

ÇÑ±¹ ÄÄÄÛÆ÷·¯,® ´í½°ç; ³ªÄ,³- ¹ÍÁ·ÁÖÀÇÀÇ
´Û¾Ç¼° ç-±,
±è Çö Ä±

University of California, Riverside, Ph.D.
ÇöÀç ¼°±ö°ü´èçÐ±³, ÇÑ±¹ç;¼¼Á¾ÇÖçÐ±³ °-»ç

Abstract

Rewriting Cultural Nationalism in Contemporary Korean Dance
Hyunjung Kim

University of California, Riverside, Ph.D.

Lecturer, Sungkyunkwan University and the Korean National University of the Arts
Nationalist discourses on Korean identity in relation to Korean ÖtraditionÓ have been reinvented at different times, in different forms, and with varying degrees of intensity in South Korea since the late nineteenth century. I locate contemporary Korean dance as a site of this discourse in the twentieth century and examine three major trends of cultural nationalisms: spirituality-based anticolonial nationalism; redirected gendered nationalism; and aggressive, internationalized, global nationalism. My project demonstrates ways that contemporary Korean dancers (re)claim agency in creating contemporary Korean identity, and ways their choreography opens up a possibility for a bodily (re)writing of gendered and subaltern histories.

Through careful readings of Kang Mi-riÖs ;,Willow;¹, ;,The Tree of Life;¹ (1996), Kim Young-heeÖs ;,Here Myself Alone I;¹ (1997), and Ahn Ae-soonÖs Gut-Play (2001), I show how choreographers and dancers embody, theorize, and in some ways redirect this complex, layered history of (post)colonialism. I choose shamanism as a coherent thread throughout my paper because of its contentiousness in both colonialist and nationalist discourses, its precarious position at the juncture of tradition and modernity, and its meaningfulness as one of the essences of Korean identity. I also address the gendered context of Korean nationalism in the concert form of salpÖuri, which is a precursor of KimÖs ;,Here Myself Alone I;¹ and which is well known as a traditional Korean dance. Following Susan FosterÖs idea of choreography, I choreograph the complex relationship between dancing bodies and crucial issues in cultural studies such as modernity, nationalism, (post)colonialism, and gender, toward multiple readings of each dance piece.

keywords: contemporary Korean dance(ÇÑ±¹ ÄÄÄÛÆ÷·¯,® ´í½°), nationalism(¹ÍÁ·ÁÖÀÇ), gender(Á´ö), postcolonialism(Ä¾Ä¹ÍÁÖÀÇ), cultural studies(¹®È-ç-±,)

çáÄü°í¹®Çâ

±è.ÄÄÜ(1990). ;°ÇÑ±¹ÀÇ Äã;», ¼-çí: ´èçø»ç.

±è¼°°í(2003). ;°¹®È-ç-±,çÍ ÄÍ¹®ÇÐÀÇ ¹Í·;», ¼-çí: ¼-çí´èçÐ±³ ÄãÆÇ°Í.

·ÑŦÜ ¹Û,Æ®(1968). ÄüÄÜÀÇ Á×À½. Ä±³-Áö (ç«À½). ;°,ð´ð´ÍÁö ÀÈÈÄ ¹Í¼üÀÇ È-µÍ;», ¼-çí: ´«ü, 1999.

·ÑŦÜ ¹Û,Æ®(1968). ÄÜÇ°ç;¼- ÄØ²°Æ®·Í. Ä±³-Áö (ç«À½). ;°,ð´ð´ÍÁö ÀÈÈÄ ¹Í¼üÀÇ È-µÍ;», ¼-çí: ´«ü, 1999.

¹Í¼Ð ÇªÄÜ(1975). ;°°¼¾ÄçÍ Ä³¹ú: °´çÁÀÇ çª»ç;», çÀ»ý±Ü (çª). ¼-çí: ³ª³²ÄãÆÇ, 1998.

¹Í¼Ð ÇªÄÜ(1969). ÄüÄÜŦö ¹«¾üÄÍ°; . Ä±³-Áö (ç«À½). ;°,ð´ð´ÍÁö ÀÈÈÄ ¹Í¼üÀÇ È-µÍ;», ¼-çí: ´«ü, 1999.

¹Í¼Ð ÇªÄÜ(1976). ;°¼°ÀÇ çª»ç: Á| 1±Ç ¾ÍÀÇ ÀÇÁö;», Àì±öÇö (çª). ¼-çí: ³ª³²ÄãÆÇ, 1997.

Àìçè¼Ä(2001). ¼°(gender)ÀÇ »óÄ¼°: ÇÑ±¹ ¹«¼óÀÇ ±Ç·Ä. ;°»p.Ó´ÍÁö ç-±,;» Á| 3Áý, 137-151.

Ä±°´È£(1999). ;°ÇÑ±¹ÀÇ ÄüÄëÄã;», ¼-çí: Áý¹°´ç.

ÄÖÄ±¹«(2000). °æÄì·Íçí ¼Ä¹ÍÁÖÀÇçÍ ÄÈ±µÈ °ü°µé. °í±æ¼» (Æí). ;°¹®È-ÄÐ±â: »ßŦöç;¼- »çÄì¹ö ¹®È-±íÁö;», ¼-çí: Çö¼Ç¹®È- ç-±,.

ÄÖÄ±¹« çÛ (ÆíÄü)(2001). ;°ÀŞçèÇÑ ç®¼°: Á´´öçÍ ÇÑ±¹ÀÇ ¹ÍÁ·ÁÖÀÇ;», ¼-çí: »íÄÍ.

ÇÑçµçí(1994). ;°ÇÑ±¹ ¹ÍÁ·ÁÖÀÇ çª»ççÐ;», ¼-çí: ÄÍÁŦ°ç.

Christine Loken-Kim and Juliete T. Crump(1993). Qualitative Change in Performance of Two Generations of Korean Dancers. Dance Research Journal 25:2(Fall), 13-20.

