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Survival through Indirect Translation: Pablo Neruda's *Veinte poemas de amor y una canción desesperada* into Korean*

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Abstract

Problematizing the long-standing practice of and negative perspectives regarding indirect translation in literature, this paper aims to discuss its general characteristics and cultural background as well as its creative potential in poetry translation, based on the textual analysis of Pablo Neruda's *Veinte poemas de amor y una canción desesperada* [Twenty Poems of Love and a Song of Despair]¹ which has been translated into Korean via an English translation. The paper points out that in Korea the practice of indirect translation has been generally related to the reception of major canonical literatures, and that the languages of political or cultural hegemony of the time such as Japanese and English have been the middle language. An analysis of the English and Korean translations of Neruda's poetry collection indicates that, while it is inevitable that indirect translation has produced unintentional and sometimes unnecessary textual modifications, its translation strategy of literal translation as well as the translator's in-depth knowledge

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¹ In this paper, my own literal English translation is provided in brackets immediately after the non-English title for easy reference.

of the poet and poet's poetic world, despite the translator's lack of proficiency in Spanish, has rather contributed to creating the expansion and diversification of new poetic dimension of the poem, which has been a byproduct of indirect translation.

Keywords: indirect translation, poetry translation, Pablo Neruda, literal translation, English translation, Korean translation, title translation, rewriting, creation

1. Introduction: Indirect Translation and Its Characteristics

Every kind of translation, whether literary or non literary, is supposed to start from a text already existing in another language, a source text. Without a source text the *raison d'être* of translation could be critically questioned especially in interlingual translation which involves at least two different languages, according to the translation categories, defined by Roman Jakobson (Munday 36-37). If the requirement of two different languages is the first critical condition for translation, the second would be the need to transfer one language into another in an appropriate way, and here the notion 'appropriate' could be approached from multifaceted translational viewpoints, including identification, faithfulness, accuracy, resemblance, equivalence, replacement, alternative, function, rewriting, etc.

However, all these approaches share a substantially common and pivotal ground: a distance between languages. As far as languages to translate are concerned, while the languages with closeness do not necessarily guarantee an easier translation, it is safe to say that the closer they are, the better result a translation can generate. The closeness includes linguistic, geographical, and cultural affinities. In this respect, indirect translation does not seem advantageous at all as it involves an additional language between the source and target languages.

Indirect translation is a translation of A language into C language via B language. This unusual transaction takes place when the native translator of C language wishes to translate A language into C language despite his or her lack of knowledge or proficiency in A language. Thus, in the process of translation, A language text becomes a source text for B language, and B language text turns into both a target text for A language and, at the same time, a new source text for C language. Despite its indirectness, in poetry translation, the duality of B language text as a source and target text could either positively create a new poetic dimension which couldn't have been discovered in the direct translation or negatively result in the contextual distortion or magnification of an error which had already occurred in the translation process from A language to B language. However, as far as accuracy is concerned, generally speaking, an indirect translation is often blamed for a 'xerox effect' in which a copy of a copy of a copy loses sharpness and detail with each successive passage through the additional translation process (Landers 131), and is thus rarely encouraged in translation practice.

Nevertheless, indirect translation in literature has a long history in Korea as well as many other countries, becoming an integral part of cultural dissemination and transfer, but the nature and characteristics of indirect translation have not received due attention in scholarly research so far. Noticing a somewhat substantial practice of indirect translation of foreign literary texts in Korea for the past fifty years, this paper attempts to examine both positive and negative characteristics of indirect translation as well as the circumstances that needed and promoted an indirect translation practice by analyzing in detail the indirect translation into Korean, with a focus on title translation, of Pablo Neruda's Spanish poetry collection, *Veinte poemas de amor y una canción desesperada* [Twenty Love Poems and a Song of Despair]. This Spanish poetry collection was first published in 1924, and indirectly translated into Korean in 2007 by a well-known Korean poet, Hyeon-jong Chung,

via the English translation text of W. S. Merwin, first published in 1969. The Chilean poet Pablo Neruda (1904-1973) is considered one of the greatest poets of the twentieth century winning the Nobel Prize for literature in 1972. This poetry collection is claimed to be his best work for its powerful images of sexual libido, vitality of life, and symbolic yet erotic references to female body.

2. Indirect Translation and its Cultural Implications in Modern Korea

2.1. Historical Background for Indirect Translation

The tradition of indirect translation in the West easily dates back to the time of the Septuagint. The Septuagint is one of the oldest Greek translations of the Hebrew Bible around the third century B. C. when Greek was recognized as the *lingua franca*. The tradition of the Bible translation is a vivid evidence of indirect translation as the first version of the Bible in Latin, the Old Latin version (composed from A. D. 150 to 250), was translated from its first translation, the Greek Septuagint. This Latin Bible was a product of the indirect translation via the Greek. Later, St. Jerome translated it into the Vulgate around A. D. 400 (Barnstone 166). Because the indirect translation in the biblical tradition primarily started out of mostly religious needs, systematic and meticulous attention had been devoted to the accuracy and formal faithfulness in translation to the degree that Augustine argued for the authoritative and mysterious accuracy of the Septuagint, emphasizing “how seventy Hellenistic Jews working independently, separated in various cells, nonetheless wrote the exact same translations” (Venuti 15).

While the indirect translation of the Bible is considered to be part of the historical development in a way to succeed the biblical tradition of the previous era, the tradition of indirect translation in

Korea has different but important political and cultural implications in the two historical stages of the modern era. The first stage is the colonization of the country by Japanese forces from 1910 to 1945. During this time, the Japanese language was enforced for everyone and taught in public schools, and because of this linguistic colonization, the Japanese language had not only become the only and official language of the nation, but also the language of the learned who had to read Western literary masterpieces via the Japanese translations. This cultural colonization has continued even after the nation's liberation in 1945, as these Western masterpieces were indirectly translated into Korean via the Japanese translation by these Korean elites educated in Japanese in the Japanese educational system. This practice of indirect translation in the reception of Western literatures was quite common until the second half of 1960s (Kim 87, 120) when Korean scholars started going abroad to study western languages and literatures in their native languages. The second stage of indirect translation is related to the supremacy of English in contemporary Korean culture. While British and American literatures were translated directly from the native language since 1960s, literatures of less cultural and linguistic affinities, mostly of third world countries, were frequently translated into Korean via English translations either due to the lack of professional literary translators specialized in third world languages and literatures or sometimes for the sake of publishers' own convenience of marketability. Under the circumstances, a high degree of dependency on English as *lingua franca*, and a curiosity for third world writers have led to a prolific practice of indirect translation in the reception of foreign literatures. Pablo Neruda's case belongs to the latter.

2.2. Cultural Implications of Indirect Translation in Korea

However, even in the case of third world writers, the decision for indirect translation appears to be critically influenced by the canonical culture of world literatures as well. Among the Spanish-speaking Latin America's contemporary literatures translated into Korean, the two important and influential works, Gabriel Garcia Marquéz's *Cien años de soledad* [Hundred Years of Solitude] (1967), and Pablo Neruda's *Veinte poemas de amor and una canción desesperada* were the result of indirect translation from the English translation.

While *Cien años de soledad*, which was the masterpiece of the 1982 Nobel laureate, had been earlier translated into Korean directly from the Spanish text, the renowned professional English-Korean literary translator, Ahn Jung-hyo's Korean translation indirectly from English in 1977, became a hit in the publication market. The 1982's Nobel Prize awarded to Garcia Marquéz made this novel a 'must-to-read' among intellectuals as well as general readers. The similar circumstance can be found with Pablo Neruda's poetry collection. While *Veinte poemas de amor and una canción desesperada* had been already partly translated into Korean from the Spanish text before, Hyeon-jong Chung's Korean translation in 2007, indirectly translated via the English translation, has drawn more media and public attention as one of the Korea's major newspaper has praised his audacious but confident efforts to reach the stage of emotional identification with the poet himself in translating this Spanish poetry collection (*Chosun Ilbo*, A25) despite the translator's lack of proficiency in Spanish.

In this sense, choosing an appropriate translation version as ST2 in indirect translation, if different translations are available, is always pivotal as translators cannot completely avoid the 'xerox effect' anyway. In regard to Merwin's English translation, it is noticeable that W. S. Merwin himself is a Pulitzer-winning American

poet, and has translated several other Spanish poems into English. In addition to this, since his English translation of this Neruda's poetry collection was published in 1969, his translation has become the most classical and authoritative text and, at the same time, the only available translation of the work published by major publishers so far, and thus has been widely used in and outside the classroom.

A quick comparison brings about some interesting observations on the similarities between these two indirect translations: first, in Korea an indirect translation has been often practiced on the literary masterpieces which have been already canonized in western literary tradition by means of prestigious awards such as Nobel Prize, Pulitzer Prize, etc. It is worth noting that "unlike individual instances of translators turning to existing translations as their immediate sources, which may indeed represent no more than simple inability, the recurrence of this practice should this be taken as evidence of the forces which have shaped the culture in question, along with its concept of translation" (Tourey 127). Second, an indirect translation has been usually practiced by some top-tier translators, highly influential in the publication market, who have also shown personal affection to the works or the author. This also involves some implications that these professional literary translators or publishers were not satisfied with the previous Korean translations of the works, translated either directly or indirectly from the source language mostly by academic scholars. From the publication market's perspectives, this implies that academic scholars of foreign languages and literatures do not necessarily guarantee a translation of higher quality. And third, the relay or middle language in indirect translation is always English. While the indirect translation in literature has always involved such diverse and dynamic implications, its practice and role have been much ignored in academic research, and this paper intends to examine positive and negative implications of indirect translation in literature, based on the detailed analysis of these translation texts.

3. Textual Analysis

3.1. Title Translation

Title translation is more delicate and important in poetry translation than in novel translation. While a novel title tends to refer to a whole book in a more abstract way, a poem title covers each poem, which is far shorter than a novel, and thus, the title's close relationship with the poem itself is more direct and specific. Also, in literary works often it is titles that draw readers' attention in the bookstore, and as readers are expected to make the first contact with books through a title.

Pablo Neruda's *Veinte poemas de amor and una canción desesperada* consists of twenty one poems, and both the English and Korean translations contain the whole twenty one poems. For the convenience of comparison, in the table below Neruda's Spanish text is designated as 'Source Text 1' (ST1), which is the start of all these transactions, and W. S. Merwin's English translation text becomes 'Target Text 1' (TT1), and at the same time Merwin's text becomes 'Source Text 2' (ST2) for the Korean translation as well, which makes the Korean translation text 'Target Text 2' (TT2). The following table compares how each poem's Spanish title was translated into English first, and based on Merwin's English translation, into Korean later.

Table 1. Comparison of Translations of the Poem's Titles

Poem #	Spanish Text (ST1)	English Translation Text (TT1/ST2)	Korean Translation Text (TT2)
1*	Cuerpo de mujer [body of woman]	Body of a woman	한 여자의 육체 [A woman's body]
2	En su llama mortal [In its mortal flame]	The Light wraps you	빛이 너를 휘감는다 [The light wraps you]
3**	Ah vastedad de pinos [Ah vastness of pines]	Ah Vastness of pines	아, 소나무 숲의 광활함 [Ah, vastness of pine forest]

4**	Es la mañana llena [The morning is full]	The Morning is full	아침은 가득하다 [The morning is full]
5	Para que tú me oigas [In order for you to hear me]	So that you will hear me	그리하여 너는 나를 들을 것이다 [Thus you will hear me]
6**	Te recuerdo como eras [I remember you as you were]	I remember you as you were	나는 네 모습을 기억한다 [I remember your image]
7**	Inclinado en las tardes [Inclined in the afternoons]	Leaning into the afternoons	오후들 속으로 몸을 굽히고 [Leaning a body into the afternoons]
8**	Abeja blanca [White bee]	White bee	흰 벌 [White bee]
9**	Ebrio de trementina [intoxicated turpentine] in	Drunk with pines	소나무에 취해 [Intoxicated in pine tree]
10*	Hemos perdido aun [We have lost even]	We have lost even	우리는 잃어버렸다 [We have lost]
11**	Casi fuera del cielo [Almost out of the sky]	Almost out of the sky	거의 하늘을 떠나 [Almost leaving the sky]
12	Para mi corazón [For my heart]	Your breast is enough	네 가슴으로 충분하다 [It is enough with your breast]
13	He ido marcando [I have gone marking]	I have gone marking	나는 표하는 데 열중했다 [I was occupied in marking]
14**	Juegas todo los días [You play every day]	Every day you play	매일 너는 논다 [Every day you play]
15	Me gustas cuando callas [I like when you are quiet]	I like for you to be still	나는 네가 조용하기를 바란다 [I want you to become quiet]
16**	En mi cielo al crepúsculo [In my sky at twilight]	In my sky at twilight	해 질 녘 내 하늘에서 [At twilight in my sky]
17**	Pensando, enredando sombras [Thinking, tangling shadows]	Thinking, tangling shadows	생각하고 뒤엎기는 그림자들 [Thinking and tangling shadows]
18**	Aquí te amo [Here I love you]	Here I love you	여기서 나는 너를 사랑한다 [Here I love you]
19**	Niña morena y ágil [Tawny and agile girl]	Girl lithe and tawny	나긋나긋한 황갈색 여자 [Tender and tawny girl]

20*	Puedo escribir [I can write]	Tonight I can write	오늘 밤 나는 쓸 수 있다 [Tonight I can write]
21**	La canción desesperada [The desperate song]	The Song of despair	절망의 노래 [The song of despair]

[*: near identical translation; **: identical translation]

According to this quick analysis, the 13 poems' titles (with the double asterisks in the table above) among the 21 were identically translated all the way from Spanish into Korean via English. In addition to this, if we add to this list poems #1, #10, and #20 (with the single asterisk) for their near closeness to the Spanish title, the number of the identical or near identical title translation amounts up to 16, which is 76% of the whole collection.

The high percentage of identification even via indirect translation is based on the strategy of literal translation. In regard to poem titles, *how* it says is more important than *what* it says, and thus it is necessary to pay careful attention to the form and word order of the titles because the title plays a critical role by setting the poem's tone and image, and projecting a clue to what the poem is about. Moreover, it is not unusual that a poem titles often takes advantage of the 'ostranenie'[defamiliarization] effect of Russian formalism in order to make the ordinary themes or objects in the poem freshly and differently visible. Therefore, it is advisable not to attempt to paraphrase or explicate the poem titles in translation as it can excessively release the delicate tension and compressed images, wrapped and embedded in the title. For this purpose a literal translation, though sometimes not smooth and natural in the target language, can be more effective in producing the very desirable 'defamiliarization' effect of the title.

The Spanish titles of the 13 poems, indicated with the double asterisks, were almost literally translated into English, and based on this literal translation, those titles were again literally translated into Korean in terms of meaning and form. This has resulted in

somewhat alien and strange Korean titles such as #4 ‘아침은 가득하다’ [The morning is full] and #9 ‘소나무에 취해’ [Intoxicated in pine trees] which could have been easily paraphrased into ‘아침은 풍요롭다’ [The morning is abundant] or ‘소나무 향기에 취해’ [Intoxicated in the scent of pine trees] in more natural and clearer Korean, but the Korean translator was able to refrain from it.

3.1.1. Diversification of Meaning via Indirect Translation

In addition, the titles with a single asterisk, indicating a slight change in the translation also can roughly fall into the category of literal translation. For instance, the first poem’s title, ‘Cuerpo de mujer’ [Body of woman] was translated into ‘Body of a woman’ in Merwin’s English text. The only change occurred is the addition of an indefinite article ‘a’ before ‘woman’ in the English translation. However, while the indefinite article has been added due to a grammatical need in the context of English sentence, it creates a different nuance in the Korean translation where the use of an indefinite article is neither much important nor necessary. Furthermore, in Spanish ‘de+noun’ [of+noun] can function as ‘adjective’, which could makes the title ‘Cuerpo de mujer’ [body of woman] mean ‘female body’. However, due to the addition of the English indefinite article ‘a’, the Korean translation in its earnest attempt to translate, literally reflects the presence of an indefinite article in a somewhat foreign way ‘한 여자의 육체’ [A single woman’s body]. Here, the generic term, ‘woman’ [‘여자의 육체’ (Woman’s body)] has been changed to the reference to a ‘particular woman’ [‘한 여자의 육체’ (A single/one woman’s body)] which sounds less natural in Korean.

However, this change has effectively produced the acceptable poetic effect at the end of the poem as ‘cuerpo de mujer’ [body of woman] in the first line of the first stanza in the Spanish poem has changed to ‘cuerpo de mujer mía’ [body of my woman] in the last

stanza. The parallel relation is reflected in the change of ‘한 여자의 육체’ [A single woman’s body] in the first line of the Korean translation to ‘내 여자의 육체’ [my woman’s body] in the last stanza. Thus, it can be viewed that a slight linguistic change, taking place in the translation from the Spanish text into English, recreates a new poetic nuance in the translation from the English translation into Korean without distorting the poetic image of the Spanish text. In this sense, the byproduct of indirect translation has contributed to the expansion of meaning of the title. This demonstrates how a minor difference such as an indefinite article in the title can generate a substantial difference in context and nuance. “The success of a translation,” Eliot Weinberger has written, “is nearly always dependent on the smallest words: prepositions, articles. Anyone can translate nouns” (Wechsler 118).

The translation of poem #10 where an adverb marker was omitted can be categorized as near literal translation on the ground that the omission is somewhat inevitably necessary in the grammatical context of Korean language. The Spanish title, ‘Hemos perdido aun’ [We have lost even] was literally translated into ‘We have lost even’ in the English translation, but the English title was translated into ‘우리는 잃어버렸다’ [We have lost] in Korean where ‘aun’ [even] is omitted. This can be explained in a way that in the context of Korean language in order to keep ‘aun’ [even] in Korean, an object should be present so that ‘aun’ [even] can have an object to modify. In this particular instance, unlike an English or Spanish sentence where an object is situated at the end of the sentence after a verb, in this Korean where ‘aun’ [even], working as a postposition marker in the middle of the sentence, can not stand as it is without an object. This incomplete sense of the Korean title can generate the defamiliarization effect in a different way which is already embedded in the Spanish title as well. Also, while there is a small omission, which is inevitable, in the Korean translation of the title of poem #9, still the indirect translation can be categorized as an

example of literal translation.

The translation of poem #20 can be subject to controversy from the perspective of literal translation. The Spanish title of the poem is ‘Puedo escribir’, literally meaning ‘I can write’. However, it has been translated into ‘I can write tonight’ by Merwin, and this English translation was literally translated into ‘오늘 밤 나는 쓸 수 있다’ [Tonight I can write] in Korean. While ‘오늘 밤’ [tonight] was arbitrarily added in the Korean as well as the English title, it appears that the translator took a clue for this changed title from the first line of the poem itself, ‘Puedo escribir los versos más tristes east noche’ [I can write the saddest poems tonight]. As this poem is set deeply in the nocturnal atmosphere, the translator might have considered it important and necessary to reflect in the title the specific reference to ‘night’ in order to directly emphasize nocturnal atmosphere of sadness and departure. Again, while the addition of an extra word is observed in the translation of the title, it would not be considered as a drastic departure from literal translation.

However, in this translation sometimes the translator takes the liberty to produce less directly-related titles. In poem #2, the Spanish title ‘En su llama mortal’ [In its mortal flame] was translated into ‘The lights wraps you’, and ‘빛이 너를 휘감는다’ [The light wraps you] in Korean. While this title translation appears irrelevant and inappropriate, compared to the Spanish title, the first line of the poem clarifies where this new title came from: ‘En su llama mortal la luz te envuelve’ [In its mortal flame the light wraps you]. While the Spanish poem title uses the first half of the first line ‘En su llama mortal’ [In its mortal flame], the English translation rather takes the second half of the line ‘la luz te envuelve’ [the light wraps you] for its title, and the same result is found in the indirect Korean translation. This is an example of the intervention by a translator in the process of recreating meaning. The reason the English translator decided to take the second half of the first line for a new title, ignoring the Spanish title appears to be that the translator

might have conjectured that as the poem explores the powerful images of lives, heir, grow, newly born, fecund, circle, creation, rich, etc than that of mortality, he would think his new English title might reflect the vitality and force of the poem more effectively than the original Spanish title. While an arbitrary choice by the translator it may be, it could be considered as the translator's alternative but slightly different interpretation of the poetic effect of the title as well.

The same goes for poem #12 'Para mi corazón' [For my heart], which was translated into 'Your breast is enough'. This puzzling English title did not come out of nowhere, but again from the second half of the first line of the poem: 'Para mi corazón basta tu pecho' [For my heart, your breast is enough]. This is another example of the translator's intervention in the choice of title, and it is conjectured that the translator has intentionally chosen the second half of the first line, a reference to breast, in order to stress the sensuality associated with the vital image of a female body. Just like poem #2 above, the translator appears to have been quite sensitive in recreating the sensual and visual images and nuances of the poem which characterizes the poetic world of the poet.

3.1.2. Distortion of Meaning via Indirect Translation

However, the difference among the Spanish, the English, and consequently Korean titles does not always derive from the translator's careful consideration and appropriate conjecture. Sometimes, an indirect translation opens a crack of ambiguity which has resulted in a misrepresentation or a divergence of meaning. For instance, in poem #5, the Spanish title 'Para que tú me oigas' [In order for you to hear me] was translated into 'So that you will hear me' in English. The problem arose when the Korean translator understood it in the context of 'therefore you will hear me' and translated it such a way in Korean: '그리하여 너는 나를 들을 것이다' [therefore you will hear me]. This is because the English sentence

‘So that you will hear me’ can be subject to different interpretations including ‘Therefore you will hear me’ and ‘in order for you hear me’. The problem with the translation has already started from the English title. While the Spanish title of ‘para que—’ [to-infinitive] is clear in its meaning and orientation, the English translation is not, and this ambiguity in the English title eventually led to the contextual misunderstanding in the Korean translation.

The greater problem is that the same phrase, appearing twice in the poem, was translated differently due to a misunderstanding of the context. In the first line of the first stanza, ‘Para que tú me oigas’ was translated into ‘So that you will hear me’ in English, and ‘그리하여 나는 너를 들을 것이다’ [Therefore you will hear me] in Korean. But in the fifth stanza, the sentence including the same phrase ‘para que tú me oigas como quiero que me oigas’ [in order for you to hear me as I want you to hear me] was translated into ‘to make you hear as I want you to hear me’ in English, and ‘네가 나를 듣기를 내가 바라는 대로 네가 들도록’ [in order for you to hear me as I want you to hear me] in Korean.

Table 2. Comparison of Translations of Poem #5

Spanish	English	Korean
Para que tú me oigas mis palabras se adelgazan a veces como las huellas de las graviotas en las playas	So that you will hear me my words sometimes grow thin as the tracks of the gulls on the beaches	그리하여 너는 나를 들을 것이다 내 말들, 때로는 바닷가 갈매기들의 발자국처럼 가늘어지는 말들을
[In order for you to hear me my words become thin sometimes like the tracks of the gulls on the beaches]		[Therefore you will hear me My words, sometimes Like the tracks of the gulls on the beaches Words becoming thin]

The major difference among the three different texts is that the ‘conditional clause’ in the first line of the Spanish text is expected to help ‘you’ hear and understand ‘my’ words, but it was translated into a simple statement in the Korean translation due to the ambiguity embedded in the English translation. And this has resulted in not only in the split of the first stanza, which is composed of a single long sentence both in the Spanish text and English translation, into two separate lines in the Korean translation. This shift changes the poetic effect of the first stanza, making the meaning unnecessarily tangled and confusing in the Korean translation. Another interesting observation on this change is the Korean translation of this line with its commanding tone might have been potentially influenced by a line from the Bible, which has been translated into Korean in commanding mode: “this place of which you said, ‘My name shall be there,’ *so that you will hear the prayer your servant prays toward this place*” (NIV, 1 Kings 8: 29).

Another translation problem occurs with the Korean title because of the change in the English translation. In poem #15, the Spanish title ‘Me gustas cuando callas’ [I like when you are quiet] was translated into ‘I like for you to be still’ in English, and consequently into ‘나는 네가 조용하기를 바란다’ [I want you to be quiet] in Korean. The major change among the three texts is the tone of the poetic speaker. While the Spanish title reflects a personalized feeling of the speaker, it has changed to a somewhat wishful thinking in the English translation, and eventually into a commanding tone in the Korean translation.

Table 3. Comparison of Translations of Poem #15

Spanish	English	Korean
TITLE: Me gustas cuando callas [I like when you are quiet]	I like for you to be still	나는 네가 조용하기를 바란다 [I want you to become quiet]
1 ST LINE:		

Me gustas cuando callas porque estás como ausente [I like when you are quiet because you are as if absent]	I like for you to be still: it is as though you were absent	나는 네가 조용하기를 바란다. 그러면 내가 없는 것 같고 [I want you to be quiet: then it is as if you are absent]
9 th LINE Me gustas cuando callas y estás como distante [I like when you are quiet and you are as if faraway]	I like for you to be still, and you seem far away	나는 네가 조용하기를 바란다. 네가 멀리 있는 듯이 [I want you to be quiet, as if you are faraway]

The more serious problem is found in the first line of the poem. The English translation has turned a single Spanish sentence into split sentences in English by the use of a colon, which has made a delicate change to the meaning as well. In English, the function of a ‘colon’ is to offer supplementary explanations for the preceding sentence, but as the colon itself does not exist or is rarely used in Korean, it needs to be either explained or rewritten. However, the addition of the colon in the English translation has resulted in an awkward structure and misguided meaning in the Korean translation. While this change could be blamed on the part of the Korean translator, the decision by the English translator to add a colon in the middle of the sentence can be questioned as well.

Another questionable decision by the English translator is that, while the colon was used in the first line right after ‘I live for you to be still’, and a few lines later the same phrase was followed by an added comma, not a colon this time, in line 9, which is identically reflected in the Korean translation. As far as the form is concerned, this instance can raise an issue of stylistic consistency. In this sense, it is worth noting that “the biggest problems with translating punctuation into English are that we use it differently than other languages, and that it is very easy to simply replicate the original’s punctuation, even when it doesn’t lead the reader to the same effect or meaning, or when it simply isn’t appropriate in English”

(Wechsler 120).

The similar problem is observed in the third line of poem #13, ‘Mi boca era una arena que cruzaba escondiéndose’ [My mouth was a spider which crossed hiding itself] which was translated into ‘My mouth went across: a spider, trying to hide’ with a slight structural change and rearrangement of word order. The influence of the change is felt more significantly in the Korean translation which reads ‘내 입은 가로질러 갔다. 숨으려고 하는 거미’ [My mouth went across: a spider that was trying to hide]. The problem in the Korean translation is not only the insertion of a colon, but also, while in the English sentence the part right after the colon, is expected to modify and explain the proceeding part, this modification relationship was ignored in the Korean sentence as if these two sentences stood independently from each other. As observed in the two instances above, the more substantial changes are often caused by the structural change in the process of translation rather than the misunderstanding of the context or a misguided choice of word by the translator.

Therefore, especially in poetry translation, careful attention to the particularities of the form and structure should be stressed for the poem’s aesthetic effect which could be a reason of poetry translation. This is why Pound stresses the importance of a stylistic analogue with literary texts to compensate for the very loss of foreign textual features (Venuti 7).

3.2. Text Translation: Problem with Multi-vocal Words

In the analysis of the title translation, several patterns have been observed so far, and the similar patterns are found in the text translation as well. For the case of unintentional expansion of the meaning via indirect translation, a line from poem #14 would be an example. The last two lines in the Spanish text read as ‘Quiero hacer contigo / lo que la primavera hace con los cerezos’ [I want to do

with you / what spring does with the cherry trees] was literally translated into ‘I want to do with you / what spring does with the cherry trees’ in English. The problem, however, arose as the English word ‘spring’ itself is a multi-vocal one, including different meanings such as ‘a metal coil’, ‘underground water place’, and ‘season between winter and summer’, and under the circumstances the Korean translator chose ‘샘물’ [underground water place] over other possibilities based on his interpretation of the English translation, apparently associating it with the water image of the cherry trees in the same sentence. While the Spanish word ‘primavera’ is simple and straightforward, its English counterpart ‘spring’ becomes a multi-vocal word with obviously multiple levels of different meanings, which could challenge the indirect translator’s choice for the intended meaning. While the change from the Spanish into the English does not appear somewhat intentional, it is clear that not only the single word itself has changed, but the fixed context of the Spanish word has changed into the more open context via the English translation.

However, the multi-vocal word does not always bring to the translation a positive creation. In the same poem’s last stanza, ‘Mis palabras llovieron sobre ti acariciándote’ [My words rained over you caressing you] was translated in ‘My words rained over you, stroking you’, and eventually in ‘너를 때리며 내 말들이 네 위로 비처럼 쏟아졌다’ [Striking you my words fell over you like rain]. The problem is that the multi-vocal English verb ‘stroke’ has a conflicting layer of meanings. This is the issue with the register, and as Lefevere points out “translators have to make sure that the registers, the types of utterance felt appropriate to a given situation, are similar, or at least analogous in different cultures” (58). However, on this particular instance the Spanish word ‘acariciándote’ [caressing you] was translated into ‘stroking you’ in English, and due to multiple and conflicting registers embedded in the English word ‘stroke’ including ‘to strike’ and ‘to caress’, the Korean

translator eventually chose ‘때리며’ [striking] over ‘쓰다듬으며’ [caressing] based on his interpretation of contextual appropriateness. While the translator’s choice is always subject to potentially different interpretations, the difference can be acceptable in translation in terms of the varying degree of difference, not the direction of difference. Here the translator’s choice has created a problem with the direction as the difference between ‘striking’ and ‘caressing’ is quite wide and irreconcilable not only in terms of the context but also in the poetic nuance. Obviously this is an example of ‘something lost’ in translation, and this is the point where poetic liberty should be distinguished from poetic responsibility as Bassnett emphasizes: “Quite clearly, the idea of the reader as translator and enormous freedom this vision bestows must be handled responsibly” (2003, 82).

4. Conclusion

Indirect translation has often become a target of criticism from the traditional perspective of faithfulness, and there are some valid reasons to it. Nevertheless, in poetry translation which is often characterized by the use of poetic language, which is different from everyday language, as well as inherent diversification of meaning, there is room for indirect translation’s contribution in the respect that it potentially turns the source poem text with compressed images and meanings into one of the multi-layered poetic structures which often cause, whether intended or unintended, diverse interpretations as well creative ones. This potential diversification is more important in poetry than in novel, and this is why poetry translation has been more susceptible to creative dimension of translation as shown in the examples of Edward Fitzgerald’s English translation (1859-1879) of Omar Khayyam’s *Rubaiyat*, as well as Ezra Pound’s English translation, titled *Cathay* (1915), of Chinese

poems. Interestingly enough, whereas both translators were unable to read the source language at all, both translations by Fitzgerald and Pound have been highly received and acclaimed for particular reasons.

This does not necessarily advocate the need of indirect translation in poetry translation, but only implicates the possibility of its continuous practice, though not as much as it used to be. Instead, this study can provide some insights into the success of the indirect translation of Neruda. The survival and successful reception of the indirect translation into Korean of Neruda's *Veinte poemas de amor y una canción desesperada*, despite the Korean translator's lack of knowledge in Spanish, is based on the following grounds which would be useful in future endeavor of indirect translation, if necessary.

First, the translator's life-long passion for the poet and his works has expanded the translator's understanding of Neruda's poetic world and philosophy before this indirect translation. While this collection is the first translation by the translator, the translator has already translated the poet's other poems continuously, and it is safe to assume that the translator's knowledge of the poet and his poems is as in-depth as the translator and scholars proficient in Spanish. Second, the selection of the authoritative translation text, if different editions exist, is critical for indirect translation. In the case of Neruda's *Veinte poemas de amor y una canción desesperada*, Merwin's English translation is considered as the most reliable and authoritative text, widely read in classroom and used for scholarly researches, and at the same time, is considered quite attentive to the structure of the Spanish text. A high percentage of literal translation in the English translation from the Spanish text has been also quite effective for the indirect translation into Korean. In this sense, it would be more ideal if the indirect translation text could have a chance to compete with another version of direct translation of the same text in the market, so that the indirect translation can

contribute to broadening the poetic horizon of the work without much burden as the only edition.

Poetry translators are asked to make numerous selections and decisions throughout the whole process of translation. And while they succeed in some, they are inevitably doomed to fail in others. However, this does not negate the creative dimension of their translation as there is always something 'found' when there is something lost in translation. Under the circumstances, the 'indirect translation' seems to have represented potential contributions through the Korean publication of Neruda's poetry collection.

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