

Actor Lee Yong-ba appears as a photo artist stricken by AIDS in the film, "Chaos" directed by newcomer Lee Man.



Lee Man's New Film 'Chaos' Features Fieht Against AIDS

By Hong Sun-hee
Staff Reporter

Novice director Lee Man's film, "Chaos," uses AIDS.

This feature film was shot in San Francisco's Castro Street, the popular hangout for gays and lesbians, and in Korea.

In a synopsis, a second-generation Korean-American model stricken by AIDS approaches a self-made CF photographer in Seoul for her revenge on men. And the middle-aged photo artist loses everything he has accomplished from this one night's stand and waits for death.

Lee said, "The distorted and twisted image portrayed by the model is ourselves living in this chaotic society. Nevertheless, my main message is

"Fight AIDS," not people with AIDS."

Spectators accustomed to the storytelling method will be disappointed with this film, which frequently employs metaphors and symbolic inserts and accompanies performance art.

Fish frequently appear on the screen to symbolize men. The tempo is speedy and the photo work is sensual but sometimes filthy far beyond shocking.

It is produced, directed, written and edited by Lee, and the props were also designed by him. The 37-year-old director runs very successful design academy in Seoul.

This fresh film deserves a citation from the health authorities for warning against AIDS, and is being screened at the Myongbo Cinema and the Myongbo Art Hall in downtown Seoul.

Soviet Pianist Krainev To Perform at Arts Center

Vladimir Krainev, 47, a pianist of the Neigauz School of Moscow, will present a recital on Nov. 4 at the Seoul Arts Center Concert Hall. Emil Gilles and Sviatoslav Richter hail from this school.



Krainev

He will display the lyrical sides of the talent in a rendition of Chopin's short works, Ravel's "The Night" and "Gaspard" and Prokofiev's Sonata No. 7.

He will also appear at the Munye Theater in Taegu on Nov. 3, with the same program.

Winning first and second prizes in the Leeds and Tchaikovsky international contests in the early 1960s opened the way for him to gain world-wide ac-

claim.

His album on the Gramophone label "The Anthology of the Soviet Piano Concerto" won a golden disc from Melody. It contains R. Shchedrin's No. 1 Concerto, A. Ashpai's No. 2 Concerto and A. Schnidke's concerto dedicated to the pianist. He also recorded all five piano concertos of Prokofiev.

Krainev's wife is the trainer and manager of the ice group "All the Stars, Tatiana Tarasova," and he helps in selecting the music for the group. He made a phonogram for Olympic champions Natasha Bestenjanova and Andrei Bukin.

He made his debut here in 1988 as a soloist of the Moscow Philharmonic Orchestra conducted by Dmitri Klayenko.

On Nov. 5, he will hold a workshop on Chopin at 5 p. m. at the Korea Festival Ensemble Hall.



AP-Yonhap
A model, left, wears a hat covered with butterflies while the other model dons a hat crawling with spiders, part of top milliner Phillippe Somerville's spring/summer 1992 hat collection which went on display in London Wednesday.

TOWN CRIER

CONCERT

Concert by Leningrad Mozartium Orchestra on Nov. 3 at 7 p.m. at Seoul Arts Center Concert Hall Program: Vivaldi, Mozart, Purcell and Tchaikovsky. Soloist is Yang Ko-woon, silver medalist from this year's Paganini International Concours. Further info at 548-4481.

Violinist Chung Chan-woo's all-Mozart sonata series, ninth event on Nov. 1 at 8 p.m. at Ye-eum Concert Hall (736-3200), accompanied by pianist Kim Kum-bong. Program: K. 57 and K. 58.

Seoul Symphony Orchestra's regular concert on Nov. 2 at 7 p.m. at Seoul Arts Center Concert Hall, conducted by Nicolai Diaudira. Program: Tchaikovsky's "Pathétique," Mendelssohn's Violin Concerto in E Minor and Schumann's Piano Concerto in A Minor. Soloists are violinist Chon Cha-yong and pianist Anton Dikov.

Concert by Di Como Trio from Italy Nov. 1 at 7:30 p.m. at Seoul Education and Culture Center. Program: Bach, Bruni and Dvorak. Further info at 548-4481/2.

Concert by Ahn Trio made up of Juilliard-trained three sisters on Nov. 1 at 7:30 p.m. at Seoul Arts Center Concert Hall to the accompaniment of Korean Symphony Orchestra. Program: Tchaikovsky's "Rococo" Variation Chopin's Concerto No. 2 and Beethoven's "Romance" and Triple Concerto. Further info at 338-6011.

MOVIE

"Iron Maze," (English) at Cine House (544-7171) and Core Art Hall (732-9333/3).

"The Jewel of the Nile," (English) at Chungang Theater (776-8866 and 7004).

"Switch," (English) at Picadilly (765-2245/7).

"Chaos," (Korean) at Myongbo (274-2121) and Myongbo Art (732-2131/2).

"Praise of Death," (Korean) at Seoul Theater (277-3011).

"Susanne Brink's Arirang," (Korean) at Kukto Theater (266-1444) and Lotte World (417-0213).

"The Silver Stallion," (Korean) at Seoul Theater (277-3011).

"Purseful of Secrets," (Korean) at Scala Theater (266-6333).

"For Agnes," (Korean) at Taehan Theater (278-8171).

MISCELLANEOUS

"Project the Environment" amateur song contest, at Dongbang Plaza Conference Hall Nov. 2 under the sponsorship of the U. S. Confectionary Industry Export (CIE). More info at 782-7175/6.

Club Iberoamericano, a group of Spanish-speaking ladies living in Seoul, offers a "benefit gala evening" Nov. 1 at 7:30 p.m. at Hyatt Hotel Ballroom to help handicapped people. The program includes cocktail, dinner and dance. Further info at 793-6465.

Comments on Translation Prize-Winning Works

Quality of Original Text Complicates Decision

Following are comments on the three prize-winning works and other entries in this year's Modern Korean Literature Translation Awards by Prof. Kevin O'Rourke of Kyunghee University. - ED.

By Kevin O'Rourke

The Korea Times Translation competition was relatively straightforward this year in two categories, poetry and the short story; the novel division, however, proved to be a real problem.

Brother Anthony of Taize, winning his second major award in a week - last week he won the Korea Literary Award for Translation from the Korean Culture and Arts Foundation for another volume of poetry - was a clear winner in the poetry section with his selection of Ko Un poems. Two of the poems were particularly impressive: "Wooyol's Family House," and "Headmaster Abe," the former a moral vignette of farm living depicting a household where efficiency, cleanliness, and thrift are the controlling virtues, but where there is neither human warmth nor neighborly consciousness; the latter a depiction of a Korean school in Japanese times, dominated by a fanatical headmaster whose world disintegrates in the defeat of Japan in World War II. The power of the poem rests as much in its depiction of the aspirations of the Korean children as in the strength of the portrait of the headmaster. Brother Anthony handles the dramatic qualities inherent in both poems with his usual flair: they are almost prose poems, simple technically and relatively easy for the translator to handle. They contrast sharply, for example, with the Chong Chi-yong entry, where the poems have complex



Korea Times
Prof. Kevin O'Rourke, left, and Prof. Kim U-chang of Korea University discuss this year's entries in the Modern Korean Literature Translation Awards during a screening session.

musical effects which offer an enormous challenge to any would-be translator. There are obvious lessons here for anyone thinking about entering the competition. The Lee Hae-in entry also showed promise. However, poems like these, which seem on the surface to be simple little prayerful meditations, can prove very elusive to the translator. They require a special delicacy.

The short story section was won by Yi Mu-yong's 1939 story, "Lesson One, Chapter One," translated by Yu Young-nan. The story is a sort of Koreanized parable of the prodigal son. The son rejects the land and his father and goes in pursuit of education and success in the city. Long years of fruitless

striving bring him to the conclusion that he should go home with his wife and family and work his father's land. The prodigal is welcomed home, but his father insists that he learn the ways of the land and unlearn the false, corrupt ways of the city. The son endures all the trials imposed on him by his father.

Typical of its time in many ways, with its emphasis on the land and the value of a simple life close to nature, "Lesson One, Chapter One" manages to hold together despite the heaviness of the moral stance and the tendency to sentimentalize inherent in the plot.

Our problems began with Kim Won-

il's "Prisons of the Heart," translated by Julie Pickering. The first problem was how to classify it: 91 typed pages, double spaced, it seemed too long to be a short story and hardly long enough to be a full-fledged novel. The second problem, and this proved decisive, was a division of opinion not so much about the quality of the story as about the weight that should be given to quality in the judging process. The problem stated simply was this: whereas we agreed that the original story had weaknesses in terms of plot, character, and ending, we disagreed about the weight to be accorded to the judges' personal taste in the judging process, especially in view of the fact that the story had been given the Yi Sang Literature Award, one of the most prestigious literary awards in Korea. There seemed to be a strong case in favor of the contention that public acknowledgment of fact should supersede the personal critical opinion of the judges. What other standards do aspiring translators, particularly non-Korean translators, have to guide them? However, the division of opinion continued to the end until finally a compromise of sorts was worked out in order to break the deadlock; the commendation prize in the short story division was awarded. The translation read very well with only occasional lapses in the rhythms of the prose, usually caused by following the rhythms of the Korean rather than the natural rhythms of the English. "Lesson One, Chapter One" indeed showed the same weakness. However, I know of no translator of Korean texts into English who is not guilty of this, which probably accounts in part for the failure of Korean fiction in translation to make much of an impact so far on the world stage.

Short Story Category Winner Comments

I'm Happy to Keep Promise' 'For Precious Thing About Korea'

By Yu Young-nan

It all began with the discovery of an old, yellowed manuscript creased in the middle. One day in May 1991, Ko Mu-yong (1908-1960), stumbled across an English translation of her husband's short story "Lesson One, Chapter One."

Yi Mi-rim, his daughter, contacted me and asked if I could get it published. I promised I would do my best.

"Lesson One, Chapter One" was on the reading list during my middle school days, but twenty odd years later all I remembered was the title. Reading it, I found myself liking it very much, although the English translation left a lot to be desired. Swept by momentary arrogance, I told Ms. Yi that I could do a much better job. That is how I ended up spending July translating "Lesson One, Chapter One."

For me every translation effort is a discouraging endeavor as it forces me to face my inadequacies and shortcomings as a translator. I keep doing it because by the time the next project presents itself, I've forgotten about all the difficulties and frustrations involved in the previous effort.

In August, I took the first draft of my translation along with me to the United States while visiting some friends there. In Los Angeles, Cathy

and Bill Royer, my dear friends, carefully read my draft, asking questions and suggesting alternatives. Sitting in their kitchen, we had many memorable discussions about the story and life in general, "sometimes deep into the night."

Back in Seoul, Darlene Jones and Linda Belding read my work and offered valuable suggestions. Without these friends' help, my translation might have been worse. However, I am solely responsible for any errors or awkwardness in my translation.

From the beginning, I intended to enter the translation competition at The Korea Times because I thought winning would be the fastest and the surest way to publish "Lesson One, Chapter One." When The Times called me with the good news, I had just come back from my birthday dinner at a Chinese restaurant. Among the numerous presents I've received over the past 37 years, so far the one from The Times in 1991 is the best.

Thank you!

I am very happy that I was able to keep my promise to the author's daughter. As one who possesses an extremely short memory, I am already planning to translate another story by the same author. Please wish me luck.

Yu Young-nan, a Seoul housewife, graduated from Sierra University with a Ph. D. and has been a contributor to The Korea Times' "Korean Cooking Guide" column for the past two years. Her writings also include "Translation Theory and Practice," an English translation guide for Koreans, which was published earlier this year.

Commendation Award Winner

A Chance for Comparison

By Julie Pickering

I am happy to receive The Korea Times' commendation award because it has given me a chance to compare my work with those of others in the field as well as to think over some problems I have encountered in the course of translating.

"Prisons of the Heart" is only my second literary translation and clearly reflects many of the issues that have both plagued and stimulated me as I move from commercial to literary translation. As a graduate in history, not literature, I have found myself drawn to stories I believe reflect the realities of Korean society and the effect of Korea's unique histori-

cal and social circumstances on individuals and the communities in which they live.

Kim Won-il's "Prisons of the Heart," recipient of the distinguished Yi Sang Literature Award in 1989, is a fine example of this genre raising a number of issues such as the influence of Korea's persistent ideological divisions on individuals, families and society as a whole, the internal conflict of an eldest son dealing with his filial obligations within the context of contemporary society, generational differences in historical perception, and the painful loss of a loved one. I was attracted to this work because it provided a sensitive portrayal of these issues, all of which have deeply affected my own life in Korea over the last ten years, and because I believe issues such as these are important to an understanding of Korea today.

In an ideal world there may be an objective standard for what constitutes fine literature, but we do not live in

By Br. Anthony Teague

It's wonderful to win a prize! And especially when you feel that you haven't really deserved it.

To turn fine Korean poems into even reasonably good English poems is such a completely impossible job, that frankly there are days when I feel like giving up in despair. Then along comes a prize, like this, and gives you the courage to keep trying to do better. So I am most grateful to The Korea Times and to the jury for this sign of encouragement and understanding. Thank you very much, indeed.

Of course, whenever a translator wins a prize, I rather feel that he ought to hand it over to the poet he's been translating, because the translator's art is a very odd one; we are supposed to try to disappear completely, in favor of our original author whose "work" the poem we have translated remains. There are a few rare poets, even, who have been their own translators; for those who cannot do that, the translator offers his skills instead.

I am especially glad that the poet you have chosen to honor in this way is Ko Un. He has had to endure so many harsh things for so long, and is still persona non grata in some circles, I know. Yet it seems that he is one of those men who flourish in adversity, and through the difficulties of all these years he has produced more and more works that bear the mark of unmistakable genius. Perhaps, even, the oppositions he has encountered explain why he has stayed so fresh and creative.

There are many critics and readers today, who would hail Ko Un as by far the "greatest poet now writing in Korean" and he is considered by some to be the first "world-class" writer that Korea has ever produced. I began to

such a world and so must trust our consciences, translating what we believe to be valuable works that effectively represent each national literature while at the same time promote a better understanding of all aspects of the culture we are trying to depict. I hope The Korea Times will continue to provide a venue for such work in the future.

Awardee in Poetry

translate his poems a couple of years ago on the suggestion and with the help of Professor Kim Young-moo of the English department of Seoul National University, and I am deeply impressed first, by the enormous variety you find in his works through the years. From an early period of refined sensitivity, you pass to poems in which the tragic focus is the recent history and present state of the Korean peninsula, but with a vast range of styles and detailed topics.

I find it very important to try to translate as many as possible of the poems contained in the "Man-in-bo" (Ten thousand lives) series, especially, because of the reason Ko Un gives for writing them. He has spent much of his life in close contact with people that the world knows nothing of, villagers, children, youngsters Many died young, and they have no memorial, no one remembers them, except Ko Un the poet, who can write about them. Yet as human beings, their lives were as precious as any that the corrupt world celebrates as "famous." These poems, then, touch me by their celebration of a fact that I, as a brother of Taize, consider absolutely central: every human being without exception is sacred, and those whose innocence has been wounded most deeply by life are the most sacred of all. To translate these poems of Ko Un is the most worthwhile thing I can do.

I reckon that this prize is really for the memory of all those almost forgotten people, their pain, and their humanity. For the most precious thing about Korea.

Br. Anthony Teague, a member of the Monastic Community of Taize, France, is a native of Cornwall, England who studied at the Oxford University. He has been living in Korea since 1980 and is an associate professor in the English Department of Sogang University. He has published three translated volumes of poems by Ko Sang and one on works by Kim Kwang-kyu, for which he received the Korea Literary Award this year.

Julie Pickering, a native of Seattle, Washington, served for two years as a Peace Corps volunteer in Korea as a Swarthmore College graduate before returning to the U. S. for her master's degree in Korean Studies at the University of Washington. In 1985, she returned to Korea where she now works as a freelance translator.

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