

<Korean Literature 2>

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2.3. The maturation of modern literature

While the national literary movement did enjoy a certain degree of success, proletarian literature from the 1930s on focused more on class consciousness and objectivism than literary value, and thus produced very few good works.

With the start of the 1930s, there appeared something like a rejection of not only proletarian literature, but citizens' literature as well, and a new trend toward a newer and purer literature began to form.

The term "pure poetry" originally came from French literature, and refers to poems which eliminate unpoetic elements and reach a pure poetical state. It is also called "absolute poetry," in that it strives to reach an absolutely pure poetical state. From the beginning of the 1930s, members of the literary magazine "Poetic Literature" (*Simunhak*, founded in 1930) such as Bak Yongcheol, Kim Yeongnang and others, known as the "Poetics School," made attempts at this pure poetry. Poets such as Yi Hayun and Kim Sangyong, known as the "Overseas Literature School" (from their involvement in the magazine "Overseas Literature" (*Haewoe munhak*, founded in 1927), which aimed to translate and introduce foreign literature to Korea), joined forces with the Poetic School. Other poets, including Jeong Inbo, Byeon Yeongno, Sin Seokjeong and Yu Chihwan, also joined this

movement, producing many lyrical poems of a high standard.

In "Yeongnang's Anthology" (*Yeongnangsijip*, 1935), Kim Yeongnang published lyrical poems that expressed the poetical sentiments of the quiet stirrings of a delicate heart and soft rhythm, based on highly polished Korean and the southern dialect. Kim Sangyong's first anthology, "Nostalgia" (*Manghyang*, 1939), showed a serenely contemplative poetic world; Yi Hayun published "Water Wheel" (*Mullebanga*, 1939), which was suffused with the aesthetics of lyricism; Sin Seokjeong, a rural and pastoral poet, published his first anthology under the title of "Candlelight" (*Chotbul*, 1939). Yu Chihwan's first anthology, "Cheongmasijo" (1939), began to show an interest in human life.

Yi Sang, who also strove for pure poetry, drew attention with his surreal works, including "Flowering Tree" (*Kkotnamu*, 1933), "Ogamdo" (1934) and "Mirror" (*Geoul*, 1934), which seemed to reflect the unease, anxiety and disappointment of the intellectuals in an age when fascism was spread across the earth.

The "Life School" entered the scene in 1935, intending to deepen and broaden the world of pure lyricism of the early 1930s. Seo Jeongju and Yu Chihwan were important members of the Life School, which took humanity and life as the central themes of its poetic words.

Aside from these, Yi Yuksa, a poet who had been active in the independence movement, published such works as "*Cheongpodo*, Green Grape" (1939) and "The Summit" (*Jeoljeong*, 1940), which expressed the heart of a revolutionary.

Novels in the 1930s also saw a turn around in quality, and a number of trends emerged. These novels may be classified by trend as follows.

Firstly, the oppression by the Japanese Empire became more severe in the 1930s, and as a form of resistance against this historical novels were written to raise the public consciousness concerning the history of the Korean people. This can be seen as a continuation of the citizens' literary movements of the late 1920s. Some examples of these historical novels are Yi Gwangsu's "Yi Sunsin" (1931) and "The

Death of Yi Chadon" (*Ichadoneui sa*, 1934), Kim Dongin's "The Young Ones" (*Jeolmeun geudeul*, 1929) and "Spring in Unhyeongung Palace" (*Unhyeonguneui bom*, 1933), Bak Jonghwa's "The Blood of Geumsam" (*Geumsameui pi*, 1936) and Hyeon Jingeon's "The Shadowless Tower" (*Muyeongtap*, 1938).

Secondly, agrarian literature came into stride with the Donga Ilbo newspaper's V Narod Movement. This movement involved student "enlightenment squads" that the newspaper sent to farming villages to enlighten the farmers. It was a type of nationalist movement at the time. Yi Gwangsu, who promoted this movement, first wrote the novel "The Soil" (*Heuk*, 1933), which took this movement as its subject, and then Sim Hun's "Evergreen" (*Sangnoksu*, 1935), which also took this movement as its subject, won a prize in the Donga Ilbo novel competition. These two novels are regarded as ideals of Korean agrarian novels. Several writers of proletarian literature also wrote novels set against the background of farming villages, but they went no further than exaggerating the struggles against the landed class or the Japanese Empire, and these writers produced no memorable works.

Agrarian literature after 1935 took on a new appearance, and was called "Rural School Literature." Many intellectuals during this period had a tendency to criticize the harsh reality of city life and longed for a more agrarian life--some actually moved to farming villages and buried themselves in rural life. This is reflected in such poems as those recorded in Kim Dongmyeong's anthology "Plantain" (*Pacho*, 1938), Kim Sangyong's "Nostalgia" and Sin Seokjang's "Candlelight," as well as novels such as Yi Muyeong's "Farmer" (*Nongbu*, 1934) and Bak Yeongjun's "The Model Farmer" (*Mobeomgyeongjaksae*, 1934).

Thirdly, there was the "Artistry School" or "Technical School" of Yi Hyoseok and Yi Sang, who were more interested in the artistry or techniques of expression in literature than history or society. Yi Hyoseok was one of the "Companion" writers, but after 1933 he wrote lyrical works that sought the essence of humanity. Yi Sang wrote the surreal poems described above, and also drew attention

with his mentalist novels, such as "Wings" (*Nalgae*, 1936) and "The End of My Life" (*Jongsaenggi*), which sought the world of self-consciousness and the unconscious.

Fourthly, satirical literature formed as protests and criticisms of the absurdities of society or the colonial system under the Japanese Empire increased. Novels and short stories such as Chae Mansik's "Readymade Life" (*Redimaeideu insaeng*, 1934), "Peaceful World" (*Taepyeongcheonha*, 1938), "Chisuk" (1938) and "The Muddy Stream" (*Tangnyu*, 1939) are representative of this literature.

Fifthly, Kim Yujeong and Kim Dongni drew attention through their works, which placed importance on the artistry of the work and also had a strong local flavor. Kim Yujeong's works include the humorous "Gold from a Bean Field" (*Geum ttaneun kongbat*, 1935), "Spring, Spring" (*Bom-bom*, 1935) and "Camellia Blossom" (*Dongbaekkkot*, 1936); Kim Dongni published such works as "Painting of a Female Shaman" (*Munyeodo*, 1936) and "Rock" (*Dol*, 1936), both based on shamanism.

Other authors who also valued the artistry of a work and at the same time also had a deep interest in the problems of reality included Gye Yongmuk and Kim Jeonghan. Gye Yongmuk wrote "The Idiot Adada" (*Baekchi adada*, 1935) and Kim Jeonghan wrote "Saha Village" (*Sahachon*, 1936).

2.4 The identity of and search for modern literature

In 1939, literary magazines such as "Composition" (*Munjang*) and "Humanities Commentary" (*Inmunpyeongnon*) were founded and drew much attention, but the nation had already been plunged into a period of darkness due to the war footing of the Japanese Empire. That year an association of pro-Japanese Korean literati was formed, in the following year newspapers such as the Chosun Ilbo and Donga Ilbo were discontinued. All publication in the Korean language was forbidden, and in 1941 literary magazines such as "Composition" and "Humanities Commentary" were discontinued. With these changes,

most of the literati of the period wrote their works in secret and kept them to themselves, and some even threw away their pens altogether, plunging Korean literature as well into a period of darkness.

With liberation on 15 August, 1945, Korean literati resumed activity, but due to conflict between North and South Korea, they were forced to search for a new path for the national literature to follow.

In the field of poetry, several new poets were introduced through "Composition" around 1940. And even during the period of darkness, many poets continued to write Korean poetry in secret, and after liberation important anthologies were published that have been valued very highly in the history of poetic literature.

Firstly, as a continuation of the citizens' literary movements that began in the latter half of 1920s, and as part of the national literature that opposed the ideological literature of the left wing after liberation, many nationalistic anthologies were published. Representative examples are Bak Jonghwa's "Cheongjabu" (1946), Jeong Inbo's "Damwonsijo" (1947) and Kim Eok's "Folk Song Anthology" (*Minyosijip*, 1948). Kim Sangok, who debuted in "Composition" published a collection of *sijo* entitled "Grass Flute" (*Chojeok*) in 1947. These anthologies were generally based on Korean sentiments.

Secondly, poets of the Life School produced anthologies such as Sin Seokcho's "Seokcho Anthology" (*Seokchosijip*, 1946), Yu Chihwan's "Book of Life" (*Saengmyeongeui seo*, 1947) and Seo Jeongju's "Cuckoo" (*Gwichokdo*, 1947). They each drew interest for their deepening of the poetic world.

Thirdly, two anthologies of posthumous poetry are judged to be the crystallization of poetic resistance against the Japanese Empire. One was Yi Yuksa's "Yuksa Anthology" (*Yuksasijip*, 1946), which includes several fine works that express his revolutionary will. The other is "Sky and Wind and Stars and Poetry" (*Haneulgwa baramgwa byeolgwa si*, 1948), written by Yun Dongju, who died in prison while a student in Japan; this anthology contains fine works that sing of the

psychological pain of being a citizen of a fallen nation. The noble-minded patriotic spirit of these two poets is particularly moving.

Fourthly, "Cheongnokjip" (1946) was published, and it was considered to be both an example of the pure poetry of the latter 1940s and an example of the national literature that opposed the ideological literature of the left wing. This anthology is the work of three poets--Bak Mogwol, Jo Jihun and Bak Dujin, who all debuted in "Composition" around 1940--and these three were called the "Cheongnok School" because of this work. However, the poetic world of each poet was different. Bak Mokwol's poetry expressed strong rural sentiments with folk melodies, Jo Jihun's work displayed strong reminiscent elements with graceful rhythms and Bak Dujin sang of the ideal place based on a religious fervor. Around the time of "Cheongnokjip," though, many of their early works took nature as their theme, and so these three poets were also called the "Nature School" after this common characteristic.

Fifthly, those poets who inherited the modernism of the latter 1930s--Kim Gyeongrin, Bak Inhwan, and Kim Suyeong--published the joint anthology "A Chorus of a New City and Citizens" (*Saeroun dosiwa simindeureui hapchang*, 1949). The works in this anthology mostly took their themes from the city and civilization, and they are characterized by the deliberate harmonizing of visual images and concepts.

In the field of fiction, theories of pure literature were developed by Kim Dongni from 1939-40 and by Kim Dongni and Jo Jihun directly after liberation. The theories of 1939-40 were a criticism of the fact that a large number previous authors had used too many non-literary elements, and the theories formed directly after liberation can be seen as a confrontational criticism of the ideological literature of the left wing. During this time a large number of new authors made their debut, and Korean fiction took on a new appearance.

First of all, prominent figures such as Bak Jonghwa, Yeom Sangseop and Yi Muyeong were very active. Bak Jonghwa advocated the

construction of a national literature, and to put this into practice wrote "The Night Before" (*Jeonya*, 1942) and "Daybreak" (*Yeomyeong*, 1944). Yeom Sangseop realistically recreated the lives of people in that period with such works as "The Dying Hour" (*Imjong*, 1948) and "Two Types of Bankruptcy" (*Du pasan*, 1949). Yi Muyeong painted a precise picture of the reality of life in farming villages directly after liberation with "The Grand Legend" (*Gwoengjangsojeon*, 1946) and "Peasants" (*Nongmin*, 1950).

Kim Dongni, Hwang Sunwon and An Sugil were young authors who drew much attention. Kim Dongni was well known as a critic for his theories of pure literature, mentioned above, and in the field of fiction he produced high quality works such as "The Boy" (*Sonyeon*, 1941) and "The Post Horse" (*Yeongma*, 1948). Hwang Sunwon depicted the wretched existence of Koreans who lived in Manchuria with his "Star" (*Byeol*, 1941), "The Dog of Mongneomi Village" (*Mongneomi maeureui gae*, 1948) "The Old Potter" (*Dok jitneun neulgeuni*, 1940) and "A Pastoral Tale" (*Mokchukgi*, 1943), and after liberation he showed the troubles of the intellectuals of that time in "The Loneliness of the Journey" (*Yeosu*, 1949) and "Secret Meeting" (*Milhoe*, 1949).

2.5. The new situation of modern literature

In the years following liberation, modern Korean literature was faced with the important task of seeking out a new path for the national literature to follow. With the outbreak of the Korean War, though, those years were cut short, and there was insufficient time to complete the task. A large number of writers served in the writers corps or press corps, or as troop instruction and education officers, and thus the so-called "wartime literature" was born, along with the postwar literature that followed.

Postwar literature spans the 1960s and extends into the 1970s as well, occupying an important place in Korean literature. This literature reacted sensitively to the political and social chaos after

the Korean war and had a tendency to promote participation in shaping society. There was also a traditionalist trend that, unlike postwar and participatory literature, was based on sentiments unique to the Korean people.

Poets who served in the war wrote highly acclaimed works while at the front lines, including Yu Chihwan's anthology "With the Infantry" (*Bobyeonggwa deobureo*, 1951), Kim Jongmun's anthology "The Wall" (*Byeok*, 1952) and Jo Jihun's "At Dabuwon" (*Dabuwoneseo*, 1951).

Modernists such as Kim Suyeong and Jeon Bonggeon wrote works that attempted to capture the so-called "consciousness of social participation" from the mid 1950s on. After publishing his anthology "Mischievous of the Moon" (*Dallaraeui jangnan*, 1959), Kim Suyeong wrote many poems and essays on poetry, such as "The Statute Books and Revolution" (*Yukbeopjeonseowa hyeongmyeong*, 1961) and "Enemy" (*Jeok*, 1962). Jeon Bonggeon wrote "Doing it Over for Love" (*Sarangeul wihan doepuri*, 1959) and "Chunhyang's Love Song" (*Chunhyangyeonga*, 1967). Sin Dongyeop, who wrote the epic "Geumgang" (1967) based on a strong popular consciousness, and Sin Gyeongrim, who published the anthology "Farmers' Dance" (*Nongmu*, 1973), are included in the Participatory School.

Poets representing the traditionalist trend were the *sijo* poets Seo Jeongju, Bak Jaesam and Kim Sangok. After his second anthology, "Gwichokdo," Seo Jeongju published "Selected Poems of Seo Jeongju" (*Seojeongju siseon*, 1955). Up until that time, his works were based on a nationalist essence, but from about 1960 on his poetry was based on Buddhist thought, creating a unique poetic world in such works as "Sillacho" (1961), "Winter Sky" (*Dongcheon*, 1969) and "The Myth of Jilmajae" (*Jilmajae sinhwa*, 1975). Bak Jaesam sang of the joys and sorrows of the Korean people in "Chunhyang's Heart" (*Chunhyangieui maeum*, 1962), and Kim Sangok's "The Song of Trees and Stones" (*Mokseogeui norae*, 1956) inherited the poetic tradition.

In the field of fiction, works set against the backdrop of the front lines included the works in Bak Yeongjun's short story collection "The Shaded Flower Garden" (*Geuneuljin kkotbat*, 1953), Hwang

Sunwon's "Crane" (*Hak*, 1953) and Kim Dongni's "Withdrawal from Heungnam" (*Heungnamcheolsu*, 1955). A variety of works that took the war as their subject were written after the mid 1950s, most of them being novellas and novels.

Works that showed the changes in the reality of life or values after the war, or showed a new face of humanity, included Kim Dongni's "Mildawon Cafe Days" (*Mildawon sidae*, 1955) and "Siljonmu" (1955), Hwang Sunwon's "Human Grafting" (*Inganjeommok*, 1955) and "The Trees Stand on a Slope" (*Namudeul bitale seoda*, 1960), An Sugil's "The Third Type of Human" (*Jesaminganhyeong*, 1953), Son Changseop's "Rainy Day" (*Bioneun nal*, 1953) and "Written in Blood" (*Hyeolseo*, 1955), Kim Seonghan's "Wandering" (*Banghwang*, 1957), Jang Yonghak's "Yohan Anthology" (*Yohansijip*, 1955), O Sangwon's "Respite" (*Yuye*, 1955), Yi Beomseon's "Stray Bullet" (*Obaltan*, 1959), Ha Geunchan's "White Paper Beard" (*Heuin jongi suyeom*, 1959) and Choe Inhun's "Plaza" (*Gwangjang*, 1960).

Works that reflected the consciousness of social participation included Kim Jeonghan's "Tale of a Sandy Plain" (*Moraetop iyagi*, 1966) and "Human Republic" (*Ingandanji*, 1970), Kim Seonghan's "Babido" (1956), O Sangwon's "Insurrection" (*Moban*, 1958), and Yi Hocheol's "Worn Flesh" (*Dalajineun saldeul*, 1962).

Those works that sought purity included O Yeongsu's "Seaside Village" (*gaetmaeul*, 1953), Han Musuk's "Stone" (*Dol*, 1955) and "The Abyss with Feelings" (*Gamjeongi itneun simyeon*, 1957) and Gang Sinjae's "The Young Zelkova Tree" (*Jeolmeun neutinamu*, 1960).

Of particular note concerning postwar fiction is that it was influenced in particular by Western existentialism, widely used mentalist methods of expression, and saw an increase in the number of novellas and novels written.

2.6. Literature of the Age of Industrialization

Having overcome the great trials of liberation from Japanese colonial rule and the Korean War, Koreans faced the mission of founding a

modern nation state as a divided people, and this mission encompassed the two major tasks of political growth and economic development. Yet these two tasks were achieved through contradictory processes. Economic development was achieved through economic development plans carried out through the authority of a strong military dictator, while political growth occurred through an unending struggle against the dictatorial authority that had made economic development possible.

The April 19th Revolution of 1960, which toppled the dictator Syngman Rhee through non-violent peace protests, was the first step toward political democratization. Yet the April 19th Revolution did not lead directly to social stability and economic development. The military dictatorship of Park Chung-hee, which seized power through a coup d'etat on May 16th, 1961, led the nation toward economic development with its first five-year plan, begun in 1962. Korean society from the 1970s and on began a rapid industrialization.

This social change had its negative aspects as well as its positive aspects. As the nation industrialized, the economy experienced rapid growth and a modern industrial system was established, and the diversification of an industrialism that had relied primarily on agriculture led to a variety of changes in the lives of Koreans. As modern industry was fostered, cities expanded and popular culture spread. Yet it is also true that these massive changes in such a short period of time increased social conflict. The urban labor class had no choice but to accept unreasonable working conditions, rural villages were neglected in comparison to cities as agriculture gradually retreated from the center of the economy, and the gap between cities and rural villages widened. Due to the strong promotion of industrialization and the need to meet the security threat posed by North Korea as a divided nation, political power became more and more embodied in a strong dictatorial system, and the freedoms of citizens were limited not only in the field of politics but throughout the entire social order.

The literature of the age of industrialization grew as it expressed and sought solutions for the social contradictions of the time. As popular culture spread and society diversified during this period, a variety of new

literary figures emerged, broadening the scope of literature and experimenting with a new consciousness of their subjects and new techniques for expression. Also, as the popular readership increased, literature was published more actively and the social influence of literature increased. Literature actively functioned as a means of social criticism, taking center stage in the democratization movement. It dealt with the reality of the impoverished rural villages and the poverty and hopelessness faced by city laborers, going beyond mere ideology and drawing close to real life. In this way, literature made us think about what was truly humane, what we needed to pursue both in the relationship between society and the individual on the one hand and in the internal consciousness of the individual on the other hand.

An important current in the literature of the 1970s that was committed to reality was peasant literature. Rural villages had been neglected by the policy of industry first in the process of rapid industrialization and were gradually falling behind. The problems faced by the rural farmers as a result became a matter of social interest and an important subject of literature. In the field of fiction, Yi Mungu, Han Seungwon, Bak Yeonghan, Song Gisuk, and Kim Chunbok were representative authors. Through his short story *Cow* (1970) and his collections *Essays on Gwan Village* (1977), *Why the Heron Cries* (1978), and *Our Neighborhood* (1981), Yi Mungu used his humorous style to give shape to the sudden changes and the collapse of the traditional order in rural villages, as well as the poverty-stricken lives of the farmers themselves. Han Seungwon depicted the bitter lives and tenacious vitality of those who lived according to local sentiments and in local spaces with no regard for industrialization or modernism in works such as the collection *The Mountains Before Me Are Many* (1977), *Daughter of Fire* (1983), and *Pogu* (1984). Bak Yeonghan sang humorously of the process by which rural village culture was gradually destroyed by the infiltration of city culture in his *The Family of Wang Lung* (1988). In the field of poetry, Shin Gyeongrim's collection *Farmer's Dance* (1973) and long poem *South Han River* (1987) are important works; *Farmer's Dance* realistically depicts the lives of farmers neglected in the process of industrialization.

Another important subject in literature committed to reality was the lives of the lower class or workers on the outskirts of the cities. Most of these had left the rural villages and moved to the city to become nothing more than city day laborers. In the field of fiction, Hwang Seokyeong, Jo Sehui, and Yun Heunggil are representative authors from the 1970s, while the 1980s are represented by authors such as Yang Gwija, Gang Seokgyeong, Yu Sunha, and Kim Yeonghyeon. Hwang Seokyeong depicts the loss and destruction of identity of those neglected during the process of modernization through works such as *A Strange Land* (1971), *The Eye of the Camel* (1972), *The Chronicles of Mr. Han* (1972), *Dainty Hands* (1973), *The Road to Sampo* (1973), and *The Merchant's Dream* (1973). Jo Sehui's serialized novel, *A Dwarf Launches a Little Ball* (1976), depicted the lives of the downtrodden classes and indicted the immoral social structure that trampled them down. Yun Heunggil captured from a critical point of view the social contradictions brought about by a distorted industrialization in such serialized works as *The Man Left With Nine Pairs of Shoes* (1977), *Straight Lines and Curved Lines* (1977), and *The Pallid Middle-Aged Man* (1977).

In the 1980s, Yang Gwija offered a dense depiction of the joys and sorrows of the lives of those in the margins in *The People of Wolmi-dong* (1987). Discussion of labor literature grew lively as well as the labor movement gained momentum, and Gang Seokgyeong's *A Room in the Woods* (1985), Yu Sunha's *Creation* (1988), Kim Yeonghyeon's *Evening Primrose* (1989), Bang Hyeonseok's *Going Off to Battle in the Early Morning* (1989), and Kim Hyangsook's *Grass on the Ice Wall* (1989) were published.

Yet another important trend in the fiction of the age of industrialization was novels of manners. The works of Choe Inam and Bak Wanseo are good examples of these. Choe Inam depicted through satirical language the joys and sorrows of the lives of commoners who had been neglected and whose homes in the rural villages had changed during the process of industrialization in such collections as *People of Seoul* (1975) and *Ballad* (1977). Bak Wanseo offered critical depictions of the materialistic desires and vanity of the petit bourgeoisie through images of Seoul in the

1970s in collections such as *Bare Tree* (1970), *Staggering Afternoon*(1978), and *Year of Famine in the City* (1979).

The issue of the division of the Korean people was an important subject of literature in the age of industrialization as well. Talks between North and South Korea were lively during the 1970s, with such steps as the July 4th Joint Declaration in 1972, but the longer the two Koreas remained divided the more a sense of uneasiness grew that they might remain so permanently. Also during this time, the generation of authors that had experienced the Korean War in their youth took the literary stage. Thus a literature began to appear that aimed, based on the recreation of personal experiences, to restore the national community that had been damaged by the division. One branch of this literature was the so-called "Diaspora literature," which took issue with the collapse of the family structure and the damage to the consciousness of kinship, while the other branch sought to achieve a new understanding of the national consciousness that had been destroyed by ideology, based on a critical understanding of the problems of ideology. Yun Heunggil's *Rainy Spell* (1973), Kim Wonil's *Soul of Darkness* (1973), Jeon Sangguk's *Abe's Family* (1979), Mun Suntae's *Royal Azalea Festival* (1981), Yi Munyeol's *Age of Heroes* (1984), Kim Wonil's *In Search of Disillusionment* (1983), Jo Jeongrae's *Playing With Fire* (1983), *The Taebaek Mountain Range* (1989), and *Arirang* (1995), Hyeon Giyeong's *Uncle Suni* (1978), Bak Wanseo's *Momma's Stake* (1982) and *Winter That Year Was Warm* (1983), and Kim Juyeong's *The Sound of Thunder* (1986) are representative works.

Poets of the literature committed to reality, such as Kim Jiha, Go Eun, Jo Taeil, Yi Siyeong, Jeong Huiseong, Kim Myeongsu, Gwak Jaegu, Kim Yongtaek, Choe Harim, Yi Seongbu, and Bak Nohae wrote poetry of the people. Kim Jiha gave shape through new modes of expression to the denial of authority, satire and criticism of unreasonableness, and resistance against an absurd reality in the ballad *The Five Thieves* (1970) and the collections *Burning Thirst* (1982) and *South 1, 2, and 3* (1985). Go Eun published the collection *Having Gone to Munui Village* (1974), the serialized poem *Ten Thousand Lives*, and the long poem *Mt.*

Baekdu and Jo Taeil published the serialized poem *The Realm*. Yi Siyeong's *Full Moon* (1976) and *Into the Wind* (1986); Jeong Huiseong's *Washing a Shovel in a Dark River* (1978), Kim Myeongsu's *Lunar Eclipse* (1980) and *Lower Class Textbook* (1983), Gwak Jaegu's *At Sapyeong Station* (1983), Bak Nohae's *Dawn of Labor* (1984), and Kim Yongtaek's *Seomjin River* (1985) and *Bright Day* (1986) are good examples of anthologies that exhibit the trends of the times.

There were also attempts to overcome the closed nature of totalitarian government and restore the lives of those who were being hurt by the wave of industrialization. In the field of poetry, Kim Taejun's *Those Who Have Switched Bodies* (1978) and *The Way My Heart Calls* (1987), Kim Myeongin's *Dongdu Stream* (1979) and *Far Off Swanee* (1988), Yi Taesu's *Gloomy Dream of Flight* (1982), Kim Gwanggyu's *The Last Dream to Drench Us* (1979), *No, That is Not So* (1983), and *Like a Petty Man* (1988), Yi Haseok's *Invisible Insides* (1980) and *Profile of Mr. Kim* (1984), Yi Seongbok's *When Will the Rolling Stone Awake* (1980) and *Mt. Geum in Namhae* (1987), Hwang Jiu's *Even the Birds Are Leaving the Earth* (1983) and *The Lotus in the Crab's Eye* (1990), Yi Yuntaek's *Bourgeoisie* (1983) and *Tale of a Dancer* (1987), Bak Namcheol's *Humans on Earth* (1984), Choe Seungho's *Heavy Snowfall Warning* (1983) and *The Joys of a Worldly City* (1990), and Jang Jeongil's *Meditations on a Hamburger* (1987) are representative of these attempts. Yi Cheongjun exhibited this trend in fiction and his *Wall of Rumors* (1971) and *Cruel City* (1978) took a cold, hard look at the contradictions of a reality in which truth and freedom are suppressed.

The literature of the age of industrialization achieved much not only in terms of consciousness of its subjects but also in varying its techniques. In the field of fiction, Jo Seonjak, Jo Haeil, Han Susan, and other popular fiction writers contributed to the expansion of the readership of literature. Yi Munyeol gave shape to a broad range of subjects through a variety of techniques and published numerous works representative of the literary world of that period, including *Son of Man* (1979), *Wild Ox* (1979), *Hail to the Emperor!* (1980), *You Can Never Go Home Again* (1980), *Portrait at a Young Age* (1981), *The Golden Phoenix* (1983), *Age*

of Heroes (1984), *Our Twisted Hero* (1987), *Guro Arirang* (1987), *Frontier* (1989), and *The Poet*(1990). There were also many other authors who explored the possibilities of a new fiction, including Kim Wonu (*Inorganic Youth* (1981)), Kim Seongdeong (*Mandala* (1979) and *Bird of Paradise* (1981)), Jo Seonggi (*Lahat Hahereb* (1985) and *Night of Yahweh* (1986)), Bak Yeonghan (*Far Off Red River* (1978) and *Dawn of Man* (1980)), Yun Humyeong (*Don Juan's Love* (1983) and *There Are No Monkeys* (1989)), Im Cheolu (*Father's Land* (1984)), Bok Geoil (*In Search of an Epitaph* (1987)), Yi Changdong (*Sacrificial Paper* (1987)), Yi Inhwa (*Everlasting Empire* (1994)), and Yun Daenyeong (*Silverfish Memorandum* (1994)).

In poetry as well there appeared many authors who experimented with language and form in an attempt to create a new poetic aesthetic of the age of industrialization. Hwang Donggyu, Jeong Hyeonjong, Kim Yeongtae, O Gyuwon, Yi Seunghun, O Seyeong, Yi Yugyeong, Yi Geoncheong, Yi Suik, Kim Jonghae, Jeong Jingyu, and Bak Jecheon are some good examples. Their important works include Hwang Donggyu's anthologies *Snow Falling in the South* (1975), *Whenever I See a Wheel I Want to Roll*(1978), *Aerial Burial* (1984), and *Unbearable Light Beings* (1988), Jeong Hyeonjong's anthology *I Am the Star Man* (1978), O Seyeong's anthologies *Rebelling Light* (1970) and *On the Evening of the Darkest Day* (1982), Yi Geoncheong's anthology *A Fleabane Flower* (1983), and Bak Jecheon's anthology *Changtzu Poem* (1975). In the 1980s in particular, many poems appeared that used prose expressions to capture the lives of the people, like the avant-garde and experimental poems and folk songs that tore down existing poetic forms. Composition of the serialized poems, narrative poems, and vicarious poems mentioned above were also the result of a variety of experiments and attempts that exhibited the trends of the literature of the industrial age.

Another important characteristic of fiction in the age of industrialization was the large-scale emergence of serialized novels and saga novels. Representative serialized novels, some of which have already been mentioned, include Yi Mungu's *Essays on Gwan Village* (1977) and *Our Neighborhood* (1981), Jo Sehui's *A Dwarf Launches a Little Ball* (1978),

Mun Suntae's *The Sound of the Gong* (1979) and *Into the Waterwheel* (1981), Yi Munyeol's *Portrait at a Young Age* (1981), and Bak Wanseo's *Momma's Stake* (1982). Other examples are Seo Giwon's *Biography of a Red Deer* (1972), Choe Inhun's *The Voice of the Governor-General* (1976), Han Seungwon's *Daughter of Fire* (1983), Jeon Sangguk's *The Road* (1985), Yi Dongha's *A Study of Violence* (1987), Choe Inho's *Family* (1987), Kim Hyangsuk's *Through the Net* (1988), Hyeon Gileon's *Biographies of Our Age* (1988), Seo Jeongin's *Moon Palace* (1988), and Choe Sucheol's *In the Belly of the Whale* (1989). Saga novels were generally historical novels, and include Bak Gyeongri's *Land*, Hwang Seokyeong's *Mt. Janggal*, Kim Juyeong's *Peddler's Inn*, Mun Suntae's *Burning River*, and Bak Wanseo's *Unforgettable*, as well as Yi Byeongju's *Mt. Jiri*, Jo Jeongrae's *Taebaek Mountain Range* and *Arirang*, Kim Seonghan's *Japanese Invasion of 1592*, Yi Munyeol's *Frontier*, and Choe Inho's *The Way of the Merchant*.

This age was also a period of prominent activity by women writers. Numerous women writers have played leading roles on the Korean literary stage from the age of industrialization to today, including fiction writers such as Bak Wanseo, Bak Gyeongri, O Jeonghui, Seo Yeongeun, Kim Chaewon, Gang Seokgyeong, Yun Jeongmo, Kim Manok, Kim Insuk, Kim Hyangsuk, Yang Gwija, Shin Gyeongsuk, and Eun Huigyeong. Bak Wanseo's *Staggering Afternoon* (1978), *Year of Famine in the City* (1979), *Momma's Stake* (1982), and *Delusion* (1990), Kim Chaewon's *Green Hat* (1979), *Stream of Love* (1984), and *Winter Fantasy* (1989), and O Jeonghui's collections *River of Fire* (1977), *Childhood Garden* (1981), and *The Soul of the Wind* (1986). In the world of poetry, Heo Yeongja, Yu Anjin, Gang Gyesun, Gang Eungyo, and Go Jeonghui were very active. Heo Yeongja's *As if in My Heart, As if in my Eye* (1966), *Confidential* (1971), and *Not Only Flowers Are Beautiful* (1977), Yu Anjin's *Oh Moon!* (1970), *Psalm of Despair* (1972), and *Winged Robe* (1978), Gang Gyesun's *Gang Gyesun's Poetry Anthology* and *Wavering Winter* (1982), Gang Eungyo's *Collection of Vanity* (1971), *A Pauper's Diary* (1977), and *Collection of Sound*, and Go Jeonghui's *Sance* (1983), *The Abel of This Age* (1983), and *Spring on Mt. Jiri* (1987) are

representative works.

1. What are literary trends representing the nineteenth century?
2. There has been debate between participatory literature and pure literature after the nineteenth century. Describe the trends, writers, and their works representing these two trends.
3. What are the common goals pursued by the literature in the Age of Industrialization?
4. What are the literary trends representing the literature in the Age of Industrialization?
5. Select one among mentioned works and appreciate it.