

The Virginia Woolf Society of Korea Newsletter 한국버지니아울프학회

연 구 편

☞ 작품 및 비평서 번역사업

- 울프의 Collected Essays 의 발췌 번역서 1집 『버지니아 울프: 문학 에세이 1』 (솔 출판사, 2011) 에 이어, 번역서 2집 『나방의 죽음: 버지니아 울프 문학 에세이 2』 (솔 출판사, 2015) 가 발간되었습니다. 번역 관련하여 매달 모임을 갖고 있으며 현재 에세이 번역서 3집을 준비 중입니다.

☞ 정기 학술발표회

- 서울대학교 호암 교수회관에서 한국영어영문학회와 “문학으로 권리를 말하다”(“Narrating Rights: Literary Texts and Human, Nonhuman, and Inhuman Demands”)라는 주제로 오는 12월 13일(수)에서 15일(금)까지 3일간 열립니다. 한국버지니아울프학회에서는 12월 15일에 두 세션을 구성하여 참가할 예정입니다.
- 현재 정확한 세션 시간은 확정되지 않았지만, 1부는 오전에, 2부는 오후에 열릴 예정입니다. 이번 세션에서는 각 발표자에게 한 명씩 토론자가 배정되어 발표에 대한 평가 질문을 받을 예정입니다.
- 자세한 세션 구성 상황은 다음과 같습니다.

1. 12월 15일 오전세션

좌장: 조성란(경희대학교)

발표 1: 김금주(연세대학교) 토론: 이주리(전남대학교)

"울프의 『델러웨이 부인』: 클러리사의 ‘순간’과 ‘자기창조’" (Clarissa's 'Moment' and 'Self-Creation' in Woolf's *Mrs. Dalloway*)

발표 2: 손현주(서울대학교) 토론: 박혜영(인하대학교)

"버지니아 울프와 정원" (Woolf & Gardens)

발표 3: 김윤정(국민대학교) 토론: 고은희(국민대학교)

"‘침묵’의 상징적 의미의 변천 : 버지니아 울프와 이반 투르게네프" (The Change of Writing through Symbol Silence : Virginia Woolf and Ivan Turgenev)

2. 12월 15일 오후세션

좌장: 이주리(전남대학교)

발표 1: 임태연(세종대학교) 토론: 임재인(서울대학교)

"The World on the Other Side of the Mirror: Reading Woolf's *Between the Acts* with Irigaray's Feminist Theory"

발표 2: 김부성(서강대학교) 토론: 김소연(서울대학교)

"Why Isn't *Between the Acts* a Film?"

발표 3: 이순구(평택대학교)

토론: 이귀우(서울여자대학교)

"벤야민의 역사개념에서 본 울프의 『존재의 순간』" (Woolf's *Moments of Being* in Terms of Benjamin's Concept of History)

발표 4: 박형신(경북대학교)

토론: 박은경(충남대학교)

"울프의 『플러쉬』: 여성과 반려동물의 “의미심장한 타자성” 찾기" (Exploring “significant otherness” of woman and companion animal in Woolf's *Flush: A Biography*)

☞ 울프 독회 안내

- 버지니아 울프 문학에세이집 2권 발표이후 다시 3권 발표를 위한 독회를 계속하고 있습니다.

2017년 6월 10일: 김금주 선생님, “Reflections at Sheffield Place”

2017년 7월 8일: 김금주 선생님, “Reflections at Sheffield Place”

2017년 9월 30일: 손영주 선생님, “Notes on D. H. Lawrence”

알림: 정기학술대회와 공휴일이 겹치는 날, 방학 등 특별한 사정을 제외하고는 매달 첫째 주 토요일에 정기적으로 독회가 있습니다. 미리 일정을 조정하시어 많은 분들이 참석하시기를 바랍니다.

☞ “일곡논문상”

- 일곡 논문상 논문심사위원회는 보통 1년 동안(전해 3월 1일부터 당해 2월 28일까지) 전문 학술지에 발표된 울프 관련 논문들을 심사하여 그 중 가장 우수한 논문을 선정하고 선정된 논문에 대해 상장 및 상금을 수여합니다.

편 집 편

☞ 한국제임스조이스학회지 논문 게재

- 울프학회에서는 『제임스조이스저널』에 논문을 게재할 수 있습니다.

- 제임스조이스저널은 <한국제임스조이스학회> 논문투고관리시스템을 통해 투고와 심사가 이루어집니다. (Journal and Article Management System: JAMS 2.0)에 접속하셔서 로그인하신 후 이용 가능합니다.

주소는 <http://joycesociety.jams.or.kr> 입니다.

- 2017년 12월말에 발행 예정인 제임스 조이스 저널은 11월 15일 마감 예정입니다.

논문 작성시 유의사항

- 주석은 본문내주 방식을 지켜주십시오. 각주는 가급적 사용하지 마십시오.

- abstract를 포함해서 영문은 반드시 원어민의 검토를 거친 뒤 첨부해 주십시오.

(조이스저널이 등재지가 된 이후 학진으로부터 평가를 다시 받게 될 때 중요하게 취급되는 사항입니다.)

- 인용문헌의 기재 양식은 MLA 방식을 따라 주십시오.

- 주제어(Key words)는 5-7개의 영어 단어를 초록 뒤에 기재해 주십시오.

- 심사료는 6만원입니다. (심사료는 세 분의 심사위원들에게 지불될 예정입니다)

- 게재료는 일반 투고자: 10만원 / 연구비지원을 받은 투고자: 20만원입니다.

- 문의: 제임스조이스저널 편집위원회 (editjoyce@daum.net)
한국버지니아울프학회(편집 이주리, Joorilee00@gmail.com/010-8781-1476)

정 보 편

- 울프 작품에 대한 보다 많은 자료를 구할 수 있는 편의를 드리고자 학회 홈페이지(www.woolf.or.kr)에 KERIS(한국교육학술정보원), 한국제임스조이스학회, 한국현대영미소설학회의 홈페이지를 링크해두었습니다. 또한 영국 버지니아 울프 학회와 국제 버지니아 울프학회 홈페이지에도 링크를 걸어 두었습니다.
- 울프의 작품별 참고도서 목록을 선정, 제작 중에 있습니다. 선정 작업은 회의를 통해 신중을 기해 진행될 것입니다. 이와 관련하여 좋은 제안 있으시면 정보이사 김요섭 선생님 (juk200@kunsan.ac.kr / 010-7392-1525)께 연락주시기 바랍니다.
- 학회 홈페이지에 뉴스레터, 학술대회, 독회에 대한 간략한 내용, 일곡논문상 수상에 관한 내용이 정리되어 올라가 있으니 참고하시기 바랍니다.
- 울프 학회 홈페이지는 휴대폰이나 태블릿PC에서 사용하기 편리합니다. 자주 들르셔서 좋은 정보와 이야기 나누어 주시길 바랍니다.

섭 외 편

☞ 국제 버지니아 울프 학회 소식

Annual International Virginia Woolf Conference

2018: Virginia Woolf, Europe and Peace

Where: Woolf College, University of Kent, Canterbury Berkshire, UK

When: 21-24 June, 2018

CALL FOR PAPERS:

Marking 100 years since the end of the First World War and 80 years since the publication of *Three Guineas*, the 28th Annual International Conference on Virginia Woolf invites papers addressing the dual theme of Europe and Peace. From the ‘prying’, ‘insidious’ ‘fingers of the European War’ that Septimus Warren Smith would never be free of in *Mrs Dalloway* to Woolf’s call to ‘think peace into existence’ during the Blitz in ‘Thoughts on Peace in an Air Raid’, questions of war and peace pervade her writings. They are also central to Woolf’s Bloomsbury circle, exemplified in John Maynard Keynes’ *The Economic Consequences of the Peace*, Clive Bell’s *Peace at Once* and Leonard Woolf’s *Quack, Quack!* While seeking proposals that address the European contexts and cultures of modernism between wars, we also encourage exploration of how these writings can help us think through what it might mean to create peace in Europe today amid various political, humanitarian, economic and environmental crises. Topics may include, but are not limited to:

- Bloomsbury and pacifism

- Literature of the First and Second World Wars
- The Spanish Civil War
- The Armistice and Paris Peace Conference
- Three Guineas and its legacies
- International/transnational/cosmopolitan Woolf
- Bloomsbury and the European avant-garde
- Feminism, queer studies and LGBT+ politics
- Empire, race and ethnicity
- Woolf and continental philosophy/theory
- European translations of Woolf and Bloomsbury
- Ecological/environmental/economic crises
- Violence, trauma and fascism
- Bloomsbury and classical antiquity
- Woolf across visual art, film, dance and music
- Travel writing and European journeys

※Abstracts of max. 200 words for single papers and 500 words for panels should be sent to vwoolf2018@gmail.com by 1 February, 2018.

재 무 편

☞ 회원가입 및 회비납부

- 본 학회는 울프의 대중화를 위해 일반인에게도 열려 있으며, 회원가입은 전문회원과 일반회원으로 나누어져 있습니다. 전문회원과 일반회원 간에는 회원으로서의 권리와 의무에 있어 아무런 차이가 없습니다. 단지 학회의 사무 차원에서 편의상 둔 구별입니다.
- 회원가입 신청서는 학회 홈페이지에서 다운로드 할 수 있습니다. 가입 후 김금주 총무이사 (총무편 참조)에게 보내주시면 됩니다.

은행(1006-801-356387)

예금주: 손현주 (울프학회)

- 그동안 연회비를 미납하신 분은 회비납부를 부탁드립니다. 기부 또한 환영합니다.

총 무 편

☞ 회원 동정

- 김부성 선생님께서 새롭게 우리 학회에 가입하셨습니다.
김부성 선생님께서는 Texas A&M University에서 박사학위를 받으셨고, 박사논문은 “Attention and Distraction: Cinematic Perception and Spectatorship in Modernist Texts, 1897-1941”입니다. 현재 서강대학교에서 강의하고 계십니다.

☞ 2016년 국제학술대회 후 학술대회에 관한 해외 학술지 리뷰 및 서신

1. 듀크대학의 Mark Hussey교수로부터 온 서신 및 *Virginia Woolf Miscellany* 저널 리뷰
Hear hear! (& I am so glad to have all these email addresses too). What a fantastic conference,

and what wonderful hosts. Thank you all so very much for one of the best Woolfian events I have been to: I am slowly absorbing all I learned and thought!

Warm best wishes,
Mark

Virginia Woolf Miscellany

NUMBERS 89 and 90
SPRING 2016 AND FALL 2016

Virginia Woolf and Her Legacy in the Age of Globalization

The 3rd Korea–Japan Virginia Woolf Conference, “Virginia Woolf and Her Legacy in the Age of Globalization,” was held at Kookmin University in Seoul, August 25–26, 2016 (the full program is available at <http://www.woolf.or.kr/?p=2465&lang=en>). Nineteen presenters (seven from Japan, one from China, and eleven from Korea) explored a wide range of topics in seven panels demonstrating the vitality and originality of Woolf scholarship in Asia. I was very fortunate, having been invited to give a talk at the conference (on the early relationship between Woolf and Clive Bell), to witness the excellent work being done by Korean and Japanese graduate students and professors, and also to enjoy the extraordinary hospitality of our hosts.

The Virginia Woolf Society of Korea was founded in 2003 and has met monthly since then, often to discuss and critique the ongoing work of translating Woolf’s writings into Korean. Speaking at a symposium in Moscow in 2003, Myunghee Chung, who teaches at Kookmin University, said that Woolf was “almost ridiculously popular” (98) in her country, but that the Lukácsian and Marxist preference for strict realism had long tended to align the view of most of her colleagues with the prevailing Leavisite image of Woolf as a frail aesthete. Students who might write a master’s thesis on Woolf, she said then, usually did not choose Woolf as a subject for their doctoral dissertation, writing instead on Joyce, Lawrence, or other male modernists who seemed to offer a more secure path to academic employment. Although feminism had made Woolf “a star, a celebrity and a cultural icon in Korea” (100), and had popularized her even among common readers, serious scholarly interest for a long time was confined to a small group.

That situation appears to have changed considerably in the last decade. Heesu Lee, a PhD student at Sogang University in Seoul, presented a beautifully written analysis of Mrs. Ramsay’s spatiality, drawing on the feminist geographer Doreen Massey, and taking issue with some recent readings (such as those by Andrew Thacker and by Alison Booth in the *Companion to Virginia Woolf*, edited by Jessica Berman for Wiley–Blackwell, 2016) that share the common tendency to privilege temporality in discussions of *To the Lighthouse*. Youngjoo Son, a professor at Seoul National University, offered a revisionary reading of Rachel Vinrace in her paper “The Culture of Work and Idleness: Rethinking Rachel’s *Bildung* in Virginia Woolf’s *The Voyage Out*.” Son argues that Rachel’s idleness is “a deceptive text” and that critical perspectives have sometimes been too closely aligned with those of such “mentors” of Rachel as her aunt Helen. Framing her analysis within an account of the gendered nature of work in bourgeois culture, Son showed

how, far from “doing nothing,” Rachel acts very much on her own terms. In another striking reading of one of Woolf’s female characters, Haeun Cho, an MA student at Sogang University, suggested that Rhoda in *The Waves* exemplifies a “bodiless body.” And Jiwon Choi, a graduate student at Seoul National University, speaking about the significance of clothing for identity in *Between the Acts*, made the point that clothes do not hide our similarities: even when not dressed in military garb, we all participate in war—a point that jostles intriguingly with Woolf’s illustrations in *Three Guineas*.

The conference opened with a panel on “Affective Modernism” in which Professor Fuhito Endo of Seikei University, Japan argued that modernism’s traumatic encounter with “the thing itself” resulted in a division between subjective and objective as a way of repressing that trauma. The British public was “traumatized” by the 1910 Post-Impressionist exhibition, he suggested. Professor Endo made subtle use of Woolf’s biography of Roger Fry to demonstrate their shared aesthetics. In both this paper and that by Kelly Walsh, who teaches at Yonsei University in Seoul, the designification of landscape in “Time Passes” was interpreted as a figure of trauma and loss. The third paper, by Lingxiang Ke from Beijing (whose PhD is from Université Paul-Valéry in Montpellier, France), also dealt with the notion of incommunicable truths. Dr. Ke’s reading of Woolf’s close engagement with Flaubert made very clear Woolf’s debt to him, and how she bends Flaubertian symbolism to her own purposes.

In a panel on “Cultural Critique in Woolf,” Professor Yuko Ito of Chubu University, Japan gave us the results of her research into smells pleasant and unpleasant. From the cesspool in *Between the Acts* to the olfactory sensibilities of Flush, Professor Ito mapped a “smell-scape” in Woolf’s narratives to which little attention has been paid. Showing ads for eau-de-cologne (which initially was not worn but, rather, sprayed into the air), and other examples of olfactory marketing from late-nineteenth and early twentieth-century periodicals, Professor Ito emphasized Woolf’s close and constant engagement with material culture. That engagement was powerfully developed in Professor Youngjoo Kim’s analysis of the first two “London Scene” essays that Woolf was commissioned to write by *Good Housekeeping*. Professor Kim (Sogang University) showed how Woolf simultaneously critiques and participates in a capitalist economy. Tracing the sexual metaphors that Woolf often used in referring to writing for money, Kim paid attention to scholarship on print culture to reveal Woolf’s self-consciousness about the form of the essay itself. Her talk was illustrated with images of the essays as they first appeared in 1931 and 1932 to show how *Good Housekeeping*’s editorial framing commodified Woolf, the “great writer.” In the third paper on 35 this panel, Professor Joori Lee (Seoul National University) explored the affinities between George Orwell and Woolf in their rejection of euphemism as a political tool. Reading *Mrs. Dalloway*’s Dr. Bradshaw alongside Orwell’s “Politics and the English Language” was instructive, and the implications of Lee’s paper for our contemporary politics was inescapable.

By bringing together scholars from two countries with a deeply painful history, the conference exemplified a current I felt running through the conversations during the event itself, and also in the social encounters surrounding it. Is the legacy of “Woolf in the age of globalization” an erasure of those “chalk marks” that divide peoples, a model of harmonious interaction across borders, creating what Woolf called in *Three Guineas* a country that is “the whole world”? Observing a wedding in “the heart of England” in 1928, Woolf reflected that being an intellectual separated her from the country folk: “We might as well be French or German,” she wrote. “Yet I am English in

some way” (*The Diary of Virginia Woolf* 3 198). English in “some way” Woolf certainly is; yet, in the globalized academic space of shared scholarship, where the latest critical writings can be acquired online in matter of days, she becomes a transnational writer who resonates with readers from cultures markedly different than the English.

Some papers focused on granular aspects of Woolfian narrative to illuminate her stylistics. Prominent among these was Kanako Asaka’s analysis of first- and third-person pronouns. Asaka, a PhD student at Shimane University in Japan, showed how Woolf’s pronoun choices work with verb tenses to embody either a subjective or objective point of view, sometimes in surprising ways. Drawing her specific examples from “The Mark on the Wall” and “Kew Gardens,” Asaka demonstrated the shifts between generic and eccentric uses of “one,” and showed, too, how these characteristics are found in the novels. In a discussion of free indirect discourse, Professor Soyoung Park (Chung-Ang University, Seoul) offered the interesting notion that characters sometimes perform a mode of such discourse when they “narrate” the imagined thoughts of another, as, for example, Peter Walsh does of Clarissa Dalloway. Also analyzing discrete textual elements, Professor Heonjoo Sohn (Seoul National University) used the pattern-recognition software Wordsmith to show the symmetry of Big Ben’s “leaden circles” as Woolf placed them in her narrative. Her paper convincingly showed how Woolf employed Cubist methods in structuring *Mrs. Dalloway*.

In the panel “Transgressing Borders,” Professor Asako Nakai (Hitotsubashi University) explored the affinities between *Three Guineas* and C. L. R. James’s Marxist account of the Haitian Revolution led by Toussaint L’Ouverture in his book *The Black Jacobins*, also published in 1938. Although Woolf and James did not meet (despite the Hogarth Press’s publishing his pamphlet on West Indian self-government in 1933), Professor Nakai drew attention to the connection between Woolf’s argument in *Three Guineas* in favor of wages for domestic labor and the international campaign for wages for housework championed by Selma James, C. L. R.’s partner. In another example of the materialist historical approach favored in the work of several Japanese Woolf scholars, Professor Megumi Kato (Tsuru University, Japan) moved from the text to the world in her paper “Jazzing Woolf,” which presented a rich account of allusions to popular and mass culture in *Between the Acts*. For an Englishman transplanted to the USA, to be sitting in Korea listening to a scholar from Japan discuss the fox-trot scene in the 1919 movie *The Oyster Princess* brought home the realities of globalized Woolf studies.

Between the Acts received considerable attention across the conference presentations, including an optimistic Deleuzian reading given by Professor Masayuki Iwasaki (Waseda University, Japan), of the kind of community formed in the novel’s pageant. Drawing on ecocriticism and animal studies, Iwasaki offered an insightful rationale for the many human to animal transformations figured in Woolf’s last novel. On the same panel, “Rethinking the Self and its Boundaries,” Professor Peter Lee (Kookmin University) explored the “Cacophony of Names” in *Between the Acts*, provocatively suggesting that Woolf’s manipulations of myriad proper names in her texts at once connect and conflate the pageant characters and those in the audience. These two papers on *Between the Acts* were for me illuminated by Minyoung Park’s “‘She felt herself everywhere’: Reexamining Foreigners and Distance in *Mrs. Dalloway*.” Park, a graduate student at Seoul National University, brought up the “odd affinities” intuited by Clarissa even with people she had not met, a sense of merging similar to that examined by Lee and Iwasaki. Park read Woolf’s treatment of foreigners

and distance as a way of challenging “national and gender conformities” to look forward to “transnational understandings,” and gave a fascinating reading of the way the word “people” operates in *Mrs. Dalloway* in shifting registers of implication and meaning.

In the work of the scholars presented at the 3rd Korea–Japan Virginia Woolf Conference, Woolf did indeed seem a woman without a country. Although there were occasionally references that might not be so common in Anglo–American criticism—such as Professor Endo’s use of Kojin Karatani, or Professor Yuko Kinoshita’s detailed exploration of the work of Shuzo Kuki (a philosopher whose lectures were attended by Lytton Strachey at Pontigny in 1928)—the sense of community afforded by our focus on the work of this writer did seem a cause for optimism. Nevertheless, that optimism was tempered somewhat when I recalled Sally Ruddick’s subtle suggestion that “my country is the whole world” can take on a rather sinister aspect in the age of such “super powers” as the United States with global ambitions. It was therefore significant that Youngjoo Kim brought up Gayatri Spivak’s plea for “the planet to overwrite the globe” (72) in her paper. In *Death of a Discipline*, Spivak writes that, “The globe is on our computers. No one lives there. [...] The planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan” (72).

On our last day, after the conference, we were treated to a tour of the Changduk Palace, in the heart of Seoul, and of the amazing Leeum Museum. Hanging alongside the painted and embroidered Buddhas of the fourteenth and fifteenth centuries was Mark Rothko’s 1962 “Untitled (Black and Orange on Red).” The modern painting was in harmony with the beautiful ancient works, and struck me as a fitting emblem of the planetary culture that the 3rd Korea–Japan Virginia Woolf Conference promulgated through its lively and stimulating explorations. The entire intellectual endeavor was suffused with that “party consciousness” so familiar to those who attend Woolf conferences. The conversations begun in the lecture hall and continued at delicious banquets will reverberate long after we had all dispersed.

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2. 일본학회의 Fuhito 교수로부터 온 서신

Dear Professor Youngjoo Kim and all the speakers and chairs,

It is totally impossible to thank you all enough for your brilliant papers, your kind and considerate chairing and organizing of the sessions, and your incredibly nice and kind hospitality! Thanks to them, my stay in Seoul was perfect both intellectually and humanely.

This experience has no doubt enhanced my original fondness of Korean culture and people so much so that I am now thinking of organizing our next meeting at my university in Tokyo in 2019. I have to confess, however, that my hospitality cannot stand comparison with yours...

In any case, I do hope our exchange conference programme between Seoul and Tokyo--so far so successful--will continue and develop and we stay in contact.

Thank you very much once again for everything you did for me.

Very best wishes,

Fuhito

☞ 뉴스레터

- 뉴스레터는 4월과 10월, 연 2회 발간됩니다.
- 연간 계획과 행사 소식, 회원 동정 등을 종합적인 보고 형태로 정리하여 알려드리고자 합니다. 좀 더 알차고 신선한 뉴스레터를 위한 좋은 제안 부탁드립니다.
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