

Translation revision student workshop As an effective translation education tool: A case study of revising a cultural comic book*

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I . Introduction

Translation revision refers to the act of checking a translated text and making changes to it in terms of its grammaticality, abiding by prevalent linguistic and textual rules, style, information distribution and flow, subject domain-specific jargon and terms, etc. (Mossop 2001).

Translation revision is necessary because translated texts tend to be erroneous by nature. Anyone with any experience of translating, however limited, would immediately agree that translating is bound to be influenced by the source language's linguistic structure and expressions, and that the traces of such linguistic intervention are more often than not incompatible with the conventions and usage of the target language. The inevitable consequence of this, if left unchecked and uncorrected, is compromised quality of the translated text. Mossop attributes the apparent erroneousness of translated texts as written documents to the lack of immediate feedback from the readers in relation to intelligibility of the information being conveyed, the tendency to be lengthy, and the abundant occurrences of ambiguity and unclear connections between successive passages (Mossop 2001: 18).

In order to overcome these inherent limitations of translated texts and make them less erroneous and more accessible, readable, and useful to the target readership, revision of translated texts is essential. Mossop specifies the role of a translation reviser as being two-fold (2001: 18-19): that of 'gatekeeper' and that of 'language therapist'. As 'gatekeeper,' the person who revises should correct the text so that it conforms to the target society's linguistic and textual rules, and at the same time make sure that it achieves the purpose of the translation commissioner. As language therapist, the reviser should improve the translated text to promote the target reader's ease of mental processing and the suitability of

the text for its intended target readership.

What then is required to ensure good translation revision? Needless to say, one of the requirements is the reviser's distance from the source language and the source text in order to break free from its linguistic influence, thus enabling the reviser to critically look at the first run-through. With the necessary distance secured, the reviser can see to it that the translated text reads as a finished text in its own right, not being flawed with difficult-to-parse passages or linguistic incompatibilities, and not containing any illogical organization or information flow that would make the translated text hard to comprehend.

This requirement can best be fulfilled with the aid of a competent professional editor, someone other than the translator, if available. However, the experience of practitioners immediately contradicts this possibility since this is rarely the case in the professional translation world. Given the situation, the next viable option is to nurture the translator's ability to self-edit and revise her own translation. However, this is not an easy task unless the translator is equipped with the ability to obtain the necessary distance not only from her own translation but also from the linguistic structure and expressions of the source text. In other words, she should be able to distance herself from the source text both physically (with the lapse of time) and mentally (intentional forgetting of the source text) and have another opportunity to critically look at the first run-through if she chooses to resort to self-reliance.

Despite the significance of translation revision (Künzli 2006, 2007; Mossop 2001, 2007), either by someone other than the translator or in the form of self-revision, a look at the current translation curricula, both at the undergraduate and graduate levels, do not explicitly address the need to teach translation revision in general and self-revision in particular. This has in turn hampered the development of this ability as part of the translator's

competence. As Kautz aptly pointed out, commitment to the highest standards of performance (Kautz 2002: 121, cited in Künzli 2007: 44), or commitment to quality translation is part of the translator's ethics. As already duly noted by Brunette (2000) and Mossop (2001, 2007), translation revision is an integral part of translation, and teaching translation students how to effectively conduct translation revision should be considered a critical part of translation education.

This paper introduces a case study of translation revision student workshop as an attempt to kindle a serious interest in the need to introduce and incorporate translation revision in translation education in Korea. Specifically, a classroom experience will be described and discussed in which translation students learn how to edit and revise others' translation as a tool to further their ability to self-edit and revise their own translations.

II. Translation revision student workshop as an effective tool

1. What it is

Translation revision workshop refers to a group of people engaged collectively in revising [a] translated text[s] as part of studying translation. In the present paper the term signifies a collective learning process of graduate students of translation wherein they evaluate and revise a given translation as part of learning what constitutes good translation and bad for what specific reasons. Here 'student workshop' is chosen as a mode of learning, based on the pedagogical intention to

minimize the use of the usual pedagogical tool, lecture, and instead maximize students' initiatives and voluntary pooling of knowledge and problem-solving skills accumulated to date.

The choice as such is grounded in the work of Shashok, who seriously discusses the concept 'peer review' as helping fulfill two principal functions. According to Shashok, peer review promotes filtering out inadequate work and improving the accuracy and clarity of the text while facilitating the selection of certain works for publication and rejecting those with irrelevant, trivial, weak, or misleading contents. She further adds that through peer review the teacher can help students distinguish between the ability to evaluate the content and the ability to provide effective feedback.

An introduction of these principles of peer review into the realm of translation offers the vision of students learning to identify inadequate/erroneous/problematic renderings of source text segments not only in terms of linguistic accuracy and clarity of thoughts but also in terms of form-related requirements. The common denominator between the 'peer review' and the 'student workshop' is the ownership and initiatives of students in learning in class. Instead of having to rely upon unilateral lecture of the instructor, students can feel empowered to freely and safely explore their own ideas. This way, they can develop their ability to look at things critically. Furthermore, students can even be encouraged to come up with their own alternatives to the segments they identified as anything but satisfactory and discuss their rationale using meta-language.

2. How it works

Cultivating the ability to use meta-language in translation, or the ability to look at a translation while employing an evaluative language, is not an

easy task for translators in training. To most translation students this appears to be a daunting task for which they feel ill-prepared. Therefore, the task can best be implemented if they are allowed to collectively tap into the wealth of knowledge and skills of students participating in the workshop, instead of being asked to conduct the evaluation and the subsequent revision of other's work alone. By being engaged in a collective working environment involving diverse activities such as group brainstorming, the participating students can expose all the possibilities, problems and pitfalls that different sentences present, and in the course of doing that, they can easily pick up the skill of editing and revising translations.

It is proposed here that students should be introduced to editing and revising in the form of workshop where they can do the following collectively, as suggested by Sommers:

- A. Be introduced to different house style and established terminology of different subject domains.
- B. Decide whether the first run-through conveys the information properly.
- C. Decide whether the first run-through is acceptable, adequate, and faithful enough to the source text.

Translation revision student workshop can offer genuine intellectual stimulus to the participating students by offering a venue where they can experiment with a wider array of possible alternative solutions without having to worry about the burden of finding the single 'right' one. In addition, it serves as an excellent confidence-booster to the students. Having the first-hand experience of looking at and revising professional translations, students can see that even professional translations can be flawed at times or leave much to be desired, having some segments still

open for further improvement (Mossop 2001: 22), and that every translation therefore can benefit from editing and revising. The realization as such can help students overcome their inner fear of having to produce impeccable translations if to be accepted and survive as a professional. In short, it can provide translation students with job training in an enjoyable, even joyful setting, allowing them to apply different approaches while feeling safe with their peers.

3. Organizational preparation

Experts, including Shashok, warn against the possibility that the end-result of the peer review can be the abundance of unhelpful feedback and quick complaints about the unidiomatic language use of the translated text. In order to block such possibilities in the first place in student workshops, it is important to show students how to engage in translation evaluation using meta-language and provide them with a clear set of guidelines for revision. Put differently, students should be exposed to the verbal evaluation of translation quality using meta-language. They should also be familiarized with how content-based evaluation criteria are different from text form-related criteria. In addition, they should be clearly shown examples on how to improve specific renderings in the translated text to elicit better alternatives. Therefore, ample advance preparation, both in the form of theoretical explanation and discussions of concrete examples, should be made so that students can confidently identify and discuss relevant cases, which combine to lead them to enhance their ability to critically review their first run-throughs and make revisions accordingly.

III. Research Design

The present paper basically introduces a case study of a student translation revision workshop in a graduate classroom during the Fall 2009 semester. During this workshop, the students had the unusual opportunity to have the first-hand experience of evaluating and revising a translation completed and submitted by a professional translator. Specifically, the text of *Cartoon Guidebook of Seoul: Gyeongbokgung Palace*¹ (Korean-into-English translation commissioned by a Korean governmental agency) was used as the material for the translation revision workshop.

1. How the workshop proceeded

The workshop occurred over the last two weeks, right before the final session of the semester for a class of 12 students in their last semester at a graduate program. The workshop schedule was decided based on the assumption that by this point in their graduate training, the students would have been exposed to most of the important concepts and theories of translation, however briefly. Prior to the beginning of the workshop the students were reminded of the following theoretical concepts, and were introduced to the significance and role of translation editing and revision.

- (1) the role/significance of the translator's decision-making
- (2) what working with a translation brief in accordance with the Skopos¹) theory means
- (3) how to define the translated text readership and how it influences the translator's decisions

1) A succinct explanation of the *skopos* theory is immediately given in "2.2 Working with a translation brief according to *Skopos* theory."

- (4) how to render culturemes²⁾ in translation, especially in relation to their informative equivalence
- (5) genre-awareness in translation

2. Theoretical preparation for translation revision student workshop³⁾

As mentioned above, the students had been exposed to most of the key concepts of translation by the time they were engaged in the translation revision student workshop, a brief review of which follows:

(1) Translator's decision making

Translation is a process of the translator's decision making, which is made at two tiers: Micro- or local level and macro- or global level (Levy 1967: 150). Decision-making at the local level governs text-internal problems such as semantic vagueness, complex syntax, theme/rheme distribution, wordplay, and metaphors, among other things. On the other hand, global level decisions address text-external problems including issues related to the totality of the text to be translated. Lasswell's question modified to fit the realm of translation, concerning what to be translated for whom for what specific purposes in what channel with what linguistics devices with what intended effects, neatly caps global level concerns (1935: 113-38). What should be noted is that this two-tier decision-making process is not linear; decisions made at different levels can influence those

2) Again, the definition and brief explanation can be found in "2.4. Culturemes as translation difficulty and informative equivalence."

3) This part is by way of the literature review of the present article, together with the respective summaries of discussions in the literature of translation revision in 'I. Introduction' and of peer review and student workshop in 'II. Translation Revision Student Workshop.' The summaries are presented here for the sake of the readers's understanding of what is being discussed in the present paper.

made at other levels as well. Any meaningful theory should have enough explanatory power to account for translational behaviors of the translator on both the text-internal and text-external levels.

(2) Working with a translation brief according to Skopos theory

Skopos theory holds that translation is no longer produced in a vacuum, and instead it is produced for particular recipients with specific purpose(s) in a given situation (Reiss 1981). A translator accomplishes her translation assignment with such purpose(s) in mind, that is, to fulfill *Skopos*. Put differently, "[Translators should] translate/interpret/speak/ write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function." (Vermeer 1989: 220). Therefore, how to meet the requirements put in the translation brief (TB) as the specification by the client on the translator's commissioned task regarding such issues as envisaged use or purpose of a translation and possible readership characteristics becomes an essential prerequisite for the realization of *Skopos* (Nord 1997).

(3) Translation target readership definition and translation

According to *Skopos* theory, a translation is functional only when it fulfills the expectations and needs of its target readership. This means that how to define the people who want to use the translation and in what way they want the translation to function clearly decides the shape of the translation at hand. For example, whether the target readership is well educated, with deep expertise in the subject matter being discussed in the translation or not, whether they have a lot of experience using translations, or whether their interest in the translation is for fun or for gathering

relevant information, will dictate how generous the translator should be in giving out the information originally offered in the source text.

(4) Culturemes as translation difficulty and informative equivalence

Culturemes (Vermeer 1987: 229) refer to terms or concepts which have their referents anchored to a unique phenomenon which exists only in the source culture and not in the target culture. Also dubbed as ‘rich points’ (Agar 227), or culture-specific items, they oftentimes pose a special challenge to translation because of the possible divergence in the shared background knowledge between the source readership and the target readership. The cultural lacunae created as a result mandates a need for the translator to mediate if the translation is to achieve informative equivalence, or a similar level of informativity between the source and the target texts.

(5) Genre awareness involved in translating comic books

Texts translated to be published as a comic book carry an additional dimension of consideration before final submission to the translation commissioner. Firstly, they are classified as a multimodal information presentation, which means that the text resorts to both verbal and non-verbal modes for its intended message delivery. Because of this characteristic, any verbalized information presentation in so-called “speech bubbles” should be either minimized or avoided in cases when a non-verbal information presentation is available to supplement the message delivery. Secondly, texts as such carry certain layout-related restrictions. The verbalized information presentation should be as economical as possible, or the presentation should abide by “the principle of economy”, because of the translated text’s additional requirement to respect the space use plan of

the source text despite the general tendency of translated texts towards quantitative length expansion compared to their corresponding source texts.

Because of the aforesaid characteristics, the editing and revising work should involve a two-tiered approach. In relation to content-related concerns, attention should be given as to whether the translation delivers the intended message in a manner which is intelligible, accurate, and coherent with the intended target readership in mind. As for task-specific concerns, issues that should be taken into consideration are, for example, whether the translation is as concise and economical as required by the layout of the page while delivering the intended message.

3. What students actually did: Two step approaches

Equipped with an understanding of the above-mentioned concepts, the students were asked to work in a group of six members and engage in a thorough review of the given translated text, finding areas of concern not only content-wise but also form-wise.

Content-oriented concerns	Accuracy, adequacy, and faithfulness of the translation in relation to the source text.
	Intelligibility for foreign readership unfamiliar with culture-specific items and traditions of Korea.
	Inter-cultural mediation: Providing additional information if necessary to make the translated text more readily accessible.
Form-oriented concerns	The maximization of the economy of the information being presented
	Making the verbal information match the illustration without redundant information
	Selective omission of information, if necessary, to suit the page layout, especially the 'speech bubbles'

Each of the two groups collectively compiled a table of what they

identified, classifying them into ‘content-oriented concerns’ and ‘form-oriented concerns’. The specific issues identified and their classification categories are given in the table in the previous page.

Then the lists of the two groups were presented on the slide and compared, eliciting a heated discussion amongst the students. The representative contents of the students’ discussion are summarized below in ‘Findings’.

IV. Findings

The following segments are the renderings the students identified as less satisfactory, because of either content-oriented reasons or form-related reasons. After an in-class sharing of the alternatives proposed by the two groups, the students reached a consensus as to best alternatives, which are given below as edited texts. These alternatives were again reviewed with input from the professor. This hands-on, step-by-step procedure allowed the students to obtain an understanding of the issues to be dealt with in the concrete examples generated during the student workshop, thus preparing them for self-editing in terms of what to look at and how.

1. Translation reviewed and edited

(1) Renderings identified as problematic in terms of content oriented concerns

Before going further, it should be noted that the comic book being reviewed for student revision conveys information about *Gyeongbokgung* palace⁴⁾ through ongoing dialogues between two imaginary guides,

4) In the book, information is being given in two distinctive forms. Sentences given within quotation marks signify dialogues between the two guides whereas sentences given without quotation marks are the original narrator’s explanations

Gyeongbok and Gyeongseong, as well as an invisible narrator's explanation on the page. The students in the revision workshop looked at both the on-the-page explanations and the dialogues between the two guides given in the form of speech bubbles. The following examples illustrate representative cases of the students' findings.

Example 1

[ST1-1] “경복씨, 그런데 풍수리지란 뭐하는 학문이야?”

[ST1-2] “쫓쫓, 명색이 안내 도우미가 아직 그것도 모르다니.”

[TT1-1] “By the way, Gyeongbok, what is **feng shui**?”

[TT1-2] “Oh dear, how can a tour guide be **so thoughtless!**”

[ET 1-1] “By the way, Gyeongbok, what is *feng shui*?”

[ET 1-2] “Oh dear, how can a tour guide be **so ignorant?**”

The first rendering the students identified as flawed is the lexical choice involving ‘thoughtless’. The fact that one of the imaginary guides of the tour does not know about ‘feng shui’ is related to the person’s ignorance rather than the person’s being thoughtless. Therefore, a revision was made to opt for ‘ignorant’ over ‘thoughtless’. The students also chose to change the font of the term ‘feng shui’ to italics to signify that the concept is foreign to English. This issue will be revisited in later examples in relation to translated text readership definition.

Example 2

[ST2] 이렇게 음양오행사상과 풍수지리에 따라 지어진 경복궁
에는 4개의 출입문이 있습니다.

[TT2] Gyeongbokgung Palace was built in accordance with
the yin and yang and five-elements theory. Feng shui
dictated that it had four gates.

[ET2] Gyeongbokgung Palace has four gates since it was built in accordance with both *feng shui* and the yin and yang and five-element theory.

Example 2 deals with a revised correction made in relation to the accuracy of the information being conveyed. The source text segment connects the erection of the four gates to the monarch's belief not only in the yin and yang and five-elements theory but also in *feng shui*. However, the translated text misleads the readership to think that the palace was built according to the yin and yang and five-elements theory only and that the four gates' existence was because of *feng shui*. Aware of the misinformation presented, the students decided to change the corresponding rendering to the one given as Example 2.

Example 3

[ST 3] “글쎄. 그게 무슨 뜻이냐니까? 난 한글 밖에 배우지 않아 한문은 통...”

[TT 3] “So what does that mean? I don't know Chinese. Help me out here.”

[ET 3] “Speak in English only! I don't understand Chinese phrases.”

In Example 3, the students' version reflects the decision to improve the idiomaticity of the rendering in the first sentence and to increase the accuracy of the conveyed information in the second sentence. Although the source text segment talks about the inability of one of the guides to read and understand the Chinese phrases in question, the translated text left it vague as to whether the issue is about the spoken language or the writing system. This becomes clearer in the edited version.

In Example 4, the two imaginary tour guides *Gyeongbok* and *Gyeongsun*,

one female and one male, introduce their respective names to the prospective readers. But from the transliteration of their names, the foreign readership would only get their phonetic values, without capturing the attempt at word play in the source text. The edited version attempts to give extra information in the form of a footnote so that the target readership can understand what is being attempted.⁵⁾

Example 4

 <p>Welcome, everyone.</p>	<p>[ST4] “저희들은 여러분들과 함께 경복궁을 답사할 안내도우미, 경복이와 경순이라고 합니다.”</p>
 <p>We'd like to welcome you on this visit to Gyeongbok-gung Palace, the official Royal Residence of the Joseon Dynasty.</p> <p>Our names are Gyeongbok and Gyeongsun; we will be your guides on this visit in and around Gyeongbokgung Palace.</p>	<p>[TT4] “We are Gyeongbok and Gyeongsun who will accompany you around.”</p> <p>[ET4]</p>
 <p>Our visit today begins here at Gyeongheamun Square.</p> <p>Gyeongheamun Gate, the south gate of Gyeongbok-gung Palace, is the palace's official entrance.</p>	<p>“Our names are <i>Gyeongbok</i>² and <i>Gyeongsun</i>, your guides on this visit in and around <i>Gyeongbokgung</i> Palace.”</p> <p><FN 2> The two imaginary characters who will act as guides are named after the palace name “Gyeongbok” itself: “Gyeongbok” for the boy and “Gyeongsun” for the girl.</p>

Example 5

[ST5] 육조거리로 불리던 당시엔 광화문 동쪽 맨 앞 의정부, 이조, 한성부, 호조 등이 서쪽을 향해 나란히 잇대어 있었고, 맞은편으로는 예조, 중추부, 사헌부, 병조, 형조, 공조 등이 준비하게 자리 잡고 있던 관청이었습니다.

5) A footnote in a comic book would normally not be envisaged. However, the students chose to incorporate this information as a footnote based on their judgment that the attempted word play should be conveyed to the target readership as well to make the book a more fun experience.

[TT5] Back when it was called Yukjogeori, Uijeongbu, Ijo, Hanseongbu and Hojo stood on the right in one line heading west while administrative agencies such as Yejo, Jungchubu, Saheonbu, Byeongio, Hyeongio and Gongjo were located on the eastern side.

[ET5] The street, then known as Street of Six Government Agency Buildings, was mostly lined with big buildings: the Cabinet and the Ministry of the Government Affairs on the right side facing west, and the Ministry of Rituals and National Exams and the Ministry of Industry on the left side.

Example 5 highlights the two different approaches taken by the translator and the students. As given in the original translated text, ‘Uijeongbu’, ‘Ijo’, ‘Hanseongbu’ and ‘Hojo’ are all government agency names and the word ‘yukjo-geori’ literally means ‘a street of six such agencies’. However, this information fails to become accessible to the target readership because of the readership’s difficulty in understanding what the Romanized representations actually refer to. On the other hand, the edited version renders the corresponding segments by substituting present-day agency names for them in order to make the translated text intelligible to the target readership. Notably, there occurred some motivated omissions of the government buildings because of the space constraints imposed by the characteristic of the medium being adopted: a comic book heavily relying on speech bubbles. This issue will be raised again later in discussing form-related revisions.

Example 6

[ST6] ‘일월오악도’라고 하는 병풍에서 해와 달은 왕과 왕비를 상징하고 다섯 개의 봉우리는 백두, 금강, 묘향, 지리,

삼각산, 소나무는 생명력 그리고 파도는 왕의 다스림이
방방곡곡으로 넓게 퍼져 나가라는 뜻을 담고 있습니다.

[TT6] In the folding screen called Irworoakdo, the sun and the moon symbolize the King and Queen whereas the five high peaks represent the five different mountains of Korea: Baekdu, Geumgang, Myohyang, Jiri and Samgak Mountains. The pine tree symbolizes the energy of life. And wave expresses the King's wish for his rule to be spread in all directions.

[ET6] In *Irworoakdo*, a folding screen, the sun and the moon symbolize the king and his queen while the five peaks represent the most auspicious mountains in Korea. Pine trees signify the energy of life, and waves a wish for the king's rule to reach all different corners of the nation.

Example 6 shows the treatment of a royal folding screen called '*irworoakdo*', which literally means the sun, the moon, and the most representative five peaks in the nation. Here the respective specific names of the five peaks are not as critical to foreign tourists as what they symbolize in the minds of Koreans. Because of this judgment, the students decided to chunk them as 'the most auspicious mountains in Korea', rather than enumerating their names in the limited space allowed. In addition, the edited version also made a simple change to the number of 'the pine tree' because more than a single tree was portrayed in the accompanying illustration.

Example 7

[ST7] 이렇게 궁궐 밖에 있는 관청을 궐외각사(闕外各司)라
하고, 승정원, 홍문관, 예문관 등 궁궐 안에 있는 관청을

궐내각사라고 한답니다.

[TT7] These agencies that stood outside of the palace were referred to as *Gworoegaksa*, and agencies such as Seungjeongwon, Hongmungwan and Yemunwan located within the palace were called *Gwollaegaksa*.

[ET7] These government agencies were known as *Gworoegaksa* (ones located outside the Palace) while *Gwollaegaksa* (ones located inside the palace) included the Royal Secretariat and the Royal Records.

In this example, the word-pair of *Gworoegaksa* and *Gwollaegaksa* with two contrasting meanings in Korean might elicit no recognition whatsoever from a foreign readership not familiar with the Korean language. Since they respectively refer to *government organizations located outside the palace* and *government organizations located inside the palace*, this ‘redundant’ information should be incorporated, in addition to the simple Romanization given in the original translated text, in order to achieve informativity equivalence between the two texts, or delivering almost the same or similar amount of information as in the source text. The edited version is effectively changed, considering the need to give extra information to increase the accessibility of the translated text to the target readership. It should be noted that the students decided to have the names of several agencies omitted.

If we have thus far looked at the cases where it was decided by the students to omit some information because of the strict space constraints, the examples to follow show cases where the students decided to insert extra information in addition to what was already in the source text for the sake of increased informative equivalence.

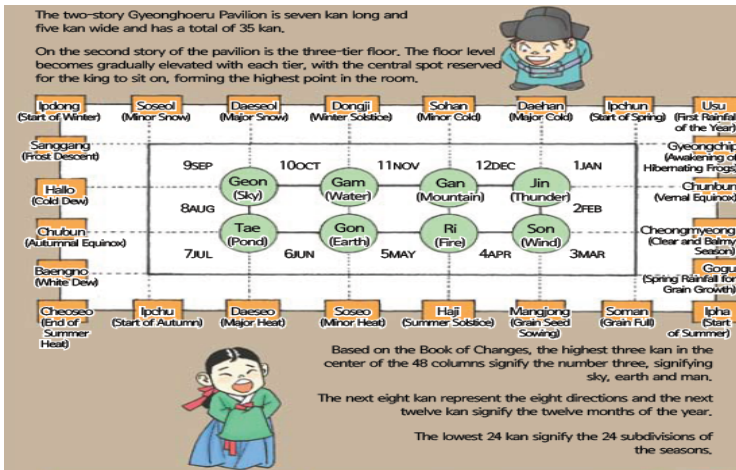
Example 8

[ST8] 건 감 간 진 태 곤 리 손

[TT8] Geon- Gam - Gan - Jin - Tae - Gon - Li - Son

[ET8] *Geon* (Sky) - *Gam* (Water) - *Gan* (Mountain) - *Jin*
 (Thunder) - *Tae* (Pond) - *Gon* (Earth) - *Li* (Fire) -
Son (Wind)

Example 8 is a case involving the rendering of the respective components of *Ba gua* being discussed as part of the floor plan of the palace, which is given in the following illustration. To properly grasp the logic behind this particular floor plan and, by extension, the logic behind the construction philosophy prevalent at the time the palace was constructed, an understanding of *Ba gua* is critical.



The original translated version provided only the transliterated phonetic values, or Romanization, of each component. This approach obstructs the fulfillment of the informative function of the segment, thus hampering the

achievement of informative equivalence. On the other hand, the edited version offers the items' respective English corresponding terms, and also explains what the function of these eight items in the royal construction culture in Korea. This way, the informative equivalence between the source text and the target text is better achieved.

In example 9 on the next page, a very famous Korean movie was mentioned. Since it was honored at several important international film competitions, there could be some non-native Koreans who are familiar with the movie, or who want to remember and see the movie out. Given this fact, the students decided not to forego this kind of information. Their edited version incorporated the translated English title of the movie as an extra piece of information in addition to the source text information. It is noteworthy that the students decided to go with an already established English title, instead of translating it literally.

Example 9

<p>70 Cartoon guidebook of Seoul, City of Palaces</p>	<p>[ST9-1] 놀이경연 대회. [TT9-1] A performance contest. [ET9-1] A folklore performance contest!</p> <p>[ST9-2] “아~ 왕의 남자! 그런 것도 열렸 나요?” [TT9-2] “I think I have seen it in a movie. That was really held?” [ET9-2] “Was the contest portrayed in the movie “The King & the Clown” actually held?”</p>
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In Example 10 on the next page, the source text intends to exploit a wordplay by connecting ‘*Jap-sang*’ or stone animal miniatures placed on the

rooftop of a palace, to ‘*Jap-sang-in*’ in Korean, or peddlers, the two words with similar phonetic values except for the last additional syllable in the latter word. The translated text failed to reproduce the intended wordplay effect whereas the edited version added the necessary information with a view to bridging the gap involved. This way it can be said that greater informativity is accomplished. It should be also noted that the edited version could also make the Korean word sound familiar to the target readership by adding “on the rooftop” and thus evoking⁶⁾ a famous western movie title “Fiddler on the Roof”.

Example 10



[ST10-1] “광화문과 흥례문 같은 출입문 지붕 위에 있는 저것들은 뭐야?”

“아, ‘잡상’ 말이야?”

[ST10-2] “잡상인이라구?”

[ST10-3] “잡상인하고 비슷하지만 아니야.”

[TT10-2] “Are you referring to peddlers?”

[TT10-3] “Of course not. This is different.”

[ET10-2] “You mean peddlers on the rooftop?”

[ET10-3] “No, no, it sounds like the word for peddlers in Korean, but it’s different.”

6) This issue can be discussed in relation to intertextuality of the translated text as a component of textuality. However, this issue is not pursued any further since it is not the topic of the present paper.

(2) Form related revision

Thus far, attention has been placed on translations of content-oriented concerns. In relation to form-related requirements of the translation in question, the student editing groups identified and chose as their alternatives the following, identified in the form of 'edited translation (ET)'. The most significant factors related to form-oriented requirements were the minimization of the respective renderings in compliance with the principle of economy, and to avoid verbal rendering of information which may be deemed redundant considering the illustration as another mode of information delivery.

Example 11

[ST11] 어느 다리 난간에도 동자범수에 새긴 돌집승은 수중에서도 물을 먹는다는 불가사리로 화재를 제압하려는 뜻을 반영하고 있습니다.

[TT11] On railings of the bridges, *Bulgasari*, an imaginary monster that is said to eat water underwater is carved in stone, which reflects the intention of suppressing fire with the monster.

[ET11] All bridge railings have stone-carved imaginary *Bulgasari* monster, which supposedly drank water even while in water, mirroring the determination to control fire.

Example 11 clearly shows that the edited version, fulfilling the principle of economy of expressions with a shorter length, delivers the information equal to the longer, original translated text.

Example 12

[ST12] 또한, 세상에서 가장 아름다운 굴뚝으로 불리는 보물

제 810호의 자경전 담은 주황색 벽돌로 다양한 무늬를 장식하여 신분과 남녀를 구분해 여성의 공간은 꽃담으로 치장했습니다.

[TT12] The wall of Jagyeongjeon Hall, called the most beautiful chimney in the world, is designated as National Treasure number 810. The orange bricks used to decorate various patterns distinguish the different status of men and women. Women's quarters were decorated with flower walls.

[ET12] The wall of Jagyeongjeon Hall, deemed the most beautiful chimney in the world and designated as National Treasure No. 810, was decorated with orange-colored mud blocks to make it feminine and beautiful as a tribute to the owner of the hall.

In Example 12, the edited sentence successfully delivers the information intended while improving the clarity of ideas. This was done by combining the relevant additional information on *Jagyeongjeon* Hall while still maintaining it as the subject of the main clause.⁷⁾ In addition, the rendering is more concise, shortening the length of the sentence.

Example 13

[ST13] ‘일월오악도’라고 하는 병풍에서 해와 달은 왕과 왕비를 상징하고 다섯 개의 봉우리는 백두, 금강, 묘향, 지리, 삼각산, 소나무는 생명력 그리고 파도는 왕의 다스림이 방방곡곡으로 넓게 퍼져 나가라는 뜻을 담고 있습니다.

[TT13] In the folding screen called Irworoakdo, the sun and

7) This issue can also be addressed as part of improvement of coherence of the text as another component of textuality. However, this again is not pursued for the same reason mentioned in the previous footnote.

the moon symbolize the King and Queen whereas the five high peaks represent the five different mountains of Korea: Baekdu, Geumgang, Myohyang, Jiri and Samgak Mountains. The pine tree symbolizes the energy of life. And wave expresses the King's wish for his rule to be spread in all directions.

[ET13] In *Irworoakdo*, a folding screen, the sun and the moon symbolize the king and his queen while the five peaks represent the most auspicious mountains in Korea. Pine trees signify the energy of life, and waves a wish for the king's rule to reach all different corners of the nation.

In example 13, the same as Example 6 but reproduced here for the readers' convenience, the edited version became much shorter than the translated text by chunking the specific names, or information that might not be very relevant to the target readership. It successfully conveys additional information required to make the translated text more accessible and easier to comprehend.

2. Discussion

(1) Translation processes

In the student revision workshop, the students were able to verify that there can be multiple quality translations and that which version should be chosen over another depends on who the translation is commissioned for, and what particular function, or *skopos*, it should fulfill. In this light, they were able to see the significance of working with a translation brief in

translation and learned that they should make TB-based decisions at the global level to address text-external factors before simply plunging into the work of translating.

During the in-class discussion, the students talked about their realization of the particular significance of defining target readership in order to produce quality end-product. The need was seriously raised to recognize any possible gap not only as a reflection of cultural experience discrepancies between the two cultures in contact but also as mirroring any difference in the cognitive complements between the source and the target readership. In-class discussions ensued regarding the practical difficulty of obtaining explicit translation briefs from translation commissioners and how to elicit safe assumptions as to translation briefs in general and the target readership in particular. The students also observed, half in surprise and half in amusement, how irrelevant it is to the translation task at hand to ask in general terms whether the best approach to a translation is a literal or a free translation. For they now saw that there can be no uniform answer to the question, the answer being dependent upon the translation situation and the translation brief involved.

For this particular workshop, it was decided that the intended target readership is (1) speakers of English,⁸⁾ and further, (2) English speakers who do not have much background knowledge of Korea in general or of Korea's royal culture involving royal palaces, and (3) English speakers who do not have a particular academic interest in memorizing all detailed information being presented in the comic book. The determination was made based on the fact that the prospective readers would use comic books as their primary source of information on Korea. On the basis of this determination, a further working assumption was made that too detailed or

8) This includes non-native speakers of English as well as native speakers of English, both relying upon the English version of the comic book rather than the Korean version as the source of their information.

specific names of certain culturemes should be omitted unless ample space is allowed for the extra piece of information.

The operative assumptions stated above were found to be closely related to the next issue: the significance of translating with genre-awareness, in this case a comic guide book. At the beginning of the workshop, the students seemed to be primarily focused on rendering the source text in English, a challenging job to most of the students whose native language is not English. Over the course of the workshop, however, they moved to engage more in editing to meet the space constraints allowed inside speech bubbles. This work challenged the students to come up with more diverse renderings of the same source text segment which resulted in compromises in terms of the amount of meaning delivered. As a consequence, the requirement to work within the translation project's space constraints proved fruitful in developing the students' ability to broaden their diversity of expressions in the process of problem-solving.

(2) Student revision workshop

After the two sessions devoted to the translation revision student workshop, the students all agreed that the workshop provided them with a unique opportunity to have a first-hand experience looking at and evaluating a translation done by a professional practitioner. They found the experience to be a confidence-booster, as Mossop (2001: 24) predicted, seeing that all translations are not perfect prior to thorough revision, and that all translations can benefit from revision. They said that they enjoyed the opportunity to work with their peers without worrying about making mistakes while freely engaging in ongoing discussions as to what they identified.

The students especially liked input from the professor in the form of a lecture given at the end of each class period. Having concrete questions

and curiosity already aroused in their minds after the collective work of identifying and seeing the reasons behind flawed renderings, and using concrete examples they found during the workshop, they found the effectiveness of the lecture enhanced, proving productive in helping them put their insights in perspective.

As a conclusion, the students found the workshop proved to be a forum where they could learn translation and its revision skills in a safe and fun environment.

V. Conclusion

The students found the translation revision student workshop to be a very safe and congenial, enjoyable and effective way of learning. However, as noted in the discussion of the preparation involved, meticulous designing and preparations should be made prior to the actual workshop in order to make the occasion an important learning opportunity for the students. The workshop was not implemented until the very end of the semester, by which time the students had been exposed to most of the important concepts and terms of translation so that the concepts and terms could be freely tapped into and frequently used in the discussions during the workshop. Obviously, this semester-long time design and the careful laying down of theoretical frameworks before the students embarked on the workshop in earnest poses a challenge to the teacher. Furthermore, many concepts that remained new to the students appeared during the process, without which the phenomena in question cannot be effectively accounted for. A well-defined set of evaluation criteria should be also prepared and discussed with the students so that they become familiar with what to see and why by the time the workshop begins.

At a practical level, at the start of the workshop the professor simply asked the twelve students to divide themselves into two groups. More considerations might have been given as to how to group the students in order to enhance the effectiveness of the working ambience: the students' individual levels of translation skills as well as their respective theoretical preparation, their disposition towards working in groups or working alone, their openness toward external advice and suggestions, and so on.

As for the foci of the revision workshop, the translated text was checked, in the category of content-oriented concern, for accuracy and intelligibility, whether informative equivalence was achieved in the case of culturemes involved and how this had been achieved. Where form-oriented revisions are concerned, the shorter versions were preferred as long as the same amount of information was conveyed as in the original translation. Renderings in contradiction to the illustrations accompanied were also corrected, although there were few cases of this. In future studies or workshops of this kind, the researcher suggests that a more limited scope could be attempted, confining the focus of consideration to only one phenomenon such as omissions.

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Abstract

Translation revision student workshop as an effective translation education tool: A case study of revising a cultural comic book

Ho-Jeong Cheong

Translation revision refers to an act of checking and making changes to a translated text in terms of its grammaticality, abiding by prevalent linguistic and textual rules, style, information distribution and flow, among other things. Considering that translation as a first run-through is bound to be filled with traces of linguistic influence from the source language, translation revision should be an integral part of quality translation. Given the difficulty the translator experiences to secure oneself an effective translation revision by others, it is imperative to incorporate self-editing and self-revision skills as part of translator competence. Likewise, how to teach self-editing and self-revision should be a legitimate concern in translation education. This paper introduces the student revision workshop as a fruitful tool with which to teach translation revision to translators in training. Section 1 summarizes the role of translation revision in a student revision workshop. Specifically, the definition of student revision workshop, its underlying foundation and the organizational preparations needed are briefly discussed. Section 2 discusses the workshop procedures and offers a theoretical overview of the key concepts of translation, and a proposed list of students' tasks. The cases of flawed translations are presented in most of Section 3 in two categories: content-oriented concerns and form-related revisions, and the remaining part of Section 3 is devoted to student findings and discussions thereof. Section 4 concludes the paper by

highlighting the need for advance preparation and organization in order to make the workshop a success, together with some suggestions for future studies.

Key Words: translation revision, student revision workshop, genre-awareness, culturemes, translation education

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