

October 31-November 1, 2025

Emory University

Transtemporal Turn in Korean Literary Studies



2025 KLA ANNUAL CONFERENCE

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CONFERENCE PLANNING COMMITTEE

Conference Local Host: Hwisang Cho (Emory University)

Abstract Review:

Hwisang Cho (Emory University)

Jae Won Edward Chung (Rutgers University)

Jina E. Kim (University of Oregon)

Pil Ho Kim (Ohio State University)

Miya Qiong Xie (Dartmouth College)

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CONFERENCE SPONSORS

Emory Initiative for Arts & Humanistic Inquiries

Emory College of Arts and Sciences, Hightower Speaker Funds

Andrew W. Mellon Society of Fellows in Critical Bibliography (SoFCB)

The Fox Center for Humanistic Inquiry, Emory University

Emory Departments & Programs:

Russian & East Asian Languages and Cultures (REALC)

East Asian Studies Program (EASP)

History

Film and Media

Comparative Literature

CONFERENCE VENUES

Math & Science Center, Room E208

400 Dowman Drive, Atlanta, GA 30322

Stuart A. Rose Manuscript, Archives, and Rare Book Library

(10th floor of Robert W. Woodruff Library)

540 Asbury Circle, Atlanta, GA 30322

***For Yun Ch'i-ho Papers Workshop (1:45-3:15pm, October 31, Friday)

CONFERENCE SCHEDULE

October 31 (Fri): Math & Science Center, Room E208

8:30-9:00

Registration and Check-in/ Breakfast

9:00-9:15

Welcome

- Barbara Krauthamer (Dean, Emory College of Arts and Sciences)
- Cheryl Crowley (Chair, Russian & East Asian Languages and Cultures)
- Jina E. Kim (President, Korean Literature Association)

9:15-10:15

Keynote Lecture

- Jie-Hyun Lim (CIPSH Chair & Distinguished Professor, Sogang University)
“Transtemporal Coloniality: Colonial Innocence and Victimhood Nationalism in East Asia.”

10:15-10:30

Coffee Break

10:30-12:30

Panel 1. Haunting Coloniality: Temporal Entanglements in Korean Cinema and Literature

Chair & Discussant: Jinsook Kim (Emory University)

- Mi-Ryong Shim (University of Georgia), “Korean Local Color as Palimpsest: Circulation, History, and the Taste for the Globally Familiar.”
- Keung Yoon Bae (Georgia Institute of Technology), “Japan as Past, Present, and Future: Colonial Speculations in South Korean Fiction.”
- Juwon Kim (University of Toronto), “Machines of Color: Posthumanist Imaginations in Postwar Korean Cinema.”

- Da In Choi (UCLA), “The Housemaid Returns: Cinematic Disavowal of Reproductive Labor in South Korea.”

12:30-1:30

Lunch (For the Conference Participants Only)

1:45-3:15

Manuscript Workshop on Yun Ch’i-Ho Papers

(Rose Library, 10th floor of Woodruff Library)

Sponsored by Andrew W. Mellon Society of Fellows in Critical Bibliography (SoFCB)

3:15-3:30

Coffee Break

3:30-5:30

Panel 2. Futures Past/Past Futures

Chair & Discussant: Jina E. Kim (University of Oregon)

- We Jung Yi (Vanderbilt University), “The Division Novel in Transition: The Afterlives of a *Minjung* Partisan.”
- Samuel Kim (University of California, San Diego), “Time, Masculinity, and Militarized Citizenship in 21st Century South Korea.”
- Ina Choi (University of Pennsylvania), “Affective Time: Theresa Hak Kyung Cha and the Palimpsest of History.”
- Dohee Kang (Georgetown University), “Kissing to This Day: Modern Adaptations of Premodern Dream Tales by South Korean Writers.”

6:30-8:30

Dinner (For the Conference Participants Only)

Silverbell Pavillion, Emory Conference Center Hotel

Sponsored by Korean Literature Association

November 1 (Sat): Math & Science Center, Room E208

8:30-9:00

Registration and Check-in/ Breakfast

9:00-11:00

Panel 3. Suspension, Seriality, and Severance of Time

Chair & Discussant: Pil-Ho Kim (Ohio State University)

- Caitlyn Chung (University of Southern California), “The Ephemeral Archive: Excavating “Lost” Media in *The Dream Songs* (2022).”
- Jiwoong Choi (University of Southern California), “Haptic Immiscibility and Circulatory Vengeance in the Films of Park Chan-wook.”
- Jaewuk Kim (University of Southern California), “Indigenized Surrealism in Ha Kilchong’s Poetry and *The Ritual for a Soldier* (1969).”
- Chan Yong Bu (Harvard University), “Bound by Disconnection: Steel Factory Construction Films and the (Un)Making of National History.”

11:00-11:15

Coffee Break

11:15-12:45

Panel 4. Temporal Politics in Poetic Practices

Chair & Discussant: Immanuel Kim (George Washington University)

- Dario Minguzzi (Sapienza University of Roma), “Mobilizing the Past: Memory, Historiography, and the Temporal Politics of Poetry in Medieval Korea.”
- Dah Kim (University of Georgia), “Entangled Temporalities: Posthumanist Time in the Poetry of Kim Hyesoon through Karen Barad.”
- Ivanna Yi (Cornell University), “Transhistorical Grief in Korean Diasporic Poetry: Don Mee Choi’s DMZ Colony.”

12:45-2:00

Lunch (For the Conference Participants Only)

2:00-4:00

Panel 5. Imbricated Memories and Speculative Temporalities

Chair & Discussant: Miya Qiong Xie (Dartmouth College)

- Seongae Park (Kyung Pook National University), “The Possibility of Cure and the Imagination of Time and Space in Korean Children SF.”
- Young A. Jung (George Mason University), “Prohibited Desire, Rewriting Histories: Structures of Desire in Bok Geo-il’s *Searching for the Epitaph*.”
- Melina Jung (University of California, San Diego), “‘We Cannot Lose Anyone More’: Feminist Speculative Temporalities, Mourning, and Justice in Pak Sŏ-ryŏn’s *Marūt’aŭi il*.”
- Jeehyun Choi (Rutgers University), “Deportee Farewell: Writing the Korean Diasporic Past Under the Red Scare.”

4:00-4:15

Coffee Break

4:15-4:30

Inaugural KLA Article Prize Award Ceremony

Winner: Sujin Eom (Dartmouth College)

Sujin Eom, “Fugitive Archives: Architecture, Police Photography, and Decolonial Future,” *Critical Asian Studies* 56.4 (2024): 576–601.

4:30-6:00

Roundtable Session on Translation

Moderator: Jae Won Edward Chung (Rutgers University)

What role does translation play in literature’s dialogue with the past and future? This roundtable brings together translators Seung Hee Jeon (Boston College), Janet Hong, and Stine An who explore the entanglements of diasporic belonging, scholarly inquiry, and literary creativity in their work.

6:00-6:15

Closing Remarks

7:00-9:00

Conference Banquet (For the Conference Participants Only)

The General Muir-Emory Point (1540 Avenue Pl. B-230 Atlanta, GA 30329)

Sponsored by Emory College of Arts and Sciences, Hightower Speaker Funds

PAPER ABSTRACTS AND PARTICIPANT BIOS

Keynote Lecture

Transtemporal Coloniality: Colonial Innocence and Victimhood Nationalism in East Asia

Jie-Hyun Lim (Sogang University)

Jie-Hyun Lim is the CIPSH chair of Global Easts and a Distinguished Professor at Sogang University. Also, the Class of '55 Visiting Professor in Global Studies at Williams College, in 2025/26. He received a doctoral degree in History in 1989 from Sogang University. He has served as the president of the NOGWHISTO (Network of Global and World History Organizations), Assessor of the Toynbee Prize Foundation, Advisory Board of the Memory Studies Association, the principal investigator of the research project “Mnemonic Solidarity: Colonialism, War, and Genocide in the Global Memory Space (2017-2024)” and Series Editor of “Entangled Memories in the Global South” at Palgrave/Macmillan and “Global Easts” at the Central European University Press. His recent books include *Victimhood Nationalism: History and Memory in a Global Age* (Columbia Univ. Press, 2025), *Opfernationalismus: Erinnerung und Herrschaft in der postkolonialen Welt* (Klaus Wagenbach, 2024), *Global Easts: Remembering, Imagining, Mobilizing* (Columbia Univ. Press, 2022), and *Mnemonic Solidarity-Global Interventions* (Palgrave, 2021, co-edited with Eve Rosenhaft).

Panel 1. Haunting Coloniality: Temporal Entanglements in Korean Cinema and Literature

Korean Local Color as Palimpsest: Circulation, History, and the Taste for the Globally Familiar

Mi-Ryong Shim (University of Georgia)

From the late 1930s onwards, the colonial Korean cultural field became reorganized around the goal of exportability. This reorganization was supposed to usher in a new historical chapter for Korean cultural producers by opening up larger markets abroad. Arguably the most important strategy for exporting Korean literature, films, and paintings to the Japanese metropole was local color (*hyangt'o saek*), a mode of visual style that illustrated Korea's exotic distinctiveness. While existing studies have treated Korean local color as a site where the dynamic between the colonizers and the colonized played out, this paper argues that Korean local color was an ultimately unsuccessful commercial strategy that nonetheless resulted in aesthetically complex and politically significant cultural products. It sheds light on the obstacles that the export strategy faced and how the artistic practice of Korean local color itself was changed in efforts to

overcome such impediments. By examining the visual images that the writer Yi Hyosök crafted in his short stories from the early 1940s, this paper argues that Korean local color was far more referential to global mass culture than has been previously acknowledged and that its palimpsestic quality challenged notions of historical progress under the wartime Japanese empire.

Mi-Ryong Shim is assistant professor in the Department of Comparative Literature at the University of Georgia. Her forthcoming book examines Korean transborder mobility - in modes of soldiering, translation, cultural commerce, and migration - in colonial Korea and the wartime Japanese empire.

Japan as Past, Present, and Future: Colonial Speculations in South Korean Fiction

Keung Yoon Bae (Georgia Institute of Technology)

The question of “what if” around the Japanese colonial era is a constant, weighty presence, not only in South Korean academic history but also in Korean popular culture: contemporary alternate history fiction works that re-imagine Korea’s colonial past have become quite popular as serialized web novels. Both academic research and public discourses of the colonial era in Korean history are rife with deeply political hypotheticals, many of which boil down to this: What if Korea had never been colonized? What if we had not lost so much in the 19th–20th centuries?

In 1987, inspired by Philip K. Dick’s *Man in the High Castle*, author Bok Geo-il wrote what is now widely considered to be one of South Korea’s earliest sci-fi novels, *In Search of an Epitaph*. The book and its loose 2002 film adaptation, *2009: Lost Memories*, both begin with the following premise: that Japan never entered the Pacific War against the US, and therefore the Korean Peninsula was never liberated from Japanese rule. In doing so, Bok’s earlier work presents an upside-down version of the question that resonates in contemporary culture (“What if Korea had never been colonized?”), and asks instead a question of national existentialism: “What if we had never been liberated, and we stopped existing?”

In this paper, I examine Bok’s quietly devastating depiction of Japanese-ruled Korea in tandem with the 21st century film adaptation and the currently-popular web fiction. In doing so, I identify the different desires at play in the unspooling of historical hypotheticals into fully fleshed-out worlds, and compare the political, nativist, and essentialist arguments therein.

Keung Yoon BAE is an Assistant Professor in the School of Modern Languages at Georgia Institute of Technology. Her research primarily examines interactions between regulation and businesses in media industries: she has examined the Korean film industry under Japanese colonial rule, and more recently she has been researching the South Korean competitive gaming (esports) industry and its interactions with US or China-based game companies. She has published articles and chapters on South Korean cinema, webtoons, and esports.

Machines of Color: Posthumanist Imaginations in Postwar Korean Cinema

Juwon Kim (University of Toronto)

Early postwar Korean cinema has been a subject of scholarly debate since the early 2000s, characterized on the one hand as a metonym of Korea's neocolonial-racialized status and on the other as a vibrant scene of formal sophistication, unruly genres, and robust film criticism. This paper considers the ambivalent legacies of the United States Information Service (USIS), whose support to the postwar recovery of Korean cinema has been integral to the U.S.'s imperial operations. Kim Kiyŏng (1919–98) began his career making newsreels and documentaries for the USIS, including *I Am a Truck* (1954), a short film about a decommissioned U.S. military truck that gets repaired by Korean War veterans. Drawing from race critical scholarship and critical posthumanism, I examine how racial logic is built into the film's posthumanist imagination around the eponymous truck. Using narrative voice-overs, match cut editing, and high contrast lighting, *Truck* not only deploys the wartime Hollywood trope of anthropomorphizing military equipment but also draws uncanny parallels with the decommissioned truck and the disabled veterans. I argue that, far from a celebration of national reconstruction, technological advances, or the man's mastery of technology, *Truck* raises questions of racialized embodiment that unsettles the whiteness of the posthumanist discourse, gesturing to the colonial histories of posthumanism that have yet to be fully explored.

Juwon Kim (she/her) is a Ph.D. Candidate in East Asian Studies at the University of Toronto. Her dissertation is an interdisciplinary project of cultural studies that tracks the proliferation of racial discourses and practices in and across what became South Korea and the Korean diaspora between the 1940s and the 1970s. Drawing from critical race and gender studies, postcolonial studies, transpacific studies, and visual media studies, she theorizes the seemingly homogenous Koreans must be rethought as differently racialized.

The Housemaid Returns: Cinematic Disavowal of Reproductive Labor in South Korea

Da In Choi (UCLA)

This paper analyzes *Hanyŏ* (1960, dir. Kim Ki-yŏng) and *Parasite* (2019, dir. Bong Joon-ho) to explore multiple cinematic remakes about the death and replacement of the housemaid figure in South Korea during distinct historical periods of economic development: industrialization in the 1960s and neoliberalization in the 2010s. Scholarship on both films examine either class management or sexual transgression of the housemaid without considering how gender informs the production of disposable labor under capitalist accumulation. Bridging feminist theory on reproductive labor and capital with film analysis, this paper examines three thematic moments: 1) production of disposable bodies through debt and gendered violence, 2) class stratification and death on the stairs, and 3) scenes of replacement. The remakes illuminate contradictions at the heart of capitalist development: while disavowing domestic servitude as a symbol of backwards society, both industrial and neoliberal societies at two different historical junctures relied upon devalued feminized bodies and labor.

Da In Choi is a PhD candidate in Gender Studies at the University of California, Los Angeles. She is currently working on a book project examining domestic servitude in South Korea in the 1960s and 1970s. Her work on gender, domestic work and social reproduction has been published or is forthcoming in *Journal of Women's History*, *Verge: Studies in Global Asias* and *Yösong Iron (Feminist Theory in Korean)*.

Discussant:

Jinsook Kim is an assistant professor in the Department of Film and Media at Emory University, where she is also affiliated with the East Asian Studies Program. Her research examines digital media, online hate culture, and social and political activism in contemporary South Korea, with a focus on transnational and intersectional feminist perspectives. Her work has appeared in peer-reviewed journals such as *Journal of Cinema and Media Studies*, *Feminist Media Studies*, *Media, Culture & Society*, and *Signs: Journal of Women in Culture and Society*. She has also contributed chapters to the edited collections *Mediating Gender in Post-Authoritarian South Korea* (University of Michigan Press, 2024) and *Mediating Misogyny: Gender, Technology, and Harassment* (Palgrave Macmillan, 2018). She is currently completing her book, *Sticky Activism: Digital Feminist Activism against Misogyny in South Korea*.

Panel 2. Futures Past/Past Futures

The Division Novel in Transition: The Afterlives of a *Minjung* Partisan

We Jung Yi (Vanderbilt University)

This paper examines the layered temporalities of Cold War South Korean literature through a comparative analysis of two so-called division novels by Chöng Chia (b. 1965): *The Daughter of Partisans* (Ppalch'isan üi ttal, 1990) and *My Father's Liberation Notes* (Aböji üi haebang ilchi, 2022). Produced over three decades apart, both works are rooted in her parents' lives as the rare surviving leaders of the postcolonial leftist guerilla movement in the southern part of the Korean peninsula. To revive the legacy of those indigenous communists, each work adopts a distinctive narrative structure attuned to its heterogeneous context. *The Daughter of Partisans* combines a coming-of-age story, a family saga, and a chronicle of intergenerational memory to counter the erasure or distortion of anti-imperialist, class-conscious resistance in the state's anticommunist discourse. Echoing the zeitgeist of the 1980s, the daughter-narrator of the frame story positions herself as the mediator of historical truths about the minjung (the oppressed people). Having burst into the 1945–48 “liberation space,” their aspirations for social transformation were inherited in the 1960 April Revolution, the 1980 Kwangju Uprising, and the 1987 Great Labor Struggle. Neither this teleological arc nor the socialist realist ethos is prominent in *My Father's Liberation Notes*. Opening with the funeral of the “former partisan,” it reilluminates, in a humorous yet self-reflective tone, the sedimented time he and his neighbors experienced together, long after the confinement of the one-time hero of Mt. Chiri as a political prisoner

under military dictatorship. Relayed in thick Chōlla accents by a crowd of mourners, ranging from kinfolk, mostly victims of “guilt by association,” to surprising friends like a Vietnamese Korean girl, the locally woven web of memories cuts across dividing lines based on ideology, race, gender, and education.

We Jung Yi is Assistant Professor of Asian Studies at Vanderbilt University. In her first monograph, *Worm-Time: Memories of Division in South Korean Aesthetics* (Cornell University Press, 2024), she probes how the entanglement of colonial legacies, Cold War ideologies, and neoliberal economics defines contemporary in/human life, analyzing a broad spectrum of memory works, from influential novels of dissent against dictatorial rule to blockbuster films and webtoons in the era of the Korean Wave. Her other work has appeared in the *Journal of Korean Studies*, the *Journal of Cinema and Media Studies*, and *positions: asia critique*. She is the co-editor of “Forgetting Wars,” special issue, *Verge: Studies in Global Asias* (Fall 2019).

Time, Masculinity, and Militarized Citizenship in 21st Century South Korea

Samuel Kim (UC San Diego)

This project explores the nationwide practice of men’s mandatory military service and its effects on the gender and sexual landscapes of 21st-century South Korea. It focuses on how conscription, along with the institutions of family, school, and employment, serves a distinctively formative role in reproducing gendered/sexed subjects within a normalized hierarchical order. I examine military-sponsored media, school textbooks, and other texts that evidence foundational links between conscription and sexual identity politics that validate reproductive cis-heteromascularity, devalue femininity, and stigmatize homosexuality and transsexuality. This study is among the first in the Korean Studies field to examine contemporary military conscription as a gendering/sexing enterprise through the leitmotif of time. It is also unique for its analytical focus on the understudied topic of 21st-century state developmentalist rhetoric (which includes shibboleths like “developed barracks” and “defense reform 2.0”). My analysis is sequenced into three parts. I explore how the military conscription enterprise synthesizes masculinity by denouncing femininity, homosexuality, and transsexuality and thus operates in a relational matrix. I then demonstrate that this operation involves regulating multiple dimensions of time that are interlinked within this relational matrix. This is evidenced by nationalist narratives that disavow gender inequity and memories of sexual violence on the premise of their obsolescence, the intergenerational passing of patriarchal norms, gendering/sexing institutions synchronized with the timeline of military service, and the psychophysical attunement of soldiers to homosocial rituals according to the timed advancement of rank. Lastly, I argue that conscription links the gendered and sexed life paths it prescribes with markedly presentist notions of linear national development and causality across past, present, and future. Together, these regulatory schemes constitute what I call *straight military time*, an ethos uniquely defined by the prevalence of military institutions and their defense of gender/sexual normativity based on deterministic ideals of linear national and personal development.

Samuel Kim is a doctoral candidate in the Department of Literature and an affiliate of the Critical Gender Studies program at the University of California, San Diego. He obtained his

Bachelor of Arts and Master of Arts degrees in English Literature from Hankuk University of Foreign Studies in South Korea. His forthcoming dissertation, titled *Beneath the Uniform: Queering Masculinity, Time, and Militarized Citizenship in Contemporary South Korea*, investigates the nationwide practice of mandatory military service for men and its implications for the gender and sexual dynamics of 21st-century South Korea. His current research focuses on how conscription, alongside the institutions of family, education, and employment, plays a uniquely formative role in the reproduction of gendered and sexed subjects within a cis-heteronormative and hierarchical civic order, particularly through biopolitical and speculative mechanisms of time. He is an avid fan of the Netflix film *K-pop Demon Hunters*.

Affective Time: Theresa Hak Kyung Cha and the Palimpsest of History
Ina Choi (University of Pennsylvania)

This paper reconsiders Theresa Hak Kyung Cha's practice by exploring the resonance between text, context, and feeling. Scholarship has often focused on her text-based literary work, such as *Dictée*, situating it either within postmodern avant-garde practice or, conversely, within identity- and nationality-based frameworks, both of which rely on a teleological logic of temporality between the modern and the postmodern. I aim to expand these disciplinary approaches toward a broader horizon of artistic practice, rethinking Cha's work at the intersection of literary studies and art history. By turning to affect and emotion as nonlinear, heterotemporal modes, I consider how her practice unsettles narratives of progress. Her fractured utterances, silences, and gestures materialize embodied affect, staging time as resonance rather than linear development. Cha's works enact what Wai Chee Dimock calls a "deep-time reading habit," in which past, present, and future remain entangled through embodied sensation and haunted return. In this framework, affect is not an evacuation of meaning but a historically sensitive mode of reading, attentive to the ways in which trauma, displacement, and memory persist across temporal scales. By approaching Cha's oeuvre as a heterotemporal embodiment of feeling, this paper situates her work both within and against postmodern paradigms. Cha's practice resists teleology and instead models a resonant temporality in which history is never fully past but continually reactivated through embodied, sensorial, and affective encounters.

Ina Choi is a scholar whose research focuses on affect, intermedial aesthetics, and the politics of materiality in modern and contemporary Asian and Asian diasporic art. She recently received her Ph.D. in East Asian Languages & Civilizations from the University of Pennsylvania, where her dissertation, *Ephemeral, Visceral: Feeling Through Form(less)*, examined the works of Theresa Hak Kyung Cha and Hung Liu through the lens of affect, embodiment, and nonlinear historical representation. Her work explores how form, surface, and media mediate emotional and political intensity, drawing from feminist, postcolonial, and diasporic frameworks. She holds master's degrees in art history from UPenn and in Arts Administration from the School of the Art Institute of Chicago and is currently based in New York.

**Kissing to This Day:
Modern Adaptations of Premodern Dream Tales by South Korean Writers**
Dohee Kang (Georgetown University)

Premodern East Asian dream tales, such as Kim Man-jung's *Kuunmong* and Cao Xueqin's *Hongloumeng*, convey through both content and form the Buddhist notion that all phenomena—including time—are illusory. My research examines modern South Korean adaptations of these premodern dream narratives: the thirteenth-century tale of Chosin, recorded by the monk Iryŏn in the *Samguk yusa*, as reimagined by Kim Tong-in, Yi Kwang-su, and Kim Sŏng-dong; and the seventeenth-century *Kuunmong* reinvented by Ch'oe In-hun and Han Sŭng-wŏn into novels of the same title. The abundance of such adaptations, as well as the fact that Yi Kwang-su's novel was subsequently made into three film versions between the 1950s and the 1990s, attest to the continuity between premodern and modern cultural production. I point to religiosity as an important thread, one that is often neglected in the study of Korean literature (and literature in general) due to the disciplinary divides within modern academia and the secular/religious distinction that has shaped literary classification.

This presentation first explores the Buddhist concept of time, noting its lack of beginning and end, dependence on subjective and karmic consciousness, association with suffering, dual nature of cyclicity and linearity, and relation to space. I then demonstrate how the specific temporality created by the structure of dream tales enables Korean writers to comment on the reiterations of social issues through history and envision alternative futures for their nation in a unique way. The discussion centers on Ch'oe In-hun's *Kuunmong*, which ends with the scene of a “kiss that has not ended to this day.” I conclude by reflecting on the novel's self-reflexive commentary on the function of literature and its creation of “ritual time,” theorizing based on the *Avatamsaka Sutra*.

Dohee Kang is a doctoral candidate in the Department of Theology and Religious Studies at Georgetown University. Her dissertation examines how modern and contemporary South Korean writers engage with Buddhist thought, literary traditions, and historical movements to address issues of national identity, modernity, and political oppression. Adopting an interdisciplinary approach, she demonstrates how literature functions as a vehicle for Buddhist ideas in twentieth-century South Korea. Her forthcoming chapter on representations of the female body in novels inspired by Minjung Buddhism will appear in the edited volume *Women and Representation in Buddhist Asia* (SUNY Press). Her broader research interests include Korean Buddhist film and culture, Buddhist poetics, Buddhism as therapy, and shamanism and religious syncretism in Korea and its diasporas. She received a BA in Liberal Arts and an MA in Eastern Classics from St. John's College, and an MA in East Asian Languages and Cultures from Columbia University.

Discussant:

Jina E. Kim is an associate professor of Korean literature and culture at the University of Oregon. She is the author of *Urban Modernities in Colonial Korea and Taiwan*, a comparative study of modernist literature and culture emerging in Seoul and Taipei during the Japanese colonial era; She has recently completed her second book manuscript *Sonic Contact Zones: Intermedial Aesthetics in Early Twentieth Century Korean Auditory Texts*. Her current

research project is on postwar global Korean literature and transpacific studies which probes the literary and cultural productions between Korea and global Korean diasporic cultures. As part of this project, she is researching the Voice of America's East Asian language broadcasting during the Korean War.

Panel 3. Suspension, Seriality, and Severance of Time

The Ephemeral Archive: Excavating “Lost” Media in *The Dream Songs* (2022) Caitlyn Chung (University of Southern California)

The purpose of this paper is an examination of “lost” media of the Sewol Ferry as it is produced and rearticulated *The Dream Songs* (dir. Cho Hyun-chul, 2022). The film, with its deliberate pacing and conscious invocation of time unfettered from visual spectacle, I argue is a step towards a more ethical negotiation in the recollection of tragedy. As scholar Kal Hong argues, Sewol has been frequently distilled into a single image (the blue hull of the Sewol Ferry), which works to sterilize the affective depths of such traumatic events to a consumable, or “flat,” image. However, as the Sewol ferry tragedy has already happened in the film, the tension of *The Dream Songs* does not come from the spectacle of traumatic incident itself nor its aftermath; rather, the film places the narrative of the protagonists’ fraught relationship in the *prior* of the tragedy thereby creating a temporal loop in which this “third duration” of time is continuously evoked through scenes of the past as understood in the future. In its conscious invocation of a time, memory, and the urban space itself, the film sidesteps the commodification of the Sewol tragedy by allowing for a space in which alterity is presented.

Here, I focus on how everyday media items come to form a “low theory” archive, one that is imbued with an intimate affect and glimpses of potential futures that are eclipsed by the Sewol tragedy in its appropriation of popular culture. *The Dream Songs* depicts how popular culture itself can be a way of depicting queer affective via a process of sublimation in which interiority is displayed via the “appropriate” and “accepted” channels of mass media. It is precisely due to the ephemeral and “frivolous” quality of popular media in tandem with accessible media technology, such as the camcorder and karaoke, that propagate such creative and circulatory outputs that are then easily appropriate for the purposes of “fantasy-making.” The disjointed videos of the camcorder and karaoke machine, and splitting of sound and image, become the viewpoints in which the audience can glimpse into a fantastical world, one that is intimately built and utopian in nature – a place of queer intimacy that combines the “what could be” with the “what *couldn’t* be.”

Caitlyn Chung is a 4th year PhD Candidate in the Department of East Asian Languages and Cultures at University of Southern California (USC). Her research interests lie in the intersection of the feminine queer body, Korean cinematic archive, and visibility as a means to interrogate the ways that the state and its accompanying (heterosexist and patriarchal) biopolitical frameworks control the ways visibility has, and continues to, shift the boundaries of subjectivity. By examining the ways queer women in film have been systematically erased, marginalized, and

disavowed, she attempts to illuminate the structures of violence in Korean film that facilitate the establishment of not only a grand national narrative (a cinematic historiography), but also a national subjectivity based on the intersection of gendered and sexual citizenship (the politics of visibility).

Haptic Immiscibility and Circulatory Vengeance in the Films of Park Chan-wook

Jiwoong Choi (University of Southern California)

Revenge, according to John Kerrigan, is the “ur-scene of narrative construction.” From the Aristotelian tragedy to the Elizabethan theater, the logic of past injury and present retaliation engineers a linear unfolding of plot, piling reaction upon reaction. Jean Ma adds that this unfolding of injury and retaliation requires a constant return to the founding cause—vengeance narratives thus take on a double-helix structure that simultaneously reinscribes as it reacts.

This double-helix looms large in the films of South Korean director Park Chan-wook. Aside from his penchant for narratives of vengeance, it is his visual film form that brings particular attention to the mechanism of reinscription and reaction. This paper focuses on one specific formal device—here termed ‘haptic immiscibility’—that Park has worked with throughout his career. Building off of Bliss Cua Lim’s examination of temporal immiscibility in cinema—visual depictions of temporal incongruity in fantastical films that necessitate a rethinking of dominant, Western modes of temporal logic, Park’s haptic immiscibility goes one step further, rendering past and present physically tangible to one another through medium-specific means. By unpacking haptic immiscibility, revenge as an emotional event is complicated, and our understandings of memory are reevaluated. Rather than arising from an essential identity shaped by static histories and concrete injuries, haptic immiscibility enables a bilateral negotiation between past and present that reformulate negative emotions as circulations in flux, not psychological entities. In so doing, this paper asks how his films can speak to current impasses in South Korean historiographies that fixate on trauma and retribution, and point us towards future-oriented potentialities for emancipation from resentful histories.

Jiwoong Choi is a PhD student in the department of East Asian Languages and Cultures at the University of Southern California. His research interests include East Asian cinemas and literatures in a transnational context, particularly the discursive constructions of cinema in colonial Korea as well as the cinematic representations of colonial Korea.

Indigenized Surrealism in Ha Kilchong’s Poetry and *The Ritual for a Soldier* (1969)

Jaewuk Kim (University of Southern California)

While Ha Kilchong (1941-1979)’s commercially successful youth films such as *March of Fools* (Pabodŭl ūi haengjin; 1975) have received critical attention in both Korean and English scholarship, Ha’s nativist films have largely been brushed aside as failed projects under the

draconian censorship policies of the Park Chung Hee regime. This presentation attempts to show how Ha, through his early interest in surrealism, re-discovers the poetic re-enchantment of traditional rituals for the dead, which re-imagines Ha's nativist cinema as the central site of cinematic experimentation. Taking Georges Bataille's notion of "base materialism," I read Ha's attention to rituals of song and dance as foregrounding the radical persistence of the dead in the present tense, which revolts against the state project of wholesome modernization. Such engagement with rituals not only sparks new language to think about "Koreanness" in the postcolonial and cosmopolitan space of South Korea, but it also seeks to imagine an alternate mode of experience that frustrates the modern linear temporality to repeat and return to what appears to have passed. Through Ha's early surrealist poetry *The Past Participle for the Child in the Womb* (T'ae rūl wihan kwagō punsa; 1962) and his debut short film *Ritual for a Soldier* (Pyōngsa ūi chejōn; 1969), which was made when Ha was a student at UCLA, this brief presentation attempts to chart a new approach to Ha Kilchong's period films such as *Fidelity* (Sujōl, 1974) and *The Ascension of Han-ne* (Hanne ūi sūngch'ōn; 1977) through indigenized surrealism, which allows us to rethink the "dark age" label of 1970s cinema at large via its experimental energy and spirit.

Jaewuk Kim is a Ph.D. candidate in the East Asian Languages and Cultures department at the University of Southern California. His research interests lie in modern and contemporary South Korean avant-garde literature and film, particularly with a focus on international surrealism. He is the author of "Surrealistic Science Fiction in South Korean Film and Fiction" (part of USC Libraries' Digital Exhibition, *Science Fiction in Korea: Between History, Genre, and Politics*). His translation of Yi Seong-bok's poetry appears in *Azalea: Journal of Korean Literature and Culture 15* (University of Hawai'i Press, 2022), and he is currently translating a volume of South Korean science fiction with Kaya Press. He has also published his own fiction and poetry in *PRISM international* and *Volume Poetry*, and his paper on Yi Sang's colonial surrealism is forthcoming in *Ritidō* (University of Iceland, 2026) in Icelandic.

**Bound by Disconnection:
Steel Factory Construction Films and the (Un)Making of National History**
Chan Yong Bu (Harvard University)

This paper poses a question: can we think cinema through paperwork rather than projection? Revisiting the well-known pairing of cinema and construction as an art of representing time, this chapter investigates a novel image of time in the making through the unprecedentedly synchronized relationship among the production documents for a film series chronicling Pohang Steel's factory construction from 1973 to 1981. I argue that the authoritarian government's attempt to write the teleological history of national progress through film was frustrated by the entanglement between the reality of the steel factory and the nature of state-led archival filmmaking. The factory's construction method foregrounded the points of disjuncture intrinsic to the forward progression of molten iron, which was supposed to symbolize the progress of the nation. As the state filmed the construction of the steel factory in order to firm up the historical

record, it inadvertently revealed the self-contradictory nature of cinematic time, at once a record of the indelible rhythm of the world and a constructed effect of film's technological dimension.

Marking the very first, as well as the longest-running, serial film series to be produced by South Korea's state-owned film studio, the construction film series' production documents lay claim to the "pure" documentation of the passing of time. I focus on the series' framing of the way each film is archived and reassembled through the logic of steel factory construction, which is based on the smooth connectivity between individual processing facilities that can also function autonomously. In conceptualizing this performative aspect of the series officially labelled *kirok yŏnghwa*, I propose the concept of the *document film*, as opposed to the term's more common translation as "documentary."

Chan Yong Bu is an Assistant Professor in East Asian Languages and Civilizations at Harvard University, where he teaches courses on Korean film and media. He received his PhD from Princeton University in 2022 and was a postdoctoral fellow at Harvard University from 2022 to 2024. His research on the aesthetics of the body, virtual reality, and factory films in South Korea has appeared in, or is forthcoming from, *Korea Journal* (2022), *Mechademia* (2025), and the *Journal of Asian Studies* (2027). Other work on feminist cartography and gender politics in South Korea has been published in peer-reviewed edited volumes. He has also curated two film series about Korean cinema for the Harvard Film Archive, respectively titled "Out of the Ashes: The US-ROK Alliance and South Korean Cinema" (2024) and "Crime Scenes as History: Four Korean Films" (2026). He is currently writing a book on a media history of the steel factory.

Discussant:

Pil Ho Kim is Associate Professor of Korean Studies at The Ohio State University. He is the author of *Polarizing Dreams: Gangnam and Popular Culture in Globalizing Korea* (University of Hawai'i Press, 2024). His next book project investigates the trans-Pacific cultural impact of Black freedom movements on modern Korean history.

Panel 4. Temporal Politics in Poetic Practices

Mobilizing the Past:

Memory, Historiography, and the Temporal Politics of Poetry in Medieval Korea

Dario Minguzzi (Sapienza University of Roma)

The late twelfth and early thirteenth centuries marked a pivotal moment on the Korean peninsula. The 1170 military coup and the rise of Ch'oe clan hegemony ushered in both instability and opportunity, coinciding with a growing influence of Song intellectual and literary models. This period is often seen as the true emergence of Korean Sinitic poetry as a localized form of elite lyrical expression. Yet mid-Koryŏ poetic culture also represents the culmination of a longer process that had elevated Sinitic poetry to a prestigious genre at court since the late tenth century.

This paper explores how two anecdotal collections compiled at this historical and cultural juncture—Yi Illo’s *P’ahan chip* (Collection for Dispelling Leisure) and Ch’oe Cha’s *Pohan chip* (Collection for Filling Up Leisure)—mobilize the memory of early Koryŏ poetry to shape cultural authority and elite identity at a moment of political transformation. Though similar in form and structure, the two collections differ profoundly in how they remember, reframe, and strategically deploy the poetic legacy of the early Koryŏ court. By placing these texts in dialogue, the paper seeks to trace their competing temporal politics: how each constructs a literary past to assert differing visions of poetic expertise, legitimacy, and sociopolitical order. In doing so, it reveals how Sinitic poetry in the mid-Koryŏ period had become not only a site of lyrical expression but also a powerful medium through which cultural memory, historiography, and political identity could be actively contested, reimagined, or reasserted.

Dario Minguzzi is Assistant Professor in the Department of Oriental Studies at Sapienza University of Rome. His research examines the literary cultures of premodern Japan and Korea, with particular focus on Sinitic poetry and a growing interest in its transregional dynamics across medieval Northeast Asia. In 2024, he was Senior Research Fellow at the Kyujanggak Institute for Korean Studies, Seoul National University, where he conducted research on poetic culture during the early and mid-Koryŏ periods. His most recent publication, in the *Sungkyun Journal of East Asian Studies*, explores the role of envoys from the kingdom of Parhae in the reception of the mid-Tang poet Bai Juyi and the development of poetic culture in ancient Japan.

**Entangled Temporalities:
Posthumanist Time in the Poetry of Kim Hyesoon through Karen Barad**
Dah Kim (University of Georgia)

This paper analyzes the posthumanist temporality in Kim Hyesoon’s poetry through Karen Barad’s theory of agential realism. Barad redefines time not as a linear progression but as a complex, entangled process. In this view, the past is not over but continues to act materially and affectively in the present. Kim Hyesoon’s poetry performs this entangled temporality by staging bodies, especially female ones, as sites where historical violence, trauma, and nonhuman forces persist and transform. Rather than representing death or memory symbolically, Kim’s poems materialize them through physical images—leaking bodies, haunted speech, and ritualistic repetition. Her poetic speakers do not remember the past abstractly but embody it viscerally. Death is extended, not finalized; grief is enacted through mundane acts like brushing teeth or bodily fragmentation. These acts mirror Barad’s emphasis on materiality and intra-action, where subjects and histories emerge relationally. Kim’s more recent works deepen this engagement with time as recursive and nonlinear. In her poems, waste, animals, and even geopolitical trauma re-enter the speaker’s body, emphasizing that what has been discarded or repressed still shapes the present. The female subject often mutates into a beast-like figure entangled in national, ecological, and species boundaries. This is not a metaphor but a performative statement about how temporality operates through material and affective entanglement. Ultimately, Kim’s poetics of time challenges the idea of resolution. Her speakers remain with pain, the dead, and the unwanted—not to transcend them but to acknowledge their ongoing effects. This poetics aligns

with Barad's concept of responsibility as emerging from our entanglement with others—human and more-than-human, past and future. Kim's poetry thus embodies a posthumanist temporal ethics grounded in staying with what still haunts, wounds, and matters.

Dah Kim is a Ph.D. candidate in Comparative Literature and Intercultural Studies at the University of Georgia. Her research focuses on Korean and Asian women's literature, new materialist feminisms, and posthumanist theory, with particular emphasis on body politics, materiality, and temporality in contemporary poetry and transnational narratives. In her dissertation, she examines the works of Kim Hyesoon, Han Kang, and Ruth Ozeki to articulate a poetics of doing that transcends the human while reimagining feminist ethics and more-than-human relations. Her work brings together literary analysis and theoretical inquiry to highlight how literature challenges anthropocentric assumptions and opens alternative modes of relationality. At the University of Georgia, she teaches Korean language and Asian-American literature as a TA, where she combines her research interests with a commitment to cross-cultural engagement.

Transhistorical Grief in Korean Diasporic Poetry: Don Mee Choi's *DMZ Colony*

Ivanna Yi (Cornell University)

In *Haunting the Korean Diaspora*, Grace Cho asserts that the Korean diaspora in the United States is a site of "transgenerational haunting" due to repressed memories, trauma, and unacknowledged grief stemming from the Korean War. Korean American poet and translator Don Mee Choi (b. 1962) makes this grief and haunting visible in her book *DMZ Colony*, which won the 2020 National Book Award for Poetry. Choi's work of documentary poetry draws on oral testimonies of survivors of the 1951 Sanch'ŏng-Hamyang massacre as well as political prisoners to investigate the continuing intergenerational trauma of the unresolved Korean War, which turned Korea into a "land of neocolonial fratricide."

Taking a transtemporal and transpacific approach, this paper examines *DMZ Colony* in relation to *Chugŭmŭi chasajŏn* (*Autobiography of Death*, 2016) by leading contemporary Korean feminist poet Kim Hyesoon (Kim Hyesun, b. 1955), whose poetry Choi has long translated. I analyze Kim Hyesoon's book as a 21st century form of *muga*, songs traditionally sung by female shamans to help the souls of the dead enter the afterlife. In the rite for the dead that Kim creates for those who perished in the 2014 Sewol Ferry disaster, Kim's polyvocal speaker engages the embodied memory of individuals to voice the transhistorical grief of the Korean community. The paper contends that the grief Kim conveys extends to the Korean diaspora and interprets *DMZ Colony* as a (post)colonial lament that draws on the oral tradition to articulate collective mourning across the Pacific.

Ivanna Sang Een Yi is an Assistant Professor of Korea Studies at Cornell University. As a scholar of Korean literature, culture, and performance, her research focuses on the performative dimensions of living oral traditions as they interact with written literature and the environment

from the late Chosŏn period to the present. She has published on subjects including contemporary Korean poetry, the relationship of *p'ansori* and the more-than-human world, and the storytelling of land in the Indigenous oral traditions of the Americas, in venues such as the *Journal of Korean Studies*, the *Journal of World Literature*, and *The Routledge Companion to Korean Literature*. She currently serves as chair of the executive committee of the Korean Language, Literature, and Culture (LLC) Forum of the Modern Language Association.

Discussant:

Immanuel Kim is the Korea Foundation and Kim-Renaud Professor of Korean Literature and Culture Studies at The George Washington University. He is a specialist in North Korean literature, cinema, and culture. His first book *Rewriting Revolution* explores the complex and dynamic literary culture, and his second book *Laughing North Koreans* traces the ways in which humor has been an integral component of everyday life. His third book *Rebranding North Korea: Changes in the Consumer Culture and Visual Media* examines creative aesthetic changes in recent television dramas and media productions. He has also translated a North Korean novel called *Friend* by Paek Nam-nyong.

Panel 5. Imbricated Memories and Speculative Temporalities

The Possibility of Cure and the Imagination of Time and Space in Korean Children SF Seongae Park (Kyung Pook National University)

The past is an event that always opens differently in the ‘here and now’. This is because the past is summoned in various ways depending on the perspective of the here and now. Likewise, the future is already contained within the present, and in the form of the future perfect, it also includes the present. And children are pre-futuristic beings who hold the most of the future. How does Korean children's science fiction portray the reality, life, suffering, and hope of children in the here and now, where past, present, and future coexist, and how does community come into being?

Since the 2010s, Korean children's literature has demonstrated a deep interest in science fiction, leading to a vibrant production of such works. Science fiction, through its futuristic time and technological imagination, facilitates a distance from the ‘here and now’ (present-day South Korea) and facilitates a perspective on the present. Therefore, this paper seeks to examine ‘the here and now’, the reality of children, and our community through the science fiction genre, which actively contemplates past, present, and future.

The subject of this paper's analysis, *Stairway to Space* (Jeon, Sukyung, 2019), is a narrative in which a wounded child character heals and grows through encounters with others and reflections on time. And *Finding the Gojo* (Lee, Jieun, 2020) depicts a child character's actions in attempting to correct a community through a mechanical device that connects the past and the

future. Through these two children's science fiction works that explore children and community through time and science, this paper aims to examine the imagination of authors who seek to understand and heal children's wounds and discover hope.

Seongae Park worked as a lecture professor at the University of Seoul from September 2018 to June 2024. Since 2024, she has been a NRF Research Fellow at the Institute of Humanities Studies at Kyungpook National University in South Korea. She has been researching Korean children's literature since 2014. She received a Ph.D. in Korean children's literature and served as an executive member of The Korea Association of Literature for Children and Young Adults (KALCYA) 2021-2024.

**Prohibited Desire, Rewriting Histories:
Structures of Desire in Bok Geo-il's *Searching for the Epitaph*
Young A. Jung (George Mason University)**

Published in 1987, Bok Geo-il's *Searching for the Epitaph* employs the technique of alternate history, as the author himself states in the introduction. Written under the assumption that Ahn Jung-geun's attempt to assassinate the first Governor Genral, Itō Hirobumi, failed and that Japan's colonial rule continued for more than 80 years, the novel has been mainly discussed for its technique and postcolonialism. By analyzing the desire structure of the poet-narrator, this study aims to trace the process by which the temporality of alternate history is transformed from sexual desire and literary desire to the desire for self-exploration through the medium of the poet-narrator. This study examines the logic of censorship within the colonial ruling system, which stems from the gap between permitted and forbidden desires, and how the narrator's self-consciousness about language use plays a crucial role in shaping the historical consciousness of individuals living in a specific time period. This study aims to demonstrate that the analysis of the narrator's desire structure is linked to his literary desire as a poet, his desire to utilize language, and his existential desire to explore the self and history. The literary technique that underpins the mechanism of this desire's expansion and transformation is the alternate history, which involves rewriting histories.

Young A. Jung's teaching and research interests are modern Korean literature, sense of place studies, critical Korean cultural studies, and motherhood studies. Her current research focuses on the transcultural reception of media and texts, as well as Korean popular narratives. She recently published an ethnographic research, *Korean Kirogi Families: Placemaking, Belonging, and Mothering* (Lexington Books, 2024), and started two concurrent projects, *Division and Connection: Korean Popular Culture Fans' Gender and Racial Dynamics* and *A Poetics of Early Korean Science Fiction*. Dr. Jung's one of the recent essays, "A Total Management System, Mothering," appeared in *Korean Studies* (Vol. 48, Center for Korean Studies, University of Hawai'i Press, 2024).

**“We Cannon Lose Anyone More”:
Feminist Speculative Temporalities, Mourning, and Justice in Pak Sŏ-ryŏn’s *Marūt’ ūi il***
Melina Jung (University of California, San Diego)

This paper takes “더 이상 한 명도 잃을 수 없다 *Tŏ isang han myŏng-do irŭl su ŏpta* (*We Cannot Lose Anyone More*),” a journalistic initiative launched in August 2024 by the feminist archive collective Flat, as a point of departure for examining feminist responses to gender-based violence in South Korea. Focusing on Pak Sŏ-ryŏn’s *마르타의 일* *Marūt’a ūi il* (*Martha’s Job*), I analyze how recent South Korean feminist fiction engages in what I call speculative temporalities—narrative practices that resist necropatriarchal time by imagining futures where victims survive, readers confront the possibility that “it could have been me,” or such violence becomes unthinkable. Drawing on Sayak Valencia’s concept of “necropatriarchy” and Christian Gundermann’s notion of “*actos melancólicos* (melancholic acts),” I argue that these works resist the state’s silencing of gendered violence by transforming grief into political demand and aesthetic intervention. Rather than merely reflecting violence, they reconfigure justice and collective memory. Contesting the linear temporality enforced by impunity and developmentalism, these texts stage speculative disruptions of what lives are deemed grievable. By foregrounding translation, memory, and feminist solidarity, this paper situates contemporary Korean literature within a broader transcolonial framework of anti-femicide resistance, showing how feminist remembrance becomes a mode of world-making.

Melina Jung is a PhD student in the Department of Literature at the University of California, San Diego. Her research sits at the intersection of feminist theory, memory studies, U.S. empire, and transcolonial studies, with a regional focus on South America and East Asia. Her current project examines feminist speculative fiction and transnational movements against gendered and environmental violence, exploring how literature and performance generate counter-temporalities that resist necropatriarchal regimes of power. She also teaches Korean language courses and has worked as a Spanish–Korean translator with the Translation Cooperative since 2013. Her broader interests include sound studies, new media, K-pop, and feminist art.

Deportee Farewell: Writing the Korean Diasporic Past Under the Red Scare
Jeehyun Choi (Rutgers University)

In 1908, Durham Stevens, an American diplomat, was assassinated in San Francisco by two Korean independence fighters. Stevens, having reached high ranks within the Japanese government, had taken up the role of a foreign adviser for the Korean Empire and helped pass multiple treaties that primed Korea for annexation by Japan. The Korean diasporic community raised funds to hire a legal defense team that would advocate for a sympathetic understanding of Korean anticolonialism before a US jury. In 1951, Almost fifty-years later, this dramatic event became the subject of a historical play by a Korean American leftist activist named Diamond Kimm. This paper will introduce Kimm’s play for the first time to an anglophone audience and explore the circumstances of the play’s publication—including Kimm’s long battle with the Immigration and Naturalization Service throughout the 1940s, his work as an O.S.S. agent during WWII, his membership with the American Communist Party, and his eventual deportation

in the early 1960s. In contrast to other diasporic recollections of Stevens's assassination as a celebratory moment in diasporic anticolonial activism, Kimm's representation of the event, I argue, emphasizes Chang's identity as a laborer as much as a Korean nationalist. In doing so, Kimm forms a rich imaginative link between two temporally distant yet politically resonant moments: the late 1900s and the late 1940s as moments of transition for both the Korean peninsula and the US working class. Through his act of literary mediation, Kimm constructs a temporal bridge that not only recovers a radical diasporic memory but also reanimates it for contemporary reflection and mobilization.

Jeehyun Choi is an assistant professor in the English Department at Rutgers University. Her current book project examines the political commitments of Korean diasporic writers across languages, focusing on new modalities of anti-imperial resistance in transnational contexts.

Discussant:

Miya Qiong Xie scholar of Comparative Literature. Her research involves modern Chinese, Korean and Japanese literatures. Broadly, she is interested in how people from the margins – geographical or metaphorical – gain power, find identity, and establish connections through transcultural negotiation and co-formation. Her first book, *Territorializing Manchuria: The Transnational Frontier and Literatures of East Asia* (Harvard Asia Center, 2013), received the MLA First Book Award and the First Book Award from Columbia University's Weatherhead East Asian Institute. The book examines how the once-contested Northeast Asian frontier of Manchuria played a significant role in the formation and problematization of national literatures in multiple countries in East Asia. She is currently working on her second monograph about literature, sexual violence and trauma in contemporary East Asia. She also leads a research team to develop an AI-based application called "Resonance Finder" that finds literary and other forms of narrative resonance for people with difficult experiences.

Roundtable Session on Translation

Seung Hee Jeon is Associate Professor of the Practice in Korean and Korean Coordinator at Boston College, where she teaches courses in Korean language, literature, and culture. Her scholarship explores themes of trauma, memory, and truth in the context of war, as well as translation and contemporary issues related to peace on and around the Korean peninsula. Her research interests span modern Korean and transnational literature and culture; literary and cultural representations of war trauma and memory; and post-colonial, post-capitalist, and post-anthropocentric literatures. She is also deeply engaged in translation studies and the ethics of cross-cultural representation.

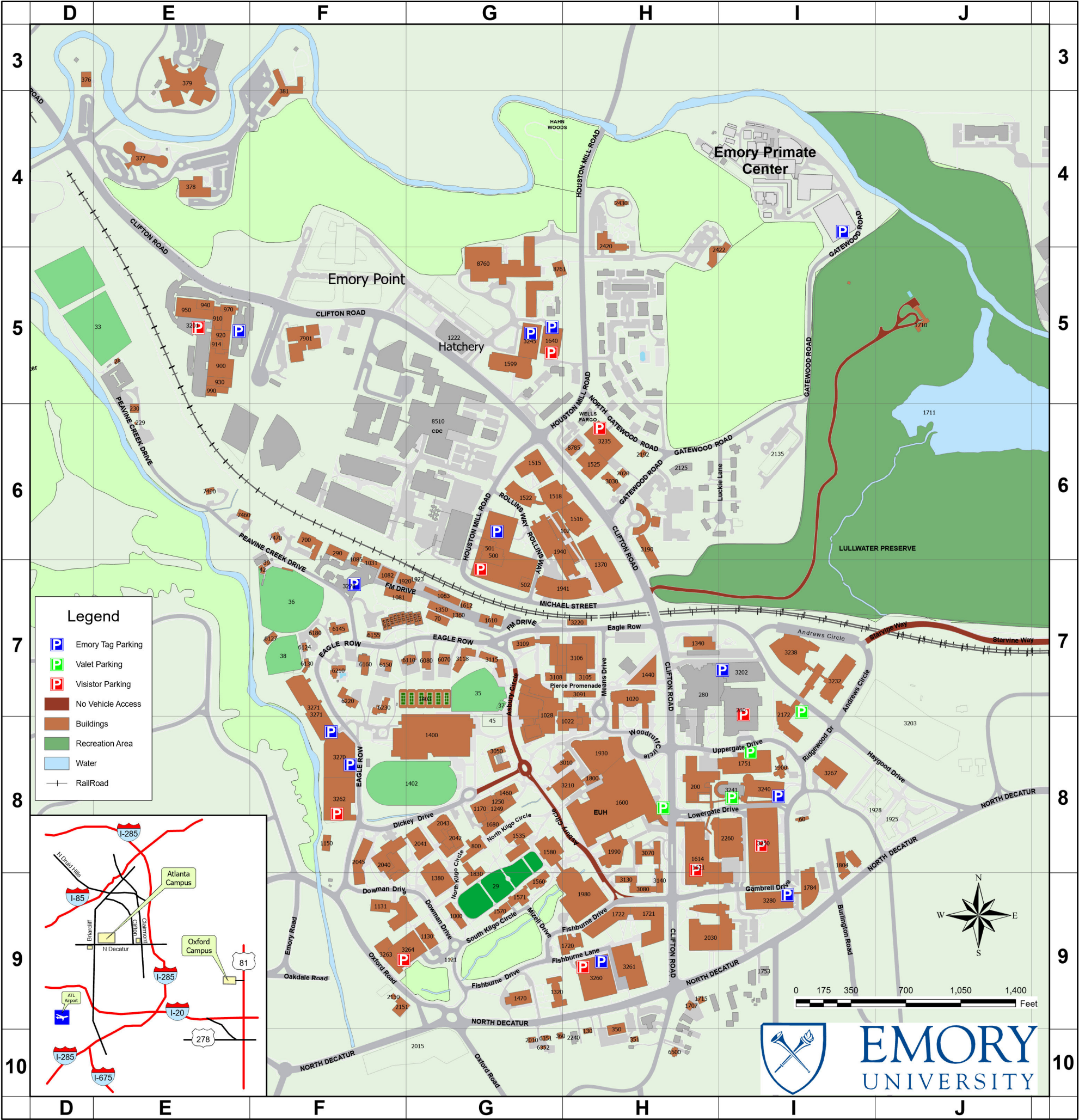
Janet Hong is a writer and translator based in Vancouver, Canada. She received the TA First Translation Prize and the LTI Korea Translation Award for her translation of Han Yujoo's *The Impossible Fairy Tale*. She's a two-time winner of the Harvey Award for Best International Book

for her translations of Keum Suk Gendry-Kim's *Grass* and Yeong-shin Ma's *Moms*. Recent translations include Kim Ho-Yeon's *The Second Chance Convenience Store* and Hwang Jungeun's *Years and Years*. She has been a mentor for ALTA's Emerging Translator Mentorship Program since 2020.

Stine An is a poet, literary translator, and performer based in New York City. Her work has appeared in Best Literary Translations, Best American Experimental Writing, Poem-a-Day, Words Without Borders, Electric Literature, and elsewhere. She holds a BA in Literature from Harvard College and an MFA in Literary Arts from Brown University and is the recipient of fellowships and grants from The Poetry Project, the PEN/Heim Translation Fund Grant, Yaddo, ALTA, and the National Endowment for the Arts. Her publications include [*Today's Morning Vocabulary*](#) by Yoo Heekyung (Zephyr Press, 2025), [*S_MMER CR_SH*](#) (Sarabande Books, 2025), and [*Comet & Star*](#) written by Lee Juck and illustrated by Lee Jinhee (Enchanted Lion Books, 2024). Her debut poetry collection, *B-Dragon Suite*, is a winner of the [*2023 Nightboat Poetry Prize*](#). Her interdisciplinary work explores diasporic poetics, experimental translation, and virtual performance. You can find her online @gregorspamsa.

Moderator:

Jae Won Edward Chung is an assistant professor of Korean literature in the Department of Asian Languages and Cultures at Rutgers University-New Brunswick. He received his BA from Swarthmore College and his MFA and PhD from Columbia University. He previously taught at the University of Colorado Boulder and Ewha University. His work has appeared in the *Journal of Asian Studies*, *Journal of Korean Studies*, *Azalea*, *Apogee Journal*, *Boston Review*, and *Asymptote*. He is a series editor of DITTA: Korean Humanities in Translation (Rutgers University Press) and Vice President of the Korean Literature Association (KLA, 2024-2025). He is completing a book about the aesthetics of abandonment in early South Korean literary and visual culture.



Building ID	Building Description	Map Grid	Building ID	Building Description	Map Grid	Building ID	Building Description	Map Grid	Building ID	Building Description	Map Grid
28	KAMINSKY PARK FIELDHOUSE	E5	1130	BOISFUEILLET JONES CENTER	G9	1920	FM BLDG - E (RECEIVING)	F7	3240	PHYSICIANS PARKING DECK	I8
29	QUADRANGLE	G9	1131	MATHEMATICS AND SCIENCE CENTER	G8	1923	HAZARD PAINT WASTE STORAGE		3241	LOWERGATE VALET PARKING LOT	I8
33	MICHAEL KAMINSKY INTRAMURAL PARK	E5	1150	EMORY ELECT SUB-STATION	F8	1930	WOODRUFF MEMORIAL RESEARCH BLDG	H8	3245	1599 BLDG PARKING DECK	G5
35	MCDONOUGH FIELD	G7	1170	TARBUTTON HALL	G8	1940	O. WAYNE ROLLINS RESEARCH CENTER	G8	3250	LOWERGATE EAST PARKING DECK	I8
36	CHAPPELL PARK	F7	1222	EMORY PT CENTER INNOV & SOCIAL ENTER		1941	WHITEHEAD BIOMEDICAL RESEARCH BLDG	G7	3260	FISHBURNE PARKING DECK	H9
37	MCDONOUGH FIELD STAGE	G7	1249	TULL PLAZA	G8	1980	ROBERT W. WOODRUFF LIBRARY	H9	3261	FISHWARTZ CENTER FOR PERFORMING ARTS	H9
38	SOFTBALL FIELD (COOPER)	F7	1250	QUAD ENERGY PLANT	G8	1990	EUH EDUCATION ANNEX	H8	3262	PEAVINE SOUTH PARKING LOT	F8
39	CHAPPELL PARK FIELD HOUSE	F7	1320	GLENN MEMORIAL CHURCH SCH	G9	2010	1627 N. DECATUR	G10	3263	OXFORD ROAD BUILDING	F9
42	CHAPPELL PARK LOCKER ROOM	F7	1340	CENTER FOR REHABILITATION MEDICINE	H7	2015	EMORY VILLAGE		3264	OXFORD ROAD PARKING DECK	G9
45	MCDONOUGH PLAZA		1350	FM BLDG - B (CUST SRVCE)	G7	2020	MEDICAL SCHOOL ADMIN - 718 GATEWOOD	H6	3267	RIDGEWOOD PARKING DECK	
60	THE 1735 HOUSE	I8	1360	FM BLDG - G (STORAGE)	G7	2030	MACMILLAN - GAMBRELL HALL	H9	3270	PEAVINE SOUTH PARKING DECK	F8
70	FM BLDG - A (ADMIN)	G7	1370	1462 CLIFTON ROAD	H7	2040	ATWOOD CHEMISTRY CENTER	F8	3271	PEAVINE NORTH PARKING DECK	F7
102	BIOCHEMISTRY CONNECTOR	G6	1380	GOODRICH C. WHITE HALL	G9	2041	EMERSON HALL	G8	3278	FM PARKING LOT	G7
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280	CHOA AT EGLESTON	H7	1440	WOODRUFF HEALTH SCIENCES ADMINISTRATION	H7	2135	RONALD MCDONALD HOUSE		6111	SORORITY VILLAGE A	G7
280	CHOA AT EGLESTON	H7	1460	ANTHROPOLOGY	G8	2150	1399 OXFORD ROAD	F9	6112	SORORITY VILLAGE B	G7
290	PEAVINE AAE FACILITY	F6	1470	GLENN CHURCH AND AUDITOR	G9	2151	1401 OXFORD ROAD		6113	SORORITY VILLAGE C	G7
350	GLENN MEMORIAL YOUTH BUILDING	H9	1515	NELL HODGSON WOODRUFF NURSING	G6	2172	EMORY CHILDREN'S CENTER	I7	6114	SORORITY VILLAGE D	G7
351	GLENN BOYSCOUT BUILDING	H10	1516	R. RANDALL ROLLINS BUILDING		2192	732 GATEWOOD RD	H6	6115	SORORITY VILLAGE E	G7
360	1641 N. DECATUR	G10	1518	GRACE CRUM ROLLINS BUILDING	G6	2240	CREATIVITY AND ARTS		6116	SORORITY VILLAGE F	G7
376	WESLEY WOODS ADMIN	D3	1522	CLAUDIA NANCE ROLLINS BUILDING		2260	EMORY CLINIC BUILDING - B	I8	6117	SORORITY VILLAGE G	G7
377	WESLEY WOODS TOWERS	E4	1525	1525 CLIFTON	H6	2420	MILLER-WARD ALUMNI HOUSE	H4	6118	SORORITY VILLAGE H	G7
378	WESLEY WOODS BUDD TERRACE	E4	1535	CALLAWAY MEMORIAL CENTER	G8	2422	LUCE CENTER	H5	6119	SORORITY VILLAGE I	G7
379	WESLEY WOODS GERIATRIC HOSP	E3	1560	BOWDEN HALL	G9	2430	HOUSTON MILL HOUSE	H4	6120	SORORITY VILLAGE J	G7
381	WESLEY WOODS HEALTH CNTR	F3	1570	MICHAEL C. CARLOS HALL	G9	2433	EPIC D WING		6124	SOFTBALL LOCKER ROOM	G7
500	MICHAEL STREET PARKING DECK	G6	1571	MICHAEL C. CARLOS MUSEUM	G9	2479	ANIMAL SUPV TRAILER		6127	SOFTBALL BATTING FACILITY	F7
501	MICHAEL STREET CHILLER PLANT	G7	1580	CANDLER LIBRARY	G8	3010	ALABAMA HALL	H8	6130	SOFTBALL TEAM FACILITY AND PRESS BOX	F7
502	BIOLOGY GREENHOUSE	G7	1599	1599 CLIFTON RD	G5	3030	CLIFTON TOWER	H6	6145	#15 EAGLE ROW	F7
700	VISUAL ARTS	F6	1600	EMORY UNIVERSITY HOSPITAL	H8	3050	DOBBS HALL	G8	6150	#12 EAGLE ROW	F7
800	CANNON CHAPEL	G8	1610	FM BLDG - H (STEAM PLANT)	G7	3070	HARRIS HALL	H8	6155	#13 EAGLE ROW	F7
900	1762 CLIFTON ROAD SUITE 1600 & 1700	E5	1612	FM BLDG - I (BOILER #9 BLDG)	G7	3080	HOPKINS HALL	H9	6160	#14 EAGLE ROW	F7
910	1762 CLIFTON ROAD SUITE 1300	E5	1614	EUH J WING		3091	TURMAN RESIDENCE HALL		6180	#17 EAGLE ROW	F7
914	1762 CLIFTON ROAD SUITE 1550	E5	1621	LOWERGATE WEST PARKING DECK		3105	LONGSTREET-MEANS HALL	H7	6210	#18 EAGLE ROW	F7
920	1762 CLIFTON ROAD SUITE 1500	E5	1640	EMORY CONF CTR HOTEL PARKING DECK		3108	LONGSTREET-MEANS PARKING DECK	H7	6220	#20 EAGLE ROW	F7
930	1762 CLIFTON ROAD SUITE 1800	E5	1680	MODERN LANGUAGES	G8	3108	HAMILTON E. HOLMES HALL	H7	6230	#22 EAGLE ROW	F7
940	1762 CLIFTON ROAD SUITE 1200	E5	1707	1707 N DECATUR	H9	3109	ELEONORE RAOUL HALL	G7	6351	1635-A N DECATUR - HOUSE	G10
950	1762 CLIFTON ROAD SUITE 1000&1100&1150	E5	1710	LULLWATER HOUSE	J5	3115	IGNATIUS FEW HALL		6352	1635-B N DECATUR - COTTAGE	G10
970	1762 CLIFTON ROAD SUITE 1400	E5	1711	LULLWATER - ESTATES		3118	LILLIE PATE WHITEHEAD EVANS HALL		6500	GLENN CHURCH PARSONAGE	H10
990	1762 CLIFTON ROAD SUITE 1900	E5	1715	1715 N DECATUR	H9	3130	SMITH HALL	H9	7460	SPANISH HOUSE	E6
1000	UNIVERSITY ADMINISTRATION	G9	1720	RICH MEMORIAL BUILDING	H9	3140	THOMAS HALL	H9	7470	CAMPUS LIFE PAVILION	
1020	JAMES B. WILLIAMS MEDICAL EDUCATION BLDG	H7	1721	GOIZUETA BUSINESS SCHOOL	H9	3190	WOODRUFF RESIDENTIAL CENTER	H6	7490	ASBURY HOUSE	E6
1022	ALUMNI MEMORIAL UNIVERSITY CENTER		1722	GOIZUETA FOUNDATION CENTER	H9	3201	1762 CLIFTON PARKING	E5	7901	CLIFTON SCHOOL AT CLIFTON	F5
1028	EMORY STUDENT CENTER		1751	WINSHIP CANCER INSTITUTE	I8	3202	EGLESTON HOSPITAL PARKING DECK	I7	8510	CENTER DISEASE CONTROL	G6
1031	EMSO WAREHOUSE	F7	1753	CATHOLIC CENTER	I9	3203	DRUID HILLS HIGH SCHOOL		8760	EMORY HOTEL + CONF CNTR	G5
1081	FM BUILDING C (CP - PM&C)	F7	1784	NORTH DECATUR BUILDING	I9	3210	COX HALL	H8	8760	EMORY HOTEL + CONF CNTR	G5
1082	FM BLDG - D (AUX SRVCS)	F7	1800	TELECOMMUNICATION	H8	3220	DOOLEY'S DEN	H7	8761	EMORY CONF CTR PAVILION	G5
1083	FM BLDG - F (NORTH SHOP)	G7	1804	BURLINGTON RD-PERFORMING ARTS	I8	3232	HEALTH SCIENCE RESEARCH BUILDING		8785	EGLESTON CYSTIC FIBROSIS	H6
1085	EMORY WATER HUB	F7	1830	CONVOCATION HALL	G9	3235	1525 BLDG PARKING DECK	H6			
1121	EMORY VISITOR INFORMATION BOOTH	G9	1900	TUFT'S HOUSE	I8	3238	HEALTH SCIENCES RESEARCH BLDG. PHASE II				