

# THE 25TH ANNUAL HAHN MOO-SOOK COLLOQUIUM IN THE KOREAN HUMANITIES



## “The Tale of Ch’unhyang 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’unhyang*, one of the most famous classical novels written during the Chosŏn 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’unhyang* has been reconstructed in other genres such as p’ansori (Korean musical storytelling) and film.

### PROGRAM

**Friday, October 20, 2017**

5:30 – 6:30	<b>Dinner Reception</b>
6:30 – 7:30	<b>P’ansori Performance: Ch’unhyang-ga: Highlights</b> 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	<b>Coffee and Pastries</b>
9:00 – 9:20	<b>Welcoming Remarks</b> Young-Key Kim-Renaud

**Session I Gregg Brazinsky, Moderator**

9:20 – 9:50	Key-Sook Choe, “Multi-textuality of <i>Ch’unhyangjŏn</i> and Cultural Empowerment of the “ <i>Ŏnmun</i> -public”
9:50 – 10:20	Serk-Bae Suh, “Traacherous Translation: The 1938 Japanese-Language Theatrical Version of the Korean Tale <i>Ch’unhyangjŏn</i> ”
10:20 – 10:30	Break
10:30 – 11:00	Sookja Cho, “The Multiplied Lives of Chunxiang: The Narration and Performance of the <i>Tale of Ch’unhyang</i> in China”

11:00 – 11:30	Immanuel Kim, “Revolutionary Mother: Comparing the Role of the Mother in North Korea’s <i>Tale of Ch’unhyang</i> , <i>Flower Girl</i> , and <i>Sea of Blood</i> ”
11:30 – 12:00	Question and Answer
12:00 – 1:30	<b>Lunch</b>
<b>Session II</b>	<b>Roy Richard Grinker, Moderator</b>
1:30 – 2:00	Janet Lee, “The Duality of Text and Translation: The Domestication of the <i>Tale of Ch’unhyang</i> ”
2:00 – 2:30	Yumi Han, “Ch’unhyang in France: Novels, Films, <i>Ch’anggŭks</i> and <i>P’ansoris</i> , More Than a Century of History”
2:30 – 3:00	Chan E. Park, “Delivering the Oral Poetics of <i>P’ansori</i> Translationally, a Case of Ch’unhyang”
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 Uhyang 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’unhyang 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’unhyang*. 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 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 jeonsuja (initiate) for Important Intangible Cultural Heritage Number 72, the cleansing ritual for the dead (ssitkingut) for Hojin Island. Currently, he is a member of the performance team Baraji.

**Hilary Vanessa Finchum-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. Finchum-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 MusicUnitesUS at Brandeis University (MA). In avid pursuit of bi-musicality, she regularly practices and performs on the two-string spike fiddle, haegeum.

#### 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>)

## SPEAKERS

**Key-Sook Choe** is Associate Professor in the Institute of Korean Studies at Yonsei University, South Korea. She holds a Ph.D. in Korean Literature from Yonsei University. Her main research fields are Korean classical narrative, Korean printed books during early modern period, gender studies, and affective studies. Her recent publications include “The meeting of *Ch’anggŭk* and Greek Tragedy: Transcultural and Transhistorical Practice of Korean *P’ansori-ch’anggŭk* and the Case of Media,” *Korea Journal*, vol. 56, no. 4, 2016; “Chisok kanŭngghan ‘kamsŏng-sŏngch’al’ chawŏn kuch’uk ūl wihan han’guk ‘kojŏn/chŏnt’ong’ chawŏn ūi chaemaengrakhwa” [Re-contextualization of the Korean ‘Classical Literature/Tradition’ for ‘Re-building Sustainable Affective/Reflective’ Resource], *Tongbanghakji* 175, 2016; and “Kyemong ūi imyŏn, musiwa hyomo ūi kamsŏng chŏngch’i?” [The Hidden Side of Enlightenment, Affective Politics of Ignorance, and Aversion], *Han’guk kojŏn yŏsŏng munhak yŏn’gu* 31, 2015.

**Serk-Bae Suh** teaches Korean literature at the University of California, Irvine as Associate Professor. He received his Ph.D. from University of California, Los Angeles. His first book, *Treacherous Translation*, examines the role of translation in shaping attitudes toward nationalism and colonialism in Korean and Japanese intellectual discourse from the 1910s through the 1960s. His current research project deals with the problem of sacrifice by examining the critical occasions of literary imagination that envisioned an autonomous space for literature under the pressure of the developmental state in 1970s and 1980s South Korea.

**Sookja Cho** is Assistant Professor of Korean at Arizona State University. She earned a doctorate in Chinese and Korean Comparative Literature from Washington University in St. Louis. Professor Cho’s research fields include: pre-modern Korean and Chinese literature and culture; Sino-Korean exchange and East Asian comparative literature; performance literature; and oral storytelling and folk literature. She is the author of two books: *Transforming Gender and Emotion: The Butterfly Lovers Story in China and Korea* (University of Michigan Press, 2017) and *The Tale of Cho Ung: A Classic of Vengeance, Loyalty and Romance* (Columbia University Press, 2018).

**Immanuel Kim** is Assistant Professor in the Department of Asian and Asian American Studies at Binghamton University (SUNY). He received his Ph.D. from University of California, Riverside in comparative literature, specializing in North Korean literature and film. His book *Rewriting Revolution: Women, Sexuality, and Memory in North Korean Fiction* will be published through University of Hawai’i Press in 2018.

**Janet Y. Lee** is Assistant Professor of Korean Literature at Keimyung University in South Korea, specializing in gender, emotion, and medicine in the Chosŏn literary tradition. She received her M.A. from Columbia University and Ph.D. from University of California, Los Angeles. Her dissertation concerns the development of the literary motif of “love-sickness” (*sangsa pyŏng*) in late Chosŏn narratives, and it contends that love tales reveal the complex negotiations between the body and the mind, gender ideals and sexual desire, and romantic love and Confucian ideology. Her scholarly interests are focused on women’s writing, experience, and labor presented in vernacular works from the eighteenth to nineteenth centuries. Her recent publications include the English translation of “Tale of Gentleman Zhou” (*Chusaeng chŏn*) in Peter H. Lee, ed., *An Anthology of Traditional Korean Literature* (University of Hawai’i Press, 2017). She is the Managing Editor of *Acta Koreana*, a peer-reviewed international journal of Korean studies published in English.

**Yumi Han** is a translator and lecturer in Korean at the University Paris-Sorbonne and the Korean Cultural Center in Paris. She received a Ph.D. in linguistics on Korean-French bilingualism (2001), followed by a Ph.D. in Korean Studies on *P’ansori* (2012) from the Paris-Diderot University. She is the author of the book “Le pansori: un art de la scène” (The *p’ansori* as a performing art, PUF, 2015) and co-author of the Korean manual “La culture coréenne en 100 mots” (Korean Culture in 100 Words for Foreign Learners, Darakwon, 2016). With Hervé Péjaudier, she translated nearly 15 books including two novels by Kim Hoon, “En beauté” (Cremation, Picquier, 2015) and “Le chant des cordes” (Song of Strings, Gallimard 2016), a classical *p’ansori* “Sugungga” (Imago Edition, 2011), a classical novel “History of Sukhyang” (Imago, 2017), and a new *p’ansori* by Lee Jaram, “Sach’ŏnga” (The tale of Sichuan, Imago, 2012). In 2013, Yumi Han and Hervé Péjaudier created the Festival K-Vox and Korean Voices in Paris to broadcast Korean culture in French-speaking countries.

**Chan E. Park** earned her Ph.D. from the University of Hawai’i (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 traditions. 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 Hawai’i 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 primarily under the late *p’ansori* singer Chung Kwonjin, Park has presented her bilingual *p’ansori* repertoires numerous times. She has also presented theatrical premieres, and her most recent performance was *Hare Returns from the Underwater Palace* (2013).

## CONVENERS

**Gregg Brazinsky** is Associate Professor of History and International Affairs at the George Washington University and Deputy Director of the GW Institute for Korean Studies. His newest book, *Winning the Third World: Sino-American Rivalry during the Cold War*, was published from the University of North Carolina Press in February 2017. He is also the author of *Nation Building in South Korea: Koreans, Americans, and the Making of a Democracy* (2007), which has been translated into Korean. He serves as the director of the George Washington Cold War Group.

**Roy Richard Grinker** is Professor of Anthropology and International Affairs at the George Washington University. He received his Ph.D. in Social Anthropology at Harvard University. He is the author of *Korea and its Futures: Unification and the Unfinished War* and *Unstrange Minds: Remapping the World of Autism* (which appears as well in Korean, Japanese, Dutch, and Portuguese), among other books. His current work involves the epidemiology of autism in South Korea and the early identification of autism among Zulus in KwaZulu-Natal, South Africa and Mexican migrant workers in southwestern Florida. He is a frequent contributor to media outlets, and in 2010 received the Anthropology in the Media prize from the American Anthropological Association. He is also editor-in-chief of *The Anthropological Quarterly*.

**Jisoo M. Kim** is Korea Foundation Associate Professor of History, International Affairs, and East Asian Languages and Literatures at the George Washington University and Director of the GW Institute for Korean Studies. She received her Ph.D. in Korean History from Columbia University. She is a specialist in gender and legal history of early modern Korea. Her broader research interests include gender and sexuality, crime and justice, literary representations of the law, history of emotions, vernacular, and gender writing. She is the author of *The Emotions of Justice: Gender, Status, and Legal Performance in Chosŏn Korea* (University of Washington Press, 2015), which was awarded the 2017 James Palais Prize of the Association for Asian Studies. She is also the co-editor of *The Great East Asian War and the Birth of the Korean Nation* by JaHyun Kim Haboush (Columbia University Press, 2016).

**Young-Key Kim-Renaud** (as shown above in “Welcoming Remarks”)

## BACKGROUND

The HMS Colloquium in the Korean Humanities series at GW provides a forum for academic discussion of Korean arts, history, language, literature, thought and religious systems in the context of East Asia and the world. The Colloquium series is made possible by an endowment established by the estate of Hahn Moo-Sook (1918-1993), one of Korea’s most honored writers, in order to uphold her spirit of openness, curiosity, and commitment to education. The 25th HMS Colloquium is organized by the GW Department of East Asian Languages and Literatures, co-organized by GW Institute for Korean Studies, and co-sponsored by Literature Translation Institute of Korea, the Korea Foundation, and the GW Sigur Center for Asian Studies.

## GRATITUDE

The GW Department of East Asian Languages and Literatures gratefully acknowledges our co-organizer and co-sponsors:

GW Institute for Korean Studies  
Literature Translation Institute of Korea  
The Korea Foundation  
The GW Sigur Center for Asian Studies

The 25th HMS Colloquium (<https://call.columbian.gwu.edu/hahn-moo-sook-colloquium>) is open to the public FREE OF CHARGE. However, reservations are required. Please make reservations at [go.gwu.edu/hms25](https://go.gwu.edu/hms25). For questions regarding the colloquium, please contact Dr. Jisoo Kim ([jsk10@gwu.edu](mailto:jsk10@gwu.edu)) or Ann Yang ([annyang880410@gwu.edu](mailto:annyang880410@gwu.edu)).