

Acknowledgements

To write this book, I deep dived into piles and pixels of newspapers and magazines and encountered stories I could never have imagined myself. As fascinating these accounts were, the picnic I began light-heartedly in the spring of 2015 soon turned into an unexpected odyssey through times and places, both in the past and present. Most importantly, I was only able to finish my dissertation project thanks to the love and support of the people I met.

I have to start by thanking my advisory team. Peter W. Marx believed in the potential of my project from the beginning and eagerly opened the door to the world of theater studies for me, broadening my perspective from text to stage and the world surrounding it. It was the course “Women and Literature” by my second advisor, Choi Yun-young, in my second semester as a bachelor student that taught me to be keen to silences and social injustice in literature and history. She guided me through the whole study and encouraged me at every corner of the long run. Stephan Packard always took time to discuss my chapters with me for hours as my third advisor, even at moments when he actually did not have any time. His brilliant questions and suggestions were sometimes beyond my horizon, yet he was patient to listen to my reasoning and open enough to make me my own decisions. I could not think of any better chair of committee than Andreas Speer to whom I am grateful to have brought my graduate school into being, where I met friends for life. My deepest gratitude to all of you.

I was lucky enough to be able to meet further scholars who generously shared their time and wisdom with me, crucial to shape my dissertation. The conversations with Tracy C. Davis in Cologne 2016 tremendously helped me shift my focus of study from drama to female spectators. An Jong-Chol's encouragement and feedback on my presentation based on Chapter 4 in 2017 motivated me to delve even deeper down that path. Pak Chinyōng readily handed me over copies of rare books, including Yi Sangsu and Yang Kōnsik's Korean translations of *A Doll's House* upon my visit to him in Seoul 2018. Without his generosity, I could not have written Chapter 5. Roh Jiseung helped me taking critical distance from all the anecdotes and focusing on their cultural and societal meanings through her questions when I visited her in Incheon 2018. In the same year, Kim Pokgi introduced me to Chōng Insōb, his colleague and grandson of the forgotten actress Kim Pokchin. His research of her was crucial for me to picture

the historical reality of doing theaters in colonial Korea. Vladimir Tikhonov may be the most knowledgeable and generous scholar of Korean history whose comment on my presentation about Yu Kilchun in Bochum 2019 and his recent book on communism in colonial Korea helped me at different phases of my dissertation. Although I changed the direction of my project, Nic Leonhardt and her global theater history approach inspired me and helped me see Korean historical audiences in a much broader context. I still vividly remember the excitement of opening Norbert Finzsch's *Email* in 2022, informing that my book would be published under *Gender, Diversity, and Culture in History and Politics* series at transcript Verlag. I am grateful to him and Regina Mühlhäuser for accepting my manuscript into their series and supporting its publication. To my publishers, Pia Werner and Jenso Scheer, thank you for your efforts in making this book possible. Pak Ch'önhong of Hyundam Mun'go not only eagerly sent me scans of *Usaeng* upon my request in 2017 but also generously provided high-resolution images from women's magazines in 2023. The publication of this work was made possible, thanks to the generous support of Academy of Korean Studies. Thank you so much.

I am grateful for the doctoral scholarship, IPID 4 All travel grant, and Katharina Niemeyer Sprachlektorat subsidy provided by the a.r.t.e.s. Graduate School for Humanities Cologne, which enabled me to pursue this ambitious venture. From the enrollment to the day of defense, the staff of my graduate school offered their full support. Thank you, Katrin Schaumburg, Aiko Wolter, Sabine Folger-Fonfara, Alessa Hübner, and Julia Maxelon (RIP). I deeply appreciate Kerstin Schorner's efforts to set me up office hours in and out of the Theater Studies Archive over the years.

Hye Lim Joy Nam and Soung-U Kim carefully proofread my manuscript and made wonderful suggestions that helped enhancing the book. If there are any mistakes in this book, they are not due to them but rather my own alterations.

The time spent at the Theater- and Media Studies Department at the University of Cologne made me want to keep working in academia. I cherished attending talks by my dear colleagues: Sascha Förster, Sabine Päsler-Ehlen, Christina Vollmert, Katharina Görden, Véronique Sina, and Alexandra Portmann. In the spring and summer of 2018, Amalya Ashman, Russell Burge, Hyun Kyung Lee, and I walked through the campus and shared stories in our small office at the International Center for Korean Studies at Kyujanggak Institute. Between 2019 and 2022, I had the precious opportunity to work as a lecturer of Korean history and society at my alma mater with Nadeschda Bachem, Sang-Yi O-Rauch, Sehoon Kwon, Harald Meyer, and Reinhard Zöllner. Ulrike Schlack and Trang-Dai Vu always found solutions to challenges during semesters overshadowed by the pandemic. The students of the Korean studies program in Bonn, with their enthusiasm for Korean history and society, lifted me up, even though most courses took place via Zoom. Thank you sincerely, and I wish you all the best.

Living and working apart from where I am born and raised meant that I often had to deal with loneliness and nostalgia. My friends carried me through these hard times. They may each deserve a book of their own—some of us crossed the ocean to see each other again, with others I sat down on the sidewalk and shared ice creams almost every summer day. For now, I call your names and recollect moments we have shared that light up my mind. Hwang Eunju, Kim Taekyoung, Kwon Sanguk, Cho Sohye, Kim Minyoung, Lee Soomin, Olivia Hyunsin Kim, Yang Deoksam, Lee Haein, Heo Mikyung, Jaekyu

Lee, Kyoung Jin Lee, Wonil Cha, Hojin Wi, Kim Yuhwi, Jung Myong Park, Insa Braun, Fabienne Gilbertz, Elena Kreitsch, Yannic Han Biao Federer, Maria Erben, Zoé Shimberg, Hanno Magnus, Eva Tinten, Renaud Thillaye, Kubota Takashi, Nari Kim, Danijel Matjevic, Manon Diderich, Hanns Christian Schmidt, Verena Limper, Florian Schlekung, Moritz von Stetten, Ann-Kristin Kolwes, Lisa Hecht, Stefan Udelhofen, Olga Tarapata, Michelle Herte, Svenja Lehnhardt, Mirjam Kappes, Melina Teubner, Sandra Vacca, Sema Karataş, Francesca Della Ventura, Burrihus Njanjo, Tom Menger, Haydée Mareike Haass, Promona Sengupta, Parvathi Ramanathan, Anuran Dasgupta, Amritha Shruti, Kaustubh Naik, Priyanka Pathak, Samik Desgupta, Rashna Nicholson, Hayana Kim, Roi Ball, Sevi Bayraktar, Meike Wulf, Jeremy Nicholls, Nicolas Maniu, Erdem Köygülü, Hyein Seo, Joon Lee, Minh Thu Tran, Vanessa Vu, Frank Jeong, Bohyun Kim, Olaf Ngo, Gina Hwang-Kogelschatz, Jessica Jeongmin Kim, Minyoung Lee, Boyeon Kim, and Lee Kyoungmi (RIP), thank you for your love and friendship from my deepest heart.

Thank you for being home to me in Germany, my old neighbors of Villa anders. My family-in-law and friends of family, including Anna Naumann, Jens Naumann, Johanna Klein, Frieder Naumann, Margit Werbinek, Bernd Vanoli, Sybille Holzbaur-Naumann, Manfred Naumann, Erika Hyn, Sonja Heinzen, Sarin Nab, Sascha Pessinger, and Peter Robert Naumann (RIP), you gave me warmth.

Grappling with the cultural history of Korea was, in retrospective, a way to comprehend my parents and the culture they were born into and partially passed onto my sister and me. I am so happy to see how proud my family are of me for finishing the doctoral degree. My mother Park Bokyeon and my father Kang Chongjo, there is no word for sacrifices you made to buy us books and to send us to university while you were fighting through the hardships. Thank you and I love you. My sister Kang Seojin, who taught me how to read and write—you are forever my inspiration. In times of trouble following the winter of 1997, the year of Asian Financial Crisis, Kwon Kwinam literally fed us and remained the best friend of my mother until today. I will never forget this.

There were many celebrations, funerals, and rituals that I could not attend while pursuing my degree abroad. To my grandfather, Park Chinuk, my grandmother, Yi Okkyun, and my uncle Park Youngdong, I wish I had gathered the courage to ask you more questions and to say 'I love you' once more. To my other grandparents, Kang Sangch'un and Ahn Suman, you will be missed. My great-grandmother Yi Nan'gwi—you are the epitome of love to me.

Despite all the odds and challenges, it was a wonderful journey that I am eager to take again at any time. This is greatly thanks to my partner, Kolja Naumann, who listened to my unfinished thoughts and tirelessly encouraged me throughout. Therefore, this book is dedicated to him. My deepest gratitude and love to you.

