

<Korean Literature 1>

The Keywords: the Korean Literature, the classical Korean Literature, oral literature, written literature, literature written in Chinese characters, hyangchal literature (which borrowed Chinese characters to phonetically express Korean of the Silla period), hangeul literature, hyangga, Goryeo gayo, sijo, novels, puppet drama, shamanic drama, mask dramas, gasa, national foundation myths, shamanic myths, a fixed verse form, three lines and six phrases, foot, a continuous form, Pansori, didactic nature, modern Korean literature, symbolism, philosophy of enlightenment, literary magazines among peer group, a free verse form, realism, romanticism (aesthetic tendencies), Anti-Conventional School (the Korean Artist Proletarian Federation, KAPF), proletarian literature, National literary movements

1. Korean Classical Literature

1.1. The Concept and Scope of Korean Literature

Korean literature is literature written in Korean, by Koreans and within the territory of Korea. The territory of Korea at present consists of the Korean peninsula, so literature written on the Korean peninsula is Korean literature, but during the Goguryeo period Korean territory extended as far north as Manchuria, so the Korean literature of that time includes literature created in Manchuria as well. Also, *hangeul* (the Korean alphabet), was not invented until the time of King Sejong in the early Joseon period, and so Chinese characters were used in Korea before this. Thus, literature written in Chinese characters is also considered Korean literature. Literature written in other languages, however, is not recognized as Korean literature. Therefore, works written in Japanese during the Japanese colonial period are not treated as Korean literature, and works written in English in the United States today--whether or not they were written by Koreans about Korea--cannot be called Korean literature.

Korean literature can be divided into oral literature, which includes folk songs, tales, myths and shamanic songs, and written literature. Written literature can be further categorized according to the method of writing: *hyangchal* literature (which borrowed Chinese characters to phonetically express Korean) of the Silla period, literature written in Chinese characters before the invention of *hangeul*, and *hangeul* literature.

1.2. Genres of Korean Literature

Korean literature can be divided into genres according to style: 1) lyrical – *hyangga*, *Goryeo gayo*, *sijo*; 2) narrative – novels; 3) dramatic – puppet drama, shamanic drama, mask dramas and 4) descriptive – diaries, travelogues, *gasa* and letters. Each of these literary forms appeared during a different period in Korean history. Myths have been handed down since ancient times, *hyangga* appeared during the Three Kingdoms period (B.C. 57 – A.D. 668) and the Unified Silla period (668 – 936). Many genres, such as *Goryeo gayo*, *sijo*, *gasa* and novels, appeared during the Goryeo period (936–1392) and Joseon period (1392–1910), and such forms as novels, *pansori* and mask dramas flourished during the Joseon period. Among these, some forms of literature are unique to Korea: unique lyrical literary forms were the *hyangga* of the Silla period, the *gyeonggichega* of the Goryeo period and the *sijo* of the Joseon period; unique narrative literary forms were the shamanic songs, performed by shamans to invoke spirit possession, and the *pansori*; unique dramatic literary forms were the mask dances, puppet plays and the shamanic ritual plays; and a unique descriptive literary form was *gasa* literature.

1.2.1 Mythology

There are two types of myths in Korea: national foundation myths, which tell of nation-founding kings, and shamanic myths, which tell of the history of gods and are handed down orally by shamans. National foundation myths include the Dangun Myth of Old Joseon, the Jumong

Myth of Goguryeo, the Bak Hyeokgeose Myth of Silla, the King Kim Suro Myth of Garak and the Kim Alji Myth of the Kim family. These national foundation myths are classified as northern and southern myths, depending on their region of origin. Northern myths, such as those of Old Joseon and Goguryeo, emphasize the birth of the founder, who leaves an existing nation to found a new nation. Southern myths, such as those of Silla and Garak, focus more on the marriage of the founder, and the founding of a new nation is accomplished by uniting many smaller groups. More specifically, the northern Dangun Myth tells of the marriage of Hwan-in's son Hwan-ung to a bear that had been transformed into a woman, and who gives birth to Dangun, while the Jumong Myth tells of the birth of King Dongmyeong, the offspring of the sun god Haemosu and the water goddess Yuhwa. On the other hand, the southern Bak Hyeokgeose Myth focuses on the marriage of Bak Hyeokgeose, who was born from an egg, and Aryeong, who emerged from a well, while Garak's myth of King Kim Suro centers around his marriage to Heo Hwangok.

The Dangun Myth, the national foundation myth of the first Korean kingdom, Old Joseon, is related as follows in the Samguk Yusa, which was written in the Goryeo period during the reign of King Chungnyeol. Hwanung, the son of Hwanin, the god of heaven, loved the world of men so much that he descended to Mt. Taebaeksan and there established a sacred city. He brought with him 3,000 retainers, and there he ruled over all the affairs of men. At this time a tiger and a bear came to him and pleaded for him to make them human, Hwanung told them to stay in a cave for 100 days and gave them garlic and mugwort to eat. The tiger could not stand being in the cave and came out, but the bear endured to the end and was transformed into a woman. This bear-woman (*ungnyeo*) then married Hwanung and gave birth to Dangun, who founded Old Joseon. This sort of myth can often be seen in agricultural societies, and also reveals the existence of bear totem worship in ancient Asia.

Since shamanic myths are handed down by shamans during ceremonies without any written records, they belong to the field of oral literature. Shamanic myths include creation myths and myths of tutelary gods and earth goddesses that protect homes and families. In addition there is the

myth of Bari Princess, which deals with filial piety and tells of a devoted daughter who passed over into the next world and returned again for her father's sake, and the myth of the Danggeum Child, a fertility god who grants prayers for abundant harvests and offspring.

1.2.2 Hyangga

Hyangga were widely popular poems during the Silla period, and were written in the *hyangchal* form, which borrows the sound and meanings of Chinese characters to express the Korean language. They were written mostly by monks and *hwarang* (an aristocratic warrior class), but there were more monks writing *hyangga* so they tended to express Buddhist themes. Twenty-five *hyangga* remain today--14 recorded in the Samguk Yusa and 11 recorded in the Gyunyeojeon--but *hyangga* were so popular that it is said a collection of *hyangga* entitled "Samdaemok" was published by Daeguhwasang and Wihong during the time of Silla Queen Jinseong. This book does not survive today, though. The 11 *hyangga* in Gyunyeojeon are Buddhist hymns, and the 14 *hyangga* in the Samguk Yusa are as follows:

Title	Author	Year
Seodongyo	Baekje King Mu	King Jinpyeong 579-631
Hyeseongga	Yungcheon (monk)	King Jinpyeong
Pungyo	Folk song	Queen Seondeok 632-647
Wonwangsaeangga	Gwangdeok (monk)	King Munmu 661-681
Mojukjiranga	Deugo (hwarang)	King Hyoso 692-702
Heonhwaga	An old man leading a cow	King Seongdeok 702-737
Wonga	Sinchung (hwarang)	King Hyoseong (737)
Dosolga	Wolmyeong (monk)	King Gyeongdeok (760)
Jemanmaega	Wolmyeong (monk)	King Gyeongdeok 742-765
Changiparangga	Chungdam (monk)	King Gyeongdeok
Anminga	Chungdam (monk)	King Gyeongdeok
Cheonsudaebiga	Huimyeong (woman)	King Gyeongdeok
Ujeokga	Yeongjae (monk)	King Wonseong 785-798
Cheoyongga	Cheoyong (hwarang)	King Heongang (879)

The monks Wolmyeong and Chungdam both left behind two *hyangga*. Wolmyeong's "Dosolga" is a song that tells of the rising of two suns and the narrator's appeal to the gods to heal the sun, and his "Jemangmaega"

is a display of Buddhist thinking in which he expresses his longing for his dead sister and promises to see her in Paradise. Chungdam wrote "Anminga" and "Changiparangga"--the latter compares the inevitable conflict between the ideal and reality to a pine tree, depicting a will that vows to live an upright life. "Seodongyo" and "Hyeseongga" are both incantations and were written to turn a desire into reality. Baekje King Mu (whose original name was Seodong), fell in love with Princess Seonhwa, Silla King Jinpyeong's daughter, and he popularized his song "Seodongyo," which told of the princess's love for him. Yungcheon sang "Hyeseongga" when the Japanese raiders invaded, driving away both the raiders and the comet that was their omen. "Wonga" was written by Sinchung to express his disappointment with Hyoseong when he became king, and "Wonwangsangga" was written by the monk Gwangdeok to express his longing for his friend Eomjeong and for Paradise. There are also "Ujeokga," which tells of a thief who crossed over Mt. Jirisan and achieved salvation, "Cheonsudaebiga," which was sung by Huimyeong in prayer for her blind daughter, and "Heonhwaga," which was sung by an old man leading a cow as he picked flowers for the Lady Suro. "Pungyo" is a folk song, a work song that was sung by people bringing clay to offer to build a temple for the Buddha.

In particular, Wolmyeong's "Jemangmaega" and Chungdam's "Changiparangga" are highly praised for their exceptional narrative techniques and expression of a lofty poetic spirit. A characteristic these works have in common is that they are both based on a philosophy that transcends the problems of reality and seeks the eternal world. This is evidence of the great influence Buddhist thought had on their views of life, the world and the universe.

These two works have been translated into English as follows by Kevin O'Rourke.

Jemangmaega

You left

on the life-death road,

with no word

of farewell:
we are to leaves, torn
by early autumn winds
from a single tree,
scattered who knows where.
Let me abide in the Way, I pray,
until we meet in the Western Paradise.

Cheoyongga

I revelled all night
in the moonlit capital,
came home and discovered
four legs in my bed!
Two are mine;
whose are the other two?
Legs once mine, now purloined,
what am I to do?

Korean Literature II

1.2.3. Sijo

Sijo is a form of poetry that originated in the late Goryeo period and was widely popular during the Joseon period. There are two types of *sijo*: *pyeongsijo*, a fixed verse form, and narrative *sijo*, a longer verse form. The fixed verse *pyeongsijo* are similar to the sonnet of English literature, the Japanese *haiku* and the Chinese *lu shi*. Narrative *sijo*, which is similar to a series of linked *pyeongsijo*, developed during the latter Joseon period.

Pyeongsijo generally have a distinct form, with four feet of three to four characters (syllables) per line, and three lines in a poem. The first foot of the last line is always three characters. Let us look at Jeong Mongju's "Dansimga" as an example:

정몽주 Jong Mongju (1337-1392)

Though this frame should die and die,
though I die a hundred times,
My bleached bones all turn to dust,
my very soul exist or not--
What can change the undivided heart
that glows with faith toward my lord?

Translated by Richard Rutt

In this way the *sijo* form always has three lines and six phrases, with alternating three or four syllable feet. Narrative *sijo* follow the same form, connecting a series of *pyeongsijo*.

Here are three more *sijo*.

성삼문 Seong Sammun (1513-1577)

When this frame is dead and gone
what will then become of me?
On the peak of Pongnae-san
I shall become a speaking pine.
When white snow fills heaven and earth
I shall still stand lone and green.

황진이 Hwang Jin-I (1506-1544)

Do not boast of your speed,
O blue-green stream running by the hills:
Once you have reached the wide ocean,
You can return no more.
Why not stay here and rest,
When moonlight stuffs the empty hills?

이조년 Lee Jonyeon (1269-1343)

Pallid moon on pear blossom,

midnight and the Milky Way---
The crying cuckoo tells my heart
the news of spring.
This feeling is like a sickness:
It prevents me from sleeping'

The literature of the Joseon Dynasty can be roughly divided into two periods by the Japanese Invasion of 1592. The early Joseon Dynasty period was a period during which the poetic literature refined during the Goryeo period achieved maturity, while the latter Joseon Dynasty period shows a general movement toward prose literature. This also points to changes in the ideological background of the times; the dominant guiding philosophy of Confucianism gradually lost its influence and the new philosophy of "practical learning" (*silhak*) began to influence literary works. Thus early Joseon Dynasty literature was heavily weighted toward the poetic literature of the aristocratic *yangban*, but in the later Joseon Dynasty period poetry was passed on to the common people and the new genre of narrative *sijo* was born. *Pansori* narratives were also created, and the novels read by women and the common people were developed, and women came to control a portion of the literary world that had been previously been dominated by men.

1.2.4 Gasa

Gasa are a type of poem that originated in the late Goryeo period and were written up until the end of the Joseon Dynasty period. They have a form similar to *sijo*, but are a longer 4.4 continuous form. The most famous *gasa* writer was Jeong Cheol (pen name: Song Gang), who wrote during the reign of Joseon King Seongjong. He produced many works, including "Samiingok" and "Soksamiingok"--songs of longing for the king--and "Gwandongbyeolgok," which was written while viewing the eight famous sites along the East Sea coast in Gangwondo Province. Other famous *gasa* are "Sangchungok," by Jeong Geugin, and "Taepyeongsa" and "Seonsangtan," by Bak Inno. There are also travel *gasa* and exile *gasa*,

written by *yangban*. Counted among the representative travel *gasa* is "Yeonhaengga," and famous travel *gasa* include "Bukgwangok," written by Song Juseok when he visited his grandfather Song Siyeol in exile at Deogwon, "Maneonsa," written by An Johwan during his exile to an island in the South Sea, and "Bukcheonga," written by Kim Jinhyeong during his exile to Myeongcheon during the time of King Cheoljong. Also included in *gasa* literature are *naebang gasa*. These were written by women to express themselves, and deal with their emotions and the rules of etiquette that women had to follow, such as the roles of "wise mother, good wife."

Samiingok by Jeong Cheol

After evening twilight, when the moon sheds its light on my bedside.

I fall into a vain dream as if I were meeting my lover.

I deeply feel I should pick and send that flower to my love.

Yet what does he think of the flower?

[It reveals a subject's loyalty to his king.]

1.2.5. Novels

The origin of novels can be traced to folk stories. The first Korean work worthy of the term "novel" is "Geumosinhwa." This was written by Kim Siseup during the time of Joseon King Sejo, and is thought to have been written sometime between 1460 and 1470. "Geumosinhwa" is a collection of stories, including "Manboksajeopogi," "Isaenggyujangjeon," "Chuiyububyeokjeonggi," "Namyembujuji" and "Yonggungbuyeollok."

"Geumosinhwa," though, was written in Chinese characters, and the first novel to be written in the Korean alphabet of *hangeul* was "Honggildongjeon," written by Heo Gyun at the beginning of the 17th century, during the time of Gwanhaegun. After this, during the time of Sukjong, a number of Chinese-character novels were produced: Kim Manjung wrote "Guunmong," and Bak Jiwon wrote a number of works, including "Heosaengjeon," "Yangbanjeon" and "Hojil." In addition to these were novels based on *pansori* narratives, including "Chunghyangjeon," "Simcheongjeon" and "Heungbujeon." These works were deeply rooted in

the sentiments of the common people, and their plot and style were typical of the literature of the common people. Characteristics of classical novels were their didactic nature and happy endings.

1.2.6. Pansori and Mask Drama

Pansori originated in the latter Joseon Dynasty period. There is still no definitive explanation of the formation of *pansori*, but contemporary research indicates that tales developed into *pansori*, and when these were recorded as written literature they gave birth to novels. This seems to be a valid theory. *Pansori* appears to have first formed around the time of King Sukjong, when tales were sung as songs (*chang*), and were created by performers in the Jeolla and Chungcheong provinces. There were originally twelve *pansori*, but during the time of Gojong they were revised and organized by the distinguished writer Sin Jaehyo, who reduced the number to six.

Mask dramas and puppet dramas are a form of folk entertainment, but from a literary point of view they possess dramatic elements as well. A prime example of mask drama is the "Byeolsandaenori" of the Yangju area, but it is still unknown in the academic world how this art form originated. The mask dance consists of twelve parts, where performers wear masks and sing, dance and narrate the story. "Kkokdugaksi" is a representative puppet drama; since the puppets were made out of gourds (*bak*), it is sometimes called "Bakcheomjigeuk." Both mask dramas and puppet dramas strongly reflect the emotions of the common people during the latter Joseon period, and this art form is made complete by their sharp sense of satire.

Korean Literature III

2. Modern Korean Literature

Literature written by our ancestors up until the Enlightenment Period

(beginning in 1876 with the Ganghewado Treaty) is generally called "classical literature," and the literature based on that tradition and formed under the influence of Western literature is called "modern literature." The term "modern literature" can also be applied to the vague idea of "literature written in modern times." In terms of ideology or technique, though, signs of the emergence of a new literature different from the literature up until the Enlightenment Period appeared for about ten years starting at around 1910. So, strictly speaking, modern Korean literature can be said to have begun around 1910.

2.1. The emergence of modern literary works

The poet Kim Eok played an important role in poetic literature during the development of modern literature. His poems, including "In the Middle of the Night" (*Yaban*, 1915) and "Spring is Passing" (*Bomeunganda*, 1918), and his poetry translations and essays on poetry showed a new side to poetry. This was when Western symbolism began to be introduced. New novels such as Yi Gwangsu's short story "Young Sacrifice" (*Eorin huisaeng*, 1910) and Hyeon Sangyun's short story "A Life of Grief" (*Hanui ilsaeng*, 1914), as well as Yi Gwangsu's novels "Heartless" (*Mujeong*, 1917) and "Pioneer" (*Gaechekja*, 1918), were published. "Heartless" and "Pioneer" were the first modern Korean novels, and they were both similar to modern Western novels in form and took the philosophy of enlightenment as their subject. There were a number of factors at work to produce this quickening. Firstly, there was the political and social turbulence of the latter half of the 19th century and on, secondly, there was the influence of Western literature, thirdly, there was an awakening to the Korean language, and, fourthly, there was the emergence of magazines and publishing companies and the formation of a new literary consciousness.

2.2. The establishment of modern literature

Around the time of the March First Independence Movement of 1919, the Korean independence movement grew in intensity and scope both at home

and abroad. At almost the same time, numerous youth organizations engaged in social activism, and newspapers and magazines such as the Choseon Ilbo, Donga Ilbo and Gaebyeok gave voice to national sentiment. No less than these social and historical changes were the clear changes in the field of literature. At the heart of these changes were those active in literary magazines like "Creation" (*Changjo*, 1919), "Ruins" (*Pyeheo*, 1920), "Rose Village" (*Jangmichon*, 1921) and "Swan" (*Baekjo*, 1922). They adopted modern Western literary trends much more actively than Yi Gwangsu or Kim Eok, and boldly experimented with free verse and realistic novels. Modern Korean literature was established in precisely this environment.

Ju Yohan's "Bullori" was published in "Creation," which was founded in February 1919. This was the first free verse poem in Korean literature, praised at the time for its exceptional Korean expressions, strong symbolic images of fire, and the fresh rhythm of the whole work. The important free verse poets of this period, besides the aforementioned Ju Yohan and Kim Eok, included Hwang Seogu, O Sangsun and Yi Sanghwa. Their works had strong symbolistic tendencies as well as romantic or aesthetic tendencies. Kim Sowol wrote many works based on the unique sentiments of the Korean people and folk song tunes, and Han Yongun blended symbolic elements and Buddhist elements in his many works. Their published books of poetry include Kim Eok's "Song of the Jellyfish" (*Haepariui norae*, 1923), Byeon Yeongno's "The Heart of Joseon" (*Joseonui maeum*, 1924), Ju Yohan's "Beautiful Dawn" (*Areumdaun saebyeok*, 1924), Kim Sowol's "Azaleas" (*Jindallaeggot*, 1925) and Han Yongun's "Silence of My Beloved" (*Nimui chimmuk*, 1926). Their books of poetry are very significant for their contribution to the formation of free verse poetry.

산유화

김소월

산에는 꽃 피네.
꽃이 피네.
갈 봄 여름 없이

꽃이 피네.

산에
산에
피는 꽃은
저만치 혼자서 피어 있네.

산에서 우는 작은 새여,
꽃이 좋아
산에서
사노라네.

산에는 꽃 지네.
꽃이 지네.
갈 봄 여름 없이
꽃이 지네.

님의 침묵

한용운

님은 갔습니다. 아아, 사랑하는 나의님은 갔습니다.
푸른 산빛을 깨치고 단풍나무 숲을 향하여 난 적은 길을 걸어서, 참어 떨치고 갔습니다.
황금의 꽃같이 굳고 빛나든 옛 맹서는 차디찬 티끌이 되어서, 한숨의 미풍에 날아 갔습니다.

날카로운 첫 키스의 추억은 나의 운명의 지침을 돌려놓고, 뒷걸을 쳐서 사러졌습니다.
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아아 님은 갔지만 나는 님을 보내지 아니하였습니다.
제 곡조를 못 이기는 사랑의 노래는 님의 침묵을 휩싸고 돕니다.

The three leading writers after 1919, Kim Dongin, Yeom Sangseop and Hyeon Jingeon, introduced the techniques of realism and placed great importance on the literary value of novels. Yi Gwangsu's novels of 1917, "Heartless" and "Pioneer," were similar in structure to modern Western novels and were much freer in expression than the novels of the Enlightenment Period, but their premodern elements were visible in the subject and motive for writing, which followed the philosophy of enlightenment. Thus these two novels are regarded as an intermediate step between the "new literature" of the Enlightenment Period and the novels of realism.

Works published during the time when realistic novels were taking hold included Kim Dongin's "Sorrow of the Weak" (*Yakhan jai seulpeum*, 1919), "Fisherman's Song" (*Baeddaragi*, 1921) and "Potato" (*Gamja*, 1925), Yeom Sangseop's "The Tree Frog Specimen" (*Pyobonsirui cheonggaeguri*, 1921), "Sunflower" (*Haebalagi*, 1923), "Mansejeon" (1923), and Hyeon Jingeon's "Poor Wife" (*Bincheo*, 1921), "Grandmother's Death" (*Halmeoniui jugeum*, 1923) and "Lucky Day" (*Unsu joheun nal*, 1924). Kim Dongin tried to introduce realism, and the works of Yeom Sangseop and Hyeon Jingeon are regarded as models of realistic fiction.

In addition, Na Dohyang published the novel "Joy" (*Hwanhui*, 1922) and the short stories "Water Mill" (*Mullebanga*, 1925), "Mulberry Tree" (*Bbong*, 1925) and "The Mute Samnyong" (*Beongeori Samnyongi*, 1926). He also chose the techniques of realism, but the subject and settings of his works showed strong romantic elements.

From around 1923, a new literature was produced by the socialist Anti-Conventional School, whose works tended to take as their subjects social issues such as poverty. The prime mover, Kim Gijin, sought to realize "resistance against fate and a rebellion against reality." Poets who participated in this cause included Yi Sanghwa and Kim Donghwan, and novelists who participated included Choe Haksong and Ju Yoseop.

Yi Sanghwa at first published romantic works such as "Into My Bedroom" (*Nai Chimsillo*), but after joining the Anti-Conventional School he wrote poems with a resistance mentality, such as "Does Spring Come to the

Stolen Field as Well?" (*Ppaeatgin deuredo bomeun oneunga*, 1926). Kim Donghwan's first modern narrative poem, "Night on the Border" (*Gukgyeongui bam*, 1925), sings of the tragic lives of those living in the desolate border region, and in "Night Fires" (*Bambul*, 1926) he sings of the feelings of a woman whose husband has gone off to an agrarian strike. Choe Haksong generally took as his subjects the poverty or social absurdities that he experienced during his long years of wandering and wrote "A Tale of Escape" (*Talchulgi*, 1925), "The Death of Bakdol" (*Bakdorui jugeum*, 1925) and "After the Flood" (*Keunmul jin dwi*, 1925). Ju Yoseop wrote "The Rickshaw Driver" (*Illyeokgeogun*, 1925) and "Murder" (*Sarin*, 1925), which depicted the lives of the poor.

빼앗긴 들에도 봄은 오는가

이상화

지금은 남의 땅 ----- 빼앗긴 들에도 봄은 오는가

나는 온 몸에 햇살을 받고
푸른 하늘 푸른 들이 맞붙는 곳으로,
가르마 같은 논길 따라 꿈속을 가듯 걸어만 간다.

입술을 다문 하늘아, 들아,
내 맘에는 내 혼자 온 것 같지를 앓구나.
네가 끌었느냐 누가 부르느냐 답답위라 말을 해 다오.

바람은 내 귀에 속삭이며
한 자욱도 섰지 마라 옷자락을 흔들고,
종조리는 울타리 너의 아가씨같이 구름 뒤에서 반갑다 웃네.

고맙게 자란 보리밭아
간밤 자정이 넘어 나리든 곱은 비로
너는 삼단 같은 머리털을 감았구나. 내 머리조차 가뻘하다.

혼자라도 기쁘게나 가자.

마른 눈을 안고 도는 착한 도랑이
젓먹이 달래는 노래를 하고, 제 혼자 어깨 춤만 추고 가네.

나비, 제비야, 깎치지 마라.
맨드라미, 들마꽃에도 인사를 해야지.
아주까리기름을 바른 이가 지심 매던 그 들이라 다 보고 싶다.

내 손에 호미를 쥐어 다오.
살찐 젓가슴과 같은 부드러운 이 흙을
밭목이 시도록 밟어도 보고, 좋은 땀조차 흘리고 싶다.

강가에 나온 아이와 같이
셈도 모르고 끝도 없이 달는 내 혼아.
무엇을 찾느냐 어에로 가느냐 우서웁다 답을 하려므나.

나는 온몸에 꽃내를 띠고,
푸른 웃음, 푸른 설움이 어우러진 사이로,
다리를 절며 하로를 걷는다. 아마도 봄 신령이 접혔나 보다.
그러나 지금은----- 들을 빼앗겨 봄조차 빼앗기겠네.

In 1925, most of the writers of the Anti-Conventional School formed the Korean Artist Proletarian Federation (KAPF) and developed a class literature that they called "proletarian literature." National literary movements began with the literary figures who opposed and rebelled against this proletarian literature. On a foundation of nationalism, they promoted the revival of *sijo*, the defense of literary purity and new understanding of national history. There also emerged writers who aligned themselves with proletarian literature but did not side with the KAPF. These were called the "Companion Writers," and the most famous of these were Yi Hyoseok and Yu Jino. Yi Hyoseok published "Marching Song" (*Haengjingok*, 1929) and "The Waters near Noryeong" (*Noryeonggeunhae*, 1930), and Yu Jino published "The Job Seeker of May" (*Oworui gujikja*, 1929) and "The Woman Factory Worker" (*Yejikgong*, 1931).

1. What is the Korean literature?
2. Classify genres of the Korean classical literature depending on the period and explain them respectively.
3. Compare the literature between the early and the latter Joseon Dynasty period.
4. Select one among aforementioned works (-1910) and appreciate it.
5. Which trends of the Western literary and social thoughts have influenced to modern Korean literature?
6. Explain the major trends in modern Korean literature till the nineteen twenties.
7. Select one among aforementioned works (1910-) and appreciate it.