

Korean Studies Graduate Workshop

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Morpho-phonological [s]-insertion in comparison to [n]-insertion in Korean

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People speak in a variety of ways in their daily life, and different linguistic forms co-occur in the same ecological niche. However, linguistic variation has often been regarded random or unsystematic. The present study refutes such a myth and investigates the linguistic systematicity of speech variation. Special attention is paid to various pronunciations of suffixed forms and compounds in spoken Korean. In particular, I show that the unexpected consonant sounds [s] and [n] are optionally inserted in colloquial Korean (e.g., /pap-iran/ [pap.si.ran] 'rice and', /som-ipul/ [som.ni.pul] 'cotton sheet'). Although [s]-insertion and [n]-insertion share a similar "phonological" environment (before the vowel /i/), I propose that they are inserted in distinct "morphological" environments ([s]-insertion in suffixed forms of nouns, and [n]-insertion in compounds) and that they do not overlap in such distributions. The comparison between the two different kinds of consonant insertion in Korean supports the delicate interaction between the two inter-related topics in linguistics, namely, phonology (the sound system) and morphology (the internal structure of words). This is important from a typological perspective since it supports morpho-phonological consonant insertion observed in the world's languages.

The Limits of "Global Modernism": Transnationalism and Multiculturalism in the work of Yong Soon Min

Amy Kahng, PhD student in Art History

Born in 1953 in Seoul, South Korea and based in New York City in the 1980s-90s, Korean-American artist Yong Soon Min is internationally renowned for her work that investigates Asian diasporic and feminist experience in the United States and solidarities among international diasporic people. As an artist who has traveled extensively to sites of third world solidarity such as Havana, Cuba and the occupied Palestinian territories, her works *Defining Moments* (1992), *Two States Now* (1994), and *DMZ XING* (1994) reference the effects of US global imperialism including partition in North/South Korea and Israel/Palestine as well as diasporic and refugee communities that emerged as a result of military interventions. Min's conceptual practices and textually graphic aesthetics often conflate cross-national solidarities of highly complex geopolitical contexts pertaining to land and global US imperialism, revealing the limits of her New York-based modernist perspective. In what ways does an artist's positionality, even an artist hailed as "multicultural" and "international," reveal the often-parochial classification of global modernism? While the artist's international upbringing, frequent travel, and non-white ethnic background have informed Min's reception as a global modern artist, this project challenges this designation and more broadly questions the extent to which transnational, global modern art practices rely on US/Eurocentric perspectives.

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