

# **Silk Roads: Cross-Cultural Studies and the Future**

**BOOK OF ABSTRACTS**

**Split, April 23–25, 2020**  
**Faculty of Humanities and**  
**Social Sciences—University of Split**

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Publisher

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Co-publishers:

Institute for Cross-Cultural Studies Hankuk University of Foreign Studies,  
Seoul and Yongin

Studia Mediterranea Research Centre

This book of abstracts is financially supported by the Seed Program for Korean Studies of the Ministry of Education of the Republic of Korea and the annual grant from Korean Studies Promotion Services (KSPS) of the Academy of Korean Studies (AKS-2018-INC-2230010).and National Research Fundings granted by the Faculty of Humanities and Social Sciences, University of Split.

ISBN ???????



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# Silk Roads: Cross-Cultural Studies and the future

This conference focuses both on the specific cross-cultural experience of contemporary and future Korean and East Asian, Croatian, Balkan, Mediterranean, and Eurasian “silk roads” within the wider global questions of cross-cultural futures. The conference explores how our media, languages, narratives, fictions, cultures, and artwork address the vital issues of where the futures (and catastrophes) promised by cross-cultural interactions and the intersections of our contemporary physical and virtual silk roads lead. The conference is concerned with ways that cross-cultural studies explore and can perhaps even enable better futures for all.

The media section of the conference focuses on the presentation of cross-cultural issues in film, art, music, and other platforms. Media studies are not just a hermeneutic practice, but different forms of media can theorize about cross-cultural issues themselves. Thinkers and practitioners such as Hito Steyerl, John Ó Maoilearca, Patricia Reed, and Jared Sexton locate their work within the intersections of cross-cultural thinking. Contributions are especially welcome from underrepresented thinkers, practitioners, and positions.

The comparative literature and language study section focuses on comparative and cross-cultural issues in Korean, South-Slavic, and Mediterranean studies. In the area of Korean and Croatian Studies, the focus will be on how the interaction and experience



of learning and teaching languages, art, and literature of distant (both culturally and geographically) culture(s) can alter our understanding of the arts, history, and media. The focus is on the reception of another culture in a displaced environment, as well as on the interpretation of literature, film, and music in the space and discourse of “another language.”

Please bear in mind the thematic fields this conference seeks to explore in your proposal.

Proposals should be framed within but not limited to or by the following areas of studies in the humanities:

- Art and Art History
- Asian-European Crossroads Studies
- Comparative Studies
- Balkan Studies
- Conflict Studies
- Croatian Studies
- Korean Studies
- Cultural Studies
- East-Asian Studies
- European and Mediterranean Studies
- Film and Media Studies
- Gender and Sexuality Studies
- Global North/South Studies
- Media Studies
- Performance Studies
- Race and Subaltern Studies

Keynote speaker:



**prof. dr.**  
**Jeong Myeong Kyo**  
**Yonsei University**

Myeong Kyo JEONG is literary critic and Professor of Yonsei University, Korea. Since 1979 He has written manifold essays on Korean Contemporary Literature and Culture with the pen name JEONG, Kwari. He worked in the editing cenacle of the Literary Quarterly, *MoonhakkwaSahoe (Literature and Society)* from 1988 to 2004, and is now a lifelong jury member of the Dong-In Literary Prize. He was selected as one of the representative writers of South Korea in 'Salon de Livre de Paris 2015' and his book, translated into French was displayed there. He has published several books

on Korean Literature and Culture, such as *Literature as Dialectic of Being* (1985), *Infiltrate and Darn* (1988), *The Navel of the Civilization* (1988), *Magellan in the Sepulcher* (1999), *Desire which is named The Literature* (2005), *The Quadrature of Circle with Letters and Bodies 1* (2006), *The Homecoming of a Neanderthal Man* (2008), *The Return of a Neanderthal Man* (2008), *Young People, Listen!* (2008), *The Photosynthesis of the Writing-Breathing* (2009), *The Arctic Flowers of 1980s*, *Blow the Bugle!* (2014), *Un désir de littérature coréenne* (2015), *The Guide for Korean Literature which is wandering around the Moebius quadrant* (2016), and *The Quadrature of Circle with Letters and Bodies 2* (2018), 3 (2019). He won the So-Chun Literary Prize (1992), Palbong Prize for Criticism (2000), The HyundaeMunhak Award for Criticism (2000), Kim Hwan-Tae Prize for Criticism (2005), Daesan Literary Award for Criticism (2005), Literary Prize of Pyunwoon (2015), and Literary Prize of Hwang Jeenie (2019). He studied French Literature at the Seoul National University and was conferred the Doctor's degree with a Thesis on *The Constitutional Principle of Chretien de Troyes' Romances – A Research on the Origin of the Novel* (1993). He taught French Literature at the Chungnam National University from 1984 to 2000 and since September 2000, He has been teaching the Korean Contemporary Poetry at Yonsei University.

Keynote speaker:



**prof. dr.**  
**Leo Rafolt**  
**University of Osijek**

Leo Rafolt, Performance and Theatre studies scholar. Graduated Comparative Literature and Croatian Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb. Received his PhD in Theatre and Performance Studies at the same University. From 2003 to 2017 he was teaching Theatre and World Literature at the Faculty of Humanities and Social Sciences in Zagreb. From 2017 he works as a Full Professor at The Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, teaching Theatre and Performance Studies and directing

a Centre for Interdisciplinary Research in Arts and Humanities. He received numerous fellowships and guest-professorships on different European and Asian universities. He has published 6 books and numerous research papers.

Keynote speaker:



**prof. dr.**  
**Brian Willems**  
**University of Split**

Brian Willems is associate professor of literature at the University of Split, Croatia, Department of English Language and Literature, where he is head of the Literature Section. He is the author of *Zug Efekt* (Multimedia Center Zagreb, forthcoming), *Speculative Realism and Science Fiction* (Edinburgh University Press, 2017), *Shooting the Moon* (Zero Books, 2015), *Facticity, Poverty and Clones: On Kazuo Ishiguro's Never Let Me Go* (Atropos Press, 2010), and *Hopkins and Heidegger* (Continuum, 2009). He is co-editor of *Disclosing (Post)-Yugoslav Time: Towards the Temporal Turn in*

*Critical (Post)-Yugoslav Studies* (forthcoming) and *The First Ten Years of English Studies in Split* (University of Split Press, 2011). Essays have been or will be published in *Textual Practice*, *Science Fiction Studies*, *Umjetnost riječi*, *Film-Philosophy*, *Science Fiction Film and Television*, *Ubiq*, *Los Angeles Review of Books*, *electronic book review*, *Boundary 2* (online), *After the Human* (Cambridge University Press), *Economic Science Fictions* (Goldsmiths/MIT Press), *Encyclopedia of Contemporary American Fiction* (Wiley/Blackwell), *From A to <A>* (University of Minnesota Press), *Post-Digital* (Bloomsbury), *Security and Hospitality* (Routledge), *Fantastic Materials* (Routledge), and elsewhere. He is co-editor of *Cross-Cultural Studies Review* and on the editorial board of *Zbornik radova filozofskog fakulteta u Splitu*, as well as a researcher in the project Establishment of Korean Studies and Training Plans for Experts in Koreanology at University of Split. He is also the author of the novella *Henry, Henry* (Zero Books, 2017) and his prose and poetry have appeared in *The Antioch Review*, *Prague Literary Review*, *Salzburg Poetry Review*, *Things Magazine*, and elsewhere. He has been a guest professor in the US, UK and continental Europe and has curated exhibitions of new media art in Croatia and Slovenia.

# The Gender Unconscious of *Mujeong*

Kang Dong-ho, Inha University

In 1917, Lee Kwang-soo's *MuJeong*, the first modern novel of Korean literary history, was serialized in *Maeilshinbo*. As is well known, *Mujeong* could be read as a kind of love triangle novel which describes the inner conflict of male protagonist Lee Hyung-sik who suffers from the difficulty of choosing between Park Young-chae and Kim Sun-hyung. Nevertheless, *Mujeong* could not be regarded as a simple love story because of the historical and symbolic meaning of Lee Hyung-sik's choice. His inner agony between Yeong-chae and Sun-hyung functions as a cultural and historical landscape that represents the psychology of the colonial youth who were standing at the epochal turning point between the feudal past and the modern future.

While it is widely recognized that the development of the inner drama of *Mujeong* is based on three characters Hyung-sik, Young-chae, and Sun-hyung, what I personally find interesting is the peripheral female character named Kim Byung-wook. It seems that Byung-wook is the one who represents modern themes of *Mujeong* in terms of its ideological horizon, and the one who has reached the highest level in growth. Not only does she play a key role in



terms of the narrative structure of *Mujeong*, she is also an active character who directly preaches the modern agenda of the novel of 'Enlightenment through Art.' Why did Lee Kwang-soo invent this new female character, Byung-Wook, to complete his modern narrative? Why did a 'woman' named Byung Wook gain the status of Lee Kwang-soo's ego-ideal?

This article argues that Byung Wook's unique character and vague position reveals itself as the gender unconsciousness of *Mujeong*. In short, the modern project of *Mujeong* did involve women's liberation, but the objects that can be imagined and expressed can still be limitedly visible in the enlightenment project of male intellectuals. Byung Wook can be read as a sign that the subject of modern liberation is neither a complete man nor woman, that is, those who cannot be represented by the traditional sexual dichotomy. In the same context, it was impossible for Lee Kwang-soo to imagine the feminine inner side of a young woman, Byung-wook, a young intellectual who is not a male. The narrative limits and cracks of *Mujeong*, which are revealed through Byung-wook, explain the contemporary and fictional historical limitations faced by Lee Kwang-soo, a male intellectual who desires modern times.

# Remapping the Constellation of Contemporary Korean Poetry

Cho Kang Sok, Yonsei University

In the latter half of the 2000s, the Korean poetic world underwent an unprecedented shock, brought about by the contradicting forces of two different vectors – two different “poetic drives.” The first one was a drive overflowing with an experimental spirit that set out to explore all the places that modern Korean poetry had hitherto left unexplored. The second vector, pointing in the opposite direction, manifested itself through a passionate and extensive exploration of all forms of grammar and enunciation which had hitherto been deemed non-poetic (pisijök, 非詩的) by the discursive field we call “poetry.” If we had to chronologically distinguish the two clearly, we could say that the latter came first and prompted a process of self-examination that necessarily led to the former.

By analogy to the history of art in the twentieth century, we could say that the appearance of the so-called “futurist group” (miraep’a), which rose to fame as the new avant-garde of Korean poetry around 2005, was akin to the introduction of the ready-made and an expansion of poetic planarity. It is no secret that there were many debates around the question of which poets should be considered as part of this futurist group or if it even

constituted an actual movement with a characteristic school of thought. But there does not seem to be much value in focusing solely on a name and inferring socio-aesthetical theories that the authors themselves did not put forward. But what is clear is that the term "futurist" became widely used to denote a specific poetic current that emerged after the mid-aughts and thus demonstrated its practical value.

A more direct explanation would be that the "poetic drive" of these futurist poets was not just an attempt at distinguishing their work from the existing ideals of lyrical poetry but, rather, that each of them sought syntactic structures and ways of uttering that could be enunciated most adroitly within these ideals. By bringing those under the umbrella of "poetry" as a discursive field, they aimed at producing original works that expressed the world in their own idiosyncratic way. The positive effect of this process was that it widened the scope of what falls under the umbrella of "poetry." Indeed the "poetic drive" they pursued sought to speak through ways of enunciating which were not limited to static definitions like Nothrop Frye's 'poetic speaker' or to structures in which internal wanderings and external contradictions are always eventually resolved through the same monotonous return to nature. As such, they first and foremost brought under the umbrella of poetry the minor genres and elements of the so-called "lowbrow culture" which had usually remained outside of it.

Of course that is not to say that there were no attempts to reform lyricism in the Korean poetic scene of the 1930s and 1950s, but since these attempts arose along manifestoes and theses on the “theory” of poetry that had to be followed, they can be considered as byproducts of typical modernism. More than anything, given that these efforts either saw theory as superior to concrete practice or, despite departing from other fixed forms then in vogue, standardized poetic practice to match theory, they are entirely different from the context of the changes that we are discussing here. The poets that have been actively publishing poetry during the last decade have not put forth any manifestoes or ‘theory’ and even if they have, it is mostly just ideas that have been mentioned a posteriori based on the observation of their poetic practice. They are poets that, through their works, have managed to naturally bring under the umbrella of poetry grammatical and enunciative transformations by importing the syntactic structures and lexicon of peripheral genres that were thought to lie on the outskirts of the traditional realm of poetry as it had hitherto been produced and statically formalized. To borrow the words of one commentator, we can say that this was “the democratization of the ready-made” and, using this observation to speak metaphorically, we might even add that these poets were each conducting their own ‘revolution’ without any teleological awareness of its process or program. And, as we later witnessed, the consequences were far from negligible. I will examine the evolution of the poetic scene in Korea from the mid-2000s up until now.

# The Limits of Cultural and Identity Studies

Stipe Grgas, University of Zagreb

My argument can be summarized as follows: although cultural and identity studies have produced a vast and interesting body of research and knowledge, I contend that there is a limit to what they can do. This shortcoming, having to do with the priorities of their research and their methodologies, comes to the fore when we take notice of the background developments on which these studies themselves were promulgated. That background is the second part of the 20<sup>th</sup> century. By focusing on issues which legitimated them, cultural and identity studies elided the broader picture. In my presentation I claim that one needs to go outside the problematic of these studies in order to address issues such as the economy, globalization and, most urgently, environmental crises. This does not mean that I will be proposing an alternative but rather that I will emphasize how the enormity and urgency of the challenges confronting us today question the very possibility of knowledge.

# Potentiality and Chaosmos in Post-War Poetry: Focusing on an Anthology of Korean Post-War Poetry

Han Hye-rin, Yonsei University

The thoughts of the times conflict, overlap, coexist, and do not change in an instant. However, the thoughts of the times are transformed from one stage to the next. In the second half of the 20th century, different ways of thinking and trends were born. Based on the changing aspects of thinking with the times, we can approach contemporary characteristic of poetry which are opposed to modern poetry. In this essay I take note of features that are distinct from those that came before and that are commonly found in poems created under extraordinary circumstances, such as post-war poetry. The purpose of this study is to demonstrate that post-war poetry shows the beginning of the transition from the modern to the contemporary. This process has been described around the concept of 'deconstruction.' Considering that deconstruction does not mean destruction, the concepts of 'potentiality' and the expression of 'Chaosmos' present a new perspective on literature.

The composition of post-war poetry exists in relationship with components rather than relying on aggregate form. This means that it doesn't arise from a single ideology in a subordinate way but that it occurs posthumously among non-dependent and heterogeneous terms. That is, not to describe a relationship after it has been created, but to move from one relationship to forms. Therefore, poetry is not the representation of the form or the imitation of nature, but it shows the potential and differential relationship itself. The structure formed through the latent elements of poetry shows that order is produced from chaos. In other words, Chaos is not a conflict of order, but order is produced from chaos. In this respect, post-war poetry plunges into chaos and from chaos. Post-war poetry creates emotions that are Chaosmos and chaoide, and the path of non-visual(chaos) 'potential' to the 'real' is made perceptible within this poetry. The process in which literature artfully achieves the liberation of potential means the birth of an open system capable of becoming and of creative evolution instead of a determined system.

# Measuring the Economic Effect of K-Culture on the Export of Korea's Consumer Goods

Jongkun Jun, Hankuk, University of Foreign Studies

Seung-Nyeon Kim, Hankuk, University of Foreign Studies

Ji Yeon Kim, Korean Foundation for International Cultural Exchange  
(KOFICE)

This study investigates the economic effect of Korean pop culture on the export of its consumer products. This study combines the consumer survey data with export data to estimate the economic effect. To this end, we first selected 10 categorical contents including K-pop, K-drama, and K-movies as representative of K-culture. The export amount of each content item was then extracted from a recent report of KCCA (Korea Creative Content Agency). Since the Korean Wave may not contribute 100 percent to the exports of cultural contents, we estimated the "Korean Wave Contents Influence Coefficient," the ratio of content export due to the Korean Wave out of total content exports, based on a survey of 38 professionals from each field of content industries. On the other hand, the "Korean Wave Consumer Goods Influence Coefficient," which is the ratio of consumer good export due to the Korean Wave out of total consumer good exports, was estimated based on an online survey of 8,000 consumers from 17



countries. First, we measured the K-Wave Popularity Index, which indicates the popularity of the Korean Wave in each country and then an additional variable explained by the K-Wave Popularity Index for purchase frequency of Korean consumer goods was estimated using regression analysis. The dependent variable was the purchase frequency of Korean consumer goods and we put age and income as independent variables of the baseline model. The result shows that the “Korean Wave Contents Impact Coefficient” was 92.2 for K-pop, 86.3 for K-drama, 71.9 for K-movies, and 59.5 for K-animation. In addition, the “Korean Wave Consumer Goods Impact Coefficient” was estimated to be 14.1, food and beverages 14.1, cosmetics 14.7, clothing 15.2, accessories 13.5, home appliances 5.4, mobile phones 4.3, and automobiles 1.6. The direct economic effect of the Korean Wave was estimated by multiplying the total export by each influence coefficient, and the indirect effects, such as the production inducing effect, value-added creation effect, and employment inducing effect, were estimated using Korea’s input-output analysis.

# **A Study on a Subject's Writing and the Space of Literature in the Incubation Period: Focusing on Lee Sang's *Wings* and Pak Taewon's *A Day in the Life of Kubo the Novelist***

Narae Kim, Yonsei University

This article focuses on the attitudes of narrative subjects who experience the duality of the 'colonial capitalism system' that provides both the fascination and frustration in *Wings* from Lee Sang and *A Day in the Life of Kubo the Novelist* from Park Tae Won.

The subjects of the two novels, which are required to produce and consume interchangeable products and experience helplessness, intentionally pretend to not know about reality. This article focuses on the fact that the incubation period is the "intelligent work" of the self, suffering from mental trauma, and tries to explore the writing and literary space of traumatized subjects by interpreting Freud's viewpoint suggesting that an incubation period can be an "attempt of self-treatment." This article focuses on the stylistic characteristics that replace the reality experienced by the narrative subject with the experience of 'subwalking' or 'sleepwalking.' It is assumed that the colonial capitalism reality, which is difficult

to withstand, is intentionally made into the state of "incubation period" and "attempts to self-treatment."

This article will examine the literary style of describing the inner side of a subject who takes the attitude of 'failure' to intentionally adapt to reality, observing the situation while resisting 'behavior' and thinking meta-consciously about their non-behavior. Through this, I would like to argue that the author established a literary space to actively experiment with the attitude that they can take in reality by pretending to be incubated.

# **A Study of Types of Grammatical Errors in the Croatian Usage of Native Speakers**

Kyunglim Lee, Hankuk University of Foreign Studies

The purpose of this study is to analyze the factors of errors when classifying the grammatical errors in the use of Croatian by native speakers. We further attempt to sort the causes of these errors.

The primary data analyzed in this study are 1473 entries presented in 'Reci mi to kratko i jasno' (Nives Opačić, 2015).

In Chapter 1, the researcher extracted 205 unambiguous ungrammatical expressions from these entries and classified them into language layers (morpho-phonological errors, morphological errors, syntactic errors, and lexical errors). In addition, through the process of finding specific error-occurrence factors, this research classifies the same error forms as ungrammatical expressions secondarily and analyzes the factors causing errors based on the rules and principles presented in Croatian standard grammar and word-formation.

In Chapter 2, the causes of errors are classified into three categories: • differences in foreign language acceptance, • convenience in

usage, • wrong inference and corresponding types of grammatical errors are also presented. This study has significance in that it can be used as primary data to minimize the number of errors in the usage of the native speakers, although it does not provide a solution to entirely correct grammatical errors.

Most of the previous studies on errors in the usage of Croatian native speakers have listed errors in lexicographic order or have investigated examples case-by-case, without any specific type or classification of themes. In this respect, the typological approach to the various grammatical errors in Croatian usage attempted by this study may contribute to a systematic and clear understanding of multiple errors.

# Escaping the Predatory Concept: Intercultural Dialogue Through Alternative Narrative Strategies

Laurent Van Lancker, INSAS, WWU Münster

Despite the call for a 'rhetorical' and 'artistic' turn in human sciences and a 'post-modern' turn in filmmaking, few audiovisual works filmed in other cultures propose a narrative that departs from a western linear account of reality. Next to the Aristotelian 'evolutionist' form, nowadays the 'central conflict theory,' historically used in Hollywood films as a facultative mode is not only a proposition but has become a rule that imposes and standardises not only filmic production but also the metaphysical representation and perception of the world. Hence, both have become epistemological 'predatory concepts,' meaning "a system of ideas that devours any idea capable of restricting its activity" (Raul Ruiz). One way to break this hegemony is to introduce local narrative traditions or to propose alternative narrative modes. Allowing other forms of knowledge to be produced and disseminated.

Drawing on my personal film practices, and particularly the film *Surya* which creates an intercultural dialogue through creating an

imaginary storytelling journey following the old Silk road line from Western Europe to Vietnam (passing through Turkey, Syria, Iran, Pakistan, India, Nepal, China); this contribution will discuss how the incorporation of alternative narrative strategies are important cultural practices in order to go beyond epistemological standardisation and propose collaborative metaphysics.

# The Notion of the *Silk Road* in Contemporary English and Japanese Language Corpora

Violeta Moretti, Juraj Dobrila University of Pula

Irena Srdanović, Juraj Dobrila University of Pula

In the year 1912 the Western scholar Ernest Fenollosa (1853–1908) proposed the Greek influence on the Japanese Buddhist plastic arts. Later Okakura Kakuzō (1862–1913), following the same mental framework, propagated the idea of Japan as the eastern terminus of the Silk Road and the best depository of Hellenistic influence, igniting further discussions about the Greek influence in Japan. These proposals stand at the very beginning of the rise of the Japanese national identity during the late 19th and the beginning of the 20th centuries, thus placing the idea of transfer via the Silk Road in its foundations. In the subsequent period, Japanese intellectuals began to lose their interest in the Hellenistic narrative, as well as in European Classical Antiquity. But still, the notion of the Silk Road survived although with some controversial opinions with regard to it. The objective of this presentation is to explore the representation and the semantic range of the terms denoting Silk Road in the contemporary English and Japanese language corpora.



A few terms are explored in both languages (e. g. シルクロード, 絹の道) discovering in which registers they tend to appear and which denotations they cover. The results shed some light on the wide usage and semantic shifts of the notion as well as its positive and negative connotations and recent usage trends.

# A Proposal to Overcome Regional Disparities in World Literature

Myeong Kyo Jeong, Yonsei University

The globalization in the last decade of the 20th century made it impossible for not only material goods but also all cultural products on Earth to exist only at the national level. All literary works in the world also are being called to be a component of World Literature. This does not necessarily mean that all literature is being treated fairly. Since the beginning of world literature in the early nineteenth century, literary works and theories from certain national literatures based on their economic-political power have become example and norm of Literature, while literary works of other regions have followed the lead of these dominant literatures. The climate has changed little despite strong challenges from Ireland, South America, Japan, and China since the 1950s.

The problem today is that the establishment of a single map of literature through globalization has aggravated, rather than resolved, this inequality. Before globalization, local literary works in each country were appreciated in the respective and autonomous territory of 'national literature' which was separated from the works that were grouped as 'world literature.' The boundary has been lifted with globalization and all literature in the reading

market has entered a phase of indiscriminate competition. However, readers' understanding and recognition of Literature in general is based on the examples and the credo from the leading and established powers which naturally divert their attention from their own country's literature to the dominant world literature. In this way, the local literature of the Third World is destined to fall into marginal or minor literatures.

This is far from the initial idea of 'World Literature' when the concept was first introduced. Looking from the perspective of promoting cultural diversity, the situation effectively sterilizes the repository of the whole world literature itself, biasing not only the resources of knowledge and the way of thinking, but also the way we dream. Also, as an aftermath, various kinds of literature for entertainment flourish – the kind that people can easily relate to, while the kind that evokes a pursuit of truth sprung from its own historical and social experiences declines in many local literary spaces.

Ideally, all local literature would form an equitable unit of world literature, each with its own unique world, competing concurrently each other in a global network, and together creating a future World Literature. Only then will the resources of all human experiences on the planet accumulate in a high-quality format, organized into the legacy of humanity, so that serious literary attempts can take part in the formation of a common humanity.

This is not something that has already been achieved or can be achieved right now. Rather it is a vision to be presented to all local literatures through tacit agreement. There are a number of problems to be solved in the future, such as the consideration of deep experiences and literary styles that the world's literary pioneers would create, the literary system to be built, and the forms of exchange and compatibility among local literatures. This would be for the free and equitable distribution of all spiritual values on earth; and literary researchers and writers from all regions to join willingly.



This talk is about Neli Ružić's project called *Nigdina/NOWhere* which includes a film and artist book. The project centres around two sculptures made by different artists, Ružić and Bogdan Bogdanović, both set up at the Klis Fortress in Split in different moments in history. The current states of these sculptures set in motion an archeology of the time of invisible and erased history. This intermedia project is an exploration of the personal experience of departures/returns and the rebuilding of identities. Displacement influenced the subjective perception of time producing a kind of conflicting temporality.

The book *Nigdina/NOWhere* is an essay that is based on research and materials for the film. Through a fragmentary structure and a heterogeneous vision that includes various different texts and rich visual material, the artist explores different aspects of temporality, overlapping personal history, and collective memory. She uses the medium of the book to map time, to record fragments, and detect her positions.

*Nigdina / NOWhere* is published within the Prozori Gallery program Library S.S. Kranjčević (Zagreb City Libraries) and the eponymous exhibition by Neli Ružić, curated by Irena Bekić, took place from 21 December 2019 until 21 January 2020.

# The Confrontation, Victory and Defeat of Animal Deities and their Cultural Meaning

Park Jong Seong, Korea National Open University

In Korean folk tales, a lot of material is found that describes the confrontation of serpent, centipedes, and toads. Through the specific narrative of these materials, I would like to make clear that these animals are divine beings, and that their confrontations, victories, and defeats imply a cultural significance, rather than just the oral tradition which is simply of interest. A summary of these claims is as follows.

The attributes of these beings and the occupancy of space appear as follows.

Serpent	property of water- crawling
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↓ — <Snake and Centipedes compete for ascension>

Centipedes	property of fire- crawling(+legs)
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:emergence from higher space

↓ — <Toad repays a benefit>

Toads	water+fire — leaping
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↓

Dragon	water+fire — soari
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2. The attributes of these beings and the occupying pattern of space imply the following cultural meanings.

Smoked	fumigated	: indirect contact (secondary mediation)
↑	+water ↑	↑
	+ascending air current <sup>⑤</sup>	+ascending air current(vapor) <sup>⑥</sup>
grilled	boiled	: direct contact(primary mediation)
↑	+water <sup>④</sup> ↑	↑
	+fire <sup>②</sup>	+fire <sup>③</sup>
Raw	rotten(fermented)	: state of nature
	+water <sup>①</sup>	

① is the stage of a serpent with the property of water. ② is the process of the centipede deity with the property of fire, ③ is the appearance of the toad from the property of water, and ④ is the aspect of the centipede being overpowered by the serpent, ⑤ means the ascension of the centipede, and ⑥ means the ascension of the toad. The progression of these arrows corresponds to 'water and fire,' which is the medium intervening in the transformation of food and the development of culture, whether they are in direct or indirect contact with food. In other words, I think that the attributes of these beings and the occupied aspects of space correspond to the cultural stages of the recipe, and their mutual confrontation and outcome contributes appropriately to the explanation of each stage of the recipe.

The fact that the ascension of the dragon, by its nature, encompasses water and fire and experiences the movement of space, suggests that the dragon is a deity formed at the highest cultural stage that corresponds to the 'fumigation' of the most cultural stages. It is interesting that through the data I have considered in this article, the 'smoking' stage appears to be the highest level of cooking in the West, but in Korea, 'fumigation' is presented as the highest level of cooking rather than smoking. In fact, Korean recipes shows that fumigating is overwhelming and smoking is not frequently used.

3. The Legend of Gooksu Mountain, related to the Tug of War, is an example of deep cultural awareness in this context. The contents are as follows.

Once upon a time, a scholar sought to study in Hanyang with the aspiration of greatness. He took civil service examination, but unfortunately he failed the examination every time. On his homeward journey, he climbed Gooksu Mountain for a rest and fell asleep. In a dream, suddenly a big worm and centipede appeared in the air, tangled with each other and engaged in a fierce fight, and finally both of them died and fell to the ground. At that moment, a woman dressed in a colorful Korean traditional coat appeared. She danced and said, "You must perform ancestral rites for the town guardian every year. Then you can pass the examination and have a rich year."



The fight between the centipede and the serpent is the confrontation between water and fire, and it appears in the form of a play called *tug-of-war*. Tug of war, however, is not only confrontation but also unity, and a play of abundance. The fact that the centipede and the serpent fell on the ground after the confrontation means their failure to ascend, and a frustrated being with Han (a kind of resentment) accords with the general personality of the town guardian. The ritual that enshrines them is also universal in this aspect. I believe that the meaning of relieving the frustration of centipedes and worms presents the cultural sense of the harmony of fire and water, and that is why the tug-of-war is confrontation, harmony, and abundance.

# **Across Discipline(s), Against Genealogies; Against the Discipline, Across (National) Taxonomies.**

Boris Škvorc. University of Split, Faculty of Humanities and Social  
Sciences and Hankuk University of Foreign Studies

The contemporary humanities struggle to (re)position themselves in contemporary academia. In many countries what remains of them in university programs are language courses and some sort of 'auxiliary studies' for various 'majors' in media, public relations, new media studies, management in culture, law, international studies, and so on. While the traditional ideas of scholars and scholarship as a discipline in national corpuses/disciplines of philology, history, and cultural and critical studies still remain alive in many universities and academic environments, the prominence of exegesis as a common denominating practice in interpreting the complexity of the human condition and humanity's future is nowadays not only neglected but also looked upon in an ironic and sarcastic way, especially from the position of the hegemonic 'orders' of the day. The traditional genealogies of philology and the taxonomies of theoretical systems in various 'disciplines' of the humanities are aggressively challenged by emerging pragmatic

*pseudo-disciplines* with their various and yet (in their 'newness' and 'politically charged') similar origins. Traditional scholarship is now simultaneously embedded and framed in the space of national seclusion (and of 'departments') and local identification practices, while these new disciplines produce their own patterns of global framing and interdisciplinary outreach. However, both of these practices are cross-linked with the hegemonic orders of the day which are nationalistic, which are using the rhetorical politics of identity seclusion, and which are global(istic) in their pragmatic economic and political power re-establishing (out)reach and businesslike 'academic' endeavours.

The future of the humanities in this framework may, possibly, lay in interpretative attempts that do not only diagnose the state of the discipline(s) and the satiation of (their) taxonomies (and the genealogies on which they are based), but which also work across disciplines and over the borders of singularity, various types of centrism (such as Eurocentrism/Americanism), the default (pre-described) taxonomies of the 'proper' order, and the forced-upon ideas of 'post-modernity' and activism (which are post-structuralism and new pragmatism).

I will argue that if we try to work across the borders of default genealogies and see the very problem of our 'non-possibility' to read ironic and allegoric ideological statements 'properly,' we should also try to see how reading different traditions and

*not-familiar-to-us* discourses could influence the re-evaluation not only of the tradition of 'our' own philological/philosophical/theoretical practices but also how to read anew the possibilities that text(s) of *the others* offer to *our* future (humanistic) endeavours. Obviously, what is proposed is a reductionism with all of the dangers of being considered either a simplification of the above-listed problems, or a basis of various types of "overinterpretation" (Eco).

This is why in the second part of this paper, in this 'reductionist' mode, I will (try to) read 'cross-culturally' the Korean TV-series *Sky Castle* (2019) and Kim Young-Ha's novel *I Have a Right to Destroy Myself* (1996), as well as the Croatian TV-series *The Paper* (2016–2018) and the Serbian TV-series *Black Sun* (*Senke nad Balkanom*, first season 2017).

# A Critical Overview of Xolodovich's *Очерк грамматики корейского языка*

Taewoo Kim, Inha University

Xolodovich's *Очерк грамматики корейского языка* (*An Introduction to the Korean Language*), published in 1954, is the first comprehensive Korean grammar written in Russian. The organization of the book follows the tradition in that it consists of three parts – phonology (phonetics), morphology, and syntax, but, as he alluded in the preface, the contents contain new and hitherto unseen descriptions on Korean grammar. As the author started his career in linguistics as a Japanese expert, he analyzed the morpho-phonology of Korean words in the way that Japanese linguists had done. At the same time, his view on Korean syntax (and semantics) is largely from Russian linguistics and the European structuralist tradition. For example, as he used the term '*база* (base)' to describe the combination of verbal stems and the suffixes, this notion conforms to the Japanese linguists' description of Korean verbal morpho-phonology. His view on the grammatical relations among the constituents of a sentence follows the terms used in Russian sentences, and these have not been found in Korean grammar by Korean grammarians. He also introduced two types of tense systems, that is, absolute tense and relative tense, of which the latter is unique

in terms of the definition, the mode of action instead of aspect, evidentiality that cannot find in the grammar book of that era, and the distinction between mood and modality that the distinction between the two is still problematic in Korean linguistics, and so on. In a nutshell, Xolodovich's work has been and remains far ahead of its time, particularly in verbal semantics. The peculiarity and the depth of this book are worth reviewing. However, because of the language barrier, this book has not been properly appreciated yet. This work is to provide the bird-eye view of the book, and to look for the grammars that influence the author.

# What We Have Been Missing from the Oxymoron of 'Enlightenment Literature'

Yang Soon-mo, Yonsei University

This presentation discusses the 'liberation' that we have not been paying attention to Lee Kwang-soo's literature, which has been established as a starting or 'cracking' of modern Korean literature. As the beginning of modern Korean literature, Lee Kwang-soo is regarded as such a 'crack' writer who raised the issue of emotional liberation from knowledge and morality in a very advanced manner, but suppressed it in the name of enlightenment and nationalism. Similarly, Lee Kwang-soo has been known to that he had ideologized independent and autonomous literature for the first time, but directly turned that literature into a tool of national political and social problems.

Specifically, today's literary evaluation of Lee Kwang-soo's literature is as follows. By emphasizing one side of that crack, Lee Kwang-soo's literature has been distinguished by liberal/nationalist interpretations, but in recent years liberal interpretations have largely been achieved. And in order to point out the side effects of the above liberal trend, the value of Lee Kwang-soo's literature is being combined in the direction of 'Communitarian liberalism' or

‘liberalistic Communitarianism’ under the framework of individual vs. community.

In this interpretative classification, however, the first freedom, the freedom of negation, as Hegel said, is gone, and only the second and third are left. That is, as ‘emotion’ is understood as ‘individual’ (the second freedom), and that emotion-individual is placed in a conflict with the community, the value of literature is determined under a particular political-philosophy perspective. In these understandings, it becomes difficult to find the intrinsic value and meaning of literature. In that sense, the crack called Lee Kwang-soo is not a contradiction that triggers the dialectic, and we can guess what kind of literature is the modern Korean literature based on such a Lee Kwang-soo.

Using the wisdom of psychoanalysis, this presentation is intended to understand Lee’s literature by replacing it with the distinction of drive/pleasure principle/reality principle from the existing structure of animal/individual/community. Lee’s love is also could be understood as a distinction of drive/self-love/extended self-love not as an existing distinction such as sexual love/self-love/altruistic love. This makes ‘animal’ and ‘sexual’ love an important element for understanding Lee Kwang-soo’s literature without being absorbed into the individual, the enlightenment, or nationalism, along with the concept of ‘drive.’



This reading develops what Lee calls 'emotion' as an independent term along with the two previous factors of personal/community, and it looks at Lee under the discussion of psychoanalysis. As a result, the statement argues that the oxymoron of Enlightenment Literature is not a relationship of oppression, but a relationship of mutual need, and that such oppressive and contradictory combination enabled 'emotion' and 'literature' to survive. Ultimately, this presentation aims to complement the aspects of emotion and aesthetics that were lacking in modern Korean literature research by highlighting Lee Kwang-soo's romantic side.

# Forensic Finance: Bong Joon-ho and Gildo Bavčević

Brian Willems, University of Split, Faculty of Humanities and Social Sciences

The connection between blood and finance is seen in the violence which arises from economic oppression in Bong Joon-ho's film *Parasite* (2019). In *Dosta/Enough*, 15.10.2011, Gildo Bavčević used his own blood to write out the title and date of his performance on a white sheet. This was done in an act of artistic solidarity with Occupy Wall Street and Arab Spring protesters. Both Bong and Bavčević show how markets create blood. However, this presentation reverses this concept by asking if blood can create markets. It proposes a forensic finance (after Eyal Weizman) in which a blood-based financial algorithm is created. The algorithm uses the mathematical formula for the chaotic disintegration of a liquid, which is part of the forward blood-splatter analysis of crime-scene investigations. However, the purpose of this algorithm is not to make money, but to reconstruct the violence of the market from the damage inscribed on those it hurts. This use of chaotic disintegration will allow for a reading of volatility in Bong's film.

# From the Silk Road to the Silky Way: Mapping the Mediterranean Through Anime

Srećko Jurišić, University of Split, Faculty of Humanities and Social Sciences

The famous phrase “A specter is haunting Europe—the specter of communism” from Marx / Engels’ *Communist Manifesto*, inevitably inspired the demons hunted by the “majestocrats” (obvious self-satisfied winners of meritocracy) in Ezra Koenig’s star-studded anime *Neo Yokio* (2017). A fusion of references and visions from the *Tokyo Babylon* manga (1990) and anime (1992), as well as San Franciscoyo form Disney’s *Big Hero 6* (2014, but also previously a Marvel comic series), Neo Yokio, ‘the greatest city in the world,’ is an alt-futuristic megalopolis staging a strong satire of the Western world through the adventures of Kaz Kaan, polemically voiced by Jaden Smith, and his demon-hunting entourage obsessed with ephemeral realia. Even though Neo Yokio is not an anime *stricto sensu* (written and produced in Japan), Koenig constantly moves on the cultural ‘silk road’ that gave birth to manga and anime in the first place by constantly juxtaposing Euro-Mediterranean stereotypes (Italy and France mostly) to engage with some of the Western world’s obsessions (racism, gender issues, 9/11 psychosis, communism, the one percent vs. the poor, etc.) forcing the main character to conclude the *mise à nu* by saying that ‘Neo Yokio is not the greatest city in the world after all’ and wishing that ‘the order of things could’ change.

# The Absence of Telepresence

Dan Oki, University of Split, Arts Academy

I am convinced that cities that produce a certain technology while simultaneously producing a specific part of human reality mediated by that same technology. This is reflected mostly through the frequency and nuances of using technology in everyday life, whether it is anthropological novelties, social engagement, or psycho-social pathologies that have infected society. Following these observations, I took a series of photos of people with mobile phones in 1997 in Tokyo when Sony was one of the world's leading mobile phone manufacturers. Twenty years later, in 2017 in Seoul, I remembered what I had previously photographed in Tokyo and when it also matched with the fact that Samsung was now one of the leading mobile phone manufacturers in the world, I made new series of photos of smartphone people. The technological change within smart phones which have evolved from an audio device to a multimedia device, computer, camera, and video camera all in one, was followed with new behavior in front of the camera. Photographing people with smart phones was simpler, as the core of their presence and the dominant awareness of consciousness was no longer where they were physically located.

# How Can a Transcultural Body Exist?

Leo Rafolt, J. J. Strossmayer University of Osijek, The Academy of Arts and Culture

The paper will try to re-examine the interesting interconnections between the Western phenomenology of the body, especially dominant in recent intercultural performance (art) studies, and its Eastern correlates. Relying on some of the latest embodiment theories, especially in the context of the neurocognitive turn, major problems of body and mind relations will be interpreted, as well as their impact on somatic training, whether in aesthetic regimes or in different intercultural traditions. Many recent performance art researchers have been eager to establish connections between Eastern performative practices, deeply rooted in the culture of the body, and the 20th century director-oriented theatre and performance practice, either in the context of transculturalism or in light of recent somatic theories. Major performance theories and research strategies by A. Artaud, J. Grotowski, P. Brook, T. Suzuki, E. Barba and P. Zarrilli, as well as phenomenological input by M. Merleau-Ponty and BwO conceptualizations by G. Deleuze and F. Guattari, will be put in the methodological framework of somatic, cognitive, and performative anthropology, trying to reconsider the pure existence of the idea of transcultural bodies.

# Cross-Cultural Intersections and Fractures in Alejandro González Iñárritu's *Babel* (2006)

Angela Fabris, University of Klagenfurt

In the present contribution we intend to analyse – with regard to a film set in multiple spaces and scenarios characterized by cultural intersections of various orders and degrees between the United States, Mexico, Africa, Asia and Europe – how Iñárritu's film narrative explores the problematic nature of an intercultural future fraught with social, cultural, and race tensions, as well as with communication obstacles. In this sense, the multi-cultural intersections and fractures that can be identified in this film are to be read from different perspectives, taking into account a broad form of spatiality that sees an alternation of anthropological spaces and non-places, primitive and surmodern spaces (Augé) and above all smooth and streaked spaces according to the analytical logic of Deleuze and Guattari, because space plays a central role in decoding the present.

Split, April 23–25, 2020  
Faculty of Humanities and  
Social Sciences–University of Split



This Conference is supported  
by a Seeding Grant from:

