The 25th Annual Hahn Moo-Sook Colloquium in the Korean Humanities

“The Tale of Ch’u’nyang Beyond Korea: Translation, Narrative, and Performance”

Friday, October 20, 2017, 5:30 PM – 7:30 PM
Post Hall, GW Mount Vernon Campus
2100 Foxhall Road NW, Washington, DC 20007

Saturday, October 21, 2017, 8:30 AM – 4:00 PM
Harry Harding Auditorium, Elliott School of International Affairs
1957 E Street, NW, Room 213, Washington, DC 20052

The 25th HMS Colloquium examines the Tale of Ch’u’nyang, one of the most famous classical novels written during the Chosön period (1392-1910). Scholars of Korean literature will analyze how the novel has been translated inside and outside of Korea since the turn of the twentieth century. They will explore the challenges of translation in multiple languages such as Japanese, Chinese, English, and French, and how the story evolved in various cultures in ways that diverged from the original version. We will also examine how the Tale of Ch’u’nyang has been reconstructed in other genres such as 'P’ansori' (Korean musical storytelling) and film.

PROGRAM

Friday, October 20, 2017

5:30 – 6:30 Dinner Reception

6:30 – 7:30 P’ansori Performance: Ch’u’nyang-ga: Highlights
P’ansori Singer: Hyeun Bin Lim
Drummer: Taeyoung Kim
M.C.: Hilary Finchum-Sung, Seoul National University

Saturday, October 21, 2017

8:30 – 9:00 Coffee and Pastries
9:00 – 9:20 Welcoming Remarks
Young-Key Kim-Renaud

Session I
Gregg Brazinsky, Moderator

9:20 – 9:50 Key-Sook Choo, “Multi-textuality of Ch’u’nyangga and Cultural Empowerment of the ‘Qwon-public’”


10:20 – 10:30 Break


11:00 – 11:30 Immanuel Kim, “Revolutionary Mother: Comparing the Role of the Mother in North Korea’s Tale of Ch’u’nyang, Flower Girl, and Sea of Blood”

11:30 – 12:00 Question and Answer

12:00 – 1:30 Lunch

Session II
Roy Richard Grinker, Moderator

1:30 – 2:00 Janet Lee, “The Duality of Text and Translation: The Domestification of the Tale of Ch’u’nyang”

2:00 – 2:30 Yum Hyun Han, “Ch’u’nyangga in France: Novels, Films, Ch’u’nyangga and P’ansori, More Than a Century of History”

2:30 – 3:00 Chan E. Park, “Delivering the Oral Poetics of P’ansori Translationally, a Case of Ch’u’nyang”

3:00 – 3:10 Break

3:10 – 3:40 Question and Answer & General Discussion

PROFILES

P’ansori performance

Hyeun Bin Lim has studied with p’ansori legends Han Ae-sun, Lee Nan-cho, Ahn Sook-sun and the late Sung Uhyong and graduated from Seoul Institute of the Arts in 1996. In 2011, Lim was awarded the Presidential Award in the P’ansori Masters Division of the Ch’u’nyang Grand Traditional Music Competition. One of the most respected young p’ansori masters in Korea, Lim has performed for national events and dignitaries in Korea as well as internationally throughout Europe and the United States. Lim is known for his masterful and engaging performance style and has received accolades for his performances of full-length versions (up to 4 hours long) of The Song of the Underwater Palace and The Song of Ch’u’nyang. The latter he performed this year as part of the National Theater of Korea’s “Original P’ansori” series, the top venue for full-length p’ansori performance in Korea. Lim has performed as a lead in a National Changgeuk Company productions at the National Theater of Korea and currently serves as a head performer of the Namwon Municipal Korean Traditional Music Troupe.

Taeyoung Kim graduated from Chungang University with undergraduate and graduate degrees in traditional percussion performance. In 2017, Kim won the Presidential Prize in the 37th annual Jeonju Gosu (percussion accompanist) National Competition and in 2016 won the Team Award in Korean Broadcasting System’s traditional music competition. Currently, he is a jeomsu (initiate) for Important Intangible Cultural Heritage Number 72, the cleansing ritual for the dead (ssitkimgut) for Hojin Island. Currently, he is a member of the performance team Barai.

Hilary Vanessa Fitchum-Sung (Ph.D. Indiana University) joined the faculty of the Department of Korean Music in Seoul National University’s College of Music in 2009, becoming the first non-Korean professor in a Korean music department. She is currently Associate Professor of Korean Music Theory and Ethnomusicology and teaches classes on ethnomusicology, world music and Korean music. She has published in Ethnomusicology, the world of music (new series), and Seoul Journal of Korean Studies and is currently preparing a manuscript for publication on Korean music’s 21st century transitions. Fitchum-Sung has presented lectures for organizations such as the National Gugak Center, The National Theatre of Korea and the Korea Foundation and internationally in Sydney, Cairo, London and New York. In 2016, she and a group of Korean master musicians participated in a residency with Music/NitesUS at Brandeis University (MA). In avid pursuit of bi-musicality, she regularly practices and performs on the two-string spike fiddle, haegum.

WELCOMING REMARKS

Young-Key Kim-Renaud is Senior Advisor to the GW Institute for Korean Studies and Professor Emeritus of Korean Language and Culture and International Affairs at GW. She was chair for 12 consecutive years of the East Asian Languages and Literatures Department before retiring from GW in 2015. She is the founder of GW’s Hahn Moo-Sook Colloquium in the Korean Humanities. She is the former President of the International Circle of Korean Linguistics and previous Editor-in-Chief of its journal, Korean Linguistics. She has published widely on Korean linguistics, literature, culture, and history. She has received three Fulbright awards, the Republic of Korea Order of Cultural Merit, Jade Class, the Bichumi Grand Award from the Samsung Life Foundation, and the Distinguished Korean of the Year Award from the Korean American Foundation. (http://eall.columbian.gwu.edu/young-key-kim-renaud)