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Spaces for Change in Literature, Hi/story, and the Cultural Imagination: Korea, the Mediterranean, and Other Europes

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SPEAKERS

1. Kangsok Cho

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The Explorations and Challenges of Contemporary Korean Poetry

In the latter half of the 2000s, the Korean poetic world underwent an unprecedented shock, brought about by 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 that 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 selfexamination that necessarily led to the former.

In this paper, I cover the evolution of the poetic scene in Korea from the mid-2000s to the present. This evolution has been characterized by attempts to reorganize poetry from the inside, by bringing under its umbrella the grammatical and enunciative forms of peripheral genres; by planar aesthetics that have tried to combine different methods of expanding poetry on the outside; and, finally, by projects meant to disrupt sentimental structures through extensions or transformations of the concept of art. Together, these attempts have manifested a willingness to go beyond established, static notions of poetry, not only in terms of genre but also in terms of social positioning. Whether intentionally or unintentionally, they have managed to reach their expected goal. What is most striking is that the fact that the propensity to collect and bring new things under the umbrella of poetry—and the tendency to expand this umbrella until there is nothing outside of it—continues to require a well-delineated category called poetry.

2. Brian Willems

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Negative Science Fiction in Nam June Paik and Bora Chung

Nam June Paik’s concept of “negative science fiction” combines the genre’s connection to changing the future with a look into the past. For Paik, the strength of science fiction does not lie in its predictive qualities, but rather in its ability to reinvent our already-existing world. This is seen, for example, in his works *Moon in the Oldest TV* (1965) and *India Invented the Wheel but Fluxus Invented India* (1991). The role of change in science fiction is also a key aspect of Bora Chung’s short story collection *Cursed Bunny* (2017), which contains strange, unresolved stories that speak truths about the real world by confounding expectations. In other words, both Paik and Chung challenge the dulled actualities of the present in the hope of reigniting a wild capability for change.

3. Fahim Amir

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Afghan Botany in a Transcultural Perspective

In his keynote Amir will open the concept of transculturality as a way to think about the dynamics of cultures towards questions of non-human life. Drawing upon his research about the aesthetics, philosophies and politics of nature, Amir will situate this perspective in the wider context of the relationship between Western subjectivity and Afghan botany while interrelating reflections about the necropolitics of war with eco-criticism. The final focus of the keynote is a specific plant that seems to resist industrialisation but may harbour hope: Gandana as it is cultivated in Vienna by Afghan gardeners.

4. Sooyoung Lee

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The *Paik-Abe Video Synthesizer* and a Vision of World Peace Through Interactive Media

Nam June Paik aimed to move beyond manipulating television for two-way feedback and instead created a machine that everyone could play with, much like playing a piano. This led to the production of the *Paik-Abe Video Synthesizer* in 1969, on which he collaborated with Japanese engineer Shuya Abe. The synthesizer allowed for the reception of external sources, such as from a camera, and the real-time editing of video images' color and shape.

This study utilizes a genealogical methodology to analyze Paik's subversive practices regarding the *Paik-Abe Video Synthesizer*. He criticized the one-way communication of the commercial television system and intervened in the existing network to create interactive communication through various strategies. Paik aimed to turn media into a commons through subversive strategies, as seen in *Video Commune* (1969) and his text and video, both titled "Global Groove."

While the commune may be seen as a strategy to unite, using the sense of community that the video community fostered in the 1960s, it was based on a broader sense of community and recognition that share not only the means of production but also the ecological environment. Paik extended the spirit of the commune to a global scale, suggesting that video could be an effective medium for world peace by promoting understanding and the sharing of different cultures.



KOREAN
LITERATURE
AND
SPACE
FOR
CHANGE

1. Chang Uk Kim

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A Study on the Politics of Park Bong-woo's Poetry (Reading) in the 1950s

– Focusing on the Relationship Between Rhythm, Narrative Strategy, and Images

The purpose of this study is to re-read the politics of Park Bong-woo's poetry in the 1950s. In other words, this study aims to re-read the politics of his poetry (reading) by paying attention to the way in which the relationship between the inner characteristics of poetry (rhythm, narrative strategy, image) generate a unique political/poetic event. Here, the 'political/poetic event' refers to the 'occurrence of poetic meanings/reading experiences with a singularity' that is difficult to be substituted by simply 'thematic consciousness' or poetic 'content.' Previously, the politics of Park Bong-woo's poetry has been discussed somewhat narrowly, focusing on the subject consciousness of 'the will to overcome division.' Therefore, if the re-reading of Park Bong-woo's poetry via the perspective above is valid, the historical significance of Park Bong-woo's poetry needs to be reconsidered thoroughly.

The specific ways in which the rhythm, narrative strategy, and images of Park Bong-woo's poetry generate a unique poetic-political event in relation to the reader's reading practice are as follows. First of all, the reader, despite reading symbolic poetic words (that transparently signify historical reality), feels the very symbolic signification becoming ambiguous in the constant flowing sound naked of the rhythm-meaning's sharp articulation points. In other words, what the reader reads is not a transparent 'meaning' of a symbolic poetic word, but rather a certain image-atmosphere from the 'faded-out' symbolic poetic word. In addition, the reader reads the pain (related to the symbolic words) spoken through the mouth of the focalized poetic object, not the statement of a first-person narrator. In other words, pain is not confessed here, but demonstrated like a play. Like so, the demonstrated pain, reduced in immediacy, corresponds to the image-atmosphere of the 'disappearance of meaning' (of symbolic poetic words). Thus, such a narrative strategy does not simply place the reader in a 'listener's position (where one listens to the pain expressed in first-person), but draws the reader closer to the 'experience of pain.' It is through this synthetic process the reader gets 'involved in' a unique poetic-political event. This also is the process of self-actualizing the possible politics inherent in poetry through careful reading.

2. Jonghyun Jeong

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Books Read by Kim Il-sung: Focusing on the Reading Experience shown in the Memoir *With the Century*

The history of Kim Il-sung's anti-Japanese armed struggle corresponds to the genesis of North Korean society. This paper extracts the list of books that Kim Il-sung recalls reading from his memoir, *With the Century*. In addition, the meaning of important books that Kim Il-sung emphasized as having a special influence on his life will be reviewed, with their intersecting with the historical facts of his time. The books Kim Il-sung read cover a wide range of fields, including literary works by Lee Kwang-soo and Lu Xun, East Asian classic novels such as *Romance of the Three Kingdoms*, various military books, Marxist-Leninist writings, and newspapers and magazines published in colonial Joseon and China. The reading list read by Kim Il-sung, the alpha and omega of North Korean society, has a special meaning in that it directly serves as a standard for composing North Korean classics.

3. Anela Ilijaš

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Problems of Korean Literature's Indirect Translation: A Case Study of Božo Kukulja's Croatian Translation of Korean Poetry

This research brings up the problems of indirect translation of Korean traditional literature using Božo Kukulja's Croatian translation of Korean traditional poetry as a case study. In 1960, the first and only anthology of Korean traditional poetry translated into Croatian language was published. Considering that the translator and editor of this anthology, Božo Kukulja, did not know the Korean language, the poetry appearing in the anthology was translated and interpreted indirectly through European languages like Russian and French. In this research, the problems of such indirect translation were found by comparing Božo Kukulja's Croatian translations of Korean traditional poetry with original poems written in hanmun (traditional Chinese characters) and hangeul. The mistranslations in the poetry translated by Kukulja are thoroughly analyzed, and the discovered problems of translating Korean traditional poetry, such as maintaining the original structure of the poem, the explanation of the historical background of the poetry, the translation of the references to Chinese mythology, the translation of Buddhism-related metaphors, and others, will be presented in this study. Hopefully, this study will show how incorrect indirect translation of Korean traditional literature might be and what are the main problems that appear during the translation of Korean traditional poetry into Western languages.

4. Mansu Kim

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A Semiotic Analysis of the Play *Tomak*, Focused on Binary Oppositions

Tomak (토막, 1931), which means a small cottage made by soil for the poor, is the debut work of playwright Yu Chi-jin (유치진). It has been taken as a masterpiece of realist drama, depicting the miserable lives of poor Koreans suffering from poverty during Japan's colonial domination. In this presentation, I focus on the narrative function of small visual and auditory 'indices' scattered in this text.

First of all, it must be emphasized that binary oppositions such as [dark/bright], [low/high], and [finding a son/finding a chicken] are used effectively in this work. *Tomak* as both the title and stage settings of this play is a representative index that shows [darkness]. Most actions and events in this play have continued in dark lights and dark houses. On the contrary, some meaningful signs are used to represent [brightness]: two scenes of lanterns and two names of characters (Myeongseo/Myeongsu, 명서/명수). The shape of a heroine named Geumnyeo (금녀), who is characterized as a hunchback, represents a meaning of [lowness] like that of *Tomak* as a low house. On the contrary, lots of meaningful signs are used to represent [high]. For example, the lantern that is set highly to see distant things signifies the meaning of [high]. The mind of the 'neighborhood woman' who is anxiously waiting for a lost chicken is contrasted with that of 'Myeongseo's family' waiting for their missing son. Negative attitudes are linked with the elements of [dark/low/finding a chicken], whereas positive attitudes are linked with those of [light/high/finding a son]. These binary oppositions raise some questions for audiences about their attitude about life: whether we resist the violence and injustice caused by the Japanese Empire or not. Yu Chi-jin's play *Tomak* uses many visual images and auditorial sounds to contrast the opposing two worlds of light and dark.

5. Yunsung Yuh

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Revisiting *DICTEE*: The Constant Plowing of Identification as a Korean American Female

Previous studies on Theresa Hak Kyung Cha's *DICTEE* have mainly revolved around and relied on the author's Korean American female identity in order to underscore how Cha decenters the subject constructed in the patriarchal language. This paper aims at revisiting *DICTEE* first from within the text and then to developing a Korean American female identity to explore how Cha's presupposed identity remains unachieved. Rather, Cha leaves her text body as an uncontained, open-ended, and transgressive space of affect, being virtual yet actual.

This paper observes how the sensation of belatedness innate in verbalizing is found between images of flows ranging in the practice of writing, images of liquid, and a train of thought. Observing the belatedness that the text's subject experiences point out the intersectional double-bind of language, nationality, and gender the subject has to accept to escape. Cha, however, does not elude this double bind through a certain identity but rather amplifies the tension it creates. First, Cha does so by using dialectical images strung together in pictures and letters. Cha also overlaps the readers onto her text by having them corporeally engage in the practice of assembling divided texts together. Ultimately, the sensation of belatedness in *DICTEE* constantly foregrounds the factitiousness of identification, and this slipperiness is what becomes indispensable in the subject's being as a hybrid realm where grounds are plowed and plowed, continuously overturned and only assumed in the potential seeding.

6. Soonmo Yang

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Modern Literature or Tragedy

The spirit of modern literature, symbolized by modern writers, is basically the spirit of romanticism. The spirit of romanticism is an endlessly generative spirit expressed through irony and reflection, which provides a meaningful critical reflection on modernity. In addition to the above critical reflections on modern literature, modern people have been able to reflectively adjust their modern lives. But can the spirit of modern literature really reflect on itself? As an aesthetic modernity that critically reflects on modernity, how can modern literature critically reflect on itself? Within the notion of 'freedom' that modern literature presupposes and pursues, it seems to be elusive. Tragedy, which pursues a unique concept of freedom centered on 'limits' and 'impossibilities' rather than 'possibilities,' is an old method of literature that allows us to reflect on modern literature, and this paper introduces tragedy as a method of renewal for modern literature.

7. Hyowon Lee

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The Relations between Humans and Nonhumans in Traditional Korean Literature

This paper will examine how tigers have been represented in relation to humans in diverse materials in Chosŏn Korea. Tigers were featured in the foundational myths of ancient states of the Korean Peninsula. They have been the object of worship in folk beliefs and played diverse roles in folktales and folk paintings. In the modern period, tigers have been pictured in the shape of the Korean Peninsula and thus as symbolizing the Korean nation. In this regard, tigers can provide a useful entry point for the examination of human-nonhuman relations in traditional Korean culture. This presentation will explore the relations between humans and tigers from four different angles. First, it will examine folktales, fictional narratives, and unofficial histories in which tigers are imagined to be interchangeable with humans. In these stories, tigers transform themselves into humans, and humans turn out to be tigers, so that the boundary between humans and tigers appears permeable. Second, in political discourse, tigers were defined as the objects of elimination. As the population grew in the late Chosŏn period, the reclamation of forest often happened, which increased contact between humans and tigers. The presence of tigers emerged as a problem that was addressed by government policies. Third, Confucian scholars viewed tigers as a threat to the livelihood of the common people in their discourses on statecraft, on the one hand, but also as iconic figures indicating the continuity between humans and nonhumans in their cosmological discourses, on the other. Lastly, in the writings about foreign relations in Japan, the state of Chosŏn was often symbolized as a tiger.



KOREAN
HISTORY
AND
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CHANGE

1. Kyungsup Woo

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The Dual Identity of Koreans in Early Modern Manchuria

In the history of Northeast Asia, Manchuria has always been called the 'cradle of conflict.' The northern outside of the Great Wall, which was not firmly dominated by China, was inhabited by Mongolians, Manchurians, and Koreans. Currently, the People's Republic of China has also established autonomous administrative districts of several minorities in Manchuria.

After the establishment of the Korean Autonomous Region in 1952, around two million Koreans were officially incorporated as citizens of the People's Republic of China. Currently, in China, the timing of their influx and their contribution to Chinese history have been steadily studied. On the other hand, there are currently around 700,000 ethnic Koreans from China living in Korea, their home country. But academic interest in them is very low. This presentation attempts to explore their historical origin and the process of change of their identity.

2. Hyun Jae Yoo

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Perceptions of Disabilities and Illnesses in Late Chosŏn Korea

This presentation seeks to delineate and explain changing public perceptions towards those who suffered from deafness, blindness, or intellectual disability in Chosŏn Korea. In the fifteenth century, the Great Code of State Administration (Kyŏngguk taejŏn) prohibited discrimination against the disabled. The deaf and blind in particular even enjoyed favorable attention. The state provided such economic benefits as exemption from taxes as a way to compensate them for their impaired abilities, thereby fostering a rather favorable social climate towards persons with disabilities. Some blind persons were even believed to have such a special talent as fortune telling. In the eighteenth century, however, negative perceptions towards the disabled began to gain strength. The increased frequency of documented references to disability as an object of mockery suggests that the state and the society alike viewed the disabled as “useless people” (p’yein). Mainly utilizing court histories, literary anthologies, army rosters (kunjŏk), and military division (kunyŏng) records, this presentation argues that overall change in the Chosŏn economy fueled discrimination against the disabled. In particular, changes in the military defense system and its associated military tax (kunp’o) significantly contributed to the negative portrayal, as the new practice tended to divide the population into households collectively responsible for tax levies. By the nineteenth century, the state’s harsher treatment of the disabled set the stage for outright discrimination against disabled in modern Korea, exacerbated by the introduction of the Western notion of eugenics.

3. Jonghyun Na

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Humanity, Heresy and Destiny: Debates about Human Nature in the Late Joseon Dynasty and Kwon Sang-ha’s Activity

Kwon Sang-ha was an important figure in the formation and development of the Ho-ron School, following in the footsteps of Song Si-yeol. Even at the time, Kwon’s ideas were considered to be a manipulation of Song’s, and Kwon was proud of it. However, in his specific understanding of human nature, he presented a view that was quite different from that of Song, and played a decisive role in characterizing Ho-ron’s thought. Philosophically, Kwon emphasized the influence of temperament (氣質) in reality through his exploration of human nature, emphasizing the distinction between human and human, and human and other things. This is in contrast to Rak-ron’s emphasis on the principled sameness of human and other things. Thus, while Rak-ron, who affirmed the possibilities of all human beings, developed more open-minded ideas, Ho-ron’s ideas remained conservative, advocating social hierarchy and political intransigence. It is assessed that the logic of Ho-ron’s philosophy, with its emphasis on distinctions, supported social hierarchy. However, Horon’s concern was not with solidifying social hierarchies, but rather with strictly enforcing the distinction between right and wrong, orthodoxy and heresy. Kwon also clarified the distinction between Orthodox (中華) and Barbarians (夷狄) through his exploration of humanity, and built the Mandongmyo (萬東廟) carrying on the legacy of his master Song. However, it was not the “orthodox” Ming who was ruling China at the time, but the “heretical” Qing. He understood the bleak conditions of the his era was caused by a change of Qixue (氣數), and recognized it as a divinely ordained destiny that a scholar like Song would be produced in such a time.

4. Ho Kim

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Whose Side is Justice On? – Arguments Over the Case of the Filial Daughter Park (Park Hyo-rang) in 1703

In 1703, Park Kyung-yeo of Daegu secretly buried his grandfather near the family graveyard of Park Soo-ha in Seongju, of Gyeongsang Province. Park Soo-ha filed a complaint with the governor of Gyeongsang Province, Lee Eui-hyun, about Park Kyung-yeo's secret burial, and Lee investigated the case.

At that time, Park Soo-ha criticized Lee for being unfair, saying Lee was a relative of Park Kyung-yeo's, but was beaten to death by him. After Park's death, Park's eldest daughter, Park Moon-rang, dug up Park Kyung-yeo's grandfather's grave and set fire to the body.

Upon hearing the news that his grandfather's body was being burned, Park Kyung-yeo's family rushed to the grave, and Park Mun-rang died as a fight broke out. When her elder sister died, the younger sister Park Hyo-rang went up to Seoul to complain to the king, and in 1714, hundreds of local literati from Gyeongsang-do, Jeolla-do, and Chungcheong-do, appealed to the king to resolve Park Hyo-rang's resentment.

Later, a secret royal inspector was dispatched to investigate the case, but the truth of the case could not be accurately grasped. In 1726, 20 years after the incident, king Yong-jo concluded the case by offering filial piety to the two daughters, Park Moon-rang and Park Hyo-rang.

Yang Deuk-Jung (1665-1742), a scholar of Jeolla-do who heard the full story of this case, argued in his thesis "righteous revenge cannot be punished by law," that it is important to establish the principle of justice, which prohibits punishing righteous revenge. Contrary to Yang's argument, Park Hyo-rang's family and many people at the time thought that "justice could be on their side" by drawing in more people by complaining of unfairness.

This presentation aims to research certain "historical backgrounds of the emotion of justice" of Koreans, who often say that justice is on the side of those who do not forget the past and continue to remember it.

5. Jiyoung Kim

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The Visible People in the Pictures of Dynastic Propaganda: Interaction Between the Monarch and the People

In 1795, King Jeongjo went to Hwaseong, Suwon, and held a splendid feast for his father, who died of misfortune, and for his mother, who had been widowed early and had difficulties. After the expedition, the dynasty painted the scene of the event and made it into an eight-fold folding screen. The eight paintings were based on facts, but they were "propaganda," a pictorial reconstruction of a scene that the dynasty wanted to be remembered as special among the eight days of events. The dynasty may have wanted to show off the differentiated power of the monarch and the royal family, or of a competent monarch by showing military night training and crossing the Han River over a new type of bridge, or of a king faithful to the Confucian filial piety ideology. This presentation pays attention to "the people" watching the event, a new element commonly revealed in the seven scenes of this documentary painting. Should we accept the images of "the people" who freely and leisurely watch and participate in the event as a reflection of the facts? Or should it be viewed as a component of propaganda to cover up facts and exaggerate Confucian good politics? Let's explore the meaning of the people who have appeared in record paintings since the 18th century in terms of the old origin of Korean democratic politics.

6. Haksung Lim

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A Bibliographical Review of a Family Register in the Late Joseon Dynasty, Possessed by the Mission Museum of St. Ottilien Archabbey, Germany

The Mission Museum under the St. Ottilien Archabbey, Emming, Bayern, Germany, has about 1,800 cultural objects which German missionaries collected in Korea for one hundred years from the early twentieth century. Among them, there is a family register called Iksan Hojeok (益山戶籍). It was used as backing paper for a map of the world called Gonyeo Jeondo (坤輿全圖), in the form of an eight-panel folding screen (49 centimeters in width, 186 centimeters in height).

Iksan Hojeok was found during the process of the conservation and restoration of the folding screen, 2013-2015. Its forty-five sheets of paper were attached to it in three rows, layer by layer. It was severely damaged, and the pages were also jumbled up, requiring a bibliographic study.

As for the time of production, Iksan Hojeok consists of Imja Hojeok (壬子戶籍: family register made in the year of Imja) and Geyu Hojeok (癸酉戶籍: family register made in the year of Geyu). While Geyu Hojeok was written according to the system of making five households into one group (五家作統制), Imja Hojeok was not. Considering the system had been carried out since 1675, it seems that Imja Hojeok was written before 1675, and Geyu Hojeok after 1675. Further analysis indicates that Imja Hojeok was written in 1672, and Geyu Hojeok was written in 1753, 1813, or 1873.

As for the place of production, place names appearing in Imja Hojeok indicate that it was produced in Iksan, Jeollabuk-do. However, it is difficult to determine where Geyu Hojeok was produced. Judging by the people's occupations appearing in it, it can be said that it was produced not in Iksan, Jeollabuk-do, but in a village near the Imjin River, Gyeonggi-do.

In Korea, Iksan Hojeok has been introduced as family register produced in Iksan, Jeollabuk-do, in 1672 (the year of Imja) and 1693 (the year of Geyu). The time and

place of production of Imja Hojeok are correct. On the other hand, Geyu Hojeok was neither written in 1693 nor produced in Iksan. Anyway, Iksan Hojeok is a very rare family register made in Jeollabuk-do and Gyeonggi-do.

7. Boram Han

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The Image of Joseon Women in the Eyes of Europeans in the 19th Century: Truth and Misunderstanding

Following the opening of Joseon's port in the late 19th century, Europeans, such as Britons, Germans, and French, traveled to Joseon. They recorded their experiences and observations in travelogues, often focusing on the women of Joseon. In their accounts, Joseon women were frequently portrayed as victims with inferior status, isolated and forced to obey in a patriarchal society, and subjected to grueling labor. These views, which sometimes characterized Joseon women as slaves, revealed the Europeans' ignorance of foreign cultures that differed from their own and could be traced back to orientalism – a framework in which Western imperialist countries depicted the East as an uncivilized object. However, Europeans also recorded instances that contradicted the submissive victim stereotype of Joseon women, such as wives who abandoned or even physically abused their husbands. Their travelogues thus provide a more nuanced and realistic perspective of Joseon society, informed by a range of experiences and perspectives. Although the Europeans' outsider status sometimes led to prejudice and misunderstandings about the reality of women's lives in Joseon society, their perspective could also be objective. Accordingly, this paper seeks to examine the experiences of Joseon women in greater detail by comparing and analyzing the external perspectives of Europeans with the internal reality of Joseon society. To achieve this goal, the records of Europeans are compared with the records of women's cases in Joseon as documented in The Judicial Consulting and Reporting Records (Sabeobpumbo). By analyzing the misunderstandings that arose when Europe and Joseon first encountered each other in the late 19th century, this work will deepen our understanding of different cultures and facilitate mutual understanding.

8. António Eduardo Mendonça

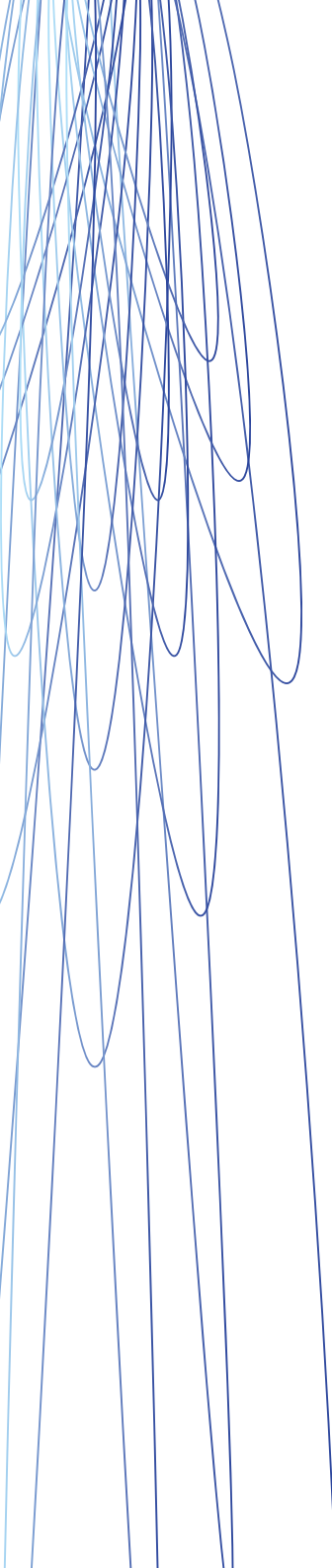
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Other Koreans in Europe: Koryo-saram Migrants in Portugal

This presentation aims at presenting the life stories of Koryo-saram who left Kazakhstan after the collapse of the Soviet Union, in the late 1990s, and migrated to Portugal.

Based on semi-structured interviews made before the confinements due to the Covid-19 pandemic, in 2018 and 2019, complemented by a recent follow-up, and also on ethnographic observations in different contexts, this presentation tries to follow individual migrants and families since their departure from Central Asia – to the struggles and issues of their integration into Portuguese society. It pays special attention to two questions: how their ethnic and national identities were redefined or reshaped during the process, and how they related to other post-soviet immigrant communities.

The most recent contacts with these families also aimed at understanding if, and how, the pandemic and the war in Ukraine and its consequences are changing their perceptions and expectations in the middle and long term – namely in what relates to the permanence in Portugal, the return to Kazakhstan, the Korean alternative or the re-migration to a different country.



THEORY,
IDENTITY,
INTERDISCIPLINARY,
AND
MULTIMEDIA
STUDIES

1. Leo Rafolt

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Staging an(d) Archive – Between Culture and Translation

The concept of “staging” is far from coherent in contemporary theatre, dance, or performance, as it often dwells upon the multitude of signs, signals, and codes on the scene, as the example of postdramatic theatre has often demonstrated. The potency that this concept has gained over time often goes hand-in-hand with the process of the peeling of semiotic signs, which makes it even more vague, or even blurry. The specific performative poetics that Matija Ferlin has developed so far, mostly in the mode of staging by re-wording or inter-semiotically translating different canonical texts, within the *Staging a Play* series, offers a specific interpretation of performance art as something simultaneously distanced and close to dramatic theatre. By transferring the dramatic matrix from the textual to the choreographic domain, their apparently immanent, dramatic verblativity does not only represent a point of criticism of the occidental performative logocentrism *sui generis*, but also imposes a new model of their close reading through the lenses of the different arts present – but often hidden – inside of them. *Staging a Play: Tartuffe* purposely eliminates the fourth wall, forcing its performers to constantly gaze at the audience, therefore preaching its suffering, but also creating discomfort and unbearable tension as every spectator, those silent witnesses, enters the sphere of “mantric” repetitiveness enhanced by the music. Even though their movements are very limited, the performers manage to embody images, lined up like a deck of cards, wearing almost intolerable and hyper-colourful costumes. As the performers in space are the sole carriers of Molière’s narrative – in a way deconstructing it, although always keeping in mind that the plot is canonical, and thus known to the audience – their bodies are often trapped between pure illustrations and bare abstractions. The layering that is persistent to this “staging” elevates the language suspension to the level of signification’s surplus, which “speaks” for itself, insofar as all of the performers are not allowed to speak. They have learned their roles by heart, thus performing movements according to the text that resonates silently in their heads.

2. Stipe Grgas

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How is “Change” Conceived When Coupled with “Space”?

I begin with a question and ask: does the phrase “spaces for change” indicate a condition, does it express a questioning of the meaning of change or does it indicate an imperative to make changes? Each of these possibilities indicates a conceptualization of space. Of course, disciplines as such – including those mentioned in the CFP – always already harbor a transformative potential, i.e., the possibility to modify themselves. This is not the focus of my interest. Rather, I address a more radical notion of change, one which registers the emergence of something new, something that cannot be subsumed under extant regimes of knowledge. I will address events and processes that cannot be understood using existing paradigms and how these events and processes impact upon and confound the ways we habitually do the work of imagination and reasoning. Summarily said, I will articulate a wariness regarding the capability of our regimes of knowledge to come to terms with reality.

3. Paweł Sowiński

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Hotel Pharos: Transnational Entrepreneurship on Polish Trips to the Dalmatian Coast, 1956-1980

Among the more general trends in West and East cross-cultural transfers, one can mention tourism’s role in facilitating internationalism in divided Europe. Travel for leisure could create an opportunity for Western and Eastern intellectuals to expand the “free spaces” behind the Iron Curtain (Reisch, 2013; Kind-Kovács, 2014). In the presentation, I would like to focus on the relatively massive phenomenon of commercial tourism by transnational vendors. This story shifted the attention from elitist West-East encounters to the lower level and economy-driven motivations to cross the Iron Curtain during the Cold War in Europe. The private cross-border trade questioned the Iron Curtain twofold: (1.) informal traders violated strict customs measures imposed by the communist regimes; (2.) circulation of the smuggled items promoted the idea of a free market which undermined the whole concept of a state-controlled economy, and finally contributed to the liberalization of the communist system.

The approach derives largely from consumerism studies describing the socialist economy of shortage and enormous attractiveness of capitalist commodities (Bren and Neuburger 2012). Still, my project does not break with the political or literary perspective. In this design, the Cold War borderlands are defined widely and openly in terms of moving objects and people (Wessely 2002). What symbolized those “spaces of change” was Hotel Pharos on the island of Hvar, which informally functioned as the import-export outlet for talented entrepreneurs from Poland. Polish tourism to socialist Yugoslavia is prioritized in my investigation. Still, the scope of research is broader, and I look into the transformative practices and imaginations generated by venturers coming to Yugoslavia from the “other Europe” – the idea of Central Europe that goes beyond its geographical borders (Labov, 2018).

4. Gianna Brahović

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An Anthropocentric Comparison of Han Kang's *The Vegetarian* and Renato Baretić's *Osmi povjerenik (The Eighth Commissioner)*

Every geological era is marked by one crucial agent of change whose influence upon other species is undoubtable. The current era, referred to by some as the Anthropocene, places humans as the main geological force. While mainly associated with climate change, it has resonated significantly within other academic disciplines in their examination of the influence the humanity continues to have.

The field of humanities has continuously, in one way or another, dealt with humans' relationship with nature. Animals have always been powerful literary symbols, and this has not changed in the literature of the 21st century. While in some cases they symbolize tradition and a return to nature, like in Baretić's *Osmi povjerenik (The Eighth Commissioner)*, elsewhere they stand as a reminder of the concerning effects humanity has had on nature, like in Han Kang's *The Vegetarian*. The strong contrast between these two novels is seen in the depiction of the behaviour of humans towards animals. While Baretić writes of an endangered species socializing with its former enemy, Kang presents the moral dilemmas of a vegetarian in a society unbothered by the killing of animals.

Despite both novels being products of different cultures, they show an awareness of the changes in the relationship between humans and nature, which gained prominence in the 21st century. This presentation explores the symbolism of animals in two works belonging to two entirely different literary traditions through the lens of the Anthropocene.

5. Boris Škvorc

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(Inter)national Authors Krys Lee and Dubravka Ugrešić Between Two (or More) Countries and Languages

In contemporary society the functions of literature in various communities undergoes dramatic changes. The once unchallenged thesis that works of literature are dominantly part of a particular national corpus, and only being "placed" in this corpus' diachronic order do they indirectly belong to the wider idea (concept) of comparative (or world) literature, is today challenged through various angles. Firstly, there is the case of the global market and the intention of publishing houses to present their writers not only in one space and one language, but in some sort of universal space that can reflect its marginality (otherness) as a metonymic dissonance of any "neighbouring" otherness and its (their) challenges which are comparable within the idea of the large scale of so-called universal space (and its issues). In this presentation I will provide examples of two female writers placed between (at least) two cultures, two spatial (and politically divergent) everchanging environments and their literal challenges that take their ironies, allegories and new-realistic approaches from two languages and "horizons of expectation." Krys Lee is American-Korean writer living in Korea and writing in English, and Dubravka Ugrešić (passed away this year) was a Croatian author living in the Netherlands and writing in Croatian (while referring to various topics from the former Yugoslavia).

The aim is to show how the space Lee and Ugrešić are producing in their short stories and novels correspond with the idea of globalized literature and the acceptance of "other cultures" in the wider space of the contemporary market.

6. Simon Ryle

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Old Rendering Plant: Marx's Gelatine and Levinasian Flesh

Working with a broadly Levinasian framework concerning the vulnerability, nakedness, woundedness and suffering of the flesh, particularly described in Levinas's *Otherwise than Being* (1974, English translation 1998), this presentation investigates the poetics and ethics of industrially processed livestock. The paper centralizes Wolfgang Hilbig's novel *Old Rendering Plant* (1991, English translation 2017), which is set in the environs surrounding an industrial animal processing facility in post-WWII East Germany: in particular focussing on the narrator's hysterical fascination with the "white effluent" and "sticky tallow grease" that clings to the land around the rendering plant, and all the built surfaces of the narrator's village. Linking the ethical impulsion prior to subjectivation of Levinas's ethics with the emancipatory potential of desubjectivation described by Foucault, the presentation explores the desubjectivation of Hilbig's sticky poetics. Deploying Karl Marx's concept of *gallerte* (gelatine), which Marx uses as a metaphor for the abstracted human labour of capitalism, Alex Blanchette's concept of "full vertical integration" to describe the complex material entanglements of US industrial hog commodities with contemporary society (2021), the stickiness of Jean-Paul Sartre's concept of nausea (1938), and Thomas Bernhard's notion, expressed in his novel *Frost* (1963, English translation 2006), that "the abattoir is the only essentially philosophical venue," this presentation argues that Hilbig's novel constructs an ethics of desubjectivation from the sticky entanglements of contemporary society and industrial livestock flesh.

7. Joško Božanić

Professor emeritus
University of Split

The Chakavian Maritime Lexic as the Intangible Heritage Value of the Croatian Mediterranean Cultural Identity

Adriatic culture knows no ethnic boundaries. The sea is a space of cultural permeation because in history the sea enabled the most frequent routes of economic and cultural exchange. The focus of this work is on the research of the Croatian maritime lexicon, which was created in contact with the Mediterranean linguistic universe of the inhabitants of the island and the continental coast. The author observes a paradoxical fact in the relationship between the Croatian standard language and the Croatian vernacular idioms spoken by the inhabitants of the Croatian coast and islands. Namely, the Croatian standard language is extremely poor in the maritime lexicon, in contrast to the vernacular Chakavian and Štokavian idioms spoken in the maritime area of Croatia. Croats inherited this lexicon to the greatest extent through contact with Mediterranean cultures, primarily with the Dalmatian Romance language and the language of Venice, which had great cultural and linguistic influence, especially during the four centuries of rule in the area of coastal and island Croatia. A large percentage of this maritime lexicon is common along all the coasts of the Mediterranean, including the Mediterranean coast of Africa from Morocco to Egypt, and it once belonged to the common language of sailors in the Mediterranean, known as the *lingua franca*.



NAM JUNE PAIK
AND
MODERN
COMPARATIVE
STUDIES

1. Olga Majcen Linn

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Nam June Paik and Art in the Region: The Revolutionary Heterotopia of the 60s

The presentation “Nam June Paik and Art in the Region: A Revolutionary Heterotopia of the 60s,” is based on the very beginnings of the artistic work of Nam June Paik, who after studying music in Korea, Japan, and Germany, began his career in the field of visual art. The trigger for such a change was meeting with John Cage and the exciting work of Fluxus, which Paik instantly recognized. In the 1960s, a series of formal, thematic, and substantive kinships between Paik and regional activities can be observed, without there being any direct connections and acquaintances. Among the many similarities, collective artistic phenomena such as the Gorgona group and the OHO group, works in the field of experimental film and video, experimental musical performances, and individual ideas and performances within the international movement based in Zagreb – New Tendencies, stand out. Emphasis on the experimental, procedural, and performance process rather than the final product, the idea of life as art, the idea of emptiness, the philosophy of Zen, hacking available technology, the importance of chance and humor, are just some of the similarities that can be found between Paik and Fluxus, and phenomena from the region.

2. Slobodan Jokić (alias Dan Oki)

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Nam June Paik and Similitudes with Media Artists from the Former Yugoslavia

Along with experimental film and screenings of film installations from the 1960s, artists in the gallery-articulated contexts of the 70s increasingly exhibited video art, first with TV monitors, and then in the 80s with video projectors. The application of new technologies affects the social, aesthetic, and conceptual aspects of newly created media work. The solar principle of the light profile of warm celluloid film will be replaced in the next few decades by a cool lunar video image. Exploring the nature of the new media that is just emerging is the logical task for artists interested in expressing themselves in that same medium. In the 70s, Nam June Paik researched video feedback, the graphical aspects of the video signal, the manipulation and performativity of the video image, closed circuits, the sculpturality of TV monitors, as well as TV broadcasting as an artistic event and process. In the 70s and 80s, artists in the former Yugoslavia also explored media art, often questioning the video camera/recorder as an artistic tool and other motifs in accordance with their own artistic conceptions and the available technology.

3. Ivana Dizdar

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Play from (Behind) the Mirror: From Mimesis to the Author's Re-creation in Selected Works by Sylvia Plath, Vlado Gotovac, and Nam June Paik

Exploring the mimetic character of art, on the one hand, and the power and limits of creative imagination, i.e., the author's creation using words and images, on the other hand, this presentation aims to show how in selected literary and video artworks the authors use the motifs and the mechanism of the mirror in order to – regardless of the author's oeuvre, origin, and the medium in which they create – send the same message: the viewer and the viewed do not stand in binary opposition, but mirror each other in a constant play between surveillance and introspection, spirituality and technology, the space of intimacy and the (counter)hegemony of (new) media. The presentation analyzes and contextualizes the poem "Mirror" by Sylvia Plath, written in 1961, "Report of the Pompei Guard" by Vlado Gotovac, a poem published in his collection *The Sense of a Place* [Osjećanje mjesta] in 1964, and the most famous video work, i.e., the still exhibited installation of the "father of video art" Nam June Paik, titled *TV Buddha*, first exhibited in 1974. Applying the methodology of Lacanian psychoanalysis and Derrida's idea of "the signifier's transfer" (that is, through "skipping" the direct signified-signifier relationship), the analysis will show the possible metamorphoses of the (lyrical) subject and the consequent jumps/skips in the re-creation of the identity of the reader/viewer, whereby art is reaffirmed as a space for play and pushes the boundaries of freedom.

4. Martina Munivrana

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Nam June Paik and Charlotte Moorman – Mirroring New Experiences

The presentation *Nam June Paik and Charlotte Moorman – Mirroring New Experiences* is based on one of the most exciting and intriguing artistic collaborations in contemporary art. The result of their collaboration is the fusion of music and sculpture, performance and video, breaking conventions and creating new images, experiences, and sounds. In the territory of the former Yugoslavia, from the mid-1970s and during the 1980s, video art developed during the narrative and symbolic spirit of the time: from feminist themes to postmodernist electronic images. Postmodernist video art in the 1980s and 1990s went in two directions: one involving a narrative close to television drama or feature film, and the other experimenting with techno-aesthetic motifs in virtual and simulation spaces. Therefore, it can be said that there is a lot of affinity with Paik's work, as well as agreement with the artistic collaborations in the region. Artistic collaboration is characteristic of the ex-Yugoslav art scene, and the most important protagonists were: Sanja Iveković and Dalibor Martinis, Marina Abramović and Ulay, Nuša and Srećo Dragan, and Breda Beban and Hrvoje Horvatić. In addition to these similarities and differences, what connects them with Paik and Moorman are works with strong visuals that synthesized different cultural influences. Among the works that engaged with feminism, those of the artist Katalin Ladik, which correspond to Moorman's opus, are important.

5. Biljana Leković

University of Arts, Belgrade

Nam June Paik and the New Spheres of Sound-Music – Effects/Resonances within the Yugoslav Cultural Space

Referring to music and sound with the intention of reconstructing, and deconstructing such phenomena, is one of the most recognizable characteristics of Nam June Paik's multimedia opus. The idea of the 'regeneration' of music through the subversion of standardized musical categories meant, in Paik's case, among other things: the introduction of the concept of *action music* or anti-music, which negates the traditional idea of a musical piece; the dematerialization of the musical work through the rejection of the classical music notation and score; the redefinition and even "self-degradation" (Paik) of the position of the composer; the transformation of the established role of the audience, which turns from passive listeners into active participants; the re-examination of sound as a medium of music, through the reconstruction, deconstruction, and destruction of instruments, i.e., an expansion of sound spaces by introducing new *sound objects*, as well as new media layers, such as video. All the mentioned elements, under the auspices of the general twentieth-century need for de/re/territorialization of the borders of art, became a recognizable feature of European art in general in the second half of the century. The Yugoslav artistic space was not left behind in this either, since we find exemplary representatives of innovative artistic aspirations, which is why it is possible to establish, closer or further, direct or indirect, connections with Paik's work. Therefore, in this paper I will try to present selected examples and practices that, at the level of institutions, collectives or individual poetics, have opened up spaces for new ways of artistic thinking and thinking about sound as an artistic material. I will focus on the activities of the Music Biennale Zagreb, Vladan Radovanović, Marina Abramović, Katalin Ladik, Silvio Foretić/ The Ensemble for Contemporary Music, the Student Cultural Center in Belgrade and The Belgrade Ensemble for Other New Music.



MULTICULTURAL TRANSMISSION

1. Paula Jurišić

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A Pig's Gotta Fly: Bong Joon-ho, Miyazaki, and the Anthropogenic Evolution of a "Superpig"

Hitler believed that hunger and malnutrition were the main factors that led to Germany's defeat in World War I. Hence, he made securing food for his troops his key priority as he led the nation into another war. Lucy Mirando (Tilda Swinton) from Bong Joon-ho's *Okja* (2017), perpetually addresses the "world hunger crisis," stating, among other things, that "the world's population is at 7 billion. 805 million human beings struggle with hunger every day, including 30 million right here in the United States. The world is running out of food, and we're not talking about it." Primo Levi, Italian writer and holocaust survivor, in his memoir entitled *Se questo è un'uomo* (*If This is a Man*), reflects on the destruction of a man, deeming it equally difficult as the creation of one, and then states that the Germans have somehow succeeded in it. "Here we are," proceeds Italian chemist, novelist, poet, and translator, "docile under your gaze; from our side you have nothing more to fear; no acts of violence, no words of defiance, not even a look of judgment." Marco Pagot, from Miyazaki's *Porco Rosso*, a 1992 animated adventure, exclaims "I'd rather be a pig than a fascist." This paper is an exploration of the anthropogenic evolution of a "superpig," a creature aligned with both the needs of a modern consumerist, free-market society and its ur-fascist tendencies. It is an exploration of the underlying dehumanization processes and anthropomorphisms in Bong Joon-ho's and Miyazaki's works, which function as cautionary tales of unchecked capitalism and corporatocracy.

2. Mislav Peić

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Korean Web Novels: Is Korean Wave Finally Getting a Literary Form?

Since 2014 Chinese web fiction started to gain extensive popularity among the international readers. This new trend started out with fan-based English translations consisting mostly of fantasy novels inspired by traditional Chinese culture. Surprisingly, in the last few years, this popular literary trend spread to one more source of interest – Korean web novels. In our presentation we will be looking at background and the current situation of Korean web novels' international popularity, but also their future potential in becoming an integral part of the Korean wave.

3. Byoung Yoong Kang

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Between Henry Park and Rahel Varnhagen (A Study on Chang-Rae Lee's Novel *Native Speaker*)

"Native Speaker" (1995) by Chang-Rae Lee is a novel that explores the challenges of identity formation for Korean-Americans in the United States. The protagonist, Henry, is a 1.5-generation immigrant who struggles to find his place in society due to his dual Korean-American identity.

Henry's experiences his as a "Lesser Stranger" are a central theme of the novel. This term, coined by my previous research, refers to individuals who belong to a minority group but do not fit into the dominant culture. This study takes a different approach and analyzes Henry's experiences his through the lens of Hannah Arendt's "Pariah and Parvenu" concept.

In "Rahel Varnhagen, the life of a Jewish woman" (1957), Arendt discusses the social and cultural barriers faced by Jewish individuals in 19th century Germany. She presents the idea that Pariahs are individuals who are excluded from society and denied access to social and cultural capital. In contrast, Parvenus are individuals who attempt to assimilate into society and gain social and cultural capital through their efforts.

This study explores the ways in which Henry's experiences his as a Pariah and Parvenu are manifested in the novel.

Overall, this study offers new insights into the complexities of identity formation in the context of Korean-American immigrant literature. It highlights the challenges faced by individuals who are caught between two cultures and the ways in which they attempt to navigate these challenges. By analyzing Henry's character his through the lens of the Pariah and Parvenu concepts, this study offers a new perspective on the experiences of Korean-Americans in the United States.

4. Emilia Wojtasik-Dziekan

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When a Frog Forgets What It's Like to Be a Tadpole: On Animals in Korean and Polish Proverbs

Animals have always been an intriguing element of proverbs and old sayings, traditionally allowing the expression of so-called folk wisdom and the sharing of life experience through juxtapositions of similarities and oppositions. In this talk, Korean old sayings and proverbs built on the semantics of a specific animal species will be presented and, where possible, their parallel versions in the Polish language will be shown. This preliminary research focuses firstly on the frequency of the chosen animal in the corpora of proverbs, secondly on their meaning (also metaphorical meaning), and thirdly, in a broader perspective, the research leads to conclusions on differences and similarities of linguistic and cultural worldviews.



COMPARISON
AND
EXPRESSION

1. Kyong-geun Oh

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Aleksandra Matulewska

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Translation of Old Polish Criminal Law Terminology into English and Korean in Adam Mickiewicz's epic poem "Master Thaddeus, or the Last Foray in Lithuania: A Nobility's Tale of the Years 1811–1812, in Twelve Books of Verse"

The purpose of the paper is to analyse the translation into English and Korean of the old Polish criminal law terminology used by Adam Mickiewicz in his renown poem entitled "Master Thaddeus, or the Last Foray in Lithuania: A Nobility's Tale of the Years 1811–1812, in Twelve Books of Verse." The research methods used encompass the analysis of parallel texts of the poem and the overview of pertinent literature. The authors first selected the fragments of the poem containing criminal law terminology. Next they analysed two translations into English and one into Korean. The findings reveal that the terminology under scrutiny in the majority of cases must be considered obsolete and system-bound. Mickiewicz (1834) referred to the laws binding Poles under the Third Lithuanian Statute (1774). Therefore, the translators had to face the challenge of deciphering the appropriate meanings and finding equivalents sufficiently conveying them.

2. Jeong Eun Kyung

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A Comparative Study on the Emotional Expression Idioms in Korean and Turkish Languages

When defining culture and language as inseparable, idioms that reflect a country's unique cultural phenomena are a very important factor in understanding its cultural characteristics. However, language learners and speakers in both Korea and Turkey often make mistakes in communication and translation because of the lack of understanding on the idiomatic expression of their target languages. For this reason, as the proficiency in the target language increases, the process of becoming aware of the idiomatic expressions accurately grows more and more important. Above all, learning idiomatic expressions is important not only in improving learners' communication skills but also in understanding and grasping the cultural characteristics of the target language.

The purpose of this study is to understand and analyze the language culture of emotional expression of the target language more effectively by comparing and contrasting similarities and differences between various emotional expression idioms based on body-related vocabulary in Korean and Turkish. Therefore, in a way it also contributes to the comparative research in the field of humanities, which is still at an insufficient level compared to the rapidly increasing pace of bilateral relations.

The research method is to compare various emotional expression idioms targeting body-related vocabulary based on six categories: joy, love, sadness, anger, fear, and hatred, which are the most used emotional elements in both languages and are analyzed in comparison and contrast using major Korean and Turkish idiomatic dictionaries as primary data. The research results can be used as part of basic material on language and culture learning in both countries.



PROMOTION OF BOOKS AND JOURNALS

PROMOTION OF BOOKS AND JOURNALS:

1.

Dan Oki (University of Split)

Martina Munivrana (Museum of Contemporary Arts, Zagreb)

Nam June Paik: In the Groove (Centre for Cross-Cultural and Korean Studies and Museum of Contemporary Arts, Zagreb)

2.

Leo Rafolt (J.J. Strossmayer University in Osijek):

Montažstroj's Emancipatory Performance Politics: Never Mind the Score

This book deals with the broader theoretical and philosophical context of performance art in former Yugoslavia, focusing on more than three decades of politically engaged performance activity of the Montažstroj group. Their activity is only a starting point for a deeper analysis of some of the key notions of contemporary "art-ivism" in a much broader post-political and globalized context before, during, and after Yugoslavia and its Socialist paradigm collapsed. The author analyzes and sets notions of agonism, engagement, terrorism, post-war trauma, political populism, social Darwinism, participation and publicness, and the public sphere into different theoretical matrixes.

Leo Rafolt teaches performance studies, cultural theory, and theoretical dramaturgy as a full professor at the Academy of Arts and Culture of Josip Juraj Strossmayer University in Osijek, Croatia.

3.

Mika Hannula (University of Turku, Finland)

Juha Suoranta (University of Tampere, Finland)

Tere Vadén (University of Tampere Finland)

Artistic Research: Theories, Methods and Practices

Artistic Research: Theories, Methods and Practices explores the intersection of creative and scholarly inquiry and provides an insightful analysis of the evolution of artistic research, various methodologies, and practices, highlighting the rigorous intellectual and creative work that this particular discipline requires. Hannula, Suoranta and

Vadén's seminal work features contributions from leading research and practitioners in the field and it's an exploration of a unique role that art and creativity could play in academic research.

Mika Hannula (Ph.D., University of Turku, Finland) is a former rector of the Academy of Fine Arts in Helsinki, Finland, and is Professor of Visual Arts at the University of Gothenburg, Sweden. He curates contemporary art exhibitions across Europe and consults for a contemporary art gallery in Helsinki.

Juha Suoranta (Ed.D., University of Tampere, Finland) is Professor of Adult Education at the University of Tampere. Recently he co-edited *Havoc of Capitalism* (2010) and authored *Hidden in Plain Sight* (2011).

Tere Vadén (Ph.D., University of Tampere, Finland) is a philosopher teaching art education at the Aalto University in Helsinki. He is an editor of the philosophical journal *niin & näin*, has published articles on the philosophy of mind and language and co-authored the books *Artistic Research* (2005) and *Wikiworld* (2010).

4.

Dalibor Blažina (University of Zagreb)

Filip Kozina (University of Zagreb)

Boris Škvorc (University of Split)

Special issue of the Web of Science journal *Književna smotra* dedicated to Korean literature, film, and culture.



AERIAL
SILKS
AND
ACTING
PERFORMANCE
/
GLUMAČKO -
CIRKUSKI
PERFORMANS

1. Mirela Banić

(PlayDrama)

Paula Jurišić

(University of Split)

The Vegetarian

Short performance based on Han Kang's award-winning novel *The Vegetarian*, a haunting tale that delves deep into the darkest corners of the human psyche, exploring themes of individualism, mental illness, identity, and sexuality. It is a compelling portrayal of the story's protagonist, Yeong-hye, who embarks on a transformative journey towards vegetarianism and a deeper connection to nature. The tension builds as her family members begin to question her decision and express their disapproval, creating a palpable divide between Yeong-hye and her loved ones. It is an exploration of Yeong-hye's journey and her increasing detachment from societal norms as well as her ultimate transformation into a being of pure nature. The performance is inspired by Yeong-hye's dreams, which become increasingly vivid and violent throughout the novel, paralleling her gradual descent into madness and rebellion against societal norms.

