



KOREAN LITERATURE ON THE GLOBAL STAGE

SOUND OF HUMAN SPIRIT

MUSAN CHO OH-HYUN

설악무산 그리고 영혼의 울림

FRIDAY, MARCH 20, 2015

UC Berkeley, David Brower Center

WELCOME

It is my privilege as Chair of UC Berkeley's Center for Korean Studies to welcome you all to this 2015 Spring Symposium on Korean Literature on the Global Stage. We are especially honored by the participation of The Venerable Seorak Musan Cho Oh-hyun, poet, painter, and Seon master, as well as the other fine writers, musicians, and scholars who have graciously agreed to participate in this symposium.

Today's symposium focuses on Korean poetry, in particular the three-line *sijo* poetic form. Our discussion will focus particularly on the works of Cho Oh-hyun, an internationally-recognized master of the *sijo*. We are fortunate to have the opportunity to hear Master Cho speak in person about how he sees the interplay of literature, art, life, and Buddhism as he speaks in a dialogue with Professor Youngmin Kwon, eminent scholar of Korean literature. We will also be hearing from David McCann and Heinz Insu Fenkl about the development of *sijo* and how the form and meaning of poetry change with context. We close the program with a reading by Heinz Insu Fenkl and another contemporary *sijo* poet, Sung-ran Hong, along with a performance of Korean music.

The Center for Korean Studies has been developing a focus on how "culture" adapts in a changing world. Through studies of history, creative arts, and contemporary society, we aim to understand and present new perspectives on Korea not as a reified object but as a theme through which we expand our knowledge of the world. Our series on Korean culture on the global stage brings internationally-renowned writers and performers to Berkeley. Today's symposium is an example of the exciting material that makes Korea a truly inspiring topic of study.

In addition to the program participants I have already mentioned, I would like to thank Clare You for hosting this symposium, Jiwon Shin for providing the intellectually-informed interpretation of the Korean dialogue, and this afternoon's musicians: Yookyung Lee, Jin Ho Khoe, and Serin Hong. Finally, we are grateful to the funders of the Center for Korean Studies for enabling us to bring these artists and scholars to Berkeley.



Laura Nelson, Chair, Center for Korean Studies,
University of California, Berkeley

PROGRAM

- 2:00-2:15** OPENING REMARKS
Clare You, UC Berkeley
- 2:15-3:30** KEYNOTE ADDRESSES
"WHAT IS KOREAN SIJO?"
David McCann, Harvard University
"TRANSLATING THE UNTRANSLATABLE: CHO OH-HYUN'S SIJO AS HWADU PRACTICE"
Heinz Insu Fenkl, SUNY New Paltz
- 3:30-3:50** COFFEE BREAK
- 3:50-5:10** A DIALOGUE WITH CHO OH-HYUN
Cho Oh-hyun
Youngmin Kwon, UC Berkeley
Jiwon Shin, Arizona State University
- 5:10-6:00** READING AND PERFORMANCE
READING: **Sung-ran Hong**, *Sijo* Poet
Heinz Insu Fenkl, SUNY New Paltz
PERFORMANCE: **Yookyung Lee**, Singer
Serin Hong, Gayageum Player
Jin Ho Khoe, Daegeum Player
- 6:00-7:00** RECEPTION

CHO OH-HYUN

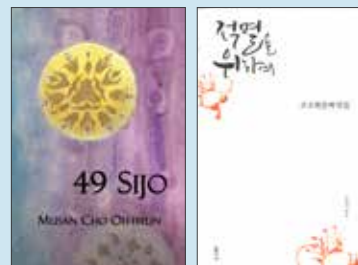


Cho Oh-hyun writes under the Buddhist name Musan. He has lived in the mountains since he became a novice monk at the age of seven. Over the years he has written over a hundred poems, including many in sijo form. He is in retreat as the Patriarch of Baekdamsa Temple at Mt. Seoraksan.

FREE AUTOGRAPHED BOOK OF CHO OH-HYUN'S POETRY

49 *Sijo* is a collection of Cho Oh-hyun's translated poetry (in English), edited by Heinz Insu Fenkl

적멸을 위하여 (For Nirvana) is a collection of Cho Oh-hyun's works (in Korean), edited by Youngmin Kwon



Representation of various religious figures - by Cho Oh-hyun



Dancing figures holding hands - by Cho Oh-hyun

2:00-2:15PM

OPENING REMARKS

Clare You, UC Berkeley



Clare You taught and coordinated the Korean language program at UC Berkeley and also served as Chair of the Center for Korean Studies. She is the recipient of the Korean Silver Medal of Culture in recognition of her contributions to Korean education abroad and cultural exchanges between Korea and the United States. She has also co-authored Korean textbooks and translated Korean poems, short stories, essays, and research articles into English. Many of her translations have appeared in magazines and journals in the United States and South Korea.

2:15-3:30PM

KEYNOTE ADDRESS

"WHAT IS KOREAN SIJO?"

David McCann, Harvard University

David McCann will introduce the sijo form, a Korean vernacular verse form that functioned as a counterpart to the Classical Chinese-language poetry of pre-modern times. He will also discuss two well-known examples of sijo from the 16th century, present the poem in its traditional Korean musical performance setting, explore what happens when it shifts to a Western melody, and finally describe and read some examples of sijo as an English-language verse form from his book *Urban Temple: Sijo, Twisted and Straight*.



David McCann, Korea Foundation Emeritus Professor of Korean Literature at Harvard University, has received the Korea P.E.N. Center Translation Prize, the Korean Order of Cultural Merit, and the Manhae Prize in Arts and Sciences. His book publications include a translation of Kim Sowol's *Azaleas: A Book of Poems* (Columbia University Press, 2007), his own book of poems entitled *The Way I Wait for You* (Codhill Press, 2007), and a book of his sijo poems entitled *Urban Temple: Sijo, Twisted and Straight* (Bo Leaf Press, 2010; Korean and English dual language edition published by Changbi Publishers, 2012).

KEYNOTE ADDRESS

"TRANSLATING THE UNTRANSLATABLE: CHO OH-HYUN'S SIJO AS HWADU PRACTICE"

Heinz Insu Fenkl, SUNY New Paltz

Even among Zen (Seon) sijo, Cho Oh-hyun's works are distinct for their interpenetration of form and genre. Because they begin with the fundamental idea that words cannot represent the phenomena themselves, his poems present an unexpected challenge to the translator. By considering the poems as hwadu, which cannot be resolved through rational language, and by viewing the poems in the context of the Zen tradition—a transmission "beyond words and letters" and "outside the scriptures"—it is possible to approach their underlying direction by means unorthodox in the normal practice of translation.



Heinz Insu Fenkl is a novelist, translator, and editor. His novel *Memories of My Ghost Brother* was named a Barnes & Noble "Discover Great New Writers" selection in 1996 and a PEN/Hemingway Award finalist in 1997. His most recent translation of Yi Mun-yol's short story "An Anonymous Island" was published in the September 12, 2011 issue of *The New Yorker*. He was born in 1960 in Bupyeong, South Korea.

3:30-3:50PM

COFFEE BREAK

3:50-5:10PM

A DIALOGUE WITH CHO OH-HYUN

Cho Oh-hyun

MODERATOR: **Youngmin Kwon, UC Berkeley**

TRANSLATOR: **Jiwon Shin, Arizona State University**



Youngmin Kwon is currently Visiting Professor of Korean Literature in the Department of East Asian Languages and Cultures at UC Berkeley. He is an Emeritus Professor at Seoul National University and Chair Professor of Korean Literature at Dankook University. He has published numerous works of modern Korean Literature, including *History of Modern Korean Literature* (in Korean, 2002) and *The Encyclopedia of Modern Korean Literature* (in Korean, 2004). He is co-editor, with Bruce Fulton, of *Modern Korean Fiction* (Columbia University Press, 2005), and is the recipient of numerous

awards, including the Culture and Art Critics Award of Seoul (1988), Modern Korean Literary Critics Award (1990), Manhae Academic Prize (2006), and Academic Research Award of Seoul National University (2009).



Jiwon Shin is Assistant Professor in the School of International Letters and Cultures at Arizona State University. Her research covers various topics on media and memory in pre-modern and modern Korean literature and cultural history.

5:10-6:00PM

READING & PERFORMANCE

READING: **Sung-ran Hong, Sijo Poet**

Heinz Insu Fenkl, SUNY New Paltz



Sung-ran Hong is a sijo poet whose poems are known for their delicacy of expression. She has published several books of her sijo poetry, including *Hwang Jin Yi Byeolgok*, *Warm Sorrow*, *Winds Blow*, *longing day*, and *A Dance*. Her numerous awards include the Jungang Sijo Grand Prix, Korean Cultures and Arts Award, and Korean Sijo Grand Prix. She teaches poetry at Sungkyunkwan University and is also Director of Yusim Sijo Academy and Executive Editor of *Yusim*, a monthly poetry magazine.

Please see Heinz Insu Fenkl's bio on previous page.

PERFORMANCE: **Yookyung Lee, Singer**

Serin Hong, Gayageum Player

Jin Ho Khoe, Daegeum Player



Yookyung Lee is Master of Korean Heritage Song Gagok. She studied Korean traditional music at Seoul National University.



Serin Hong is a gayageum player and member of Seoul Metropolitan Korean Music Orchestra. She studied Korean traditional music at Seoul National University.



Jin Ho Khoe is a daegeum player and leader of the Korean traditional music ensemble group GOMOOL. He studied Korean traditional arts at Seoul National University.

READING

Sung-ran Hong, Sijo Poet

내가 나를 바라보니

무금선원*에 앉아
 내가 나를 바라보니
 기는 벌레 한 마리가
 몸을 찢다 오그렸다가
 온갖 것 다 갇아먹으며
 배설하고
 알을 슬기도 한다.

* 백담사 무금선원(無今禪院)

사랑의 거리

-일색변 5

사랑도 사랑 나름이지
 정녕 사랑을 한다면
 연연한 여울목에
 돌다리 하나는 놓아야
 그 물론 만나는 거리도
 이승 저승쯤은 되어야

들여우

한 사람은 무자화(無字話) 속으로 걸어 들어가고
 한 사람은 무자화 밖으로 걸어 나오고
 두 사람 모두 만나보면 둘 다 들여우

청개구리

-절간이야기 29

어느 날 아침 게으른 세수를 하고 대야의 물을 버리기 위해 담장가로 갔더니 때마침 풀섬에 앉았던 청개구리 한 마리가 화들짝 놀라 담장 높이만큼이나 폴짝 뛰어오르더니 거기 담쟁이넝쿨에 살췌 앉는가 했더니 어느 사이 미끄러지듯 잎 뒤에 바짝 엮드려 숨을 할딱거리는 것을 보고 그놈 참 신기하다 참 신기하다 감탄을 연거푸 했지만 그놈 청개구리를 제(題)하여 시조 한 수를 지어 볼려고 며칠을 끙끙거렸지만 끝내 짓지 못하였습니다. 그놈 청개구리 한 마리의 삶을 이 세상 그 어떤 언어로도 몇 겁(劫)을 두고 찬미할지라도 다 찬미할 수 없음을 어렴풋이나마 느꼈습니다.

READING

Heinz Insu Fenkl, *Novelist, Translator, and Editor*,
SUNY New Paltz

A Day at Old Fragrance Hall

The sun slants in, onto the two-tiered wood floor
of Old Fragrance Hall
Through the hanging plaited bamboo shades,
The whole day flickering away.
Paintings hanging askew on the wall:
a Taoist hermit with magical powers,
An old ferryman who's let go of the oar,
drifting with his fishing boat,
And again, so soon, I am the setting sun.

고향당 (古香堂) 하루

하늘빛 들이비치는 고향당 누마루에
대오리로 엮어 만든 발을 드리우니
오늘 이 하루도 그냥 어른어른거린다.

비스듬히 걸린 벽화, 신선도 한 폭
늙은 사공은 노도를 놓고 어주와 같이 흐르고
나는 또 어느 사이에 낙조가 되었다.

Days Living on the Mountain

Reached the age when I'm sick of it all.
My thoughts, too, knotty like the bones of my bent back,
Today I grabbed a stump about to fall over.
Day before yesterday, I went to see Master Hancheon at
his temple
And asked him what made him want to go on living.
He couldn't explain in words, so he told me to strike the
cloud gong.
Now, really, the days living on the mountain—
One day crying like a bug in the grass,
One day laughing like a flower in the field,
Only to see it—the flow that ends the flow.

산에 사는 날에

나이는 늙었늙었던 해가 되었고
생각도 구부러진 등골뼈로 다 드러났으니
오늘은 첫비듬히 선 등걸을 짚어본다.
그제는 한천사 한천스님을 찾아가서
무슨 재미로 사느냐고 물어 보았다
말로는 말 다할 수 없으니 운판 한번 쳐보라 했다.
이제는 정말이지 산에 사는 날에
하루는 풀벌레로 울고 하루는 풀꽃으로 웃고
그리고 흐름을 다한 흐름이나 불일이다.

READING (cont.)

All the Same at Journey's End

age: twelve

identity: monk

work till noon stomping the foot mill,
split firewood till the sun goes down

once a generation, hear the cry
of a bird hiding out in the woods

then ten years, twenty years
forty years pass, and today

living on the mountain
not seeing the mountain

and the sound of the bird's cry?
i can't even hear my own

일색과후 (一色過後)

나이는 열두 살
이름은 행자

한나절은 디딜방아 찼고
반나절은 장작 패고……

때때로 숲에 숨었을
새 울음소리 듣는 일이었다

그로부터 십 년 이십 년
사십 년이 지난 오늘

산에 살면서
산도 못 보고

새 울음 소리는커녕
내 울음도 못 듣는다.

PERFORMANCE

Yookyung Lee, Singer

Serin Hong, Gayageum Player

Jin Ho Khoe, Daegeum Player

1. Pyeong-geo (평거)

아지랑이

나아갈 길이 없다 물러설 길도 없다
둘러봐야 사방은 허공 끝없는 낭떠러지
우습다

내 평생 헤매어 찾아온 곳이 절벽이라니

끝내 삶도 죽음도 내던져야 할 이 절벽에
마냥 어지러이 떠다니는 아지랑이들
우습다

내 평생 붙잡고 살아온 것이 아지랑이더란 말이나

Vapors

No way forward, no way back

Look around—in all directions, up and down—
empty sky and endless cliff

Funny

What I wandered all my life to find is a precipice

Finally at this cliff, where I must
toss down both life and death—

Vapors waft around to their hearts' content

Funny

That what I clung to all my life—nothing but vapors

Translated by Heinz Insu Fenkl

PERFORMANCE (cont.)

2. Pyeong-rong (평롱)

아득한 성자

하루라는 오늘
 오늘이라는 이 하루에
 뜨는 해도 다 보고
 지는 해도 다 보았다고
 더 이상 볼 것 없다고
 알 까고 죽는 하루살이 떼
 죽을 때가 지났는데도
 나는 살아 있지만
 그 어느 날
 그 하루도 산 것 같지 않고 보면
 천 년을 산다고 해도
 성자는
 아득한 하루살이 떼

Distant Holy Man

Today, this one day,
 on this one day called
 today
 I saw the whole of the sun rise
 and saw it all set
 Nothing more to see—
 a swarm of gnats laying
 eggs, dying
 I am still alive,
 long past my time to
 die,
 But consider—today, I don't
 feel
 as if I've lived even this
 single day
 He may live a thousand years,
 but the holy man
 Is but a distant cloud of gnats
Translated by Heinz Insu Fenkl

3. Woo-rak (우락)

내가 나를 바라보니

무금선원에 앉아
 내가 나를 바라보니
 기는 벌레 한마리가
 몸을 찢다 오그렸다가
 온갖 것 다 갇아먹으며
 배설하고
 알을 슬기도 한다.

As I Look upon Myself

Sitting, in the meditation hall,
 I look upon myself—
 a single bug crawling by
 stretches its body, contracts it;
 gnawing at all manner of
 things,
 it evacuates, but
 also does lay its eggs.
Translated by Heinz Insu Fenkl

4. Sijo (시조)

황진이 시조

동짓달 지나긴 밤
 한 허리를 베어 내어
 춘풍 이불아래 서리서리 넣었다가
 어론님 오신날 밤이어든
 굽이굽이 퍼리라

Gayageum Solo (가야금 독주)

Serin Hong

김죽파류 가야금 산조

Gayageum sanjo
(Kim Chukpa School)

Daegeum Solo (대금 독주)

Jin Ho Khoe

청성곡

Cheongseong-gok



NOTES





**Center for
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University of California, Berkeley

Symposium Organizers: Stephanie K. Kim, Yunhee Roh, Dianne Enpa-Cho