. 281). By taking Han's remark into consideration, rather than focusing on explicit cultural differences, I have specifically nominated less debatable examples that best illustrate how translators have dealt with social hierarchy between characters.

The first two examples show how vertical relationships between participants in the ST have been transferred into Korean translations:

ST: 'Well, *mon cher monsieur l'Anglais*, may I inform you that you are the son of a whore? **And now - the camp to the other counter, where you belong.'** (Orwell 1961, p. 58)

TT1: **'**친애하는 영국 양반, 자넨 꼭 갈보년의 아들 같다니까! 자네가 속한 다른 카운터로 냉큼 가지 못해**!'** (back-translated: 'My dear English gentleman, you are just like a son of a whore! **Go to the other counter you belong right now!'**)

TT2: **'**그런데, 영국인 나으리, 당신이 매춘부의 자식이라는 것을 알려드려도 되겠소이까? 자아**,** 어서 네가 속한 카운터로 썩 꺼져**,** 이 새끼야**'** (back-translated: 'Well, Sir English, may I

inform you that you are a son of a whore? **Now, piss off to the counter you belong immediately, you son of a bitch.'**)

TT3: **'**그런데 나의 친애하는 영국인 양반. 그대가 갈보 자식이라는 걸 알려드릴까요? 자**,** 어서 네 녀석 카운터로 꺼지지 못해**?'** (back-translated: 'But my dear English gentleman. May I inform you that you are a son of a whore? **Now, can't you piss off to your counter right now?'**)

In this example, a head chef of hotel, a hard-working and foul-mouthed man, is being aggressive against the narrator at work. Judging from sarcasm and level of profanity used in the unquoted phrases before the quoted section, there is a vertical relationship between the head chef and his subordinate (the narrator), in which one is practicing his power as a superior using informal expressions and offensive gestures against another. It is to be noted that narrator's response to the head chef in this part is absent, as if to suggest that a power imbalance existed in the workplace between two characters.

A key feature of this example lies in gradual change of the head chef's tone over two steps. Firstly, the chef addresses the narrator as '*mon cher monsieur l'anglais*', a friendly way of addressing someone in French for 'my dear English gentleman.' He says this in a sarcastic way until he directly insults the narrator as a 'son of a whore' and orders him to go back to his work station in a manner demeaning to the narrator. There are a number of elements embedded in this example, such as mockery, profanity and coercion that illustrate a vertical relationship between the two.

Overall, every translator appears to have grasped such change of tone over the course of dialogue. We can notice the translators' use for the honorific system to reflect the courteous manner of the head chef in the beginning of the conversation. They have used 자네 (romanisation: *chane*), 당신 (romanisation: *dangsin*), and 그대 (romanisation: *kŭdae*) as alternatives for 'you', which are respectful ways of addressing the person you speak to in South Korean context. As translated by target texts as 'My dear English gentleman' and 'My English Sir', the narrator's dignity is lowered as he is addressed as 'son of a whore' and finally demanded to get out of the chef's sight. In order to create a contrasting image between the narrator's

powerlessness and the chef's intimidating manner embedded in the change of tone, every translator appears to have adopted a translation approach that explicitly references the social hierarchy between the characters.

However, as a notable feature, TT2 has added 이 새끼야 (romanisation: *isaekkiya*), 'you son of a bitch' in Korean, a phrase absent in the source text. It is interesting to note the translator has added 'son of a bitch' to indicate the narrator in the second sentence quoted, in addition to the direct translation of 'son of a whore' in the first sentence. This addition has led to increased tension in the conversation and portrayed the chef as even more aggressive. As opposed to sarcasm of politeness in the source text, TT2 appears to have created a more powerful and demeaning way of speech by using direct derogatory language. Regardless of the approach used, it still remains questionable whether it was necessary to add another profanity to the target text at the cost of a different portrayal of the character. Receptivity of informal expressions and slang can vary depending on differences between cultural norms, and this could lead to difference in effect between the source text and the target text (Dewaele 2004, pp. 204-222).

Here is another example of a vertical relationship portrayed in dialogues and how it has been translated:

ST: "What the devil do you mean by smoking here?" he cried. "What the devil do you mean by having a face like that?" answered the Serbian, calmly. (Orwell 1961, p. 74)

TT1: "여기서 담배를 피우다니 어떻게 된 놈이야?" 지배인이 소리쳤다. "여보쇼, 그런 얼굴로 쳐다보면 어떻게 하겠다는 소리요?" 꿈쩍도 않고 그 세르비아인은 맞받아쳤다. (back-translated: "What kind of guy are you, smoking in here?" shouted the manager. "Hey, what do you mean looking at me with face like that?" retaliated the Serbian, not flinching.)

TT2: "도대체 여기서 담배를 피우다니 뭐 하자는 수작이야?" 하고 지배인이 소리쳤다. "도대체 그런 오만상을 찌푸리다니 뭐 하자는 수작이야?" 하고 세르비아인이 차분하게 대답

했다. (back-translated: “What the hell you think you doing, smoking here?” shouted the manager. “What the hell you think you doing, with frowned face like that?” answered the Serbian calmly.)

TT3: “도대체 여기서 담배를 피우다니 어쩌자는 거야?” 지배인이 소리쳤다. “도대체 그런 낯짝을 하면 어쩌자는 거요?” 세르비아인은 태연스럽게 반문했다. (back-translated: “Seriously, what do you think you are doing smoking here?” shouted the manager. “Seriously, what do you think you are doing making face like that?” answered the Serbian calmly.)

In this dialogue, the narrator records a conversation between a male tramp and a female tramp. While these two sit in front of the workhouse waiting for the gate to open, the male tramp, who is more experienced in street life, invites the woman to come over and take a seat with them as the woman does not wish to get along with rest of the group. Orwell describes the woman as ‘… fattish, battered, very dirty woman of sixty, in a long, trailing black skirt. She put on great airs of dignity, and if anyone sat down near her she sniffed and moved farther off.’ (Orwell 1961, p. 194). Additionally, he adds, ‘she was, no doubt, a respectable widow woman, become a tramp through some grotesque accident’ (Orwell 1961, p. 194).

Firstly, we can notice there are no direct power dynamics involved between the two characters. These two tramps are in a parallel relationship as they equally experience poverty as being in the ‘same boat’. The woman is new to being a tramp and feels uncomfortable joining a group of more street-wise, experienced tramps, however they are neither directly challenging or confronting each other.

When we look into each target text’s adoption of lexical and grammatical choices, there are only a few minor differences between each. To list those minor differences, TT1 and TT3 have adopted Korean honorific system, which cannot be rendered in the back-translation but is recognisable in the Korean writing in grammatical constructions such as adding 요 (romanisation: *yo*) to the end of a verb stem. They have also used 부인 (romanisation: *puin*) which means ‘madame’, to portray the male character’s respect towards the woman in the text. TT2 has used a culture-specific term, 아줌마 (romanisation: *ajumma*), a friendly way of

addressing an elderly lady like ‘auntie’ in English. Usage of the term appears to have increased the intimacy between the two parties, while also domesticating ‘missis’ in the source text into its appropriate lexical choice in the target text culture. From the examples of target texts alone, we can notice that the male tramp’s attitude towards the woman has been interpreted as being simultaneously friendly and respectful. This might be an appropriate choice for representing the source text, as Orwell writes, ‘One other thing is noticeable about swearing in London, and that is that the men do not usually swear in front of the women…the Londoners are more polite, or more squeamish, in this matter.’ (Orwell 1961, p. 178). In this example, therefore, tenor between the characters in ST has been well portrayed in all the target texts, as they managed to illustrate communication between two tramps caught up in different stages of street life and clearly showed what being in ‘the same boat’ signifies.

Here is another example of a horizontal relationship portrayed in dialogues and how it has been translated:

ST: “Come on, missis,” he said, “cheer up. Be chummy. We’re all in the same boat ‘ere.” “Thank you,” said the woman bitterly, “when I want to get mixed up with a set of *tramps*, I’ll let you know.” (Orwell 1961, p. 194)

TT1: “여보세요, 부인.” 그가 말했다. “그러지 말고 좀 잘 지내 봅시다. 우린 어차피 같은 신세 아닙니까?” “고마워요.” 그녀가 퉁명스레 대꾸했다. “만일에 부랑인들과 어울려야겠다는 생각이 들면, 내가 부탁을 하겠어요”. (back-translated: “Hello, madame.” he said. “Don’t be like that, let’s get along. In the end, are we not in same situation?” “Thank you.” she replied abruptly. “if I want to get along with tramps, I will ask you for it.’)

TT2: “이봐요, 아줌마,” 하고 그가 말했다. “기운을 내요. 사이좋게 지냅시다. 우린 한 배를 탄거요.”

“고맙지만” 하고 여자가 신랄하게 말했다. “당신네 부랑자들과 어울리고 싶어지면 그때 가서 알려드리지.” (back-translated: “Hey, granny,” he said. “cheer up. Be friendly. We are in the same boat.” “Thanks, but” she said bitterly. “I will let you know when I want to get along with you tramps.”)

TT3: “이리 오시오, 부인” 그가 말했다. “기운 내시구려. 사이좋게 지냅시다그려. 우리 모두 한배를 탄 게 아니겠소.” “고맙지만”, 그녀는 매몰차게 대답했다. “내가 떠돌이패하고 어울리고 싶은 생각이 들면 당신한테 알려드리지요.” (back-translated: “Come here, madame” he said. “Cheer up. Let’s stay friendly. Are we not all on the same boat.” “Thanks, but”, she replied coldly. “when I feel like I want to get along with a bunch of tramps, I will let you know.”)

In this dialogue, a narrator records a conversation between a male tramp and a female tramp. While these two sit in front of the workhouse waiting for the gate to open, the male tramp, who is more experienced in street life, invites the woman to come over and take a seat with them as the woman does not wish to get along with the rest of the group. Orwell describes the woman as ‘… fattish, battered, very dirty woman of sixty, in a long, trailing black skirt. She put on great airs of dignity, and if anyone sat down near her she sniffed and moved farther off.’ (Orwell 1961, p. 194). Additionally, he adds, ‘she was, no doubt, a respectable widow woman, become a tramp through some grotesque accident’ (Orwell 1961, p. 194).

Firstly, we can notice there are no power dynamics involved between the two characters. These two tramps are in a parallel relationship as they equally experience poverty as being in the ‘same boat’. The woman is new to being a tramp and feels uncomfortable joining a group of more street-wise, experienced tramps, however they are neither directly challenging or confronting each other.

When we look into each target text’s adoption of lexical and grammatical choices, there are only a few minor differences between each. To list those minor differences, TT1 and TT3 have adopted Korean honorific system, which is not present in the back-translation but recognisable in Korean writing, and also used 부인 (romanisation: *puin*) which means ‘madame’, to portray the

male character's respect towards the woman in the text. TT2 has used a culture-specific term, 아줌마 (romanisation: *ajumma*), a friendly way of calling an elderly lady like 'auntie' in English. Usage of the term appears to have increased intimacy between two parties, while also domesticating 'missis' in the source text into its appropriate lexical choice in the target text culture. From the examples of target texts alone, we can notice the male tramp's attitude towards the woman has been interpreted as being friendly and respectful. This might be an appropriate choice for representing the source text, as Orwell writes, 'One other thing is noticeable about swearing in London, and that is that the men do not usually swear in front of the women…the Londoners are more polite, or more squeamish, in this matter.' (Orwell 1961, p. 178). When summing up all the discussions so far, we lead to saying tenor between the characters in ST has been well portrayed in all the target texts, as they managed to illustrate communication between two tramps caught up in different stages of street life and clearly showed what being in 'the same boat' signifies.

Here is another example of a horizontal relationship portrayed in dialogues and how it has been translated:

ST: "By God," he said, "dere's sixpennorth o' good baccy here! Where de hell d'you get hold o' dat? You ain't been on de road long." "What, don't you have tobacco on the road?" I said. (Orwell 1961, p. 138)

TT1: "아니, 이거 6펜스짜리 고급 담배 아닌가! 당신 이거 어디서 구했어? 당신 거리에 나온지 얼마되지 않은 사람같구만." "뭘요, 거리에서 담배를 피우지 않으세요?" 내가 물었다. (back-translated: "Wow, isn't this six pence worth good cigarette! Where did you get this? You don't seem like you've been on the road long." "Well, you don't smoke on the road?" I asked.)

TT2: 그는 말했다. "세상에, 6펜스어치 좋은 담배가 들었네! 아니 이걸 대체 어디서 구했는가? 부랑한 지 얼마 안 되는구먼." "그럼, 부랑하는 사람은 담배가 없습니까?" 하고 내가 물

었다. (back-translated: He said, “By God, there’s 6 pence worth good cigarette! I mean, how on earth did you get this? You haven’t been a tramp for long.” “Well, don’t tramps have cigarettes?” I asked.)

TT3: “세상에나.” 그가 감탄했다. “이렇게 좋은 담배면 6펜스는 나가겠는데! 도대체 어디서 났소? 이런 생활 한 지 얼마 안 됐나보군.” “아니. 부랑자들은 담배가 없나요?” 내가 물었다. (back-translated: “By God,” he said in astonishment. “Good cigarette like this would be worth up to 6 pence! Where on earth did you get this? You haven’t lived like this for long.” “What, don’t tramps have cigarettes?” I asked.)

This conversation takes place between the narrator and an old Irish tramp in the street of London. The tramp is surprised at the quality of the cigarette that the narrator offers him, and asks whether the narrator has not been out on the road as a tramp for long. As a key feature of this example, the text shows a contrast between the Irish tramp’s unique accent and colloquial speech, and the narrator’s more standard speech. Often, an accent can be an indicator of the speaker’s ethnicity, social class, or location (Lippi-Green, 1997) and therefore, can be a crucial factor in determining the tenor between characters in literary texts. As a result, the tramp in the source text has been portrayed as a non-local and old Irishman in London who has been on the road for long enough to instantly be able to tell the difference between types of cigarettes tramps can afford and cannot. The man appears to be genuinely astonished and asks a question to the narrator, to which he curiously responds in a friendly manner. The tenor between two characters is parallel and friendly, somewhat bound by comradeship between tramps on the road.

Overall, every translated version appears to have portrayed the social relationship as parallel and friendly, which befits the tenor in the source text. However, the translators appear to have taken particular approaches to adjusting to the target culture’s norms in order to maintain this tenor. Firstly, rather than maintaining the distinctive accent of the old tramp and the contrast between his and the narrator’s speech, the translators all unified the speech pattern and eliminated the accent. One strategy for transferring the same effect to the source text may have been to have the tramp adopt an old-fashioned accent in Korean, but the translators appear to have found it

particularly challenging to do so possibly because differentiation of accents is not a common literary device in Korean. Secondly, the narrator's speech in all translated versions uses the honorific system while the old tramp does not. Despite the absence of explicit power dynamics, the narrator in the target texts appears to be more courteous than in the source text, simply due to the change made to his tone of speech. Observation of these two key aspects of the Korean translations suggests domestication of the key source text features partially affects tenor between the characters. In this example, the parallel and friendly relationship between the two appears to have been transferred from the source text into the target texts, and there seems to be no major discrepancy aside from the use of honorifics, which does not directly affect understanding of the situation. Even after cultural domestication of the source text altered grammatical structure and linguistic elements, tenor between characters remained the same, not altered by the process. This seems to suggest there is certain paradigm shared by the author and the translators, in regards to understanding social relationships in literary context.

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In this chapter, I have looked into a concept of tenor and its representation in the Korean translations of *Down and Out in Paris and London* from 1992 to 2010. I have focused on the concept of politeness and defined it as social distance between discourse participants and indicators of social hierarchy between the characters involved in the dialogues. The aim of the chapter was to see whether the translators' understanding of the social dynamics represented in the source text vary depending on the time the translation was published.

As a result, I have discovered the translators' understanding of the social dynamics conveyed by the source text's dialogues did not greatly differ from one other. Despite the different time the translation was published, the translators show close to identical understanding of the social hierarchy, emotional exchange and colloquialism represented in the source text. The translators have, however, shown different approaches when it comes to the lexico-grammatical parts. For

example, whereas the 1992 and 2003 versions have altered the source text's grammatical structure and freely intervened and domesticated the lexis, the 2010 version transfers the source text's grammatical structure into the target text and strictly refrains from altering even the most simplistic lexis. However, these lexico-grammatical changes appear to have no direct influence upon the translators' handling of social dynamics.

One reason which can be posited for this consistency in approach to social dynamics is that the target culture shares the source culture's method of interpreting social distance between discourse participants in the setting of poverty and homelessness. While globalisation from 1992 to 2010 has facilitated the rapid informational and cultural exchanges that affected the translators' lexical choices, it does not seem to have impacted the translators' perception of the discourse participants. Therefore, I can deduce that the Korean translators' understanding of social dynamics and their approaches towards dialogue translations in *Down and Out* are not dependent on the time the translation was published.

CONCLUSION

In this thesis, I have conducted a comparative analysis of three Korean translations of *Down and Out in Paris and London* published in 1992, 2003, and 2010 from a diachronic perspective. The aim of the analysis has been to establish connections between the time period the text was translated and the translation outcome. I have applied multiple analytical methods and conceptual tools to examine the Korean translators' approaches. The textual analysis sections of the thesis have addressed the following topics respectively: translators' faithfulness towards one culture, translators' strategies to recreate or eliminate elements of the original, translators' understanding of social dynamics between participants.

In Chapter 2, the analysis of peritexts revealed the target readership's dependency upon the translators to access the source text's elements has significantly decreased in transition from 1992 to 2010. I connected the decreasing pattern to the expansion of the information pool over the course of time, drawing the intellectual interests of the target translators and readers together. Globalisation over the period of 1992 to 2010 has expanded the Korean readership's information pool while simultaneously liberating the translators from an obligation to informatively educate the target readership. The analysis of this chapter has proved the Korean translators' position and inputs within the peritext of the translations of *Down and Out* vary depending on the time the text was published.

The analysis in Chapter 3 revealed that the strategic inputs made by Korean translators of *Down and Out* have increased over the period between 1992 and 2010. The growing pattern has been caused by the rapid changes in information accessibility and cultural exchanges accelerated by globalisation, which has influenced the Korean translators' approaches. The retention of elements foreign to the target culture appears to have increased over the course of globalisation of South Korean society from 1992 to 2010. At the beginning of this research project, foreignisation and domestication were intended to be tools to address the strategic distinctiveness of each translated text. However, the utility of these conceptual tools expanded over the course of the project, and the analysis in Chapter 3 ultimately suggests that translations of *Down and Out* constantly evolve over time, as each target text relied upon the translators' interpretation of the contemporary stage

of localisation in the target culture. The analysis of this chapter established a strong relevance between the time at which the text was translated and its translation outcome.

Chapter 4 highlighted an increase over time in the Korean translators' strategic inputs to replicate the source text's representation of the author's message through the narrator's voice. This pattern has been caused by a fundamental change in the perception of translation of narrative among the Korean translators from 1992 to 2010. There has been a transition in focus from interpretive activity to descriptive analytical activity. Although the creative expressions in the source text have created an opportunity for the translators to employ varying interpretations, the translators showed different understanding of patterns between cohesive indicators that constitute the coherence of the text. This is a significant finding that supports the idea that pursuit of contextual equivalence is accompanied by the identification and deciphering of signs.

In Chapter 5, the analysis revealed that the Korean translators' understanding of the social dynamics conveyed by the source text's dialogues have remained markedly similar to each other over the period between 1992 to 2010. The reason for this conformity lies in the similarity between the target culture and the source culture's method of interpreting social distance between the discourse participants in the setting of homelessness and poverty. Looking into tenor and its components led to an argument that a substantial part of the translation of literary texts involves identifying characterisation and varying features of social interaction. Whereas the gap between the source text and target text was attributed to linguistic differences in the Chapter 3 and Chapter 4, the translators' unified stance towards the source text's tenor in Chapter 5 could be seen as a visible sign of sealing the cultural gap between two texts. The analysis of this chapter has proved the Korean translators' understanding of the social dynamics and their approaches towards dialogue translations in *Down and Out* are not dependent on the time the translation was published.

Overall, the analysis in this thesis has revealed that shifts in the Korean translators' approaches towards *Down and Out in Paris and London* have occurred at the textual and contextual levels between 1992 and 2010. Some grammatical structures and vocabulary choices were found to be subject to changes often dictated by the specific time period in which the translations were produced. Paralleling the onset of globalisation, the newer target texts showed greater localisation

of foreign concepts and lexis as well as less dependency upon paratextual information to educate the readership about Orwell and his text. Over the course of time, not only did the paratextual parts in the target texts become less informative, but also the translators started taking a more critical stance towards associating Orwell's life with his works. The translators became analytical, descriptive and precise when transferring the contextual elements of the source text while attempting to preserve the author's message within the narrator's voice. They also started establishing their own standard to assess the literary value of *Down and Out* in relation to the target culture, unadulterated by sympathy towards the author's political orientation and personal life. In addition, translation strategies governing each target text became more systematic over the course of time, and adoption of the source text's grammar structure in literary dialogues became more frequent.

However, the analysis has also revealed that comparable shifts did not occur when it came to the translators' understanding of social dynamics conveyed by the source text. From 1992 to 2010, the Korean translators have maintained a similar method of interpreting colloquialism, hierarchy and emotional tone conveyed by the characters in *Down and Out*. A few exceptions of minor lexico-grammatical differences were found, but they were insignificant and did not directly affect the main discovery of the unchanged understanding of social dynamics. One can deduce a pervasive paradigm shared by the Korean translators in regards to interpreting sociological phenomena and identifying patterns in the literary context, despite the differences in time of publication.

Finally, the results allow us to answer the question stated in beginning of the thesis: "what are the things that change and what are the things that do not change over the course of time?" From the findings gathered in this thesis, I conclude that Korean translators' approaches at textual and contextual level have changed over the course of time, while no shift has occurred when it comes to the translators' understanding of social dynamics. This suggests the source text can release a response in the translators which is bound by universal human experience in the setting of being 'down and out'. This experience allows the translators to establish a philosophical compass based on cultural similarities to guide their approaches throughout the translation process while, however, constantly negotiating the shifts in the norms applied to translation strategies that occur

over time.

Although the findings of the analysis established a pattern between the target texts that could be taken into account in the future research, some areas in this thesis need to be explored further in the future. Firstly, the findings regarding changes over the course of rapid globalisation of South Korean society could be tested in other comparative analyses of literary translation, or compared with studies of broader language change in South Korea over the equivalent period. Such research could also encompass more rigorous socio-historical analysis, employing empirical data from beyond the texts themselves. Secondly, analysis of a larger corpus of translation data, for example ranging across Orwell's literary opus, would provide the basis for stronger conclusions which could then be tested in other linguistic and cultural contexts. Despite the limitations, however, this thesis has contributed to future translation scholars' research by suggesting another perspective on the translation process, treating literary translation as re-contextualisation of lexico-grammatical, interpersonal and sociological elements. Moreover, the findings of this thesis might provide a useful resource for future research, offering better insight into the understanding of shared ground between source and target cultures, as well as explaining paradigms adhered to by a number of translators within a certain culture.

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