



제8차 한국언어문화전공 해외학자 초청 특강



○ 주최 : 상명대학교 글로벌지역학부 한국언어문화전공

○ 주관 : 상명대학교 글로벌지역학부 한국언어문화전공 커뮤니케이션팀 / 학생회

○ 일시 : 2024년 5월 28일(화) 10:10-11:10(한국시간) / 21:10-22:10(미국시간)

○ 참여대상 : 한국언어문화전공 재학생 및 상명대학교 재학생

○ 장 소 : 송백관 503호(오프라인 참여)

○ 참여방법 : 온라인 줌 화상회의 및

강의실 참석



한국언어문화전공TV





○ 줌 접속링크 : <https://us06web.zoom.us/j/87860725586?pwd=XHWFcFdl3mV6CQyazdGx1WyzEx.1>

- 회의 ID: 878 6072 5586 / 암호: 09htsj

○ YouTube 스트리밍 접속 링크 : <https://www.youtube.com/channel/UC3WLP1wgs6aA99rhdbvXFEQ>



제8차 한국언어문화전공 해외학자 초청 특강 일정 및 순서

- 주최 : 상명대학교 글로벌지역학부 한국언어문화전공
 - 주관 : 상명대학교 글로벌지역학부 한국언어문화전공 커뮤니케이션팀 / 학생회
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 - YouTube 스트리밍 접속 링크 : <https://www.youtube.com/channel/UC3MLP1wgs6aA99hcbvXFEQ>

09:40-10:10	<ul style="list-style-type: none"> ▪ 줌 화상 회의 점검 및 접속 상태 확인
사회 : 이희영(한국언어문화전공 교수)	
10:10-10:15	<ul style="list-style-type: none"> ▪ 개회식
사회 : 이희영(한국언어문화전공 교수)	
10:15-10:45	<ul style="list-style-type: none"> ▪ 해외학자 초청 강연 “MIT 강의실에서 만나는 한국의 문학과 문화” - 노요한(MIT대학교 문학부 연구원)
10:45-11:00	<ul style="list-style-type: none"> ▪ 질의 응답
11:00-11:10	<ul style="list-style-type: none"> ▪ 폐회식 및 사진 촬영



MIT 강의실에서 만나는 한국의 문학과 문화

강연자 : 노요한(MIT대학교 문학부 연구원)

○ 학력

고려대 국어국문학과 박사

고려대 국어국문학과 석사

고려대 한문학과 학사

○ 연구분야:

한문학, 한문문헌학

○ 번역서:

1. 『(국역) 기계문헌』1-6, 유치웅 편저, 심경호·노요한 공역, 기계유씨대중회, 2014.
2. 『송왕형공이체시초(宋王荊公二體詩)』, 許筠 저, 천금매·노요한 공역, 보고서, 2022.

강연 개요

▪ 최근 미주에서 K-POP, K-드라마 등 한국의 대중문화에 대한 관심이 고조되면서 미국내 대학에서도 한국학에 대한 관심과 요구가 어느 때보다 뜨겁다. MIT에서의 한국학 관련 강의는 크게 언어, 문학 분야에서 개설되어 활발히 운영되고 있으며 최근 한국학 관련 문학 강의를 신설되기도 하였다. 본 강의는 MIT에서 개설되어 운영되고 있는 한국 언어·문학·문화 관련 강의를 개괄하고, MIT에서 정기적으로 개설되고 있는 “Gateway to Korean Literature and Culture(21L.491)”와 “Foudation of East Asian Literature and Culture: From Confucius to the Beats(21L.040)” 강의를 중심으로 MIT 강의실에서 만나는 한국의 문학과 문화 강의에 소개하고자 한다.

강연 일정 및 주최

- 주최 : 상명대학교 글로벌지역학부 한국언어문화전공
- 주관 : 상명대학교 글로벌지역학부 한국언어문화전공 커뮤니케이션팀 / 학생회
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- 장소 : 송백관 503호(오프라인 참여)
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- 사전 질문 조사(URL) : 추후통보



MIT 강의실에서 만나는 한국의 문학과 문화

노요한

Research Associate, MIT Literature



보스턴에서의 한류



Related Events



Film
Parasite
June 14, 2024
7:00 pm – 9:15 pm



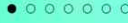
Film
Poetry
May 25, 2024
2:30 pm – 4:45 pm



Special Event
The City Talks: Korean Standards and Stigmas
May 30, 2024
7:00 pm – 8:00 pm



Film
Train to Busan: Extended Cut
May 30, 2024
7:00 pm – 9:00 pm



► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History

Related Events



Film
Train to Busan: Extended Cut
May 30, 2024
7:00 pm – 9:00 pm



Film
Snowpiercer
May 31, 2024
7:00 pm – 9:15 pm



Film
Road to Boston
June 8, 2024
2:30 pm – 4:15 pm



Film
Kim Ji-young, Born in 1982
June 9, 2024
2:30 pm – 4:00 pm



► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History ► History

Korean Moon Jars: More than Meets the Eye



Take two minutes to look closely at a Korean moon jar from the Joseon dynasty with Christina Yu Yu, Matsutaro Shoniki Chair, Art of Asia, and MFA curator of "Hallyu! The Korean Wave." Exemplifying the Confucian principle of understated beauty, moon jars are prized for their subtle complexities—imperfections in the glaze that add nuance to their seeming simplicity.



From rubble to smartphones

In the 1990s the South Korean government developed high-speed internet infrastructure information and communication technology, driven by the belief that the slow embrace of industrialization in the late 19th century caused the country's colonization. South Korea was subsequently heralded as a model for high-speed internet and digital technology, leading to the birth of a tech-savvy nation.

Art Meets Innovation



A very special visitor stops by the MFA: Spot, the four-legged robot from Boston Dynamics! Watch Spot and its new pal Riley, the MFA's canine volunteer, as they explore "Hallyu! The Korean Wave" and enjoy a dance party with local K-pop dance crew OFFBRND BOSTON.



Connecting to Tradition: Crafting Hanbok in America



Jessica Kim says that being in the business of crafting hanbok, the traditional Korean dress, connects her to her roots and culture. She and her mother, Jeoung, run the Philadelphia-based shop bdk | mint, a third-generation family business that began in Daegu, South Korea. Hear from Jessica in this two-minute video about modern interpretations of traditional hanbok, the value of exposing global audiences to hanbok in museums, and how hanbok are worn today.



From Psy to BTS

K-pop music has transported hallyu to all corners of the globe. Its success as an export product stems from a combination of addictive tunes, catchy lyrics, perfectly synched choreography, edgy fashion, and high-production value music videos, all centered around the star power of its idols. Bridging cultural and linguistic divides and riding on the crest of emerging social media platforms, by the mid-2000s K-pop was rocking the world.



Twenty-One K-Pop Songs You Need to Know



Berklee professor Ray Seol selects and breaks down some of the tracks most essential to the history and development of K-pop.

[Listen and Read](#)



Don't Miss These Hallyu Movies and TV Shows



Go beyond blockbuster favorites like *Oldboy* and *Parasite* with this curated hallyu watch list by Boston College professor Christina Klein.

[Read the Article](#)

Tales from the Diaspora

While the Oscar-winning film *Minari* paints a relatable picture of the Korean immigrant story, there are so many other stories of Koreans immigrating to the US that didn't make it to the silver screen. From 1970 to 1990, over 500,000 Koreans moved to the US, and today nearly two million people identify as Korean American.

Exploring Korean Cuisine in Boston



To celebrate "Hallyu!," food writer Jacqueline Cain spoke to Korean Americans in the local food scene about connecting with their cultural cuisine in Boston.

[Read the Article](#)

Related Exhibition



Work by Boston-based artist Timothy Lee is featured in both "Hallyu!" and "Community Arts Initiative: Our Family Portrait," a collaboration between Lee and more than 150 local students, which also includes work from the MFA's collection of contemporary Korean art.

[Learn More](#)

- <직지> 금속활자 복원 모형



- <삼강행실도>



MIT에서의 한국문학 및 문화 강의

- **Global Languages의 Korean Studies**

- 21G.901~906 Korean I~VI

- **Comparative Media Studies / Writing (CMS)**

- 21G.067/21G.597 Digital Media in Japan and Korea

- 21G.094/21G.594 Cinema in Japan and Korea

- **Music and Theater Arts**

- 21G.095/21G.595 Cultures of Popular Music in East Asia: Japan, Korea, China

- **Literature**

- 21L.040[J] Foundations of East Asian Literature and Culture:
From Confucius to the Beats

- 21L.491[J] Gateway to Korean Literature and Culture

- 21G.062[J] Gateway to Japanese Literature and Culture

Foundations of East Asian Literature and Culture: From Confucius to the Beats

Studies foundational works from East Asia (China, Japan, Korea, Vietnam) with a focus on their cultural context and contemporary relevance and asks how "Literature" looks different when conceived through some of the world's oldest literatures beyond the West. Explores philosophical texts, history writing, poetry, stories and diaries, tales, and novels. Hones skills of reading, writing, and speaking with a sense of cultural sensitivity, historical depth, and comparative contemplation. Students who have taken this topic under 21L.007 cannot also receive credit for 21L.040[J].

W. Denecke

동아시아 문학 및 문화의 토대: 공자에서 비트까지

동아시아(중국, 일본, 한국, 베트남)의 토대가 되는 작품을 문화적 맥락과 현대적 관련성에 초점을 맞춰 공부하고, 서구를 넘어 세계에서 가장 오래된 문학 작품들을 통해 볼 때 "문학"이 어떻게 다르게 보이는지 묻는다. 철학적 텍스트, 역사 기록, 시, 이야기와 일기, 설화, 소설을 탐구한다. 문화적 감수성, 역사적 깊이, 비교 관조의 감각으로 읽고, 쓰고, 말하는 기술을 연마한다. 21L.007에서 이 과목을 수강한 학생은 21L.040[J]에서도 학점을 받을 수 없다.

윌케 데네케

Gateway to Korean Literature and Culture

Introduction to two millennia of Korean literature and culture. Discusses texts, artifacts, and films in their cultural context and from a comparative global perspective. Explores poetry; historiography, story-telling, drama and fiction; philosophical and religious texts and practices; and visual materials. Includes creative exercises to help students develop their own Korean wave and K-drama passions with a critically informed eye.

W. Denecke

한국 문학 및 문화 입문

2천 년의 한국 문학과 문화를 소개한다. 텍스트, 유물, 영화를 문화적 맥락과 글로벌 비교 관점에서 논의한다. 시, 역사학, 스토리텔링, 드라마, 소설, 철학적, 종교적 텍스트와 실천, 시각 자료를 탐구한다. 학생들이 비판적인 안목을 가지고 한류와 K-드라마에 대한 자신들의 열정을 키울 수 있도록 하는 창의적 활동을 포함한다.

빅케 데네케

Gateway to Japanese Literature and Culture (New)

Surveys the nature, history, and distinctive features of Japanese literature and cultural history from the beginnings through the threshold of modernity. Examines various genres of poetry, historiography and mythological lore, prose tales and fiction, diaries, essays, Noh and puppet plays, short stories and novels; and helps students appreciate the texts' relevance in the historical and cultural context in which authors wrote them, in the broader context of literary traditions from around the world, and for the humanistic and aesthetic power that make them poignant to us today. Showcases how authors increasingly enjoyed adapting, redoing, and satirizing earlier models, while constantly developing new expressive forms suited to the urgent needs of their time. Includes an eco-literature lab, a creative writing lab, and a history-writing lab for collaborative experimentation. Taught in English with a project in Japanese.

W. Denecke

일본 문학 및 문화 입문

일본 문학의 태동부터 근대의 문턱에 이르기까지 일본 문학과 문화사의 성격, 역사, 특징을 개관한다. 시, 역사기록과 신화, 모노가타리와 소설, 일기, 수필, 노와 조루리, 단편 소설과 소설 등 다양한 장르를 살펴보고, 작가가 텍스트를 쓴 역사적, 문화적 맥락, 그리고 세계 문학 전통의 광범위한 맥락에서 텍스트의 관련성과 함께, 오늘날 우리에게 감동을 주는 인문학적, 미학적 힘에 대해 학생들이 이해할 수 있도록 돕는다. 작가들이 시대적 요구에 맞는 새로운 표현 형식을 끊임없이 창조해 내면서, 선행하는 모델을 어떻게 각색하고, 재구성하고, 풍자했는지 소개한다. 협업 실험을 위한 생태 문학 랩, 창작 글쓰기 랩, 역사 글쓰기 랩을 포함한다. 일본어 프로젝트와 함께 영어로 진행된다.

윌케 데네케

Foundations of East Asian Literature and Culture

WEEK 1 February 5	INTRO Reading the World Through Literature?	World Literary Riddle	
	PHILOSOPHY & THOUGHT		
February 7		Confucius	*Stephen Owen: "What is World Poetry?" *Analects (NAWOL3 A, 1330-1344)
WEEK 2 February 12		Laozi	*Laozi/Daodejing (NAWOL5 A, 1316-1329), including Translation Lab *Background: PMEA Chapter 2, 20-35.
February 14		Zhuangzi	*Zhuangzi (NAWOL3 A, 1374-1398)
	HISTORIOGRAPHY		
WEEK 3 February 19			
February 20		Sima Qian	*Records of the Great Historian (NAWOL3 A, 436-452) *Background: PMEA Chapter 3, 36-60

Foundations of East Asian Literature and Culture

	POETRY & TRANSLATION		
February 21		Du Fu	*Du Fu Poetry (ACL 383-384; 420-440) *Introduction to Tang Poetry from NAWOL4 B, 1015-1018 *Lucas Klein. " Tribunals of Erudition and Taste: or, Why Translations of Premodern Chinese Poetry Are Having a Moment Right Now " *Translation Lab on Du Fu. NAWOL5 B, 131-33
WEEK 4 February 26		Li Bai	*Poetry (ACL 213-4; 284-5; 397-404) *Background: PMEA Chapter 5, 75-96 *Poetry by Yu Xuanji (NAWOL5 B, 124-27)
February 28		Translation Project Discussion	Complete Du Fu translation

Foundations of East Asian Literature and Culture

	STORIES & DIARIES		
WEEK 5 March 4		Tang Tales of Love and Loss	*Shen Ji-ji "Ren's Story (ACL, 518-526) *Yuan Zhen "Ying-ying's Story" (ACL, 540-49)
March 6		Sei Shōnagon's Pillow Book	*Pillow Book (NAWOL3 B, 1127-1153) *Background: PMEA Chapter 9, 148-161
WEEK 6 March 11		The Diary of Lady Sarashina	TJL, 452-484 *Background: PMEA Chapter 4, 61-74
March 13		The Memoirs of Lady Hyegyong	NAWOL4 D, 612-655
WEEK 7 March 18		Matsuo Bashō: Narrow Road to the Deep North & Haiku	NAWOL3 D, 616-628

Foundations of East Asian Literature and Culture

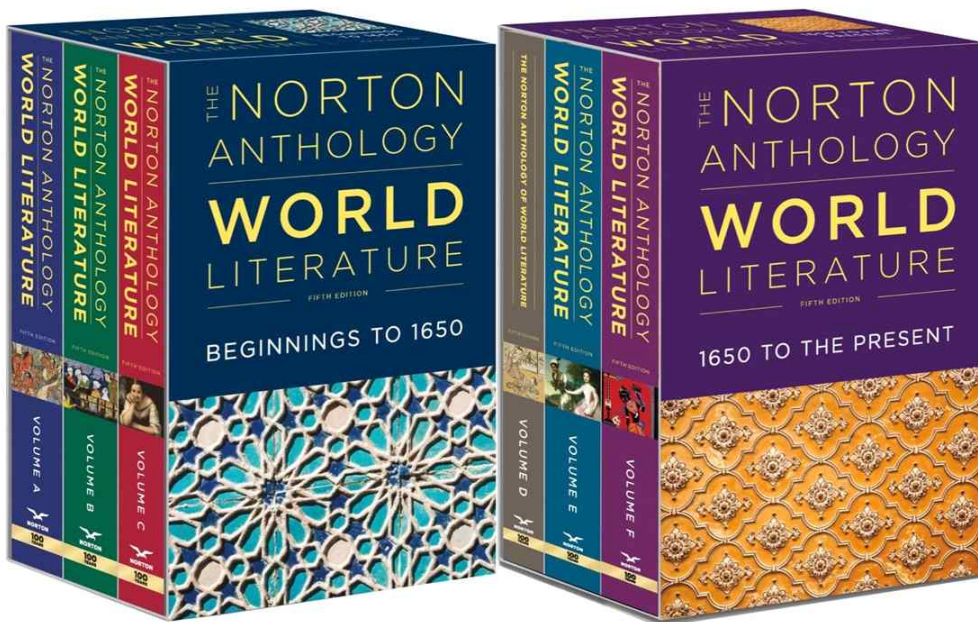
	TALES & NOVELS		
March 20		The Tale of Genji	NAWOL4 B, 1242-58; 1276-99
March 25-29 Spring Break			
WEEK 8 April 1		The Tale of Genji	NAWOL4 B, 1337-1378
April 3		Dream of the Red Chamber	NAWOL4 D, 522-558 *Background: PMEA Chapter 16, 270-287
WEEK 9 April 8		Dream of the Red Chamber	*NAWOL4 D, 559-588
April 10		Journey to the West	NAWOL4 D, 447-480 *Xuanzang, The Great Tang Dynasty Record of the West Regions NAWOL4 B, 6-24

Foundations of East Asian Literature and Culture

	TALES & NOVELS		
WEEK 10 April 15 No class			
April 17		Journey to the West	NAWOL4 D, 480-522
WEEK 11 April 22		New Tales of Mount Kūmo & Kim Sisūp	*"Travel Record of a Drunken Excursion to Pubyōk Pavilion"; "Gazetteer of the Southern Continent Yōmbu," Denis Würthner (trans.) Tales of the Strange by a Korean Confucian Monk, 103-127 *Background: PMEA Chapter 15, 247-269
April 24		The Tale of Hong Kiltong	NAWOL4 D, 589-611
WEEK 12 April 29		Nguyễn Du, The Tale of Kiều	NAWOL D, 438-478

Foundations of East Asian Literature and Culture

	TALES & NOVELS		
May 1		Nine Cloud Dream	Kim Man-jung, The Nine Cloud Dream, 3-53
WEEK 13 May 6 May 8		Nine Cloud Dream	Kim Man-jung, The Nine Cloud Dream, 177-215
		Selection of Beat Poetry	
WEEK 14 May 13		WRAP-UP Close Reading Manifesto Session	



The Norton Anthology of World Literature (5th edition, 2024)

Contents

NEW TO THE FIFTH EDITION / ix
 PREFACE / xv
 ACKNOWLEDGMENTS / xxiii

I. EAST ASIAN DRAMA 3

ZEAMI MOTOKIYO (ca. 1363–1443) Atsumori / 7 (Translated by Royall Tyler)	5
KONG SHANGREN (1648–1718) From The Peach Blossom Fan / 19 (Translated by Stephen Owen)	16
CHIKAMATSU MONZAEMON (1653–1725) From The Love Suicides at Amijima / 48 (Translated by Donald Keene)	45
FROM THE SONG OF CH'UN-HYANG (eighteenth century) (Translated by Richard Rutt and Kim Chong-un)	74

II. THE ENLIGHTENMENT IN EUROPE AND THE AMERICAS 91

WHAT IS ENLIGHTENMENT? / 101	
SAMUEL JOHNSON, FROM A DICTIONARY OF THE ENGLISH LANGUAGE / 104	
IMMANUEL KANT, WHAT IS ENLIGHTENMENT? / 105 † (Translated by H. E. Nisbet)	
RENÉ DESCARTES, FROM THE DISCOURSE ON METHOD / 110 (Translated by Isaac Kramnick)	

CONTENTS | vii

JONATHAN SWIFT (1667–1745) From Gulliver's Travels / 318 Part IV. A Voyage to the Country of the Houyhnhnms / 318 A Modest Proposal / 364	314
ALEXANDER POPE (1688–1744) The Rape of the Lock / 374 From An Essay on Man / 393 Epistle 1 / 393	370
VOLTAIRE (FRANÇOIS-MARIE AROUET) (1694–1778) Candide, or Optimism / 404 (Translated by Robert M. Adams)	401

III. LITERATURES OF EARLY MODERN EAST ASIA 465

CHINA	
WU CHENG'EN (ca. 1500–1582) From The Journey to the West / 482 From Chapter 1 / 482 From Chapter 12 / 494 From Chapter 44 / 506 From Chapter 46 / 512 From Chapter 53 / 517 From Chapter 54 / 523 From Chapter 55 / 527 From Chapter 98 / 530 From Chapter 99 / 538 From Chapter 100 / 541 (Translated by Anthony Yu)	479
CAO XUEQIN (ca. 1715–1763) From The Story of the Stone / 559 From Chapters 1–3 / 560 From Chapter 17 / 591 (Translated by David Hawkes) From Chapters 96–98, 119, 120 / 600 (Translated by John Minford)	554

KOREA	
ATTRIBUTED TO HŌ KYUN (1569–1618) The Tale of Hong Kilgong / 624 (Translated by Marshall B. Fihl)	621
LADY HYEYŎNG (1735–1815) From The Memoirs of Lady Hyeoyŏng / 648 (Translated by JaHyun Kim Haboush)	644

The Norton Anthology of World Literature (5th edition, 2024)

	CONTENTS ix
BERTOLT BRECHT (1898–1956)	445
* He Who Says Yes / 449	
* He Who Says No / 453	
(Translated by Wolfgang Iser)	
KUSHI FUSAKO (1903–1986)	458
Memoirs of a Declining Ryukyuan Woman / 460	
In Defense of "Memoirs of a Declining Ryukyuan Woman" / 465	
(Translated by Kiniko Miyagi)	
LAO SHE (1899–1966)	467
An Old and Established Name / 468	
(Translated by William A. Lyell)	
CH'AE MAN-SIK (1902–1950)	475
My Innocent Uncle / 476	
(Translated by Bruce Fulton and Ju-Chan Fulton)	
AIMÉ CÉSAIRE (1913–2008)	488
Notebook of a Return to the Native Land / 491	
(Translated by Clayton Eshleman and Annette Smith)	
JORGE LUIS BORGES (1899–1986)	521
The Garden of Forking Paths / 524	
(Translated by Donald A. Yates)	
The Library of Babel / 531	
(Translated by James E. Irby)	
ZHANG AILING (1920–1995)	536
Sealed Off / 537	
(Translated by Karen Kingsbury)	

MANIFESTOS / 547

F. T. MARINETTI, THE FOUNDATION AND MANIFESTO OF FUTURISM / 548	
(Translated by Doug Thompson)	
CHEN DUXIU, ON LITERARY REVOLUTION / 553	
(Translated by Timothy Wong)	
TRISTAN TZARA, FROM DADA MANIFESTO 1918 / 558	
(Translated by Mary Ann Caws)	
ANDRÉ BRETON, FROM MANIFESTO OF SURREALISM / 559	
(Translated by Richard Seaver and Helen Lane)	
* PROGRESSIVE WRITERS' ASSOCIATION, MANIFESTO / 566	
BLACK PANTHER PARTY, TEN-POINT PROGRAM / 568	
VALÉRIE SOLANAS, FROM SCUM MANIFESTO / 570	

	xiv CONTENTS
OE KENZABURO (1935–2023)	944
The Clever Rain Tree / 946	
(Translated by Brett de Bary and Carolyn Haynes)	
SALMAN RUSHDIE (b. 1947)	958
The Perforated Sheet / 960	
JAMAICA KINCAID (b. 1949)	973
Girl / 974	
PAK WANSŎ (1931–2011)	976
From Mother's Hatching Post / 979	
(Translated by Kim Wiza and Suzanne Crowder Han)	
LOUISE ERDRICH (b. 1954)	1007
* The World's Greatest Fisherman / 1008	
HANAN AL-SHAYKH (b. 1945)	1031
The Women's Swimming Pool / 1032	
(Translated by Debra Johnson-Davies)	
MARGARET ATWOOD (b. 1939)	1038
* From The Handmaid's Tale / 1040	
Part I. Night / 1040	
Part II. Shopping / 1041	
MO YAN (b. 1955)	1059
The Old Gate / 1060	
(Translated by Janice Wicker)	
YU HUA (b. 1960)	1070
On the Road at Eighteen / 1072	
(Translated by Andrew F. Jones)	
NGUYEN HUY THIEP (1950–2021)	1077
The General Returns / 1079	
(Translated by Linh Diu)	

III. CONTEMPORARY WORLD LITERATURE	1095
YOKO TAWADA (b. 1960)	1097
* Where Europe Begins / 1098	
(Translated by Susan Bernofsky)	
CHUTTIEN-HSIN (b. 1958)	1110
Man of La Mancha / 1111	
(Translated by Howard Goldblatt)	
ROBERTO BOLAÑO (1953–2003)	1118
Sensini / 1120	
(Translated by Chris Andrews)	

* New selection

The Norton Anthology of World Literature (5th edition, 2024)

THE SONG OF CH'UN-HYANG eighteenth century

The most famous work of traditional Korea, *The Song of Ch'un-hyang* is also the most widely performed and best-loved example of Korea's indigenous *pansori* narrative drama, wrapping a stunning indictment of the corruption of Korea's elites within a compelling tale of romantic love, heroism, and fidelity. Tracing its roots to shaman songs, folktales, and folksongs, *pansori* drama has much in common with other narrative forms that were sung or chanted by a single actor, such as the rhapsodic performances of ancient Greek epic poetry. When *pansori* first appeared in the early eighteenth century, it was mostly performed in the open air, but in the twentieth century it became customary to perform shows on a Western-style theater stage. *Pansori* drama remains one of Korea's foremost cultural forms.

Pansori was shaped by the social changes that took place during the Chosŏn Dynasty (1392–1910). Chosŏn rulers adopted Confucianism as the basic ideology for the state and society. The ruling class, the so-called *yangban* ("two orders," referring to the civilian and military elites), was recruited through a Chinese-style system of civil service examinations, which required extensive study of the Confucian Classics. Although in principle the examination system rewarded academic merit, access to the exams became increasingly limited to the sons of yangban families. To further enhance the power of the leading yangban families, sons of concubines were excluded from the exams. The adoption of Confucianism had a profound impact on women.

Whereas during the previous dynasty women could continue their family lineage and young couples were often living with the wife's family before finding their own home, Chosŏn Confucianism emphasized inheritance through the male lineage of descendants and daughters were often erased from the family registers when they got married. Also, Confucian ancestor worship and attention to the values of filial piety and one's duties towards superiors, such as ruler and husband, became prominent.

The interplay between resistance to and adoption of Confucian values is particularly prevalent in *pansori*, a form that explores Confucian sensibility in contact with the popular culture of commoners. *Pansori* has always been a communal act. While the male *pansori* performer, accompanied only by a drummer, tells his riveting tales about the suffering of the common people, alternating between singing and speaking, all in verse, the audience responds spontaneously to the story and cheers on the performer with encouraging shouts. A form of vernacular literature and popular oral storytelling, *pansori* often attacked the values of the ruling elite. Thus *pansori* offers an alternately critical, tragicomic and often sarcastic portrait of the Chosŏn ruling elite. However, as Confucianism gradually spread to all classes of society and as commoners aspired to raise their social status through education, even popular genres such as *pansori* came to embrace those values, although often in surprising and indirect ways.

THE SONG OF CH'UN-HYANG | 75

Pansori is a traditional performance art with a set repertoire. As the art form became increasingly popular in Chosŏn society, a series of master performers emerged, and a repertoire of twelve *pansori* works was established. This number dropped to six by the end of the Chosŏn Dynasty in the early twentieth century, and today five works are regularly performed, namely *The Song of Ch'un-hyang*, *The Song of Shim Ch'ong*, *The Song of Hwangju*, *The Song of the Water Palace*, and *The Song of the Red Cliff*.

THE SONG OF CH'UN-HYANG

The oral narrative on which *The Song of Ch'un-hyang* is based probably emerged in the early eighteenth century. The first-known text version, a long poem written in Chinese style, dates to 1754 and was written by an otherwise unknown man named Yu Chin-han. The other extant texts are woodblock prints, all from the nineteenth century.

Set in Challa Province, *The Song of Ch'un-hyang* tells the story of Ch'un-hyang, the daughter of a yangban aristocrat and a *lisaeng* (a female entertainer or courtesan), and Master Yi Mong-ryong (or Yi To-ryong), son of the local magistrate. When Master Yi's father is reappointed to a position in Seoul, Master Yi leaves Ch'un-hyang, promising to come back for her once he succeeds in the all-important civil service examinations. Ch'un-hyang vows to wait for him. Her faithfulness is soon put to the test when the new magistrate arrives and wants to make Ch'un-hyang his concubine. Determined to bend her to his will, the magistrate has her jailed and tortured. In the sections presented here, Ch'un-hyang rejects the magistrate's advances. In the end, Master Yi, recently gradu-

ated with honors, returns to Cholla, rescues Ch'un-hyang, and we are told they go on to live a happy, prosperous life together.

The traditional happy ending of the drama should not undermine the explosive message underlying *The Song of Ch'un-hyang*. Ch'un-hyang directly contradicts the values of the elite by claiming that her love for Master Yi transcends societal hierarchies and that even the daughter of a lowly *lisaeng* can aspire to a respectable union with the son of a high-ranking official. Even more subversive are the lessons Ch'un-hyang teaches the torturers who try to force her to become the incoming magistrate's concubine: she instructs them in the Confucian values of virtue, female chastity, and fidelity, shows her erudition in Chinese history by evoking series of Chinese examples to make her points, and to illustrate her own plight cites the names of Chinese rulers and sages who suffered unjustly. While she is beaten close to death and blood streams over her "jade-white body" she lectures the magistrate with every single stroke of beating on Confucian duties and her way of upholding them. Her hauntingly beautiful lament in prison marks her as one of the strongest heroines in all of Korean literature.

The story of Ch'un-hyang has been told not only in *pansori* but in a variety of other genres, including plays, novels, and films. At least thirteen films about the ruling elite, including one from North Korea. The most recent film version, by the renowned Korean director Im Kwon-taek, which incorporates traditional elements of *pansori* performance, appeared in 2001, bringing this story, which holds an incriminating mirror to the corrupt values of elites and their enforcement of a rigid class society, into the twenty-first century.

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From The Song of Ch'un-hyang¹

Ch'un-hyang could do nothing but return to her room. 'Hyang-dan! Pull down the blind, lay the pillow and cushions out for me, and shut the door. I don't know whether I'll ever see him again in this life, so I'll try to sleep and perhaps I'll see him in a dream. There's an old saying that a lover seen in dreams will be unfaithful. I know, but if I don't see him in a dream how shall I see him? Come, my dreams, come to me. My sorrows are piled up so deeply, what shall I do if I cannot dream? Oh dear, it's all my fault.

'Mankind is born for partings, but how can I bear this empty room? Who can understand how desperately I want to see him again? I am so distraught and bewildered that whether I lie down to sleep, or wake and try to eat, I feel choked by my longings. I yearn to see his handsome face and hear his voice ringing in my ears. Oh, I want to see him again! I want to see him! I want to hear him again! I want to hear him!

'What enemy from a former life arranged that we should be born like this, to love one another, to vow that we should never forget one another but live together till death, a vow more precious than gold or jewels—why should the world come between us? A spring should grow into a stream: how could I know that our love, piled high like mountains upon mountains, would crumble like this? Some evil spirit has harmed us, or creation envies us. When shall I see again the husband I parted from this morning? I have plumbed the depths of a thousand griefs and ten thousand sorrows.

'My face and hair will grow old and useless, and the sun and moon will give me no joy. On autumn nights the moon will shine through the paulownia branches and make me sad. The sunshine on the summer leaves will only make me miserable. Even if he knows how much I love him, and he loves me too, I shall still be lying alone in this empty room with no company save my sighs and tears wrung from my tortured heart. I will collect my tears to make a sea, and my sighs to make a breeze, and sail a little boat to Seoul to seek my love. In the sadness of the moonlit nights I will pray for him with tears—and he will shine in my dreams.

'The cuckoo crying in the moonlight may reach the ears of my beloved, but only I shall know my sorrows. In the gloom of the night, the fireflies gleam outside the window: I sit up at midnight wondering whether he shall come. Even though I lie down, shall I be able to sleep? Neither sleep nor my lover shall come. What can I do? Fate is cruel.

'After joy comes sorrow, after the bitter, the sweet,' is an old saying, but there seems no end to waiting, and who can unravel the sorrows of my heart except my own beloved?

'High heaven, look down kindly and let me see him soon. Let us meet again to complete our love, and never part till the white hairs of old age fall in death. Green waters and blue hills, I beg of you! I was suddenly deprived of my love, and no news comes; he must be made of wood or stone. Oh dear, the pity of it!

She passed her time praying and grieving. Meanwhile the boy, as he stopped for the night on his way to Seoul, could not sleep: I want to see her, I want to

1. Translated by Richard Rutt and Kim Chong-un.

THE SONG OF CH'UN-HYANG | 77

see my love. Day and night the thought of her never leaves me. She is longing for me, let me see her soon and satisfy her.
So the day and months passed, and he looked forward to his name appearing in the list of examination successes.

After some months a new governor was appointed to Nammyon, Pyon Hak-to, of Chaha-dong, in Seoul. He was a famous author and a fine figure of a man, well-versed in music and widely respected, but he had one fault: he sometimes behaved irresponsibly, forgot his morals and made errors of judgment. So it was commonly said of him that he was unusually stubborn.

The officials of his new post presented themselves:
'The staff are all present, sir.'
'The chief clerk.'
'The steward.'
'The chamberlain.'
'Call the chief clerk forward.'
'Chief clerk here, sir.'
'Is there anything to report from your district?'
'Everything is in good order, sir.'
'I hear that the men in your department are the best in the three southern provinces.'

'Yes, sir, they work well.'
'They say there's a very pretty girl there, called Ch'un-hyang.'
'Yes, sir.'
'Is she well?'
'She is very well, sir.'
'How far is Namwon from here?'
'Six hundred and thirty *li*, sir.'
Pyon grew impatient: 'Let's get started quickly.'
The staff withdrew, saying to each other: 'Things are going to happen when we get home.'

It was soon time for the new governor's departure, and he set off in magnificent array. He was surrounded by litters and palanquins; banners fluttered in the wind: the yamen's servants, dressed in brightly-colored coats with bandoliers of white cloth, and wide-brimmed felt hats, decorated with tortoise-shell ornaments, worn low on their brows, carried the banners: 'Make way, make way!'

The bodyguard was formidable; on either side were servants leading bridled horses. Two men in military felt hats carried whips, and followed behind the cavalcade with the chamberlain, the steward, the officer of works and the chief clerk of the new post. A pair of yamen slaves and two servants carried the great ceremonial parasol, supporting it from before and behind, and sometimes from the sides. It was made of white flowered silk, with a broad border of indigo brocade, and the metal rings around the edge tinkled as it moved. The noise of the guard echoed through the hills, and the shouts of the grooms resounded from the clouds. When they arrived at Chonju, he reported at the Kyonggi-son of the official guest-house and paid his respects to the garrison. He passed quickly through the hills to the south of the city, crossed the pass at Manmagwan,

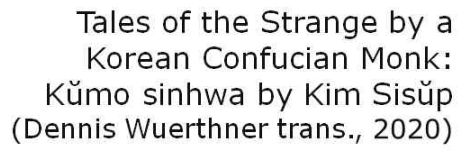
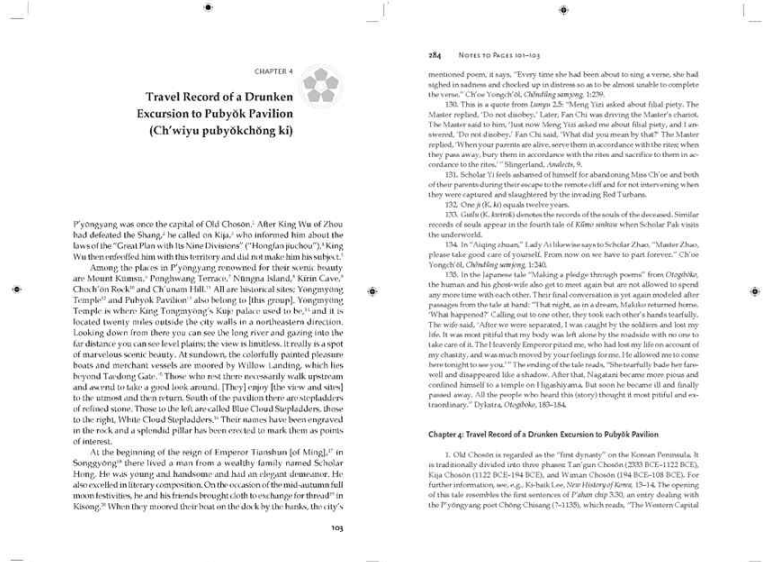
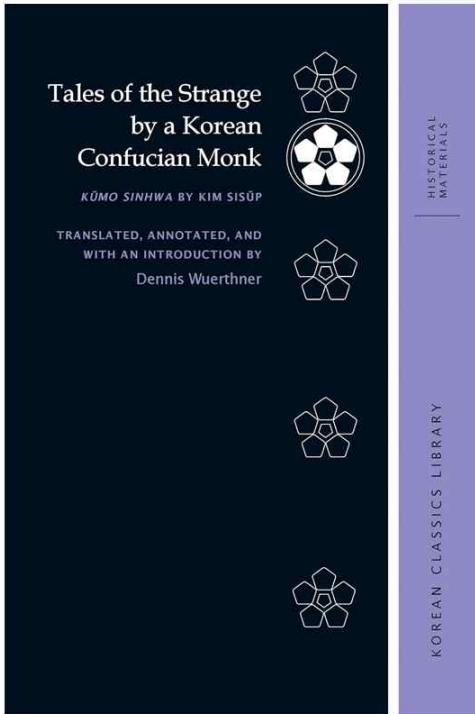
2. A Chinese. It is about a third of a mile.

3. Headquarters of a government official.

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춘향전 Chunhyang (2000)



THE NINE CLOUD DREAM

1

THE REINCARNATION OF HSING-CHEN

There are five great mountains beneath Heaven.¹ To the east is T'ai-shan, Grand Mountain; to west is Hua-shan, Mountain of Flowers; to the south lies Heng-shan, the Mountain of Scales; to the north another Heng-shan, Eternal Mountain; and in the center stands Sung-shan, the Exalted Mountain. These are known as the Five Peaks, and the highest of them is Heng-shan, south of Tung-t'ing Lake,

encircled by the river Hsiang on three sides. Upon Heng-shan itself there are seventy-two peaks that rise up and pierce the sky, some jagged and precipitous—blocking the paths of clouds—their fantastic shapes evoking wonder and awe, their auspicious shadows full of good fortune.

Among the seventy-two peaks, the five tallest are called Spirit of the South, Crimson Canopy, Heaven's Pillar, Stone Treasure-House, and Lotus Peak. They are regal, crowned by the heavens, and veiled in clouds, their bases obscured in mist. They are imbued with divine power, and in the haze of the day they are occluded from human view.

In ancient times, when Yü restrained the Great Flood² that inundated the Earth, he erected a commemorative stone tablet on one of these peaks, recording his deed, and though many eons have passed, the inscription is still sharp and clear and one can still read the characters for "cloud" and "heaven" upon the stone.

In the days of Ch'in Shih-huang-ti,³ Lady Wei, having become a Taoist immortal,⁴ settled in these mountains with an attending company of fairies as decreed by Heaven. She



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이번 학기에 제가 가장 좋아했던 텍스트는 <구운몽>, <서유기>, 당나라 시였습니다. <구운몽>과 <서유기>는 탄탄한 스토리텔링과 가독성, 그리고 불교, 도교, 유교에 대한 통찰력을 얻을 수 있어서 정말 즐거웠습니다. 또한 아름다운 자연과 이미지가 가득한 당나라 시를 읽는 것도 정말 좋아했어요. 이 시들은 동아시아 문학의 특징이라고 생각하는데, 시는 우리가 읽은 많은 텍스트에서도 줄곧 중요한 역할을 했다고 생각해요.

가장 마음에 들었던 작품은 <구운몽>이었는데, 수업의 마지막을 잘 마무리짓고 읽는 재미가 있었기 때문입니다. 다음으로 <한중록>은 비록 유쾌한 이야기는 아니었지만 매우 상세하고 흥미로웠습니다. 마지막으로 <서유기>는 경쾌하고 흥미진진해서 제가 세 번째로 좋아하는 작품이 되었어요.

제가 가장 좋아한 텍스트는 <홍루몽>, <한중록>, <서유기>입니다. <홍루몽>은 문화에 대해 많은 것을 배울 수 있는 매우 복잡하고 흥미로운 이야기였어요. <한중록>은 말 그대로 손에서 놓을 수 없을 정도로 흥미진진한 이야기였고, 조선과 궁중 문화에 대해 많은 것을 배울 수 있었습니다. <서유기>는 제 중국 배경에 대해 더 많은 유대감을 느끼게 해준 재미있는 책이었어요.

외국 작품의 아름다움을 이해하고 감상하기 위해서는 소롱의 형식(예: 판소리)도 중요하다고 생각해요. 소롱을 잘 하기 위해서는, 단순히 단어를 이해하는 것뿐만 아니라 전달되는 생각과 감정을 이해하기 위해 판소리라는 예술을 이해하는 것(예: <춘향전>을 개별 작품으로 이해하는 것이 아니라 판소리라는 예술을 이해하는 것)이 중요하다고 생각해요. 우리에게 낯선 고대 동아시아 학자들의 관점을 이해함으로써 우리는 이웃의 관점을 더 잘 이해하고 그들과 함께 강조함으로써 더 조화로운 세상을 만들 수 있을 거라 생각해요. 이번 학기에 가장 마음에 들었던 작품은 <한중록>, <키우 이야기>, <서유기>였어요. 이 세 작품은 모두 작품이 만들어진 환경과 밀접하게 연관되어 있는데, <한중록>은 작가의 생애에 일어난 정치적 사건을 직접적으로 다루고 있고, <키우 이야기>는 당시 정치 상황에 대한 비판으로 쓰였으며, <서유기>는 도교보다 불교를 지지하는 작가의 모습을 담고 있습니다. 이 작품들을 읽음으로써 작품이 쓰여진 시대적 배경을 더 잘 이해할 수 있을 뿐만 아니라 우리의 선조들과도 연결되는 불굴의 인간 정신에 대해 알 수 있었어요.

제가 수업을 들으며 가장 크게 느낀 점은 동아시아 텍스트를 영어로 번역할 때 자의적일 수 있다는 점입니다. 번역자의 스타일, 전달하고자 하는 메시지, 텍스트의 역사적 맥락이나 의미에 대한 전반적인 이해도에 따라 영어 텍스트는 크게 달라질 수 있습니다. 그래서 저는 더 많은 동아시아 언어를 배우고, 이미 알고 있는 언어는 더 깊이 공부해서 역사적 텍스트를 실제로 이해할 수 있도록 노력하고 있습니다(물론 그 수준에 도달하기까지는 오랜 시간이 걸리겠지만요). 그 다음으로 크게 느낀 점은 역사적으로 동아시아에서 중국이 얼마나 중요한 역할을 했는지를 깨달았다는 것입니다. 한국, 일본, 베트남은 모두 문학과 문자의 본보기로 중국을 바라보았고, 최근에서야 동아시아 국가들이 문학에서 중국 스타일에서 빠르게 벗어나고 있다는 점이 흥미로웠습니다.

이 수업에서 가장 큰 깨달음은 동아시아 문학이 서로 연결되어 있다는 점입니다. 중국, 일본, 한국, 베트남은 문화적 가치와 전통이 매우 다르지만 한때 모두 한문이라는 공통의 문자로 통합되었다는 점이 매우 흥미로웠어요. 어렸을 때 일본어에 중국의 한자에도 나오는 동일한 문자가 있다는 사실을 알게 된 순간이 분명 있었지만, 중국의 영향력이 그렇게 광범위하다고는 생각하지 못했어요. 동아시아의 여러 왕조를 여행하며 일기, 시, 단편 소설 등 다양한 형태의 문학을 맛보며 문학을 접하는 과정이 정말 즐거웠어요. [...] 저는 <겐지 모노가타리>와 <서유기> 사이의 패턴과 <구운몽>과 <홍루몽> 사이의 유사점을 보기 시작했는데, 유교, 도교, 불교의 세 가지 종교/사상 간의 상호작용이 보이기 시작했어요. 다른 왕조, 다른 관점, 심지어 다른 젠더를 통해 저는 많은 것을 배웠고, 모든 것이 매우 다르지만 앞으로 발견하게 될지도 모를 수많은 실로 연결되어 있다는 점을 배웠어요.

Thank you !



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