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 pansori (Korean musical storytelling) and film.

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 Language 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.

SPONSORS

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

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

The 25th HMS Colloquium (https://eall.columbian.gwu.edu/hahn-moo-sook-colloquium) is open to the public FREE OF CHARGE. For questions regarding the colloquium, please contact Dr. Jisoo Kim (jsk10@gwu.edu) or Ann Yang (annyang880410@gwu.edu).
**Program**

5:30 – 6:30 DINNER RECEPTION

6:30 – 6:40 WELCOMING REMARKS

Jisoo M. Kim, GWIKS Director

6:40 – 7:40 INTRODUCTION

Emcee: Hilary Vanessa Finchum-Sung

P’ANSORI PERFORMANCE

Singer: Hyeun Bin Lim

Drummer: Taeyoung Kim

**P’ansori** (p’an refers to a space for an event or performance and sori means sound or song) is an oral narrative genre performed by a singer and a drummer. The repertoire emerged from a tradition of oral storytelling that, through performance over time, shaped into the refined virtuosic performances we recognize today as p’ansori. The version of Ch’unhyangga performed today draws on the Tongp’yŏnje (Eastern School) of the southern North Jeolla Province and the stylistic contributions of early-to-mid-19th century p’ansori master Kim Se-jong (金世宗). Recognized as the founder of the Eastern School, Kim Se-jong’s contemporaries lauded his majestic and commanding approach to performance. The bold and succinct style credited to Kim inspires the p’ansori delivery you will hear in today’s performance. Delivered with a dramatic, melodic and rhythmic richness, p’ansori tales take hours to tell in their full form. Today, the performers will present an abbreviated version featuring popular segments from The Song of Ch’unch’ongyang.

**List of Songs**

**Sarangga (Song of Love)**

Ch’unhyang Sŏng is a highly intelligent young woman, famous for her elegant comportment and for her great beauty. Mongnyong Yi is the sixteen year-old son of the Governor of the small southwestern town of Namwŏn. Yi is a good and studious, albeit slightly naïve, young man. Ch’unhyang and Mongnyong meet one fateful day and they quickly fall in love. The young couple pledge themselves to each other in a secret union. This scene depicts the moment during which they consummate their marriage, embracing and promising devotion. The scene begins slowly and passionately but builds in momentum as the lovers tease each other and enjoy a passionate evening together.

**Ibyŏlga (Song of Parting)**

The couple’s love deepens as time passes. Yet, it seems, all good things must pass, and Mongnyong’s father has been called to take a higher position in Seoul. Mongnyong has no choice to follow his father without Ch’unhyang as her lower social position has met with the disapproval of his family. In this heartbreaking scene, the loves bid each other farewell and promise, no matter what it takes, to reunite.

**Sin’gwansatto haengch’a (The Newly-appointed Governor’s Procession)**

The new magistrate descends to Namwŏn to replace Mongnyong’s father. He is known for his lustful character and, it turns out, he has turned down other positions in order to serve in Namwŏn. He had heard of Ch’unhyang’s beauty beyond compare, and wants her for himself. As the new magistrate’s staff escorts him to his new post, we get a glimpse of the character of this official. The pace and musical articulations masterfully foreshadow the role this character will play in the story by painting a portrait of a vain, pompous and potentially corrupt man.

**Performances by**

**Hyeun Bin Lim** has studied with pansori 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 Pansori Masters Division of the Chunhyang 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 Changegeuk 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 (ssitkimgut) 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.