

Presentation at:

The 25<sup>th</sup> HMS Colloquium

**“The Tale of Ch’unhyang Beyond Korea: Translation, Narrative, and Performance.”**

By Chan E. Park (Ohio State University)

“Delivering the oral poetics of *p’ansori* translationally, a case of *Ch’unhyang*”

In promoting Korean storytelling, the narrative of *Ch’unhyang* for its irreducible narrative charm and representational adaptability takes a prime seat. As specimen of oral tradition, *Ch’unhyang* is mainly imbedded in a storysinging called *p’ansori*. In *p’ansori* singing, the multifariously situated appearance of characters and the sundry shapes and sizes of emotional response, all ride the inimitable tonal shifts and rhythmic turns in the music called *p’ansori*. Due to the language, culture, and time differences deliverance of its oral poetics to the audiences today and outside Korea is complexly challenging. How could one convey both the narrative content and the art of delivery as one and the same? Is it possible at all? I take this opportunity to showcase my own experimental translational adaptation from the narrative of *Ch’unhyang*, as opener of the discussion of the methodology of representation of oral literature and traditional storytelling across border.

Bio:

Chan E. Park earned her Ph.D. from the University of Hawaii (1995), and is currently Professor of Korean Language, Literature, and Performance and Director of the Lee Korean Performance Research Program at The Ohio State University. Her specialties include research and performance of Korean musical and narrative tradition. She has published extensively on the Korean performativity and its interdisciplinary implications, including her monograph, *Voices from the Straw Mat: Toward an Ethnography of Korean Story Singing* (University of Hawaii Press 2003), and 5-volume *Songs of Thorns and Flowers: Bilingual Performance and Discourse on Modern Korean Poetry Series* (Foreign Language Publications 2010-2015). Trained mostly under the late pansori singer Chung Kwonjin, Park presented her bilingual pansori repertoires numerously. She also presented theatrical premieres including: *Centennial P’ansori: In 1903, Pak Hungbo Went to Hawai’i* (2003); *When Tiger Smoked His Pipe* (2003); *Shim Ch’ong: A Korean Folktale* (2003); *Alaskan P’ansori: Klanott and the Land Otter People* (2005); *Pak Hûngbo Went to Almaty* (2007); *Song of Everyday Ch’unhyang* (2008); *Fox Hunts and Freedom Fighters Korean and Western Women in Seoul 1894-1920* (2009); *Fox Hunt and the Death of a Queen* (2012); *Hare Returns from the Underwater Palace* (2013).