

Analog Memory, Digital Vision?

Rethinking the Humanities in Global Korean Studies

Program

3 October 2025

FRIDAY

9:15-9:30 – Welcome

Dean, Faculty of Arts
Head of Department
Organizer

9:35-10:25 – Keynote speech

Olga Fedorenko

Beyond Digital Fetishism: Postdigital Materiality in South Korean Civic Engagement

This talk examines the resurgent role of “analog” communication in South Korean civic engagement, challenging the presumed dominance of the “digital turn,” in both media practices and scholarly analysis. Drawing on three contemporary case studies—advocacy advertisements (*ũgyõn kwanggo*) and banners (*hyõnsumak*) in Seoul’s urban spaces; handwritten posters (*taejabo*) on university campuses; and individually crafted demonstration flags (*kitpal*) from political rallies in the winter-spring 2024-2025—I show that material interventions in physical space not only leverage “analog” communicative affordances that digital platforms cannot fully replicate but have also gained renewed significance amid digital saturation and disenchantment with online mobilization possibilities.

Working toward a theoretical framework of postdigital materiality, the paper explores how material/analog media practices cultivate distinct forms of presence and publicity that digital media struggle to achieve, particularly in the contexts of civic contention marked by populist polarization, the breakdown of public dialogue, and algorithmic filtering that narrows exposure to opposing views. I examine how the physical qualities of material media enforce sustained and situated attention economies, foster embodied civic engagement, and generate potent affective resonance. Ultimately, I argue that the deliberate return to material media forms in a society with near-universal digital access expresses neither nostalgia nor technophobia, but a critical response to the limitations of digitally mediated civic practices.

This recalibration of communicative strategies for civic engagement signals the consolidation of a postdigital condition in South Korea and compels a reassessment of techno-positivist beliefs that digital approaches inevitably represent progress. The renewed efficacy of material communication practices unsettles assumptions about technological linearity, necessitating a move beyond digital fetishism toward frameworks that recognize the complex hybridization of digital and non-digital media—where material artifacts gain significance through resignified physicality and where digital tools are used selectively and strategically, often complementing and enhancing, rather than replacing, non-digital technologies. Engaging the conference’s core inquiry into analog-digital

entanglements in the humanities and humanistic social sciences, this paper calls for scholarly approaches that attend to these elaborate media interplays rather than presuming digital supersession.

Olga Fedorenko is Professor of Anthropology at Seoul National University. She received her PhD from the East Asian Studies Department at the University of Toronto and previously taught at New York University. A scholar of Korean Studies and media anthropology, Dr. Fedorenko examines how media-related practices reflect broader sociocultural transformations in contemporary South Korea. Her work has appeared in journals such as *Journal of the Royal Anthropological Institute*, *positions: asia critique*, *City & Society*, *Journal of Korean Studies*, *Feminist Media Studies*, and *InterAsia Cultural Studies*. Her monograph *Flower of Capitalism: South Korean Advertising at a Crossroads* (University of Hawai'i Press, 2022) analyzes the tensions between advertising freedoms and obligations in post-millennial South Korea. Her current projects include an investigation of analog media's resurgence in highly digitized South Korea, questioning conventional narratives of technological progression and exploring how material media create distinct social spaces and experiences.

[Coffee break]

Session 1

10:45–11:15

Simon Barnes-Sadler

Becoming a Digital Humanist: A Retrospective Autoethnography

It is possible to characterise Digital Humanities (DH) as a growing tendency within Korean Studies. To do so with such phrasing, though, presents a depersonalised state of affairs which obscures the agency and subjectivity of those of us within the discipline who have come to use digital technologies not only for such tasks as professional communication and document preparation, but as central parts of our research and teaching practice. While amenable to investigation through interviews or surveys, as a researcher involved in carrying out work in the field, including a long-term, self-directed DH project, this lived experience is accessible through introspection and reflection. By integrating personal experience with larger-scale, empirically oriented accounts of the development of DH and the context of Higher Education, this presentation aims to shed new light the following questions:

- Why do individuals orient their research towards the digital?
- What effect can engagement with DH have on research and pedagogic practice?

To this end, I present a retrospective autoethnography of the on-going project 'Visualising the Korean Wave', a series of brief research notes disseminated freely through the online platform Rpubs, published monthly since December 2023. Its content consists of visualisations that pertain to diverse aspects of the Korean Wave accompanied by discursive analysis written for a non-specialist audience. A much discussed, occasionally controversial research method, autoethnography allows the author to interrogate their lived experience and provide a situated, granular, theoretically informed account of it. In this case, I focus on vignettes of encounters and realisations to which I attach significance for my decision to incorporate DH into my research practice, the form it has taken, and the way I relate to the field, all of which have contributed to changes in my self-concept. Having considered the conception and execution of the DH project from an emic perspective, we jump scales to theorise the cultural and social factors which inform, motivate, and discourage engagement with DH, both in the specific context of Korean Studies in Higher Education (HE) as well as more widely. Examples include disciplinary convention and the valorisation of STEM in public discourse, respectively. I then return to my own subjectivity to consider how engagement with DH influences my practice as a researcher and educator. While unquestionably engaging in 'methodolatry' for a time, the understanding of the possibilities and limitations of contemporary DH enabled by actively participating in it has reinvigorated my appreciation of the methods and

interpretation traditionally associated with the Humanities. It has also opened the door to new ways of relating to colleagues, collaborators, and students. I conclude by considering whether these changes in practice would be a possible or desirable direction of travel for Korean Studies as a whole.

Simon Barnes-Sadler is a post-doctoral researcher at the University of Oxford, UK. His primary research interest is in linguistic variation in Korean and he teaches across the Korean Studies curriculum. Alongside *Visualising the Korean Wave* (2023-present), recent publications which incorporate elements of DH include *Korean Dialectology: A Review and Prospectus* (Brill 2024) and *A Quantitative Characterisation of English in K-Pop through the Korean Wave 2000-2020* (Asian Englishes 2025 with Hyejeong Ahn and Jieun Kiaer). He is associate editor of the journal *Hallyu: The Korean Wave*.

11:20–11:50

Joshua Van Lieu

No Desire for Speed: A Confucian Critique of the Computational Humanities

The methodologies of data science at the core of the diverse field of digital humanities are well suited to the social sciences and the realms of the born-digital. However, increasingly distant reading visits upon text of past eras a certain conceptual demolition that, while opening spaces for new questions and heretofore unimagined answers, also re-presents text and meaning in ways that would not only be *unrecognizable*, but also potentially *irrelevant* to those who originally wrote, read, and interpreted them. The present work is a consideration of this question as informed by Frankfurt School critiques of instrumental reason and considerations of the nature of reading by nineteenth-century Chosŏn scholars Chŏn U, Song Pyŏngjun, Song Pyŏngsun, and Song Kŭnju, among others. Through their curations of meditations on reading from select Song and Chosŏn intellectuals, these scholars placed slow and thorough reading, reflection, and practice at the heart of scholarship which they understood as a vehicle of personal moral transformation. This is a proposition we should take seriously in our explorations of Chosŏn intellectual history. Moreover, the prized features of the analytical modes of data science – volume and velocity in particular – are approaches to reading that these men explicitly rejected as not only misleading, but as wholly distorting. The digital tools and infrastructures at our disposal are powerful, efficacious, and indeed ubiquitous, but wielded without careful consideration of the warnings and exhortations of those who originally composed, compiled, and read the texts in question, the volumes and velocities of the digital can enable, if not outright encourage, an intellectual erasure against which we must be on guard. Text is not merely an ore to be mined, something simply present and awaiting refinement into data legible to the digital. If we approach past text on its own terms and respect the ways in which authors and compilers intended their scholarship to be read, we are more likely to gain understanding of what those texts really meant to those who wrote and read them to make sense of their world.

Joshua Van Lieu, Associate Professor of History at Keimyung University, is a historian of early modern and modern East Asian politics and thought in the History Department of Keimyung University. He has published on nineteenth-century Qing-Chosŏn tribute politics, the historiography of reform movements in late Chosŏn Korea, the political roles of the Chosŏn state Guanti cult, and critical approaches to historical international relations. Some of his current projects include an examination of pre-colonial historiographies of Chosŏn factionalism, the rhetoric of state legitimacy in the Korean imperial project, and Korean Ming loyalism at the turn of the twentieth century.

[Lunch]

Session 2

13:15–13:45

Jude Yang

Mapping Korean Modernity: From Bibliography to Interface through Digital Humanities

This presentation introduces the Bibliography of Modern Korean Periodicals (BMKP), a digital humanities project that constructs a structured, searchable, and visual interface for magazines published in Korea during the early 20th century under colonial rule. Rather than merely digitizing bibliographic data, BMKP reimagines how such data can serve as a dynamic platform for new interpretive possibilities in the humanities—particularly within Korean studies, where access to periodical materials has often been limited by physical and institutional barriers.

The project's foundation lies in traditional bibliographic practices, but its implementation is shaped by digital tools that transform metadata into an interactive, exploratory environment. Users are invited to trace temporal patterns, spatial distributions, and thematic shifts across a wide range of publications. Visualization features—such as timelines, geospatial mapping, keyword tagging, and subject filters—support both macro-scale exploration and micro-level inquiry. These affordances enable researchers to discover patterns of publication, censorship, circulation, and transnational exchange that would be difficult to discern using analog methods alone. Importantly, BMKP is not just a tool for discovery, but also a platform for rethinking the relationship between data and interpretation. It prompts critical questions: What is lost or gained when bibliographic knowledge is reshaped through digital interfaces? Can metadata design serve not only as an access structure, but as a mode of argumentation? And how can digital tools support, rather than displace, hermeneutic traditions in the humanities?

This presentation frames BMKP within two major thematic areas. First, it explores digital bibliography and visualization as methodological tools that can complement and extend interpretive practices in literary and cultural studies. Second, it considers the digital reconfiguration of analog cultural practices, particularly how legacy media such as colonial-era magazines are recontextualized within a contemporary digital research environment. The project also foregrounds design decisions and epistemological tensions—how to represent multilingual metadata, how to retain material specificity in abstracted forms, and how to balance open discovery with scholarly structure. These challenges reflect broader issues in digital humanities, especially in non-Western and multilingual contexts where data often resists easy standardization.

Ultimately, BMKP offers a model of digital scholarship that balances technological innovation with critical reflection. It demonstrates how computational tools can open new ways of engaging with Korea's cultural past while remaining attentive to the interpretive richness of analog traditions. By bridging bibliographic labor, historical inquiry, and interface design, the project contributes to an ongoing conversation about what digital humanities can offer to the field of global Korean studies—and how Korean studies can, in turn, shape the future of digital scholarship.

Jude Yang (PhD in East Asian Languages and Literatures, Korean Literature) is the librarian responsible for Korean Studies at Yale University, supporting research and collection development in Korean Studies. She serves as principal investigator of the Bibliography of Modern Korean Periodicals (BMKP) project, which reimagines Korea's early 20th-century print culture through a digitally structured and visualized bibliography. This digital humanities initiative bridges traditional bibliographic practices and digital methodologies, reflecting her ongoing commitment to interdisciplinary collaboration in Korean Studies.

13:50–14:20

Aron Marcellus van de Pol

Patterns of Persuasion in Colonial Korean Newspaper Advertising

This paper investigates how commercial firms in colonial Korea adapted their advertising strategies during the colonial period (1910-1945), as the colony's consumer market matured amid economic volatility and mounting imperial pressures. Rather than examining individual advertisements through traditional close reading, this study experiments with computational methods to enable analysis at unprecedented scale, tracking periods of stylistic convergence and divergence across the entire advertising market. I am developing approaches to transform 212,000 newspaper pages from the *Tonga Ilbo* 東亞日報, *Chosŏn Ilbo* 朝鮮日報, and *Maeil Sinbo* 毎日申報 into a searchable database of individual advertisements that captures both visual and textual dimensions of colonial Korean commercial culture.

Advertisements offer a unique window into colonial commercial competition, revealing what companies sold and how they positioned themselves commercially, culturally, and politically. For example, Morinaga Milk Caramel 森永ミルクキャラメル initially reproduced its Japan-based ads almost verbatim, keeping the same layouts, imagery, and typography while simply swapping parts into Hangŭl for Korean readers. By the mid-1930s, however, it was commissioning new campaigns featuring original illustrations of Korean daily life, Hangŭl-dominant copy, and culturally resonant icons like *Chusŏk* 추석 celebrations. Understanding such shifts requires analyzing both visual elements and textual content within their layout contexts, presenting a fundamentally multimodal analytical challenge.

Systematic analysis of such shifts has been impossible due to the sheer volume (manual examination of hundreds of thousands of pages is unfeasible) and because advertisements remain embedded within complex newspaper layouts, inaccessible to computational analysis. My experimental approach begins with a trained YOLOv8 segmentation model to extract advertising illustrations, which undergo CLIP-based embedding analysis to identify visual clusters and trace stylistic evolution over time. While this illustration-focused approach enables systematic analysis of visual trends and helps researchers locate relevant advertisements, addressing questions of firm strategy requires methods that integrate textual content with visual elements in their original layout contexts. This multimodal challenge calls for approaches that link visual design choices with textual messaging strategies. The methodology aims to examine how firms maintained consistent branding, underwent sudden rebranding, or shifted under specific pressures by analyzing both visual similarity patterns and textual content evolution. Market-wide analysis would reveal how design elements and messaging strategies spread across competing firms within product categories. The computational extraction of illustrations serves as both a standalone method for visual culture research and a component within broader multimodal approaches to colonial commercial history.

This approach enables investigation of how firms influenced each other's advertising strategies across the colonial period. Key questions include whether visual innovation spread within product categories or across broader market segments, which companies served as trendsetters versus followers, and how competitive dynamics differed between Japanese and Korean firms. For instance, did major Japanese corporations like Morinaga establish visual templates that smaller Korean competitors then adapted, or did localization strategies emerge independently across different firm networks? Conversely, periods of stability may reveal how experimental approaches with local symbols, Korean-language slogans, and culturally specific imagery spread through imitation networks, and whether Korean firms developed distinct visual strategies that Japanese competitors subsequently adopted. These patterns could illuminate how commercial competition became a site where firms negotiated the boundaries of acceptable Korean identity under Japanese rule while simultaneously revealing the mechanisms through which advertising innovation diffused across colonial markets.

Beyond these potential historical insights, this experimental study contributes both a working methodology for large-scale visual analysis and insights into the multimodal challenges of computational approaches to historical advertising research. The illustration extraction pipeline offers immediate utility for visual culture scholars while highlighting the need for integrated approaches that can capture the complex interplay between visual and textual elements in colonial Korean commercial culture.

Aron van de Pol is a PhD candidate at Leiden University specializing in colonial Korean print and advertising culture. His work uses computer vision and vision-language models to analyze historical newspapers, tracing the visual strategies of early 20th-century Korean advertising through layout, illustration, and typographic patterns.

[Coffee break]

Session 3

14:45–15:15

Sara Librenjak

Digitally Mapping Proficiency: A Corpus-Based Analysis of Korean Language Textbooks and Their Alignment with Standardized Frameworks

This study explores the intersection of analog and digital methodologies in Korean language education by analysing how proficiency levels are constructed in Korean language textbooks through the distribution of grammar and vocabulary. While traditional textbooks remain central to language instruction, this research employs digital corpus-building and quantitative analysis to examine the underlying architecture of these resources. By comparing textbook-defined levels such as “beginner,” “intermediate,” and “advanced” with established frameworks such as TOPIK and CEFR, the study interrogates whether digital tools can surface latent patterns or inconsistencies not visible through traditional hermeneutic approaches.

Drawing on a digitally compiled corpus of Korean textbooks, the project applies computational methods to trace the frequency and sequencing of grammatical structures and vocabulary across different proficiency levels. The analysis is contextualized within both standardized language frameworks and data from learner corpora, revealing gaps between textbook expectations and actual learner performance (Chun & Kim, 2021; Nam et al., 2024).

This work speaks to broader questions raised in Korean studies regarding the digital transformation of research practices. It demonstrates how data-driven analysis can enrich, rather than replace, interpretive inquiry by offering empirical evidence that challenges assumptions embedded in analog materials. The study also reflects on the implications of digitally mediated language profiling for curriculum development, textbook design, and pedagogical standardization.

Ultimately, this research provides a critical lens on how digital and analog methods can be meaningfully integrated in humanities scholarship, particularly in the field of Korean linguistics. It suggests that far from being mutually exclusive, computational and descriptive approaches can be mutually illuminating, especially when examining the evolving landscapes of language instruction and proficiency assessment in a digitally saturated world.

Sara Librenjak is lecturer in Linguistics and Japanese at York St John University in the UK. She is interested in East Asian screen cultures and media analysis, as well as technologies in Korean and Japanese language learning. Her MA is in computational linguistics, and PhD in the interdisciplinary field of Information and Communication studies with kanji/hanja research.

15:20–15:50

Vladislava Mazaná

Korean Regional Dialects in a Digital and AI Driven Era

In recent years the safeguarding and revitalization of South Korea's regional dialects have gained renewed significance, particularly within the context of digital innovation and the rapid progress of artificial intelligence. These dialects form an essential layer of Korea's linguistic and cultural heritage, each carrying distinctive features and local traditions. As globalization and technological change advance, the urgency of protecting them from decline and ensuring their transmission to future generations has become increasingly clear. This study considers the range of strategies designed to maintain and promote regional dialects, with emphasis on the interaction of official policy, legal frameworks, and community practice.

Language planning in South Korea has historically emphasized the standardization of Korean, centered on the Seoul dialect, in order to support national cohesion and facilitate mutual intelligibility. Yet this orientation has often relegated local dialects to the margins despite their cultural importance. In response, greater attention has recently been directed toward recognizing and preserving them as part of the country's intangible heritage. Legislative action and locally driven initiatives reflect a growing commitment to sustaining linguistic diversity.

The emergence of digital methods and AI technologies has created novel possibilities for documenting and revitalizing dialects. Approaches including corpus-based analysis, natural language processing, and machine learning are now applied to capture, interpret, and disseminate dialectal data. Such tools not only preserve material more effectively but also expand the reach of dialects across the wider linguistic landscape of South Korea. With these resources, preservation can move beyond small scale efforts toward more systematic and sustainable practices.

This study addresses the position of regional dialects within South Korea's language policy, explores the connection between public language and dialect use, and surveys contemporary approaches to preservation. It highlights concrete projects and initiatives, with a particular focus on the Jeju dialect, in order to demonstrate how strategies are being implemented in practice. The analysis seeks to enrich ongoing debates on linguistic diversity and to underline the cultural value of regional dialects in an era marked by globalization and technological advancement.

Vladislava Mazaná, PhD, is an Assistant Professor of Korean Studies at Charles University in Prague. She specializes in modern Korean, regional and social dialects, Hallyu, and Korean constitutional medicine. She holds degrees in Korean Studies from Charles University, complemented by study and research stays in South Korea. Her PhD dissertation (2023) examined the morphology of the Jeju dialect. She has also published on the cultural and linguistic impact of the Korean Wave and works as a translator and interpreter.

[Coffee break]

Session 4

16:10–16:40

Haerin Shin

Against the Grain of Statistical Fluency: Generative AI, Translation, and the Aesthetic of Incompletion

The widespread deployment of generative artificial intelligence tools in our contemporary mediascape yields a curious paradox that demands scrutiny: while these computational instruments frequently threaten to flatten the delicate textures of textual meaning and attendant processual engagement to performative output, they simultaneously offer an unexpected hermeneutic lens

through which to interrogate that which we fundamentally value in humanistic inquiry. This paper undertakes a critical reflection on the deployment of AI-powered translation—particularly large language models (LLMs) such as GPT and Claude—as a methodological apparatus for reevaluating the aesthetic, ethical, and epistemic stakes that undergird translation and interpretation in the age of algorithmically driven proficiency. My analysis proceeds through a systematic examination of the architectural limitations inherent in transformer-based neural networks, specifically investigating how the attention mechanism’s reliance on token-level probability distributions fundamentally constrains semantic gradation and cultural specificity in translational contexts. Through close textual analysis of outputs generated by GPT-4, Claude Sonnet, and Google Translate’s neural machine translation system, I demonstrate how these models’ training on vast multilingual corpora paradoxically produces what I term “statistical fluency”: linguistically coherent yet culturally impoverished translations that privilege lexical frequency over contextual appropriateness. The paper examines how the autoregressive generation process, constrained by finite context windows (typically 8,000-128,000 tokens), produces demonstrable inconsistency across extended prose compositions, while the single-forward-pass inference mechanism eschews the iterative refinement characteristic of human translational practice. Drawing on empirical observations from pedagogical contexts where students rely upon LLMs for assignment generation, I analyze how the apparent ease of production obscures what I characterize as “processual impoverishment”—the atrophy of reflective engagement that emerges when algorithmic efficiency supersedes deliberative craft. Through comparative analysis of human and machine translations of literary texts, I demonstrate how LLMs’ absence of embodied cultural positioning renders them incapable of inhabiting the interstitial space between linguistic systems, resulting in translations that capture semantic equivalence while evacuating the phenomenological dimensions of cross-cultural meaning-making. Rather than merely lamenting the epistemic shift that “statistical fluency” propagates, I propose that this historical moment presents a generative opportunity for critical recalibration, enabling us to reclaim the epistemic virtues of friction, hesitation, and artisanal craft that constitute the irreducible core of analog sensibilities in humanistic practice. By examining the specific technical limitations of contemporary AI architectures, this analysis illuminates what remains fundamentally at stake in preserving the temporal, embodied, and iterative dimensions of translational labor.

Haerin Shin is Associate Professor of Media Studies at Korea University, where her research encompasses artificial intelligence ethics, digital aesthetics, and contemporary cultural theory within transnational contexts.

16:45–17:15

Kim Sung-soo

Reimagining College-Level Korean Writing Education: Teaching Emotions and Feelings through Collaboration between Lyrics Writing and AI Composition

This presentation explores an experimental college writing course that integrates AI-generated music with lyric writing as a means to preserve and cultivate students’ emotional expression. Building on Craig Wynne’s *Preserving Emotion in Student Writing-Innovation in Composition Pedagogy* (2021), which advocates for the integration of personal narratives and emotional literacy in composition pedagogy, this course invites students to write lyrics based on their lived experiences, transform them into songs using the generative AI tool Suno, and engage in reflective discussion on the resulting works.

Rather than positioning generative AI as a threat to human creativity, the course reframes it as a companion that amplifies rather than replaces the emotional core of writing. Students are encouraged to confront questions of authorship, voice, and identity while developing affective and critical literacy. By foregrounding Korean cultural sensibilities and affective motifs such as longing and belonging, the course becomes a space where digital technologies and analog emotionality coexist. This case study demonstrates that in the age of algorithmic text production, preserving emotion in

writing is not a nostalgic gesture, but a vital pedagogical act that reclaims humanness in meaning-making.

Kim Sung-soo is a professor at Yonsei University, Seoul. He has trained international and Korean students in academic writing for many years and published textbooks and research papers on the training of writing skills. At the same time, he does research on Modern Korean Literature and teaches courses on world literature and East Asian literature.

[Dinner in the Svatovaclavski Pivovar.]

4 October 2025
SATURDAY

Session 5

9:45–10:15

Soyun Lee

***Jangsanbeom* and Slender Man in the Age of New Media: A Comparative Analysis of Emerging Digital-Era Monsters**

The Korean urban legend *Jangsanbeom* originated in 2009 from an online community forum, centering around a mysterious creature reportedly sighted near Mt. Jangsan in Busan. Characterized by its ambiguous form—neither clearly human nor animal—and its eerie ability to mimic human voices, *Jangsanbeom* quickly gained popularity within digital storytelling circles. Its narrative subsequently expanded across various media, including webtoons, films, and animations. While the release of the film *The Mimic* (2017) might suggest cinematic dominance in shaping the legend, intriguingly, it was a video uploaded by an elementary school student on YouTube that reignited interest and significantly influenced the *Jangsanbeom* narrative. Claiming to have captured the creature on camera near Mt. Jangsan, the student's video went viral, leading to a renewed wave of user-generated content.

This resurgence even spurred the creation of a song based on the *Jangsanbeom* legend, produced using the Vocaloid software “SeeU.” Notably, this song became the first Vocaloid-based composition to be officially added to Korean karaoke systems. The symbolic resonance is compelling—*Jangsanbeom*, a creature defined by its liminal identity between human and nonhuman, is further reimagined through a synthetic musical voice engine that blurs similar boundaries.

The narrative development and cultural reception of *Jangsanbeom* closely parallel those of the American legend Slender Man, which originated from a photoshopped image uploaded by user Victor Surge on the forum Something Awful. Depicting a tall, faceless figure in a suit standing behind children at a playground, the image, though clearly fabricated, captured the imagination of online audiences and spawned a wide range of derivative content including games, films, and animations.

This study seeks to comparatively analyze these two digital-era monsters, examining how each emerged, evolved, and proliferated through new media platforms. Through this comparison, the research aims to illuminate the broader dynamics of horror folklore in the digital age, where participatory culture, technological mediation, and the blurred lines between reality and fiction shape the modern mythscape.

Soyun Lee has completed her PhD at Seoul National University with a dissertation titled “A Study on the Principles of Memory Narrative Formation in the Historical Legends and Myths of Jeju Island” and is currently serving as a Senior Researcher at the Center for Folkculture Studies, Institute for the Humanities, Seoul National University. Since 2018, she

has been conducting ongoing research on the digital-era urban legend Jangsanbeom. Among her publications are “A Study on the Urban Legend *Jangsanbeom* in the Age of New Media” (Oral Literature Studies 48) and “An Exploratory Study on the Narrative Network of *Jangsanbeom* on YouTube” (Oral Literature Studies 63).

10:20–10:50

Jun-seop Yoon

Analog and Digital Narratives Come Together Again: A Study of Korean Shamanism in the Netflix Film *K-Pop Demon Hunters*

This presentation explores the intersection between the digital narrative of the Netflix film *K-Pop Demon Hunters* and the analog narrative of Korean shaman myths. As representative analog stories in Korean tradition, myths such as *Baridegi* and *Chasabonpuri* often center on themes of death and the afterlife. Released in August 2025, *K-Pop Demon Hunters* quickly rose to become one of Netflix’s top-ranked films worldwide. Its story follows the three-member K-pop girl group Demon Hunter, who defeat both demons and their rivals, the five-member boy group Huntrix. The film’s popularity lies in its compelling blend of K-pop appeal with a reimagined enactment of Korean shaman myths, resonating with audiences domestically and internationally. By analyzing this convergence of analog and digital storytelling, the essay aims to clarify how *K-Pop Demon Hunters* draws upon shamanic myth to create a contemporary digital narrative that is both culturally specific and globally accessible.

Jun-seop Yoon is Assistant Professor of Classical Literature at Chungnam National University, where he also serves as Head of the Korean Language Education Center and Director of the Department of Korean Language and Literature. He received his Ph.D. in Korean Shaman Myth from Seoul National University. His main research interests include mythology, cultural studies, and ancient literature.

[Coffee break]

11:15–11:45

Andreas Schirmer

Reading Aloud in Korea in the Digital Age

The rapidly growing popularity of downloadable audiobooks in contemporary South Korea presents a striking cultural phenomenon. Traditionally, reading aloud was associated with a restrained, even monotonous delivery – a style shaped by cultural hesitations toward overt emotional expression. Over the past few decades, however, the practice has undergone a remarkable transformation. One particularly revealing dimension of this shift is the rise of YouTube influencers who coach individuals in expressive reading techniques. Together with the burgeoning of audio books marketed on a variety of successful platforms, this development raises the question of whether the rise of reading aloud in Korea is simply a by-product of digitalization or, paradoxically, an analog counter-movement. Audiobooks, though technically digital, reach their audiences through the immediacy of human voices. Despite advances in text-to-speech technology, the industry continues to depend on professional narrators, underscoring the centrality of voice as a sensory and affective medium. While this phenomenon has not met much interest in academia, its cultural resonance is increasingly acknowledged in public discourse, with growing media attention framing it as the advent of a new “era” or “wave” of reading aloud. Viewed against the larger backdrop of a possible return to orality and aurality after centuries of visual dominance, this presentation traces the emergence of the audiobook boom, maps its multifaceted expressions, and engages with the interpretations and debates that have arisen around it.

Andreas Schirmer, PhD, director of the Academy of Korean Studies–funded Advanced Seed project “*Digital Humanities for Korean Studies*”, is currently on sabbatical from his position in Korean Studies at Palacký University Olomouc. He holds a PhD in Modern German Literature from the University of Vienna and completed a PhD program in Korean Language and Literature at Seoul National University. He has initiated and coordinated a network of Korean Studies programs in Central and Eastern Europe, facilitated numerous conferences and workshops, authored a textbook for German-speaking learners of Korean, edited a three-volume series on the historical interactions between Koreans and Central Europeans, and translated Korean literature into German. His most recent research focuses on translation studies, the literary representation of language-related public discourse, and social debates in contemporary South Korea.

Lunch [Buffet]

Session 7: General Discussion & Conclusion

13:00–13:45

Andreas Schirmer (Chair)

General Discussion (Structured Go-Around)

14:00–14:30

Olga Fedorenko & Andreas Schirmer (Moderators)

Discussion of Publication Plans

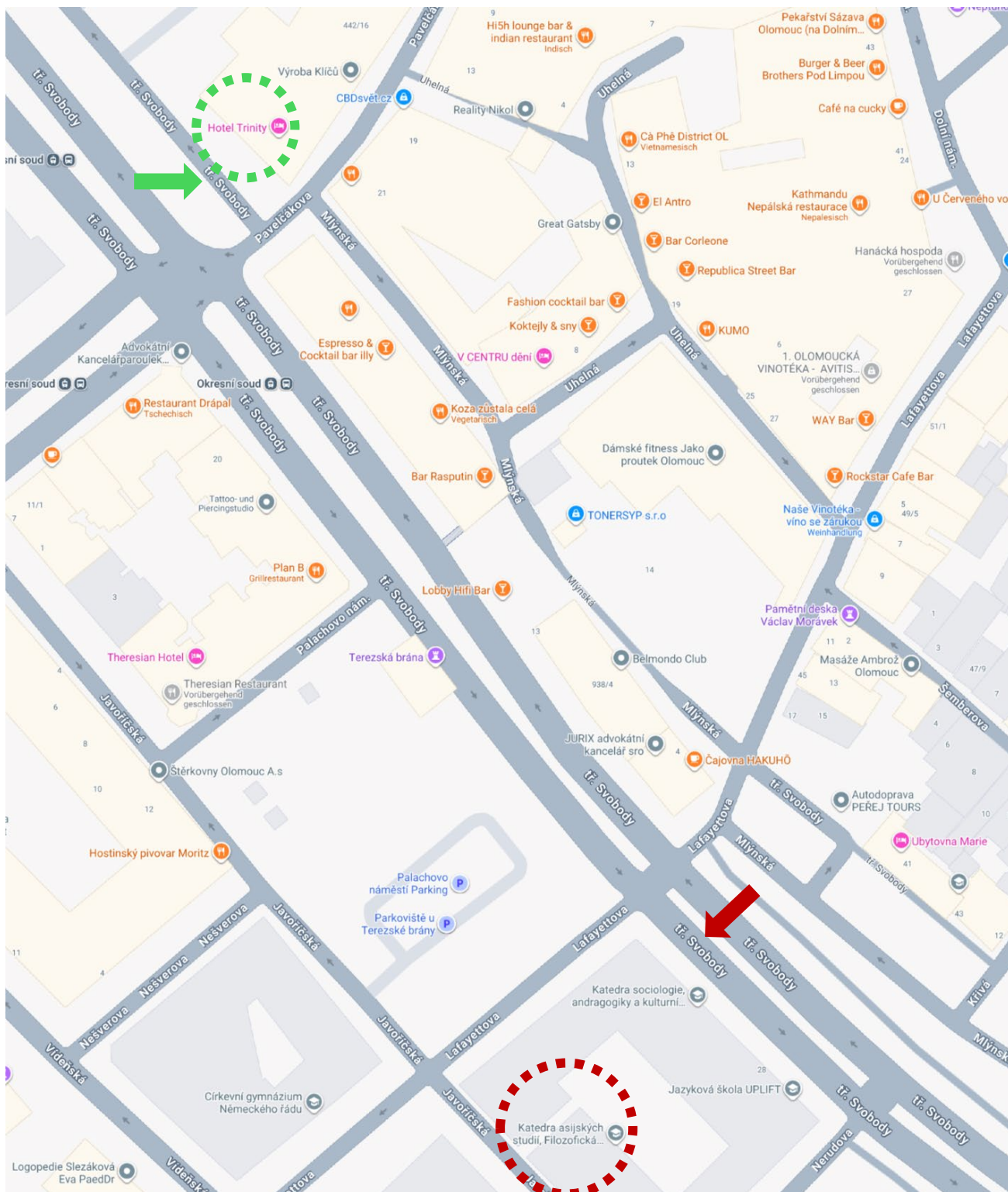
[City Tour]

[Dinner]

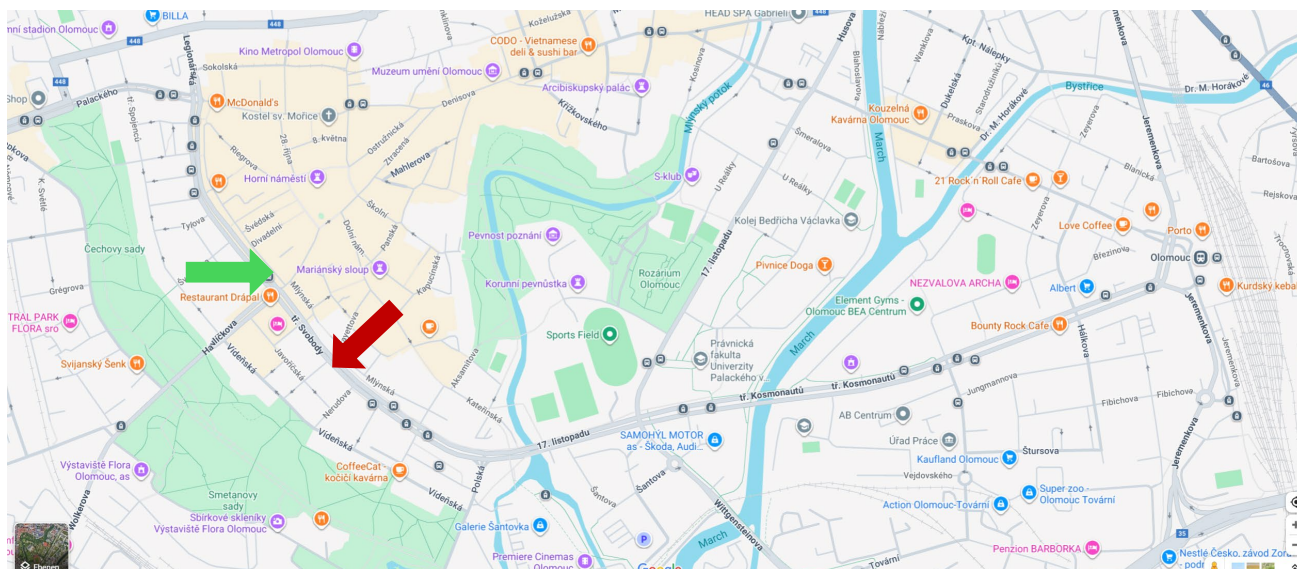
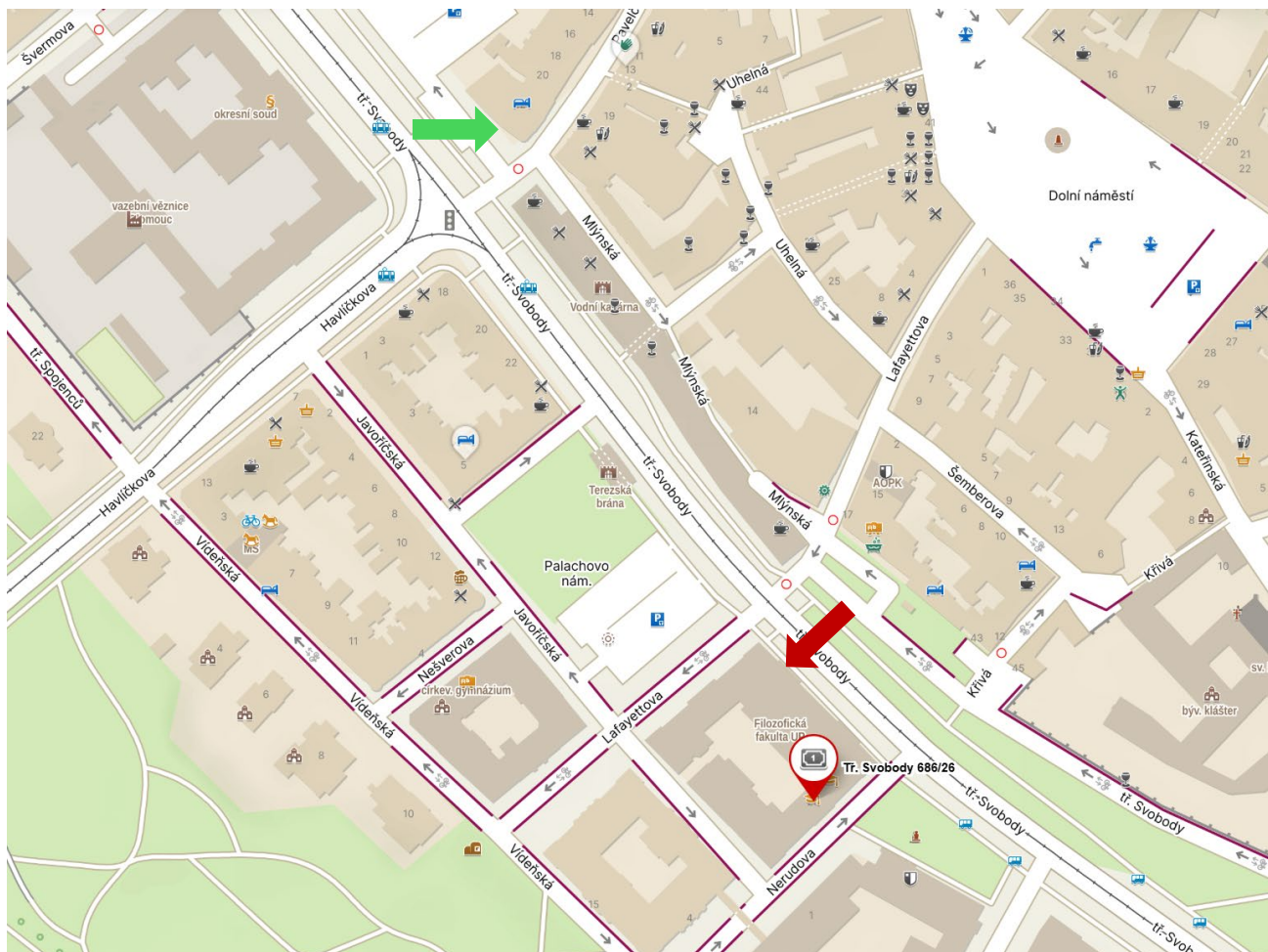


The logo of the ongoing “Digital Humanities for Korean Studies” project
at Palacký University Olomouc

**Our conference is supported by an
Advanced Seed grant (AKS-2022-INC-2250004) from the
Korean Studies Promotion Service at the Academy of Korean Studies,
funded by the Ministry of Education of the Republic of Korea.**

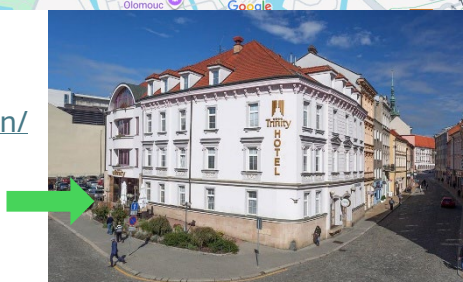


Hotel & Venue



Hotel:

<https://www.hotel-trinity.cz/en/>





Venue:

Department of Asian Studies
 Faculty of Arts, Palacký University Olomouc
 tř. Svobody 26
 779 00 Olomouc
 Czech Republic

Basic information about Palacký University Olomouc:

<https://www.upol.cz/en/university/basic-information/>

Basic information about the Department of Asian Studies at Palacký University Olomouc:

<https://kas.upol.cz/en/>

Contact:

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How to get from the railway station to Hotel Trinity (Olomouc Hlavní nádraží):

The tram stop is located directly in front of the station building, and you do not need to cross the tram tracks. When you come out of the station, your tram will depart to the right.

There are two possible routes to reach the stop *Okresní soud*, which is directly opposite Hotel Trinity.

Lines 3, 4, or 6 take you through the city center; the ride is slightly longer, about twelve minutes, but you will pass some of the main sights.

Lines 1 or 7 go around the center; the ride is faster, about seven minutes, though less spectacular.

But the trams run frequently, so waiting times are short, and you may simply decide which option to take depending on which line comes first.

Tickets can be purchased at vending machines or the kiosk on the platform.

How to get from Prague Airport (Václav Havel Airport) to Olomouc Main Station (Olomouc Hlavní nádraží):

From the airport, take the Airport Express (AE) bus directly to Praha hlavní nádraží (Prague Main Station). The bus stop is just outside the arrivals hall, the ride takes about 35 minutes, and tickets can be bought from the driver.

From Praha hlavní nádraží, take a direct train to Olomouc hlavní nádraží.

Trains run frequently. The journey takes a little over two hours — usually between 2 h 15 and 2 h 30, depending on the connection. Note that there are various providers (ČD, RegioJet, Leo Express), and tickets are not interchangeable — for example, a ČD ticket will not be accepted on a Leo Express train.

Tickets can be purchased at the station or online.

If you would like any concrete assistance with booking, please feel free to contact the organizer.