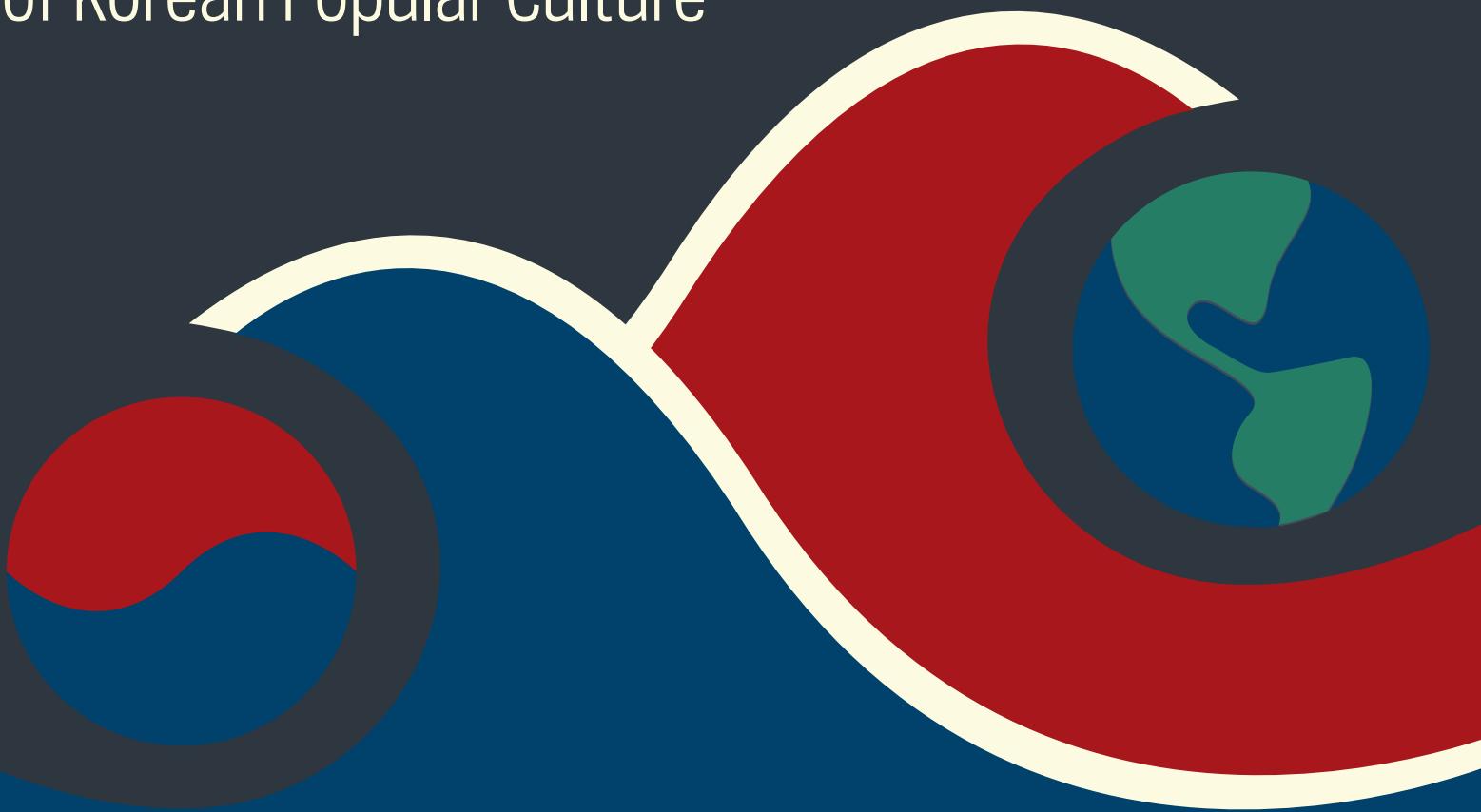


Department of East Asian Languages and Cultures,
Korean Program Presents

KOREAN WAVE BEYOND NATIONALITY

Conflicts Over the Globalization
of Korean Popular Culture



FRI. APRIL 25, 2014

McKenna Hall Auditorium

- 2-6 p.m. Academic Conference
- 6-7 p.m. Reception @ East Lounge
(2nd floor of McKenna Hall)
- 7-8 p.m. Korean Traditional Music Performance
and Talk by Dr. Chan E. Park (OSU)
Pansori, Song of Everyday *Chunhyang*
- 8-10 p.m. Student Performances
Seoul'd Out

Sponsored by

The Liu Institute for Asia and Asian Studies , ISLA
Office for Undergraduate Studies , CSLC



Letter from the Organizer

Dear All Participants,

We are very delighted to invite you to the 2014 ND Korean Studies Conference. The main theme of the conference is "Korean Wave beyond Nationality."

The purpose of this conference is to exchange and enhance our understanding of the Korean wave, Hallyu, in an innovative framework. As transactions of Korean popular culture to countries in East Asia continue to increase, friction results from its globalization. This creates an uncomfortable nuisance that detracts from the effort to create a regional cultural community among the countries. The friction surrounding Korean popular culture also reflects the vivid political processes that struggle to maintain the legitimate cultural identities of various actors on both the domestic and international levels. Along with the government, other groups including civil organizations, the media, and individuals are becoming deeply engaged in the politicization of the Korean Wave.

The primary objective of the conference is to explore a new research agenda that examines the forms and nature of consequences following this politicization process. This conference will provide a platform for participants to exchange innovative frameworks and analyze the issue with scholars currently studying it. We ask conference participants to consider the following questions:

- 1. What should be done to reduce conflicts on the globalization of Korean Wave in Asia at the grass-root national and international level?**
- 2. What is the role of hybridity and the translocality for Asianization of the Korean Wave?**
- 3. What is the role of popular culture in constructing Asian region?**

We sincerely appreciate your interest and participation in the 2014 ND Korean Studies Conference and support from the Liu Institute of Asia and Asian Studies, the Institute for Scholarship in the Liberal Arts (ISLA), Office of Undergraduate Studies, and Center for the Study of Languages and Cultures (CSLC).

Our best regards,

***Yeonhee Yoon, Coordinator of the Korean Program, Department of EALC
Dayle Seidenspinner-Nunez, Chair, Department of EALC***

Dean McGreevy's Welcoming Remarks



Dear Participants in the 2014 ND Korean Studies Conference:

My name is John McGreevy, and I am the Dean of the College of Arts and Letters here at the University of Notre Dame.

On behalf of Fr. John Jenkins, our University's president, and Provost Tom Burish, it is my honor to welcome you to our campus and to congratulate you for your efforts in building such a magnificent conference.

As many of you already know, our University has recently placed renewed interest and resources into our programs in Chinese, Japanese and Korean. We have also recently established the Liu Institute of Asia and Asian Studies, an institute that creates an infrastructure to enhance the University's portfolio of ongoing scholarship and programming in Asian Studies, with a particular focus on Korean Studies. We are certainly delighted by the success of our students and the hard work of Professor Yoon and look forward to more such successes. As some of you know, too, Notre Dame most recently joined in a bilateral exchange agreement with Yonsei University. We hope that through these efforts, and through the support of conferences like the yours, "Korean Wave Beyond Nationality: Conflicts Over the Globalization of Korean Popular Culture", our Korean Studies program can entice more scholars of Korean language and culture to Notre Dame.

I wish to congratulate you all, and especially Yeonhee Yoon and Dayle Seidenspinner-Núñez for coordinating such a timely and thought-provoking conference, and I wish to join you in thanking the major sponsors of the conference, the Liu Institute of Asia and Asian Studies, the Institute for Scholarship in the Liberal Arts, our Office of Undergraduate Studies, and the Center for the Study of Languages and Cultures.

Again, welcome, ... 환영합니다 (hwan-young-ham-ni-da).

Sincerely,

A handwritten signature of John McGreevy in black ink.

John McGreevy
I.A. O'Shaughnessy Dean
College of Arts and Letters

Congratulatory Remarks

Sang-il Kim, Consul General
Consulate General of the Republic of Korea in Chicago

Greetings!



It is my great privilege and honor to congratulate the 2014 Korean Studies Conference at University of Notre Dame. As Consul General of the Republic of Korea in Chicago, I am very proud that Korean Studies Conference is held at the prestigious University of Notre Dame.

Korean culture has blossomed throughout five thousand years of history. Korea's cultural roots lie deep with unique cultural heritage. Moreover, thanks to its geographical location on the peninsula, Korea has been continuously influenced by cultures of other neighboring nations and recreated them as their own. Korea now stands at the center of change and progress that will affect others around the world. Over the past few years, Korean popular culture has gained immense popularity over East Asia, called "Hallyu (the Korean Wave)." Hallyu is establishing itself as a powerhouse of popular culture that has already swept across East Asia and is now reaching the world. Korean government will make continuous effort to promote Korean popular culture as a cultural power in the 21st century.

Furthermore, Korean government also makes an effort to embrace other cultures around the world. I hope this conference will provide an opportunity to deepen mutual understanding of cultures as well as accelerate the cultural exchange between nations.

Against this background, my heartfelt appreciation goes to Dr. Yeonhee Yoon, Korean Program Coordinator, and her colleagues for their strenuous effort in putting together this wonderful conference and my gratitude to Rev. John I. Jenkins, President of University of Notre Dame for his support. I hope that this conference will gather much interest of Korea, contributing to the development of Korean Studies at University of Notre Dame.

Sincerely yours,

Sang-il Kim

A handwritten signature in black ink, appearing to read "Sang-il Kim".

Schedule of Events

Friday, April 25

- 12:00-1:30 Luncheon at Sorin's, Morris Inn**
■ Hosted by Dayle Seidenspinner-Nunez, Chair,
Department of East Asian Languages and Culture
(by invite only)
- 2:00 Welcoming Remarks**
■ Dayle Seidenspinner-Nunez, Chair,
Department of East Asian Languages and Culture
- 2:10 Congratulatory Remarks**
■ Nelson Mark, Director, Liu Institute for
Asia and Asian Studies
- 2:20 Keynote Speeches**
■ Susan Blum, Professor of Anthropology
University of Notre Dame
■ Jae-woong Lee, Deputy Consul General,
Consulate General of the Republic of Korea in Chicago
- 2:50-3:00 Coffee Break**
- Panel 1 - The Globalization of Korean Popular Culture**
Chair: Lionel Jensen, University of Notre Dame
- 3:00 Byongwon Lee, University of Hawai'i at Manoa**
■ K-Pop in the Process of Constructing an Imaginary
Global Community of Hallyu (Korean Wave)
■ **Discussant:** Adrienne Lo, University of Illinois
at Urbana-Champaign

- 3:25 Olga Fedorenko, New York University**
- Korean-Wave Celebrities and International Advertising:
Between Nationalism and Commercialism
 - **Discussant:** Kathryn Hemmann, University of Notre Dame

3:50-4:00 Coffee Break

**Panel 2 - Conflicts over the Globalization of
Korean Popular Culture**

Chair: Xiaoshan Yang, University of Notre Dame

- 4:00 Chan E. Park, Ohio State University**
- Exporting Indigeneity in Hallyu: A Transnational Critique
 - **Discussant:** Olga Fedorenko, New York University

- 4:25 Adrienne Lo, University of Illinois
at Urbana-Champaign**
- Who represents the "global"? Race, gender,
and language in the imagination of Hallyu fans
 - **Discussant:** Chan E. Park, Ohio State University

4:50-5:00 Coffee Break

**Panel 3 - Popular Culture and International
Relations in East Asia**

Chair: Liangyan Ge, University of Notre Dame

- 5:00 Kathryn Hemmann, University of Notre Dame**
- Between Fans: History and National Identity
in Online Debates on Axis Powers Hetalia
 - **Discussant:** Michael Brownstein, University of Notre Dame

**5:25 Kiwoong Yang, Hallym University
& Yeonhee Yoon, University of Notre Dame**

- Popular Culture and International Relations in East Asia beyond the Asia Paradox
- **Discussant:** Byongwon Lee, University of Hawai'i at Manoa

6:00-7:00 Reception

**7:00-8:00 Korean Traditional Music Performance and Talk
by Chan E. Park, Ohio State University**

**8:00-10:00 Notre Dame Students Performances
*Seoul'd Out***

Keynote Speech

Exuberant *Hallyu* and Formidable Students:
Two Faces of South Korean Youth Culture

**Susan D. Blum, University of Notre Dame
Professor, Department of Anthropology**

Two images of South Korean youth culture circulate widely: that of uniformed striving students preparing for their university entrance examinations after having surpassed most of their international competitors on high-school comparative tests, and that of exuberant, sexy but wholesome K-Pop stars dancing in perfect harmony. This paper considers the national support for what in some settings would be inconsequential popular culture and situates it within the national desire to brand South Korea as youthful and vibrant. Government and societal support for *Hallyu* as soft power has to be understood as stemming in part from recognition of its East Asian and other regional audiences. The role of youth, and images of youth, must be kept in mind.

Susan D. Blum, Ph. D. U Michigan-Ann Arbor, is Professor of Anthropology at the University of Notre Dame. She has been Director of the Center for Asian Studies and Chair of the Department of Anthropology at Notre Dame, where she has taught since 2000. Her writings have included *Portraits of "Primitives": Ordering Human Kinds in the Chinese Nation* (2001), *Lies that Bind: Chinese Truth, Other Truths* (2007), *My Word! Plagiarism and College Culture* (2009), and edited volumes *China Off Center: Mapping the Margins of the Middle Kingdom* (with Lionel M. Jensen, 2002) and *Making Sense of Language: Readings in Culture and Communication* (2009, 2013). She is currently completing a book tentatively titled *Learning versus Schooling: A Professor's Reeducation*, which includes comparative material about East Asia.

Keynote Speech

Korea's place in the world: its effort to enhance soft power

Jae-woong Lee, Korean Consulate General in Chicago

Korea has achieved a remarkably high level of economic growth, which has allowed the country to rise from the rubble of the Korean War into the ranks of the Organization for Cooperation and Development (OECD). Having achieved rapid economic development, the Korean government promotes soft power to enhance the country's stance in the international stage. Korea truly strives to enhance cultural exchanges between countries and promote Korean wave. The efforts can be shown by implementation of cultural programs by holding various cultural events such as performances, exhibitions and film festivals, to improve mutual understanding in many countries.

Jae-woong Lee is Deputy Consul General of Korean Consulate General in Chicago. He Joined Foreign Ministry in 1993, studied international relations from 1999 to 2001 at the University of Chicago, worked as Director for Global Green Growth in the Foreign Ministry from 2012 to 2013, and posted at embassies in the Netherlands, Ghana and Korean Mission to UN in New York.

Panel 1

K-Pop in the Process of Constructing an Imaginary Global Community of Korean Wave

Byong Won Lee, University of Hawai'i at Manoa

The term "*hallyu*" (Korean Wave) appeared in Chinese media in 1999 for the first time, which pointedly referred to the Korean TV dramas and K-pop. In less than fifteen years of time span, its field has expanded including the hot popularity, feverish excitement, and inundation of Korean pop culture. The present staple commodities of the *hallyu* include the variety of cultural items and trends, from the *hallyu* TV dramas, economic *hallyu*, fashion, food, *hallyu* hairstyles, etc. Due to its easier accessibility, K-pop, with fancy musical and visual elements, has been the primary and prevailing cultural commodity from the outset of the *hallyu* fever. Through the examination of the historical formation, musical idiosyncrasy and syncretizing elements in the wider geographical arena of the K-pop, this paper attempts to pinpoint the strength and weakness of the K-pop, and projects the future viability along with other cultural commodities within the context of *hallyu*. Agencies such as singers, producers, fan bases, business corporations, social network systems and government cultural offices have varied roles in promoting, and sometimes, protecting from backlash. Finally, it critically looks into the wishful thought on K-pop's spread over the global community, albeit it may not be globalization.

Byong Won Lee, who is currently professor of ethnomusicology at the University of Hawai'i at Manoa, has received his doctoral degree in Ethnomusicology from the University of Washington in 1974; M.A. in Ethnomusicology from the same school in 1971. Prior to coming to the U.S. in 1967, he has attended Graduate School of Seoul National University majoring in Korean Music Theory, and received B.A. degree in Korean Music Theory from Seoul National University in 1964. His publications include the entire entry of "Korea" in *The New Grove Dictionary of Music and Musicians* (6th edition); *Styles and Esthetics in Korean Traditional Music* (1977); *Buddhist Music of Korea* (1987); and numerous articles and edited works on Korean music. In 2001, he has authored, coordinated and served as the main lecturer for the month-long "Workshop on Korean Music for Overseas Musicologists," which was co-sponsored by the Korea Foundation and the National Gukak Center. He was two time Fulbright scholar in Korea in 1972-73 and in 1980-81, and Visiting Professor at the Academy of Korean Studies in 1996-98. He has served as the first President of the Association for Korean Music Research (AKMR) in 1995-96; Secretary-General for the 26th International Council for Traditional Music (ICTM) in 1980-81 and the First International Conference on Korean Studies in 1994. In 1990, he was also invited to the UNESCO's Integral Study of the Silk Road Maritime Route Expeditions as a senior scholar.

Panel 1

Korean-Wave Celebrities and International Advertising:
Between Nationalism and Commercialism

Olga Fedorenko, New York University

This paper is concerned with conflicts over transnationalization of South Korean celebrities. For international advertisers, the value of Korean-Wave stars lies in how they stand for inter-regional, Asianized late-capitalist modernity. There is no room for celebrity endorsers' explicit nationalism. Yet domestic support for Korean-Wave celebrities depends on them advancing national interests; they are expected to take a pro-Korea stand in international disputes and sway their international fans to do the same. It is this tension between Korean-Wave celebrities as good South Korean nationals and Korean-Wave celebrities as transnational commodities that my paper explores.

Olga Fedorenko is Assistant Professor/Faculty Fellow at the Department of East Asian Studies at New York University. She received her PhD from the East Asian Studies Department at the University of Toronto in November 2012. She is currently working on book manuscript, entitled "Flower of Capitalism: South Korean Advertising at a Crossroads." Her essay, "Advertising as popular culture," came out in *The Korean Popular Culture Reader* (eds. Kyung Hyun Kim and Young-min Choe) in January 2014 from Duke University Press.

Panel 2

Exporting Indigeneity in Hallyu: A Transnational Critique

Chan E. Park, Ohio State University

Is *hallyu*, Korean Wave, a trend here today and gone tomorrow, or timely revelation of a Korean cultural DNA? Is Korean culture, upsetting the long-established historical construction—that Korea is a perpetual recipient of larger imperial influences—exercising influence and originality at last? What vision drives Korea to manufacture and market "the Korean Brand"? From the perspective of transnational performer/researcher of Korean musical and narrative tradition, Chan Park centers her explanation and critique on how the Korean indigenous performativities are signified and visited as a favored resort of inspiration and utility in the content production of *hallyu*.

Chan E. Park earned her Ph.D. from the University of Hawaii (1995), and is currently Professor of Korean Language, Literature, and Performance at The Ohio State University. Her specialties include research and performance of Korean musical and narrative tradition. Park has published extensively on the Korean performativity and its interdisciplinary implication, including her monograph, *Voices from the Straw Mat: Toward an Ethnography of Korean Story Singing* (University of Hawaii Press 2003) and the ongoing *Songs of Thorns and Flowers: Bilingual Performance and Discourse on Modern Korean Poetry Series* (Foreign Language Publications 2010-). Park is the innovator of "bilingual p'ansori," and has presented at numerous locations around the world. She has singly or collaboratively produced the world premieres including: *Centennial P'ansori: In 1903, Pak Hungbo Went to Hawai'i* (2003); *When Tiger Smoked His Pipe* (2003); *Shim Ch'ong: A Korean Folktale* (2003); *Alaskan P'ansori: Klanott and the Land Otter People* (2005); *Pak Hungbo Went to Almaty* (2007); *Song of Everyday Ch'unhyang* (2008); *Fox Hunts and Freedom Fighters Korean and Western Women in Seoul 1894-1920* (2009); *Fox Hunt and the Death of a Queen* (2012); *Hare Returns from the Underwater Palace* (2013).

Panel 2

Who represents the "global"? Race, gender, and language in the imagination of *Hallyu* fans

Adrienne Lo, University of Illinois at Urbana-Champaign

This presentation examines how the imagination of the Korean global is racialized and gendered. In the South Korean media, depictions of "overseas fans" often highlight the sexual desirability of South Korean men by non-Korean women. Korean American fans, in contrast, are rarely discussed. Yet Korean Americans, together with other bilingual Korean-English speakers, play key roles in making South Korean cultural products accessible to others through their unremunerated language work. Discourses of race, gender, and language are thus central to both the production of the figure of the fan and to the consumption of dramas by Korean American women college students.

Adrienne Lo received her Ph.D from UCLA and is Associate Professor in the Department of Anthropology at the University of Illinois at Urbana-Champaign. She is the co-editor of *Beyond Yellow English: Toward a Linguistic Anthropology of Asian Pacific America* (OUP, 2009) and a forthcoming volume on *South Korea's Education Exodus: The Life and Times of Study Abroad* (University of Washington, 2015).

Panel 3

Between Fans: History and National Identity in Online Debates on *Axis Powers Hetalia* Kathryn Hemmann, University of Notre Dame



In the manga *Axis Powers Hetalia*, World War II is a game played between two teams of handsome men. The *Hetalia* franchise, which began as an amateur webcomic written by Himaruya Hidekazu, anthropomorphizes the world powers of the early twentieth century as attractive young men. America sports a bomber jacket and guzzles hamburgers, Germany enjoys making cuckoo clocks and is serious to a fault, and Italy, the namesake of the series, is a pasta-loving coward who depends on Germany to protect him. Although the original comic plays with national stereotypes and caricatured reenactments of historical events, other incarnations of the franchise focus less on historical jokes and references and more on the homoerotic tensions that arise between the masculine representations of countries in heated competition with each other.

Because of its humor and female-oriented fan service, the *Hetalia* franchise became a major site of internet-based fandom activity between 2011 and 2012. During the height of *Hetalia*'s popularity, the interaction between international fandom communities led to disputes concerning national identity and the erasure and marginalization of the role of certain nations and viewpoints in mainstream histories as represented by the franchise. This paper will focus the online activities of young South Koreans who were able to articulate a pointed critique of Japanese historiographical attitudes regarding the military and political conflicts in East Asia during the twentieth century. I argue that online debates concerning *Hetalia* demonstrate a sophisticated reworking of the Eurocentric and masculinist constructions of modern history among transnational communities of contemporary media fans.

Kathryn Hemmann received her PhD from the University of Pennsylvania in 2013. Her dissertation, "The Female Gaze in Contemporary Japanese Literature," examines the suspense novels of Kirino Natsuo and the popular manga of a four-woman artistic collective called CLAMP in order to argue for the application of a female gaze to media and narrative tropes that have generally been understood as taking a male audience for granted. She is now a Visiting Assistant Professor in the Department of East Asian Languages and Civilizations at the University of Notre Dame, and her current work explores ecological themes in Japanese console-based video games and the relationships between media production and international fandoms.

Panel 3

Popular Culture and International Relations in East Asia beyond the Asia Paradox

Kiwoong Yang, Hallym University
Yeonhee Yoon, University of Notre Dame

Theories in international relations have focused on state-centric explanations of regional formation and regionalization. This presentation will, however, discuss the role which popular culture plays in constructing the Asian cultural identity and regionalizing East Asia over the border and nationality in spite of intermittent deterioration of political relations among China, Japan and Korea, caused by maritime territorial disputes and conflicts over history and war. An attempt will be made to go beyond 'the Asia Paradox' and combine the cultural approach with international relations, examining how popular culture including the Korean Wave, *Hallyu* can affect the construction of a transnational identity and the formation of region in East Asia.

Kiwoong Yang received his Ph.D. from the University of Tokyo, and is Professor at the Department of Politics and Public Administration at Hallym University in Korea, where he serves as Director of the Institute of Global Social Contribution, an interdisciplinary, university-wide institute focusing primarily on the themes of human rights and human development in Asia. He served as Visiting Professor at the University of Tokyo in Japan for 2004-2005, Visiting Professor at the University of Hawaii at Manoa for 2008-2009, where he taught Korean Politics and History, The United States and Two Koreas, East Asia Now; History, Politics of Northeast Asia. He is the author of numerous books, including *Diplomacy and Negotiations in East Asia* (2013), *Korea's Diplomacy and Negotiations* (2008), *Japan's Diplomacy and Negotiations* (1998), *US-Japan Trade Negotiation* (1998) and the editor of *History, Theories and Strategies of East Asia Cooperation* (1998). Current projects include Culture and International Relations in East Asia, Human Rights and Trade, International Relations of Collective Memory, Apology and Reconciliation among China, Japan and Koreas.

Yeonhee Yoon is Associate Professor of the Practice at the Department of East Asian Language and Cultures at the University of Notre Dame. She received her Ph.D. from the University of Hawai'i at Manoa. Her research interests include Intercultural Pragmatics, Content-Based Instruction of Korean, and Korean for specific purpose. Her current project focuses on "Korean Language and Culture for International Negotiations and Diplomacy", a hybrid on-line course "Korean Language and Culture through Dramas", and "Korean History and Society through Films". Her recent publication include "An intercultural Communication Approach to Teaching Business Korean: A Case Study of a Mock Negotiation", Global Business Languages Vol.17, Purdue University (2012) and "Korean Society" in *Essentials of Korean Culture*, Korea University Press (2013).

2014 Korean Studies Lecture/Performance

P'ansori, Song of Everyday Chunhyang

by Chan E. Park, Ph. D.

Professor of Korean Language, Literature, and Performance
Ohio State University



Photograph by Bonnie Kim

Lecture: Song of Everyday Chunhyang, A Rear View of a Perfect Korean Female

Appreciation of an art of storytelling is predicated in the understanding of the text. For p'ansori to stand as a living theatre of storytelling across time and place, the cultural and linguistic barrier must be overcome as much as possible. Singer/researcher Chan E. Park shares her bilingual p'ansori piece, Song of Everyday Chunhyang, adapted from the classical p'ansori, Song of Chunhyang: how is "everyday" Chunhyang different from Chunhyang, the paragon of Korean classic feminine virtue?

FRIDAY, APRIL 25
7 - 8 p.m.
McKenna Hall Auditorium

Organizer:

Korean Program,
Department of EALC

Sponsored by

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ISLA, Office for Undergraduate Studies , CSLC



For more information, please contact
Professor Yeonhee Yoon at yyoon3@nd.edu

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For more information, please contact
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