ACTA KOREANA
Vol. 26, No. 2, December 2023: 139–160
doi: 10.18399/acta.2023.26.2.007
© Academia Koreana, Keimyung University, 2023

Embracing Filthy Tradition: Kim Suyŏng's Postcolonial Enunciation in "Colossal Roots" and His Translation of *Korea and Her Neighbours*

Miseon YOON

This article examines the poem "Colossal Roots" (거대한 뿌리, 1964) by Kim Suyŏng and his translation of selected passages from the book *Korea and Her Neighbours* (1897) by Isabella Bird Bishop. The analysis is from a postcolonial perspective, drawing upon Homi K. Bhabha's concepts of the third space, enunciation, mimicry, and hybridity. The article argues that Kim's work can be understood as an act of enunciation in the third space, as he questions and undermines the Orientalist prejudices that Bird promotes. Through mimicking Bird's Orientalist gaze, he challenges and subverts the Orientalist stereotypes she perpetuates and situates himself in a space where the remnants of Japanese colonial rule, the new hegemonic power of the U.S., and North and South Korea converge. The article presents a fresh perspective on the controversy surrounding tradition and Orientalism, particularly examining the paradox inherent in the famous line from "Colossal Roots," "Traditions, no matter how filthy, are good," and the shift in perspective that Kim experiences during his translation of *Korea and Her Neighbours*.

Keywords: Kim Suyŏng, "Colossal Roots," postcolonial translation, enunciation, third space

---

Miseon YOON (chengadesaudade@gmail.com) is a postdoctoral researcher for the Project Team on the Development of Future English Translation and Interpreting Studies Talents in Cognitive Science and Artificial Intelligence, department of English Interpretation and Translation at Dongguk University.

Introduction

The renowned poet and translator Kim Suyŏng (1921–68) has garnered considerable critical attention and controversy in the field of modern Korean literature. He published only one volume of poetry in his lifetime,[1] but extensive collections of his poetry and essays have been published since his death. In 2021, in commemoration of the hundredth anniversary of his birth, a group of researchers met to discuss his life and the broad range of texts he left behind, including poems, critical essays, unfinished novels, and translated texts. The gathering gave rise to a new field of study called "Kim Suyŏng studies,"[2] whose purpose is to reassess his body of work, encompassing not only his poems but also his translated works. Part of this involves an effort to create a database of his translations since these are still being discovered.[3] Previous studies of Kim have paid most attention to his poetry, while neglecting his translation activities.[4] Recent studies have paid more attention to his passion for translation later in his life and the message he left behind: "The secret of my poem lies in my translation."[5] However, there has been little research specifically focused on the textual analysis of source and target texts.[6]

"Colossal Roots" (*Kŏdaehan ppuri*), published in 1964, provides a perfect example through which to explore the influence of Kim's translation work on his creative writing. This poem has a clear connection to his translation of *Korea and Her Neighbours* (1897) by Isabella Bird, as he openly declares his admiration for her in the poem. Moreover, it is possible to trace certain words and expressions used in the poem back to Bird's work. As such, a careful analysis of "Colossal Roots" can shed light on the ways in which translation informed and inspired Kim's poetic expression.

"Colossal Roots" also presents a fresh perspective on the controversy surrounding tradition and Orientalism. In particular, the famous line, "Traditions, no matter how filthy, are good,"[7] serves as a starting point for exploring Korean tradition within the context of Western cultural dominance and the lingering influence of Japan. During his reading of *Korea and Her Neighbours*, Kim seems to have experienced a shift in perspective. While he had erased his past and traditional heritage due to the wounds of colonization and shame,[8] Bird's depiction of Chosŏn society (1392–1910) as strange and unfamiliar challenges his previous perspective on tradition. As a result, in his poem, he begins to see the value of Korean tradition. The paradox inherent here is that the poet has changed his views about tradition and the present as a result of viewing them through the eyes of the Other. Upon realizing that the tradition that he has ignored as dirty could not be any dirtier, and that the past that he has rejected cannot be rejected, he recognizes that the past is thoroughly continuous with himself in the present. "Colossal Roots" is thus a complex poem that explores several themes, including tradition and colonialism, and lends itself to an analysis using Homi K. Bhabha's postcolonial concepts of mimicry, hybridity, and the third space.[9]

---

[1] *Tal nara ŭi changnan* (Mischief of moon country) is the only collection of his poems published during his lifetime. Kim Suyŏng, *Tal nara ŭi changnan* (Sŏul: Ch'unjosa, 1959).

[2] Yun Yunju, "Kim Suyŏng t'ansaeng 100 chunyŏn haksul taehoe, 'Kim Suyŏng hak, ch'ŏt pal ŭl ttenŭn nal,'" Nyusŭ p'eip'ŏ, December 31, 2021, http://www.news-paper.co.kr/news/articleView.html?idxno=76532.

[3] Yun Misŏn, "Siin Kim Suyŏng ŭi *Oliver Twist* pŏnyŏk yŏn'gu: Kim Suyŏng ŭi tasi ssŭgi wa ch'ulp'ansa ŭi chojakchŏk tasi ssŭgi," *Tongsŏ pigyo munhak chŏnŏl* 58 (2021): 173.

[4] Pak Chiyŏng, "Kim Suyŏng munhak kwa 'pŏnyŏk,'" *Minjok munhaksa yŏn'gu* 39 (2009): 203

[5] Kim Suyŏng, *Kim Suyŏng chŏnjip*, vol. 2, 2nd ed., ed. Yi Yŏngjun (Sŏul: Minŭmsa, 2018), 450.

[6] Research on Kim Suyŏng's translations has primarily been conducted within the field of Korean literature, resulting in a dearth of empirical studies on the translated texts themselves. Even studies that address hi poetry and translations lack analyses of the source texts.

[7] Kim Suyŏng, *Kim Suyŏng chŏnjip*, vol. 2, 286.

[8] In the aftermath of Japanese colonial rule and the Korean War, many Korean writers championed nationalism. However, Kim felt that mere political reform or nationalism alone could not bring about ultimate freedom

This article analyzes Kim Suyŏng's response to the Orientalist view through a close examination of "Colossal Roots" and his translation of selected passages from *Korea and Her Neighbours*. By considering his work as both a poet and translator from a postcolonial perspective and drawing upon Bhabha's concepts of the third space and enunciation, I argue that both his translation and "Colossal Roots" can be understood as acts of enunciation in the third space. Through mimicking the Orientalist view, Kim situates himself in a liminal space where North and South Korea, Japanese colonial rule, and the new hegemonic power of the U.S. converge. In doing so, he challenges and subverts the Orientalist stereotypes perpetuated by Bird.

Kim Suyŏng as Poet and Translator: A Postcolonial Perspective

Kim represents a generation of bilingual intellectuals in postcolonial Korea who were educated in Japanese during the colonial period but were forced to use only Korean after liberation. Such people were more familiar with Japanese than Korean and struggled to adjust to the "nationalist imperative" that favored Korean as the sole national language.[10] Although many of his fellow intellectuals attempted to deny the legacy of colonialism, Kim openly acknowledged the challenge of translating from Japanese to Korean, attributing the difficulty to his thought process being in Japanese rather than Korean. He confronted the postcolonial reality head-on and recognized the critical role of modern Japanese literature in shaping the Korean reception of Western literature.[11]

In looking at the work of Kim Suyŏng from a postcolonial perspective, most studies have focused on "Colossal Roots."[12] Pak Chiyŏng contends that the poem embodies

---

or the redemption of humanity. He rejected the simplistic, pragmatic interpretation of national literature and blind admiration for cultural heritage embraced by his contemporaries. See Young-Jun Lee, "Sovereignty in the Silence of Language: The Political Vision of Kim Suyŏng's Poetry." *Acta Koreana* 18, no. 1 (2015): 259.

[9] Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).

[10] Serk-Bae Suh, *Treacherous Translation: Culture, Nationalism, and Colonialism in Korea and Japan from the 1910s to the 1960s* (Berkeley, CA: University of California Press, 2013), 145.

[11] Kim Suyŏng, *Kim Suyŏng chŏnjip*, vol. 2, 278–86.

[12] For further discussion on how "Colossal Roots" relates to Kim Suyŏng's postcolonial stance, see Hŏ Yunhoe, "Kim Suyŏng chiugi: T'alsingminju ŭi nonŭi wa kwallyŏn hayŏ," *Sanghŏ hakpo* 14 (2005): 103–32.

Kim's epiphany that what he originally viewed as the backwardness of Korea was in fact a beauty beyond compare. This realization came about as a result of translating *Korea and Her Neighbours*[13] and confronting the harsh realities of postcolonial Korea. While this is true, Pak fails to elaborate on how this experience fundamentally transformed Kim's perspective on both the past and present from a postcolonialist standpoint.

Postcolonial Translation and Homi K. Bhabha

Since the 1990s, the number of publications in translation studies inspired by postcolonial perspectives has increased dramatically. These have highlighted the pivotal role of power relations in the intersection of translation studies and postcolonial studies. Cultural interactions frequently involve acts of translation, especially when colonial powers force their views on the Other.[14]

The status of the original or source text has been an issue in translation for centuries.[15] At one time, the original was regarded as superior, and translation consisted of faithfully reproducing a copy of the source text in the target language.[16] However, postcolonial perspectives argue that translations of texts from the colonial power impose the ideology of the colonizer on the colonized in an attempt "to domesticate the Orient and thereby turn it into a province of European learning."[17] Such perspectives have garnered interest among translation researchers who are interested in examining how power imbalances have influenced translation practices. Gayatri C. Spivak, for one, has drawn attention to the problem of "the act of wholesale translation into English," which can beget "translatese," a lifeless form of the colonized language that homogenizes the difference between the source and target language.[18] She questions whether the "colonized subaltern" can in fact express him or herself.[19]

---

[13] Isabella L. Bird, *Korea and Her Neighbours: A Narrative of Travel, with an Account of the Recent Vicissitudes and Present Position of the Country* (New York: Fleming H. Revell Company, 1897).

[14] From a postcolonial perspective, the "Other" refers to individuals, groups, or cultures that are perceived as different, inferior, or outside the dominant norms of society. It signifies a binary opposition where the dominant group constructs an identity for itself by distinguishing those who are considered different. For further discussion, see Bhabha, *The Location of Culture*, 19-21.

[15] Michael Cronin, "History, Translation, Postcolonialism," *Changing the Terms: Translating in the Postcolonial Era*, eds. Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), 35.

[16] Susan Bassnett and Harish Trivedi, "Introduction: Of Colonies, Cannibals and Vernaculars," *Post-Colonial Translation: Theory and Practice*, eds. Susan Bassnett and Harish Trivedi (London: Routledge, 1999), 2.

[17] Tejaswini Niranjana, *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley, CA: University of California Press, 1992), 12.

[18] Gayatri C. Spivak, "The Politics of Translation," *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2000), 399–400.

[19] The term subaltern means people of inferior social rank or status. Subaltern refers to those socially, politically, and geographically distant from the colonial power. For further discussion, see Gayatri C. Spivak, "Subaltern Studies: Deconstructing Historiography," *In Other Worlds: Essays in Cultural Politics* (London: Routledge, 2012), 270–304.

The concepts of hybridity, ambivalence, mimicry, and the third space in the colonial context provide answers to Spivak's question. Hybridity denotes a state of mixed or impure identity in cross-cultural interactions. According to Bhabha, there is no such thing as pure or fixed cultures. All cultures are in contact, in the making, and under "the construction of a political object that is new, neither the one nor the Other."[20] Colonial authority attempts to move the colonized closer to its own culture, but in practice, full assimilation is impossible. The colonial presence is characterized by an inherent ambivalence, as it is divided between its original, authoritative self and its replication of the self in the colony. This leads to differences that arise during the process of hybridization.

Colonizers generally expect that their subjects will adopt their system. This leads to the phenomenon of mimicry, in which the colonized is "almost the same" as the colonizer, but "not quite."[21] Colonizers attempt to establish their dominance by assimilating the colonized into the dominant culture while at the same time emphasizing their differences. Bhabha suggests that this gives rise to a third space where new forms of identity can be constructed in opposition to the dominant power. This space serves as a site for "enunciation," the act of expressing one's culture.[22] Applying the concepts of hybridity, mimicry, and the third space to the Kim Suyŏng's translation can illuminate the dynamic and transformative nature of his work. It can also deepen our understanding of how Kim Suyŏng engaged with and reinterpreted *Korea and Her Neighbours* within the postcolonial Korean context.

The Enunciation of the Translator in the Third Space

Translation defies simple classification, such as linguistic transfer or the carrying across of meaning. As such, the concept of the third space, which "speaks both to the ontological ambivalence a translation enjoys and the possibility of writing back to the neocolonial hegemonies," has proved popular within the field.[23] The third space is a site for "enabling an engaged, interventionist translation strategy to come into being."[24] It suggests a space that goes beyond a word-for-word translation process, allowing for a more dynamic and engaged approach to translation. However, Sarah Maitland has questioned the uncritical application of Bhabha's concepts to translation studies given that the true agent of resistance in translation is not colonialism's Others but translators themselves.[25] She refutes the idea that translation is merely photocopying in cross-cultural exchange and highlights the fact that neither the text nor its author achieves enunciation. It is actually the translator who reads and interprets the source text.

---

[20] Bhabha, *The Location of Culture*, 37.

[21] Homi K. Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse," *Discipleship: A Special Issue on Psychoanalysis* 28 (1984), 125-133.

[22] Bhabha, *The Location of Culture*, 37-39.

[23] Sarah Maitland, "'In-Between' a Rock and a 'Third Space'? On the Trouble with Ambivalent Metaphors of Translation," *Translation Studies* 9, no. 1 (2016): 18.

[24] Michaela Wolf, "The *Third Space* in Postcolonial Representation," *Changing the Terms: Translating in the Postcolonial Era*, eds. Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press, 2000), 135.

[25] Maitland, "'In-Between' a Rock and a 'Third Space'?" 17–32.

There are those within translation studies, however, who have cautioned against the unquestioning adoption of the concept of the third space. Kathryn Batchelor takes issue with focusing only on the spatial aspect of the third space.[26] She points out that Bhabha has strongly criticized postmodern theories that are based on spatial tradition and stresses the "temporal, enunciative aspect" of the concept.[27] For her, the temporal aspect of the concept is key, as "the time lag between event and enunciation" allows the translator to move through the third space.[28] The third space can thus be thought of as a gap in time that arises from a rupture, a gap or discontinuity in time between an event and enunciation. This rupture allows symbols used in communication to be interpreted anew by a different audience and giving rise to new meanings. In other words, the third space is not in a fixed space, but is in constant temporal and spatial flux.

As such, translators who enunciate in the third space must be sensitive to the historical and cultural context of the text they are translating and be aware of how these contexts shape and influence the translation process. By recognizing and engaging with the temporal aspect of the third space, translators can create translations that are culturally and historically situated, and that speak to the complexities and nuances of these cultures. In what follows, I will use Bhabha's concept of the third space as a framework for interpreting Kim Suyŏng's translation of *Korea and Her Neighbours* and the poem "Colossal Roots," and attempt to illuminate his negotiation between Bird's text and the postcolonial Korean context.

Returning the Orientalist Gaze: Kim Suyŏng's Translation of *Korea and Her Neighbours*

Kim Suyŏng read foreign magazines such as *Encounters* and *Partisan Review*, to keep current with trends in Western literature and for economic reasons. Writing poetry was not a profitable job, but translation was a reliable source of income. Among these texts, Kim came across *Korea and Her Neighbours* by Isabella Bird (1832–1904), a British travel writer.[29] Bird became quite famous in the second half of the nineteenth century for her travels and writings. She made three visits to Korea between 1894 and 1897, spending a total of 11 months there. In his essay "Marisŏsa" (Marie's bookstore), Kim reveals how he encountered her book.[30]

---

[26] Kathryn Batchelor, "Third Spaces, Mimicry and Attention to Ambivalence: Applying Bhabhian Discourse to Translation Theory," *The Translator* 14, no. 1 (2008): 51–70.

[27] Batchelor, "Third Spaces, Mimicry and Attention to Ambivalence," 64.

[28] Batchelor, "Third Spaces, Mimicry and Attention to Ambivalence," 54.

[29] Bird, *Korea and Her Neighbours*.

[30] The name derived from the bookstore that poet Pak Inhwan opened in Chongno after liberation. He took "Marie" from the name of the French painter Marie Laurencin, whom he admired, and added the archaic term "sŏsa," meaning a place that sells books.

> On my desk lies a book named *Sasip nyŏn chŏn ŭi Chosŏn* [Chosŏn, forty years ago], a travelogue written by an English woman. It is a book that Isŏk gave me to translate and sell before he passed away. I intended to revise the title to *Ch'ilsip nyŏn chŏn ŭi Chosŏn* [Chosŏn, seventy years ago] and sell it as a serial to *Sinsegye* magazine, only to discover that the magazine went out of business after publishing just the first installment.
>
> …『40년 전의 조선』이라는 영국 여자가 쓴 기행문 한 권이 있다. 생전에 나를 보고 번역해서 팔아먹으라고 빌려준 것이다. 이것을 「70년 전의 한국」이라고 고쳐가지고 ≪신세계≫지에 팔아먹으려고 했는데 잡지사가 망해서 단 1회밖에는 못실렸다.

Korea and Her Neighbours describes Bird's travels in Chosŏn and offers meticulous details not only on the geography and ethnography of the country but also on the political situation in which the imperial powers were vying for influence in the country.

Kim explains why he decided to translate the book in the first installment entitled "Unja ŭi wangguk Hanbando" (The kingdom of the hermit on the Korean Peninsula).[31]

> This book reports on her travels through the primitive fields and mountains of Chosŏn and provides comprehensive information on politics, industry, transportation, local customs, and education. As the writer offers candid criticism and does not hesitate to be brutally honest about the reality of the situation, this work ensures a shrewd analysis of our past, present, and future. […] Though my knowledge of history is limited, and I have not been interested in learning history, I had a strange feeling of enthusiasm and inspiration from this book. I was convinced that it would not be a disgrace for me to translate this book. Only with this conviction in mind did I dare to try translating selected passages from the book and to introduce them to the readers.[32]
>
> … 거의 원시적인 조선의 산야를 답사하면서 본 바, 느낀 바를 빠짐 없이 섬세하고 예리하게 기록하고 정치, 산업, 교통, 풍습, 교육 등 풍물 사회백방에 관 한 기탄 없는 비판과 매력 있는 직언을 가한 이 기행문은 지난 날의 우리 자신의 모습을 알기 위한 귀중한 문헌일 뿐만 아니라 오늘날의 우리 사회를 직시하고 내일의 우리 나라를 구상하는 유익한 참고가 되리라고 생각 된다. (중략) 원래가 한국 역사는 아는 바 희소하고, 알고 싶은 흥미도 거의 느껴 본 일이 없는 역자이지만 이 기행문에서는 이상한 흥미와 영감을 느꼈고, 이것을 번역해도 과히 욕은 먹지 않을 것이라는 자신을 얻고 감히 초역이나마 시도해 본 것이다.

This passage reveals that Kim admired Bird's candid opinions on Korean culture and saw the work as a tool through which to assess not only the past but also the present and future of Korea. He confesses to experiencing "a strange feeling of enthusiasm and inspiration" while reading the book. He then translated "selected passages," implying an eclectic approach to what to translate from the source text. The following comparison between the source text and target text offers a deeper understanding of his translation and how he selected what to translate.

---

[31] Kim Suyŏng, "Ŭnja ŭi wangguk Hanbando: Pyŏgan ŭi oeguk yŏin i pon 70 nyŏn chŏn ŭi Han'guk," *Sinsegye* 3, no. 3 (1964): 108–12.

[32] Translation by the author.

> ST
> Mentally the Koreans are liberally endowed, specially with that gift known in Scotland as "gleg at the uptak." The foreign teachers bear willing testimony to their mental adroitness and quickness of perception, and their talent for the rapid acquisition of languages, which they speak more fluently and with a far better accent than either the Chinese or Japanese. They have the Oriental vices of suspicion, cunning, and untruthfulness, and trust between man and man is unknown.[33]
>
> TT
> 조선 사람의 어학에 대한 재건에는 외국교사들도 깜짝 놀란다. 이야기하는 것이나 듣는 것의 진보가 현저하게 눈에 띄며, 발음도 중국인이나 일본 사람보다 훨씬 유창하다. 다만 동양적인 시기심이 강하고, 교활하며, 거짓말을 잘하고, 정직이나 신용 같은 것은 전혀 지키지 않는 국민이라고 알려져 있다.[34]
>
> Foreign teachers are taken aback by the incredible talent for languages Koreans possess. They show remarkable progress in speaking and listening with a far better accent than either Chinese or Japanese. Nonetheless, they are known to have the oriental vices of suspicion, cunning, and untruthfulness, and know nothing of honesty or reliability.[35]

The source text portrays Koreans as being adroit and quick to perceive things and also mentions their facility in learning new languages. It also describes them as having the oriental vices of suspicion, cunning, and untruthfulness, and lacking trust in each other. Kim's translation, however, emphasizes the positive aspect of Koreans having excellent language abilities but retains the negative portrayal of their personality. He does not faithfully translate the phrase "gleg at the uptak," which means "quick on the uptake" in Scottish. Instead, he refers to their "remarkable progress in speaking and listening" and also notes that Koreans speak more fluently and with a better accent than Chinese or Japanese.

Kim decided to retain the negative aspects of the source text prominently in the target text. For instance, he translates "trust between man and man is unknown" as "know nothing of honesty or reliability." This translation would seem to reinforce negative stereotypes of Korean people, perhaps in an attempt to capture the perspective of a Westerner in the 1890s. Kang Tongho claims that Kim emphasized the positive descriptions in the book, while at the same time providing his own evaluations in comments such as "*Ŏhak enŭn nollal*

---

[33] Bird, *Korea and Her Neighbours*, 13–14.

[34] Kim Suyŏng, "Ŭnja ŭi wangguk Hanbando," 110.

[35] Literal translation of the TT.

manhan chaegan i itko" (Surprisingly talented in learning languages).[36] However, Kang did not compare Kim's translation to the original text, but rather to another Korean translation by Sin Pongnyong.[37] In contrast, I would suggest that while the portrayal of positive aspects of the source text involves literal translation, the emphasis on the negative aspects of the Korean is Kim's personal viewpoint.

Kim also chose to condense or omit some of the source text to fit the allotted number of pages. However, he still included his own commentary to the translation. In particular, he included his views on how Buddhism was perceived with disdain, something which was not present in the original text. This can be observed in the following passage:

> ST
> There is no national religion. Confucianism is the official cult, and the teachings of Confucius are the rule of Korean morality. Buddhism, once powerful, but "disestablished" three centuries ago, is to be met with chiefly in mountainous districts, and far from the main roads. Spirit worship, a species of shamanism, prevails all over the kingdom, and holds the uneducated masses and the women of all classes in complete bondage. Christian missions, chiefly carried on by Americans, are beginning to produce both direct and indirect effects.[38]
>
> TT
> 옛날에는 불교가 크게 성했지만 삼백년내로 승려는 사천의 하나에 들어가게 되어 삼계의 지도자가 되어야 할 직분에 있으면서 산구석으로 쫓겨가서 갈수록 무기력하게 되고, 무학자가 되어, 물론 속사회에는 아무런 권위도 갖고 있지 않다. 이리하여 오늘날 가장 많이 유행하고 있는 것은 무교이며, 계급의 상하를 막론하고 이 미신의 지배를 받고 있다. 미국과 그 밖의 나라 사람들이 포교하고 있는 예수교는 아직도 세력이 없다.[39]
>
> Buddhism was once powerful, but now monks have been reduced to one of four lowly lives. Though they meant to rule the three worlds, they wound up in mountainous districts scarcely populated and ended up knowing nothing and having no power in secular society. That is how shamanism prevails, dominating the minds of people regardless of rank. Christian missions, carried on by Americans and others, still have no influence at all.

It is clear that Kim took considerable liberties in this translation in terms of content and tone. In the ST, Bird describes the religious landscape of Korea, noting that Confucianism is the state ideology, Buddhism is largely confined to remote areas, and shamanism is prevalent throughout the country. She also mentions the growing influence of Christian missions, primarily led by Americans. However, in the TT, Kim inserts his own opinions and interpretations, stating that shamanism dominates the minds of people regardless of their social status and that Christian missions have a minimal impact on people's religious lives.

---

[36] Kang Tongho, "Hyŏndaesŏng, tongsidaesŏng, sidae ch'ago: Kim Suyŏng ŭi chŏnt'ongnon kwa yŏksa ch'ŏrhak," *Kubo hakpo* 31 (2022), 287–89.

[37] I. B. Pisyop, *Chosŏn kwa kŭ iut nara tŭl*, trans. Sin Pongnyong (Sŏul: Chimmundang, 2000).

[38] Bird, *Korea and Her Neighbours*, 21–22.

[39] Kim Suyŏng, "Ŭnja ŭi wangguk Hanbando,"111.

Kim's changes appear driven by a desire to present a colonialist and Orientalist perspective on the religious landscape of Korea. By describing the decline of Buddhism, the dominance of shamanism, and the lack of influence of Christianity in Korea, he indirectly reinforces the Orientalist assumption that Korea was a primitive society in need of Western intervention. These are not the only significant changes he makes. In the following excerpt, he paints an even more damning picture of Korea in the 1890s.

> ST
> The reader may wonder where the Koreans are at Chemulpo, and in truth I had almost forgotten them, for they are of little account. The increasing native town lies outside the Japanese settlement on the Seoul road, clustering round the base of the hill on which the English church stands, and scrambling up it, mud hovels planting themselves on every ledge, attained by filthy alleys, swarming with quiet dirty children, who look on the high-road to emulate the do-lessness of their fathers. […] The 6,700 inhabitants of the Korean town, or rather the male half of them, are always on the move. The narrow roads are always full of them, sauntering along in their dress hats, not apparently doing anything. It is old Fusan over again, except that there are permanent shops, with stocks-in-trade worth from one to twenty dollars; and as an hour is easily spent over a transaction involving a few cash, there is an appearance of business kept up. In the settlement the Koreans work as porters and carry preposterous weights on their wooden packsaddles.[40]
>
> TT
> 최초의 인상으로 중국 사람과 일본 사람 이야기만 했기 때문에 조선 사람에 대한 것은 어찌된 셈인가 하고 독자들은 의아하게 생각할 것이다. 아니 나도 깜빡 잊어버리고 있었다. 잊어버리고 있었던 게 아니라 인천에서는 조선 사람의 이야기를 쓸 필요가 없다. 조선 사람 부락은 일본인 거류지의 뒷편에 있는 경인상도 옆의 선덕 기슭에 산재해 있다. 그런데 그것이 더럽기가 말할 수 없다. 납작한 개흙으로 진 집들이 불결하기 짝이 없는 도로를 끼고 늘어서 있는데 그 길 위에는 때투성이의 아이들이 몰려 놀고 있다. 이런 아이들이 자라면 역시 일하기 싫어하는 불결한 아버지나 어머니가 될 것이다. 조선 사람 부락을 바라보면 거기에는 어지간히 많은 사람들이 들끓으면서 지껄여대고 있지만 한 사람도 일하는 사람은 눈에 띄지 않는다. 이제부터 장을 따라서 자세한 조선의 이야기를 하겠다.[41]
>
> The reader may wonder where Koreans are since I have written mostly about Chinese

---

[40] Bird, *Korea and Her Neighbours*, 33–34.
[41] Kim Suyŏng, "Ŭnja ŭi wangguk Hanbando,"112.

> and Japanese for the first impression of Korea. In truth, I had forgotten them; to be exact, I did not forget them yet there is just no need to write about them in this chapter on Incheon. The native town of Koreans is scattered around the base of the hill beside the Seoul-Incheon Commercial Road behind the Japanese settlement. Its filthiness is beyond description. Mud hovels line up along the street, which is abominably filthy, swarming with dirty children, who will grow up to emulate the work-shyness and filthiness of their parents. The Korean town is crowded with people blabbering about ceaselessly, but not a single person seems to work. A detailed account of Koreans will be on the following pages.

In the ST, Bird portrays Koreans as lazy and their children as taking after their parents. However, in the TT, Kim exaggerates this negative portrayal by emphasizing the filthiness and work-shyness of Koreans, even stating that "there is no need to write about them." Similarly, the ST describes Koreans as "sauntering along in their dress hats," which implies that they are idle or not working hard. However, the TT amplifies this notion, suggesting that "not a single person seems to work," whereas the ST portrays Koreans working, for example, as porters who "carry preposterous weights on their wooden packsaddles."

Kim's translation is not a faithful representation of the original text. It would appear that he chose to emphasize certain negative stereotypes regarding the nature of Koreans and their work habits that were prevalent during the pre-colonial period. He also included his own reflections on the status of religions in Korea in the 1890s. These both contribute to a negative portrayal of Korea. In doing this, Kim used a certain amount of exaggeration, reflecting attempts by the colonizer to establish a particular representation of the colonized. In this way, the colonized challenge their portrayal by the colonizer, thereby thwarting attempts to impose a stable identity on them. By highlighting the problematic aspects of Bird's representation of Korea, Kim exemplifies how the recognition of the Other can be undermined by the dynamic and complex nature of identity formation or imposition. Just as the colonizing power believes that it has secured its identity through its representation of the colonized, the response of the colonized shows that the relationship between the self and the Other is inextricably linked and subject to constant reevaluation.

It is thus important to investigate why Kim chose to exaggerate the negative aspects of Korea and its people presented in *Korea and Her Neighbours*. Almost 70 years separates the original text from the translation. This was a transformative period for Korea, characterized by Japanese colonization and post-war U.S. influence. From a postcolonial perspective, Kim undoubtedly saw how the text perpetuated negative stereotypes and Orientalist perceptions of Koreans. As a result, his translation became a site of contestation and negotiation where he actively responded to the historical experiences of Koreans under colonization and the subsequent influence of the U.S. His translation reflects the complexities and tensions of the postcolonial situation in Korea, offering a deeper understanding of Bird's text and its implications in the changing sociopolitical landscape of Korea over time.

The issue of what is preserved, lost, or regained in translation is intricately linked to the concept of translatability in postcolonial literature. Postcolonial writers make deliberate choices in selecting and emphasizing aspects of the source text, and these decisions, along with their interpretation, reflect the characteristics of postcolonial writing.[42] The adoption of an eclectic approach, involving careful selection of elements to translate, exaggeration of certain aspects from the source text, and the inclusion of the translator's opinion in the target text are defining features of postcolonial writing and translation. Kim Suyŏng exemplified these characteristics in his translations of *Korea and Her Neighbours*. His translation was selective in which information to include, exaggerated particular ideas while completely omitting others, and added his own views. What is particularly interesting is that Kim chose to emphasize not the positive descriptions present in Bird's work, but rather her negative observations. This can be attributed to the concept of the third space during the time lag between the late Chosŏn period and the postcolonial situation.

Kim Suyŏng's translation practice was deeply influenced by the complexities of the postcolonial situation. By deliberately highlighting negative portrayals of Korea in his translation, Kim challenges dominant representations and perceptions, asserting his agency as a postcolonial translator. His selective engagement with Bird's travelogue reflects a dynamic negotiation in the third space, where he critically responds to the historical and sociopolitical changes that occurred between the publication of the source text and his translation.

Kim Suyŏng's Enunciation in His Poem "Colossal Roots"

In "Colossal Roots," Kim's perspective on and attitude towards the past undergo a significant transformation.[43] However, his historical consciousness as expressed in the poem is not straightforward. Although the thematic consciousness of the work is clear and centers around the enunciation that "Traditions, no matter how filthy, are good," the poem does not provide concrete principles to justify this conclusion. As such, the poem is problematic both in terms of its conclusions about tradition and the paradoxical poetic reasoning that leads to them. This article seeks to define what Kim was actually saying about tradition and to identify the various questions inherent in the text. To achieve this, I make use of Bhabha's concepts of hybridity, mimicry, the third space, and enunciation to interpret the poem.

> I still do not know how to sit properly.
> Three of us were having a drink. Two were sitting
> with one foot resting on top of the knee, not cross-legged,
> while I was sitting in southern style, simply cross-legged.
> On such occasions, the other two being from the northern parts,

---

[42] Maria Tymoczko, "Post-colonial Writing and Literary Translation," *Post-Colonial Translation: Theory and Practice*, eds. Susan Bassnett and Harish Trivedi (London: Routledge, 1999), 23–24.

[43] Compared to Kim's early poetry, in which he equated the oppressive figure of "father" with tradition, there is a clear shift in his historical consciousness towards a positive affirmation of tradition in "Colossal Roots."

I adjust my sitting position. After liberation in '45, one poet,
Kim Pyŏngguk, used to sit like a Japanese woman,
kneeling as he talked. He was tough; he spent four years
working in an iron company, attending university in Japan.

I am in love with Isabel Bird Bishop. She was the first head
of the Royal Geographical Society to visit Korea, in 1893.
She saw the dramatic scene as Sŏul abruptly changed
into a world of women, men vanishing as a curfew gong rang.
A beautiful time: only bearers, eunuchs, foreigners' servants,
and government officials were allowed to walk the streets.
Then she described how at midnight the women disappeared,
the men emerged, swaggering off to their debaucheries.
She had not seen any country with such a remarkable custom
anywhere else in the world, she said, while Queen Min,
who ruled the country, could never leave her palace. ...

Traditions, no matter how filthy, are good. I pass
Kwanghwamun, recall the mud there used to be by the wall,
remember how women heated cauldrons of lye
and did their washing by Inhwan's hut in the stream bed,
filled in now, seeing those grim times as a kind of paradise.
Since encountering Mrs. Bishop, it is not so hard for me
to put up with Korea, rotten country though it is.
Rather, I am awed by it. History, no matter how filthy, is good.
Mud, no matter how filthy, is good.
When I have memories ringing more resonant than
a brass rice-bowl, humanity grows eternal and love likewise.

I am in love with Mrs. Bishop, the progressives and socialists
are sons of bitches, unification and neutrality are all pure shit.
Secrecy, profundity, learning, dignity, conventions, should all
go to the security agency. Oriental colonization companies,
Japanese consulates, Korean civil servants, and ice cream, too,
should all go suck American cocks; but chamber-pots,
head-bands, long pipes, nursery stores, furniture shops,
drug stores, shoe shops, leather stores, pock-marked folk,
one-eyed people, barren women, ignorant folk: all reactions
are good, in order to set foot on this land. — Comparing
the underwater beams of the third Han River bridge
with the huge roots I am putting down in my land,

they are merely the fluff on a moth's back, compared
with the huge roots I am putting down in my land.

Compared with those huge roots that even I cannot imagine,
suggestive of mammoths in horror movies,
with black boughs unable to entertain magpies or crows ...[44]

나는 아직 앉는 법을 모른다
어쩌다 셋이서 술을 마신다 둘은 한 발을 무릎 위에 얹고
도사리지 않는다 나는 어느새 남쪽식으로
도사리고 앉았다 그럴 때는 이 둘은 반드시
이북 친구들이기 때문에 나는 나의 앉음새를 고친다
8·15 후에 김병욱이란 시인은 두 발을 뒤로 꼬고
언제나 일본 여자처럼 앉아서 변론을 일삼았지만
그는 일본 대학에 다니면서 4년 동안을 제철회사에서
노동을 한 강자(强者)다

나는 이자벨 버드 비숍 여사와 연애하고 있다 그녀는
1893년에 조선을 처음 방문한 영국 왕립지학협회 회원이다
그녀는 인경전의 종소리가 울리면 장안의
남자들이 모조리 사라지고 갑자기 부녀자의 세계로
화하는 극적인 서울을 보았다 이 아름다운 시간에는
남자로서 거리를 무단통행할 수 있는 것은 교구꾼,
내시, 외국인의 종놈, 관리들뿐이었다 그리고
심야에는 여자는 사라지고 남자가 다시 오입을 하러
활보하고 나선다고 이런 기이한 관습을 가진 나라를
세계 다른 곳에서는 본 일이 없다고
천하를 호령한 민비는 한번도 장안 외출을 하지 못했다고 …

전통은 아무리 더러운 전통이라도 좋다 나는 광화문
네거리에서 시구문의 진창을 연상하고 인환(寅煥)네
처갓집 옆의 지금은 매립한 개울에서 아낙네들이
양잿물 솥에 불을 지피며 빨래하던 시절을 생각하고
이 우울한 시대를 파라다이스처럼 생각한다
버드 비숍 여사를 안 뒤로부터는 썩어빠진 대한민국이
괴롭지 않다 오히려 황송하다 역사는 아무리
더러운 역사라도 좋다
진창은 아무리 더러운 진창이라도 좋다
나에게 놋주발보다도 더 쨍쨍 울리는 추억이

---

[44] Kim Suyŏng, "Selected Poems by Kim Suyŏng," *Variations: Three Korean Poets*, translated by Brother Anthony of Taizé and Young-Moo Kim (Ithaca, NY: Cornell University Press, 2001), 86–89.

> 있는 한 인간은 영원하고 사랑도 그렇다
>
> 비숍 여서와 연애를 하고 있는 동안에는 진보주의자와
> 사회주의자는 네에미 씹이다 통일도 중립도 개좆이다
> 은밀도 심오도 학구도 체면도 인습도 치안국
> 으로 가라 동양척식회사, 일본영사관, 대한민국 관리,
> 아이스크림은 미국놈 좆대강이나 빨아라 그러나
> 요강, 망건, 장죽, 종묘상, 장전, 구리개 약방, 신전,
> 피혁점, 곰보, 애꾸, 애 못 낳는 여자, 무식쟁이,
> 이 모든 무수한 반동이 좋다
> 이 땅에 발을 붙이기 위해서는
> —제3인도교의 물속에 박은 철근 기둥도 내가 내 땅에
> 박는 거대한 뿌리에 비하면 좀벌레의 솜털
> 내가 내 땅에 박는 거대한 뿌리에 비하면
>
> 괴기영화의 맘모스를 연상시키는
> 까치도 까마귀도 응접을 못하는 시꺼먼 가지를 가진
> 나도 감히 상상을 못하는 거대한 거대한 뿌리에 비하면 …[45]

Interpreting this poem is challenging for several reasons. One of the most significant is the contrast between the initial part of the poem and the ensuing poetic scenes. Previous studies have highlighted this sudden and hard-to-comprehend shift after the first stanza, which describes Kim Pyŏnguk, a literary figure from North Korea, drinking with Kim Suyŏng and his "northern friends."[46] The second stanza borrows a description of nineteenth-century Korea from *Korea and Her Neighbours* and adds a personal reflection, further complicating the poem's interpretation.

The first line of the poem, "I still do not know how to sit properly," is a reflection on the complexities of Korean identity and the legacy of colonialism. The fact that the other two people in the room are from the northern part of Korea adds an additional layer of complexity, highlighting the reality of national division after the Korean War. The portrayal of Kim Pyŏnguk,[47] who sits like a Japanese woman, signifies the lasting impact of Japanese colonialism on Korean society. This portrayal of Kim is mimicry, signifying the fact that colonized individuals internalize the behaviors and customs of the colonizer. On the other hand, the line "He was tough; he spent four years working in an iron company" suggests that Kim Pyŏnguk was able to adapt to the reality imposed by colonialism, thus challenging the binary distinctions between the colonizer and the colonized. The act of "adjusting" one's sitting position symbolizes the adjustments that Koreans made to create a hybrid reality. The concept of hybridity, the blending of different cultural influences to create something new and distinct, aptly describes the poet's situation.

---

[45] Kim Suyŏng, *Kim Suyŏng chŏnjip*, vol. 2, 285–87.

[46] Kang Tongho, "Hyŏndaesŏng, tongsidaesŏng, sidae ch'ago: Kim Suyŏng ŭi chŏnt'ongnon kwa yŏksa ch'ŏrhak," 276-77.

[47] In the essay *Marisŏsa* (1966), Kim Suyŏng depicted Kim Pyŏnguk as a liberal and an avant-garde artist. He recognized Kim Byŏnguk as a senior poet and may have experienced feelings of reverence or literary jealousy.

The creation of a hybrid context is closely intertwined with mimicry in the second stanza. This stanza exaggerates the positive aspects of Chosŏn and challenges the negative portrayal of Korea in Bird's travelogue. This emphasis on the positive aspects of Chosŏn serves as a counterbalance to the negative descriptions of Korea in the travelogue. An example of this is the celebratory depiction of the curfew gong, which restricted the movement of certain people at specific times.[48] By referring to it as "a beautiful time," Kim redefines a custom that might be considered authoritarian or coercive by Western standards. This strategic exaggeration is a response to the negative imagery of the book and turns the tables on the colonial gaze. It is also a form of mimicry, with Kim appropriating the Orientalist trope and celebrating it in order to subvert it.

The poem also highlights the contrast between the restrictions imposed on Queen Min and the physical freedom of Korean men. In fact, Bird never wrote that Queen Min "could never leave her palace."[49] Here, Kim subverts the Orientalist notion and power dynamics of colonialism which emphasize that the colonized are subjugated, while the colonizers enjoy privilege and power. While mimicking Bird to glamorize the past as "a beautiful time," he adds the imagined confinement of Queen Min to expose the inconsistencies in the Western gaze.

The third stanza of "Colossal Roots" begins with a postcolonial enunciation on tradition: "Traditions, no matter how filthy, are good." This is based on the mimicry within a hybridized context of the previous stanza and emphasizes the importance of retaining one's cultural traditions, no matter how unpleasant they may seem. Kim chooses to depict the past as a kind of "paradise," suggesting that even in the most challenging of circumstances, there is beauty and meaning to be found in the traditions and way of life that Koreans have maintained for generations. One interpretation of the enunciation is that Kim represents a hybridized identity which is both Korean and postcolonial. By embracing the "filthy" traditions of Korea, he is enunciating a distinct identity that is both rooted in the past and connected to the present. Another way to view the poem is to see it as Kim subverting dominant colonial narratives. By contending that "mud, no matter how filthy, is good" (Stanza 3, Line 9), he challenges the idea that colonized cultures are inherently inferior or uncivilized. Through this act of enunciation, he asserts the value of Korean culture and identity.

---

[48] Bird often refers negatively to the restrictive practice of forbidding women from freely venturing outdoors during daylight hours. Bird, *Korea and Her Neighbours*, 340-41.

[49] Bird mentions a private audience with Queen Min and outlines their conversation. The phrase "Queen Min, who ruled the country, could never leave her palace" appears to have been inspired by "The murdered Queen told me, in allusion to my own Korean journeys, that she knew nothing of Korea, or even of the capital, except on the route of the *Kur-dong*." The original text means Queen Min knew few things about the capital, but not that she could "never leave her palace." The fact that Queen Min took part in *Kur-dong*, a visit of the King to perform a sacrifice at one of the ancestral temples of his dynasty, suggests that she did on occasion leave the palace. Bird, *Korea and Her Neighbours*, 341.

In the following stanza, Kim's views on tradition become more tangible. There is a clear correlation between these views and Bhabha's notion of the third space. In the fourth stanza, Kim argues that tradition is not a fixed or immutable collection of customs and convictions, but rather a constantly developing idea that is grounded in the tangible and mundane aspects of daily existence. He suggests that tradition can be found in the fragmented and often overlooked remnants of the past, such as "chamber-pots, head-bands," and other seemingly insignificant objects. Through the lens of tradition, he recontextualizes and revalues these objects, converting them into symbols of resistance and agency. They are no longer discarded remnants of a bygone era, but rather tangible expressions of the subaltern's struggles and experiences. Tradition now becomes an emancipatory force that liberates these physical objects from their status as mere relics of the past.

The choice to translate a travelogue written by a British woman writer can be understood in the context of Kim's evolving perspective on tradition and his attempt to challenge convention. In his early poetry, Kim tended to associate tradition with the repressive figure of the father. In an early poem entitled "Father's Photograph " (아버지의 사진, 1949),[50] he admits to "the habit of secretly gazing at my father's visage," and the persistent burden of tradition symbolized by his father. However, in "Colossal Roots," his attention shifts to a different type of tradition, one that is distinct from norms and common customs. He focuses on the traditions of marginalized members of society such as one-eyed people and barren women. This is a clear departure from his earlier depictions of the oppressive nature of tradition.

In this new contextualization, tradition stands as a colossal root, so immense that in comparison, the underwater beams of the third Han River bridge are as inconspicuous as "the fluff on a moth's back." Through the image of "huge roots," Kim offers a unique revisualization of tradition. The huge roots, or tradition, are represented by those living on the fringes of society: one-eyed people, barren women, and ignorant folk. Yet, they retain traces of memory. As such, tradition remains an inevitable force. According to Kim Hongjung, these roots can be interpreted as an aggregation of countless rubbish that spreads infinitely sideways[51] or as the frightening image in the poem of a "mammoth" with creepy branches that neither "magpies" nor "crows" can perch on. Kim Hongjung's interpretation suggests that these colossal roots should be understood more as a representation of the enduring and collective nature of tradition, rather than as a figurative metaphor for a tangible tradition that can be easily grasped. It emphasizes the idea that these roots symbolize the long-lasting and enigmatic aspects of tradition, making them both strange in their emergence and impossible to reproduce.

Kim depicts individuals who transcend time, people who exist and defy temporal limitations. He portrays their enduring presence as colossal roots. In this sense, tradition serves not only as a mechanism for safeguarding the past but also as a vehicle for effecting contemporary change and imagining new futures. Rather than being tied to a fixed set of practices, tradition is an evolving concept that is rooted in the physicality of everyday life. In this regard, Kim's enunciation of tradition exemplifies the third space as a site of temporal disruption, not a static or fixed entity but rather a dynamic process that is constantly evolving over time, a space where the past and present are constantly in flux.

---

[50] Kim Suyŏng, *Kim Suyŏng chŏnjip*, vol. 1, 2nd ed., ed. Yi Yŏngjun (Sŏul: Minŭmsa, 2018), 41–42.

[51] Kim Hongjung, *Maŭm ŭi sahoehak* (P'aju: Munhak Tongne, 2009), 365–96.

Conclusion

The Korean term *chŏnt'ong*, meaning traditional, was not originally a Korean term, but a word created as modernity emerged. It is a translation of the English word "tradition" into Japanese and first appeared in the Meiji era. In this sense, the recognition of tradition is only possible from the perspective of modernity. However, the influence of external forces distorted the concept of Korean tradition. Orientalism was a concrete means of mediating this process. The West utilized tactics such as mimicry to assimilate the colonized into their dominant culture while accentuating their differences through repetition, thus rationalizing their superiority and control over the Other. In his translation of *Korea and Her Neighbours*, Kim mimics Bird's Orientalist view of Koreans, but he does so by exaggerating the negative aspects of Korean culture. This overemphasis on the negative, however, is an intentional strategy to highlight and critique Orientalism.

On the other hand, Kim exaggerates the positive aspects of Chosŏn in his poem "Colossal Roots" to counteract the negative image of Koreans portrayed in *Korea and Her Neighbours*. For instance, by celebrating the curfew gong, he subverts the negative connotations associated with it in the book and employs mimicry to challenge the dominant narrative. This process of appropriation provides him with agency and disrupts the power dynamics inherent in the Western gaze. By exaggerating both the positive and negative aspects of Korean culture in his translation and the poem "Colossal Roots," Kim creates ambiguity and destabilizes the Orientalist view. He also blurs the boundaries between dominant and subaltern cultures, creating a space where both positive and negative aspects of Korean culture are present, and where neither culture dominates.

Through his enunciation of tradition in the third space, Kim emphasizes the continuity between the past and present, suggesting that tradition is not a fixed entity but rather a fluid concept. This fluidity disrupts the idea of time as a linear progression, as it implies that the past is not a remote and isolated entity, but rather a force that still has an impact on the present. This blurring of temporal boundaries exemplifies Bhabha's notion of the third space that disrupts linear notions of time and history.

In this article, I have explored Kim Suyŏng's translation of *Korea and Her Neighbours* and his poem "Colossal Roots" through Bhabha's notions of enunciation, hybridity, mimicry, and the third space. By creating a third space, Kim destabilizes binary notions of colonizer and colonized. This is a postcolonial strategy that empowers the marginalized. Furthermore, this article highlights the importance of translation in the postcolonial setting. As Kim's work demonstrates, translation can be a powerful tool for subverting dominant cultural narratives and perspectives by introducing new linguistic and cultural elements into a given text.

When "Colossal Roots" was composed in 1964, Korea had endured historic tumult encompassing liberation, the Korean War, and the April 19 revolution and May 16 coup d'état. However, Kim's perspectives on tradition can resonate enduringly in contemporary times. On one hand, this can be attributed to the fact that the extent of change between the 1960s and the present, much like the 70-year time gap between the travelogue and Kim's translation, is not as extensive as one might expect. In this vein, literature and translation can play an important role in challenging dominant cultural narratives and perspectives.

References

Primary Sources

Bird, Isabella L. *Korea and Her Neighbours: A Narrative of Travel, with an Account of the Recent Vicissitudes and Present Position of the Country*. New York: Fleming H. Revell Company, 1897.

Kim Suyŏng 김수영 *Kim Suyŏng chŏnjip* 2 pan 김수영 전집 2판 [Collected works of Kim Suyŏng, 2nd ed.]. 2 vols. Edited by Yi Yŏngjun. Sŏul: Minŭmsa, 2003.

———. “Selected Poems by Kim Suyŏng.” *Variations: Three Korean Poets*, translated by Brother Anthony of Taizé and Young-Moo Kim, 1–198. Ithaca, NY: Cornell University Press, 2001.

——— 金洙暎. Tal nara ŭi changnan 달나라의 장난 [Mischief of moon country]. Sŏul: Ch’unjosa, 1959.

——— “Ŭnja ŭi wangguk Hanbando: Pyŏgan ŭi oeguk yŏin i pon 70 nyŏn chŏn ŭi Han’guk 隱者의 王國 韓半島: 碧眼의 外國女人이 본 70年前의 韓國 [The kingdom of hermits on the Korean Peninsula: Korea 70 years ago as seen by a foreign woman with blue eyes].” *Sinsegye* 新世界 3, no. 3 (1964): 108–12.

Pisyop, I. B 비숍, I. B. *Chosŏn kwa kŭ iut nara tŭl* 조선과 그 이웃 나라들 [Korea and her neighbors]. Translated by Sin Pongnyong 신복룡. Sŏul: Chimmundang, 2000.

Secondary sources

Bassnett, Susan, and Harish Trivedi. “Introduction: Of colonies, Cannibals and Vernaculars.” *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, 1–18. London: Routledge, 1999.

Batchelor, Kathryn. “Third Spaces, Mimicry and Attention to Ambivalence: Applying Bhabhian Discourse to Translation Theory.” *The Translator* 14, no. 1 (2008): 51–70.

Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.

———, “Of Mimicry and Man: The Ambivalence of Colonial Discourse.” *Discipleship: A Special Issue on Psychoanalysis*, vol. 28, 1984, 125–133.

Cronin, Michael. “History, Translation, Postcolonialism.” *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre, 33–52. Ottawa: University of Ottawa Press, 2000.

Hŏ Yunhoe 허윤회. “Kim Suyŏng chiugi: T’alsingminju ŭi nonŭi wa kwallyŏn hayŏ 김수영 지우기: 탈식민주의 논의와 관련하여 [Erasing Kim Suyŏng: Regarding the discourse on postcolonialism].” *Sanghŏ hakpo* 상허학보 14 (2005): 103–32.

Kang Tongho 강동호. “Hyŏndaesŏng, tongsidaesŏng, sidae ch’ago: Kim Suyŏng ’ongnon kwa yŏksa ch’ŏrhak” 현대성, 동시대성, 시대착오 – 김수영의 전통론과 역사철학 [Modernity, contemporaneity, anachronism: Kim Suyŏng's perspectives on tradition and philosophy of history] *Kubo hakpo* 구보학보 31 (2022): 269–314.

Kim Hongjoong 김홍중. *Maŭm ŭi sahoehak* 마음의 사회학 [The sociology of the mind]. P'aju: Munhak Tongne, 2009.

Lee, Young-Jun. "Sovereignty in the Silence of Language: The Political Vision of Kim Suyŏng's Poetry." *Acta Koreana* 18, no. 1 (2015): 233–63.

Maitland, Sarah. "'In-Between' a Rock and a 'Third Space'? On the Trouble with Ambivalent Metaphors of Translation." *Translation Studies* 9, no. 1 (2016): 17–32.

Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Berkeley, CA: University of California Press, 1992.

Pak Chiyŏng 박지영. "Kim Suyŏng munhak kwa 'pŏnyŏk'" 김수영 문학과 "번역" [Kim Suyŏng's literature and his "translation"]. *Minjok munhaksa yŏn'gu* 민족문학사연구 39 (2009): 200–28.

Spivak, Gayatri Chakravorty. "The Politics of Translation." *The Translation Studies Reader*, edited by Lawrence Venuti, 397–416. London: Routledge, 2000.

———. "Subaltern Studies: Deconstructing Historiography." *In Other Worlds: Essays in Cultural Politics*, 207–304. London: Routledge, 2012.

Suh, Serk-Bae. *Treacherous Translation: Culture, Nationalism, and Colonialism in Korea and Japan from the 1910s to the 1960s*. Berkeley, CA: University of California Press, 2013.

Tymoczko, Maria. "Post-colonial Writing and Literary Translation." *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, 19–40. London: Routledge, 1999.

Wolf, Michaela. "The *Third Space* in Postcolonial Representation." *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre, 127–146. Ottawa: University of Ottawa Press, 2000.

Yun Misŏn 윤미선. "Siin Kim Suyŏng ŭi *Oliver Twist* pŏnyŏk yŏn'gu: Kim Suyŏng ŭi tasi ssŭgi wa ch'ulp'ansa ŭi chojakchŏk tasi ssŭgi 시인 김수영의 "올리버 트위스트" 번역 연구: 김수영의 다시쓰기와 출판사의 조작적 다시쓰기 [The poet Kim Suyŏng's translation of *Oliver Twist*: Kim Suyŏng's rewriting and the publisher's manipulative rewriting of his translation]." *Tongsŏ pigyo munhak chŏnŏl* 동서비교문학저널 58 (2021): 173–98.

Yun Yunju 윤윤주. "Kim Suyŏng t'ansaeng 100 chunyŏn haksul taehoe, 'Kim Suyŏng hak, ch'ŏt pal ŭl ttenŭn nal' 김수영 탄생 100주년 학술대회, '김수영학, 첫발을 떼는 날' [In commemoration of the hundredth anniversary of Kim Suyŏng's birth: Celebrating the launch of 'Kim Suyŏng studies']." *Nyusŭ p'eip'ŏ* 뉴스페이퍼, December 31, 2021. http://www.news-paper.co.kr/news/articleView.html?idxno=76532.