

## MODERN KOREAN LITERATURE

### ***Wednesday morning session: COLONIAL STRATEGIES & RESPONSES***

*In this lecture we focus on three different literary strategies for resisting and coming to terms with Japanese colonial domination. All three of these texts here are from the 1930s, well into the Japanese “Cultural Rule” policy, so it becomes more challenging (and more interesting) to think about the messages these authors are trying to convey. After liberation in 1945, two of these authors voluntarily went North—can you guess which two?*

- YI T’ae-jun. “An Idiot’s Delight” (1933). In *A Ready-Made Life*. Honolulu: University of Hawai’i Press, 1998. p. 46-54.
- PAK T’ae-wŏn. “Barbershop Boy” (1936). In *A Ready-Made Life*. Honolulu: University of Hawai’i Press, 1998. p. 161-171.
- YI Hyo-sŏk. “The Buckwheat Season” (1936). In CHUNG Chong-wha, ed. *Meetings and Farewells: Modern Korean Stories*. St. Lucia, Queensland, Australia: University of Queensland Press, 1980. p. 8-21.

### ***Wednesday discussion lunch: KOREAN POETRY (optional)***

*Some select poems from three of Korea's most famous poets.*

- HAN Yong-un. “The Silence of Love.” In Lee, Peter. *Modern Korean Literature: An Anthology*. Honolulu: University of Hawaii Press, 1990. p. 24-26.
- KIM So-wŏl. “Azaleas.” In Lee, Peter. *Modern Korean Literature: An Anthology*. Honolulu: University of Hawaii Press, 1990. p. 29.
- KO Ŭn. “At My Father’s Grave.” In Lee, Peter. *Modern Korean Literature: An Anthology*. Honolulu: University of Hawaii Press, 1990. p. 272-274, 290.

### ***Wednesday afternoon session: POSTWAR ANXIETIES & AGONIES***

*This lecture attempts a sampling of two major trends in postwar South Korean literature. First, we will look at the major impact the Korean War and the resulting “system of division” had on the South Korean psyche. “Cranes” is a classic story about two friends who ended up on different sides of the ideological fence, and Our Twisted Hero is commonly read as an allegory of the authoritarianism that was primarily legitimized by the drive for national autonomy. Second, we will look at some more recent portrayals of Korean society. “Scarlet Fingernails” and “His Father’s Keeper” begin to question the continued need for such a harshly authoritarian government, and “Whatever Happened to That Guy Stuck in the Elevator?” examines the soullessness of hectic urban life in post-authoritarian Seoul.*

- HWANG Sun-wŏn. “Cranes” (1953). In LEE, Peter H., comp. and ed. *Modern Korean Literature*. Honolulu: University of Hawaii Press, 1990. p. 90-95.
- YI Mun-yŏl. *Our Twisted Hero*. Translated by Kevin O’Rourke. New York, NY: Hyperion, 2001.
- KIM Min-suk. “Scarlet Fingernails.” In *Wayfarer*. Seattle: Women in Translation, 1997. p. 79-114.
- CH’OE Yun. “His Father’s Keeper.” In *The Rainy Spell and Other Korean Stories*. Armonk, NY: M.E. Sharpe, 1998. p. 248-270.
- KIM Yŏng-ha. “Whatever Happened to That Guy Stuck in the Elevator?” (1999). In Young-ha Kim. *Photo Shop Murder*. Trans. by Jason Rhodes. Seoul: Jimoondang, 2003. p. 17-28.