

1. Record Nr.	UNINA9910875595603321
Autore	Gang Sung Un
Titolo	The Making of Modern Subjects : Public Discourses on Korean Female Spectators in the Early Twentieth Century
Pubbl/distr/stampa	Bielefeld : , : transcript Verlag, , 2024 ©2024
ISBN	9783839469293
Edizione	[1st ed.]
Descrizione fisica	1 online resource (339 pages)
Collana	Gender, Diversity, and Culture in History and Politics Series
Soggetti	PERFORMING ARTS / Theater / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Cover -- Contents -- Note on Romanization and Translation -- Acknowledgements -- Introduction -- The Question of Colonial Publicness and Theaters -- Intersectional Spectatorship of Colonial Korean Women -- Dissecting the Silence of Korean Female Audiences -- Historical Discourse Analysis: Sources and Methods -- Overview of Chapters -- 1. Conditions of Korean Women's Playgoing -- 1.1 Women's Spectatorship during the Choson Dynasty -- Confucian Visual Culture -- Choson Women's Spectating of Processions -- 1.2 Women's Playgoing during the Korean Empire -- Seoul's Playhouses -- Material Conditions of Theatergoing in the 1900s -- The Gendered Interpellation of the Audience -- 2. Korean Women and Charity Concerts -- 2.1 Building a Nation through Donation -- Independence Gate -- National Debt Repayment Movement -- 2.2 Audiences and Playhouses: Destabilizers of the Nation -- Apathetic Audiences: The Privileged -- Endangered Hope: Male Students -- "Lewd Women and Prodigal Men" -- 2.3 Embodying the Philanthropy: Politics of Charity Concerts -- Seoul's Charity Concerts between 1906 and 1910 -- Diverse Interests behind Charity Concerts -- Kisaeng Women's Interest in Charity Projects -- Kibu Men's Interest in Charity Concerts -- The ResidencyGeneral's Interest in Charity Projects -- Sermons and Stones Targeting Audiences -- The Question of Women's Agency at Charity Concerts -- 3. Social Education in Korean Theaters -- 3.1 Theater's Role in Colonial Social Education -- "Social Education (shakai kyiku)"

in the Japanese Debate -- Theater and Social Education (1): Education Using New Media -- Theater and Social Education (2): Compensating for Koreans' "Uncouth Nature" -- 3.2 How to Watch Shinp'a: Expectations of Cultural Assimilation -- Maeil Shinbo's Promotion of Korean Shinp'a -- The Cuckoo: Enforcing the Cultural Technique of Beholding. The Tears: Disciplining Female Audiences -- 3.3 How to Behave in Theaters: Discipline and Negotiation -- Foucauldian Concepts of Discipline and Subjectification -- The Penetrating Gaze: Maeil Shinbo's Role in Disciplining Process -- Negotiating Social Norms (1): Gendered Segregation -- Negotiating Social Norms (2): Social Strata and Classes -- 4. Female Students and Romantic Movies -- 4.1 Western Romantic Movies and Korean Female Students -- Korean Cinema Culture in the 1920s -- Kissing Scenes in Romantic Movies -- Female Students: Controversies and Agency -- 4.2 Redefining Marriage and Intimacy -- Influences of Eugenics and Social Darwinism -- Influence of Ellen Key -- The Boom of Love (yngae) -- Discussing "Eugenic Marriage" in the Late 1920s -- 4.3 Women's Moviegoing in the Context of Eugenic Marriage -- Politics of Gender in the Eugenic Discourse -- Maternal Health and Moviegoing -- Stories Untold -- 5. A Doll's House and Interventions into Women's Spectatorship -- 5.1 A Doll's House in Colonial Korea -- A Brief Trajectory of A Doll's House -- Recasting Gender: A Doll's House and the Japanese New Theater -- The Korean Reception of A Doll's House -- 5.2 Affirmative Commentaries: A Doll's House as a Pedagogical Play -- Individualism for National Independence -- Nora as a Figure of AntiColonial Individualism -- 5.3 Rejective Commentaries: Nora of Chosn and the Question of True Awakening -- "To Nora": Annulling Emancipatory Messages -- Awakening of Love: The Feared Power of the Theater Performance -- The Wife of the Incompetent Man: The Fall of Korean Nora -- 5.4 Affirmative/Critical Commentaries of Korean Socialists -- Socialist Views on the Inequality of Korean Women -- Nora's Awakening as a Socialist (1): Why She Left the Doll's House -- Nora's Awakening as a Socialist (2): Vega -- 5.5 Feminist Commentaries. A Gendered Silence Surrounding A Doll's House -- Reenacting Nora's Declaration: Na Hyesok's Emancipatory Commentaries -- Nora and Ibsen as Role Models for Feminist Activism -- Female Audiences' Applause -- 6. Conclusion -- Rediscovering Korean Women as Spectators of Colonial Korea -- Creating Ruptures in the Gendered Subjectification Process: Korean Female Spectators' Audience Publicness -- Contribution of This Study -- 7. Selected Bibliography -- Primary Sources -- Newspapers -- Magazines -- Primary Sources: Online Database -- Primary Sources: Anthologies, Books, Texts, and Films -- Secondary Sources -- 8. Glossary (in Korean alphabetical order) -- List of Tables -- List of Figures.

---

## Sommario/riassunto

In the early 20th century, Korean women began to manifest themselves in the public sphere. Sung Un Gang explores how the women's gaze was reimagined in public discourse as they attended plays and movies, delving into the complex negotiation process surrounding women's public presence. In this first extensive study of Korean female spectators in the colonial era, he analyzes newspapers, magazines, fictions, and images, arguing that public discourse aimed to mold them into a male-driven and top-down modernization project. Through a meticulous examination of historical sources, this study reconceptualizes colonial Korean female spectators as diverse, active agents with their own politics who played a crucial role in shaping colonial publicness.

---

