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AN EVENT AT THE DAWN OF MODERN KOREAN POETRY: KIM SOWOL'S “AZALEAS”

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Abstract: Kim Sowol is one of the Korean poets who opened the horizon of modern poetry in Korea. His poem, “Azaleas” (1925) has been known as a masterpiece which Korean people love most to recite, comparable to “To Cassandra” of Pierre de Ronsard in France. Nevertheless, this poem has been taken for the highest expression of the traditional sentiment without being appreciated for the quality of the modern poetry as follows: Koreans have sung for a long time the sorrow that arises from parting with the lover. In “Azaleas”, any reader can see easily the repetition of the same situation and same feeling. In this article I analyzed the attitude and the intention of the speaker of this poem and reinterpreted the theme of poem. In doing so, I found the clever strategy of the speaker in front of the irreversible situation to

press secretly the reflection of the lover about his departure. This strategy is the invention of the modern [wo]man which can appropriate the crisis. So, I defined the modern characteristic of this poem and proved that it is not a repeated expression of the traditional feeling of Koreans, but its de/re-construction.

Key Words: Korean Modern Poetry; “Azaleas”; Kim Sowol; Reconstruction of the Tradition; Characteristics of Modern Poetry.

한국 근대시의 문턱에서 발생한 사건: 김소월의 “진달래꽃”

초록: 김소월은 한국 근대시의 문을 연 시인 중의 하나이다. 그의 시, “진달래꽃”은 오랫동안 한국시를 대표해왔고 한국 국민들에 의해 가장 많이 애송되어왔다. 그런데 이 시는 ‘한국적 정한’의 세계를 전형적으로 표현하고 있다고 이해되어 왔다. 이 논문에서 필자는 그러한 이해가 잘못된 이해임을 밝히고 한국적 정한을 주체적으로 극복하기 위한 모험의 시임을 논증한다. 이 논증은 이 시가 심정의 표현이 아니라 대화의 제기라는 텍스트 분석을 통해서 이루어졌으며, 이 논증과 더불어, “가시리”, “경기아리랑” 등 전통적인 시가와 비교분석을 통해서 필자는 이 시가 전통적인 정서와 전통적인 형식을 계승하는 시가 아니라, 오히려 전통을 가져와 새로운 것으로 변용한 ‘근대시’임을 입증하였다.

주제어: 김소월; “진달래꽃”; 한국 최초의 근대시; 근대시의 특성; 전통의 계승과 극복.

FENOMEN ZAISTNIAŁY U ZARANIA KOREAŃSKIEJ POEZJI WSPÓŁCZESNEJ: „AZALIE” KIM SOWOLA

Abstrakt: Kim Sowol jest jednym z tych koreańskich poetów, których uznaje się za prekursorów koreańskiej poezji współczesnej. Jego utwór “Azalie” (1925) jest uwielbianym przez Koreańczyków arcydziełem, porównywalnym z francuskim wierszem „Do Kassandry” Pierra de Ronsarda. Dotychczas podziwiano ten utwór jedynie w kategoriach ekspresywności sentymentalnej bez docenienia jego jakości dla poezji współczesnej – Koreańczycy od dawien dawna wyrażali uczucia żalu i tęsknoty spowodowane rozłąką z ukochaną osobą. W utworze “Azalie” dostrzec można powtórzenie tych samych uczuć i okoliczności. Artykuł analizuje podejście oraz intencje podmiotu lirycznego jak i interpretuje na nowo jego motyw przewodni. Pozwoliło to na zaobserwowanie strategii ukrytych przekazów emocji osoby odchodzącej od podmiotu w obliczu nieuniknionej sytuacji rozstania. Strategią tą jest stworzenie współczesnej osoby (kobiety bądź mężczyzny), która może ów kryzys zażegnać. Autor definiuje zatem

współczesny opis tego utworu i dowodzi, że nie jest to jedynie powtórzenie wyrażania tradycyjnych emocji Koreańczyków, lecz jego de- bądź rekonstrukcja.

Słowa kluczowe: Koreańska Poezja Współczesna; “Azalie”; Kim Sowol; Rekonstrukcja Tradycji; Opis Poezji Współczesnej.

1. Misreadings around the first modern Korean poem, “Azaleas”

This essay examines an event that occurred with the emergence of a singularity in the Korean world view at the dawn of modern Korean poetry. ‘Modern Korean poetry’ here refers to poems that have realized aesthetic achievements in a modern sense. As has been the case for most Third World literature, Korean literature was shaped amid a process of linguistic culture becoming reorganized along Western lines with the advent of Western modernity. This was a long process that followed a great many pathways. Yet the ‘seed bed’ of modernity within that process would have been planted with the emergence of many events and cultural factors that constituted the elements of modernity – and at some point there would have been the first emergence of cultural incidents and articles that could be viewed in their totality as ‘modern’.

In my case, I view modern literature as having started at just such a moment. Defining the long process leading up that moment as representing the ‘pre-modern’, I attempt to examine the translation process between the pre-modern and modern. From that standpoint, modern Korean poetry first emerged in 1925. It was during that year that Kim Sowol published the poetry collection *Azaleas* *진달래꽃* (Maemunsa Press; 매문사), the poems of which are well suited to the definition of ‘poetry’ in the modern sense. The titular poem “Azaleas” has long been recited as a classic example of Korean poetry, achieving a maximum level of emotional density. The text of that poem reads as follows:

“When you leave,
weary of me,
without a word I shall gently let you go.

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From Mount Yak
in Yongbyon,
I shall gather armfuls of azaleas and scatter them on your way.

Step by step
on the flowers placed before you
tread lightly, softly as you go.

When you leave,
weary of me,
though I die, I'll not let one tear fall" (trans. Lee Peter 1990: 29)

Yet this poem has long languished under serious misreadings. While it is construed as representing a depiction of traditional Korean femininity, the resolute attitude of the (presumed to be) female speaker in the poem – her determination to ‘not shed a tear no matter what’ when faced with abandonment by her love – seems to be clearly underscored, adding an element of the collective image of Korean womanhood in modern history: preserving her feminine submissiveness on the one hand, while fully bearing the world’s adversities on the other.

This reading is closely tied to a perspective regarding Kim Sowol as an inheritor of Korea’s traditional poetic forms. He is widely known to have been dubbed the “folk song poet” by his teacher Kim Ök (김억), when he first emerged on the scene in Joseon literature (개벽 *Kaebryok*, 1922: 146). This image of him as a ‘preserver of tradition’ spread far and wide; by the 1970s, the situation had reached the point where Kim Sowol’s poems were being posited and analyzed as the most exemplary cases amid a wave of ‘nationalistic perspective’ in the 1970s, which sought to view the rhythms of modern Korean poetry as carrying on and expanding Korea’s traditional meter.

It is also clearly recorded in Kim Ök’s recollection in “The Unfortunate Poet Who Died Young”, printed in *조선중앙일보 Joseon Joongangilbo* in 1935, that Kim Sowol himself voiced displeasure with the ‘folk song poet’ sobriquet – a position that none of the interpreters have taken seriously. The poet’s complaint was treated as little more than gossip. Yet if there is anything that can actually be said here and now, it is that his words contained truth. What truth? The truth that Kim Sowol was less an inheritor of traditional poetry than someone seeking to ‘use’ traditional themes,

developing modern poetry within the context of the Korean Peninsula's linguistic culture.

2. Key to new reading: look at the speaker's attitude

By this, I mean something different from the claims – frequently made since the time of Kim Ŏk – that Kim was engaged in creative transformations of traditional poetry styles. Moreover, based on that fact, there is nothing at all resembling the arguments made during the age of ‘national subject ideology’ – namely that he succeeded in transforming traditional poetry forms into modern ones. Our position is that while Kim Sowol did make use of the traditional, he did so not as a continuation of tradition but as a break with it, executing a transition from the traditional to the modern in the process.

To understand this, the reader must first shed the persistent bad habit of isolating the final section of the poem and understanding the theme as a whole according to that section. The minimal units of poetry are individual poems, which must be read as wholes. Separating out one portion is possible only methodologically, and that approach is only valid when it serves in understanding the entire poem. When the general context is taken as a whole, we will be able to grasp what has been lacking in past analyses – and to proceed toward a new interpretation based on that understanding.

As mentioned previously, past analyzes of “Azaleas” have tended to focus on the poetic speaker's attitude: “No matter what, I'll not let one tear fall.” To be sure, the interpreter is continually impressed by the sense of some quite persistent hesitation behind the expression of resoluteness. As a result, an interpretation is appended: that ‘something else’ exists behind that determined acceptance of fate, something that can be characterized in this way or that. What is astonishing is how the majority of interpreters have looked within that fearsome forbearance and seen lingering attachment and resentment. She may be forbearing outwardly, they conclude, but inwardly her emotions are roiling. When the external aspects are emphasized, the speaker's forbearance is presented as ‘superhuman’; when the internal ones are underscored, a ‘human being’ is seen as existing within that superhuman exterior. This analysis is not a complex one, however. It

does not open up and show any progress in the situation vis-à-vis the lover's departure. When we confer the label 'complex', it is not merely a matter of appearances being deceiving. The label is attached when we have grasped a structure beyond the simple surface, in which two conflicting aspects are juxtaposed, aspects that clash – independently or artificially – to open up and reveal some new incident. Analyses that posit 'roiling agony within forbearance' make the latter as a disguise, or the former as 'emotion beyond healing'. Nothing changes as a result: there is no difference between the times before the poem is written (or read) and after it is written (read).

This simplicity of analysis is due mostly to the focus exclusively on the speaker's 'attitude' in the poem – a fixation that leads to the synecdochic fallacy, in which one effectively judges a poem as a whole in terms of one specific part. This poem contains not an 'attitude', but an action. We must first note that it is not an 'attitude' so much as an 'expression of attitude'. It is not the attitude that is presented as such; what is shown is the performative act of 'revealing'. Two versions of this revealing of attitude can be seen. First, there is the speaker expressing her relinquishing of action: "I shall gently let you go without a word". After that, there is the expression of a stance as an especially 'concentrated' action: "No matter what, I shall not shed a tear." The content is the same, yet the aspectual differences are considerable. What could this difference signify? To understand this, we must look at what has happened between these two expressions of attitude. Different actions take place in between. One is a 'notice of action': the speaker will "pick [azaleas] by the armful" from *Mt. Yak in Yeongbyeon* and "strew [them] along the path you take." Next comes a demand for action from the listener: "With each step as you go / Tread lightly / Upon the flowers placed there." (Lee Peter 1990: 29).

What the reader should pay attention to in terms of this notice and demand is that neither is actually executed. Past analysts have interpreted the situation as having happened, basing their analyses on that reading: the speaker 'I' has already strewn the azaleas, and the lover has departed, "tread[ing] lightly" over the flowers on his way. Yet the incident has not actually happened yet in the poem; the possibility of the incident has merely been raised. One other thing of which we should be wary is the possible lack of conformity between words and meaning. Literary language in particular, as Roland Barthes (1964/1993: 1354) established long ago, is fundamentally an act of

“denegation”. The idea of literature being ‘a lie’ (or a trick) is a reference to this. In the poem, the speaker has merely said that she intends to strew the azaleas; she has not actually done so. Her message could be a literal announcement of the action that she plans to take. Conversely, it could also be a form of blackmail. In any case, her notice creates a hypothetical situation in which she is strewing azaleas along her lover’s path as he takes his leave. Why should this imaginary scenario be necessary? To elicit a reaction from the other party. The ‘demand for action’ that follows is thus closely linked to this ‘notice’.

3. Speaker’s hidden intention under the sweet expression

Let us look more closely at the imaginary scenario. Perhaps the two of them share the memory of frolicking merrily and picking azaleas on Mt. Yak in Yeongbyeon. Each individual azalea petal is now part of a happy past memory. The speaker is acutely aware that she cannot stop her love from leaving – yet she cannot simply do nothing. To the shards of memory, she must ascribe some other role than to pierce her heart. If the memories were happy in nature, it must not have been so for the speaker alone, but for the lover as well. Let us suppose the speaker does strew them before her parting lover’s feet, telling him to tread on them as he goes. He may tread “lightly” over them, having relinquished all feeling for the speaker. But those petals carry within them the past moments between her and the lover. For him to step heedlessly over them would be the act of a person who once felt love now ‘tramping’ (not ‘treading lightly’: according to professor Lee Ki-moon (1998: 174), who hails from the same province as the poet, the word *jeuryeobapda* (즈러밟다) in the poem is a variant of *jirebapda* (지레밟다) or *jiribapda* (지리밟다), meaning ‘to step forcefully upon something¹’) over something that reflects his wholeness and has become synonymous with his humanity, and furthermore an act of

¹ It might be why McCann has translated this passage as “press deep, step lightly, and go” (McCann 2007: 153). But in my opinion this translation exposes immediately the hidden intention of poet, and so is inappropriate.

trampling on happiness as his own ‘property’. The faster the lover seeks to disappear, the more he destroys both the speaker and himself.

This, of course, is how the speaker views it. But she uses this idea to provoke her love, urging him to ‘tread upon’ it as he goes. The reader has no way of knowing the lover’s thoughts. If he is someone who once shared love with the speaker, however, we may presume that he ‘deserves’ her. By ‘deserve’, I mean that he is someone who would have to acknowledge the speaker’s thoughts and reflect once more on his departure when faced with that circumstance.

Thus begins a game of psychological tug-of-war between the speaker and her lover. The landscapes in the second and third stanzas of “Azaleas” see the field being opened for this psychological combat. The attitude as ‘concentrated action’ in the fourth stanza may be more appropriately read as another strategy devised to turn the psychological warfare in the speaker’s favor. She speaks, telling her love to tread on the petals as he goes - ‘lightly’ and thus ‘trampling’, for in this context the two words are synonymous. She goes on to speak more forcefully, urging him to tread on the flowers, as she will “not let one tear fall”. In my opinion and in my suggested translation, the poet’s attitude can be read as:

“I will hold back the tears that I should be shedding, she says; that amount of sadness will not be reduced, but will build up in my heart, leading those azalea petals to fester as your “possession” of happiness. I shall not shed a tear, so tread upon them as go. No matter what. No matter what, I shall not shed a tear.”

If the departing lover truly is right for her, he will be plunged into a dilemma – and the reader will sense a wave of tremendous feeling from this poem, surging unpredictably as if from the open sea. The poem can thus be seen as both a dialogue – a skillful battle between the speaker and her lover – and as the sound box for an appeal to the reader to take part in that battle. The reader becomes drawn into the startling modern landscape developed by a Joseon-era poet in the early 20th century.

Does it even need explaining that this landscape is an exceedingly modern one? Unfortunately, it might. Let us state it in concise terms. Modernity is a spatial and temporal way of being in which humanity has assumed agency in the world (this does not refer to any specific era in history – or rather, it was an era, but one that has

come to transcend historicity with the passage of time), and the substantive unit of that humanity is the individual. An individual here is a single intelligent life form, and the idea of such an individual being the substantive unit of the era of humanity signifies some break with the community as a precondition for individuality.

4. Modern singularity of “Azaleas” in comparison with the traditional poems

Viewing “Azaleas” in terms of this abbreviated blueprint, we note first and foremost that the agent behind the poem’s drama is the speaker ‘I’. The subject in the poem is not Koreans’ collective conception of womanhood, nor does she represent some universal idea of acquiescence to destiny. Such a general entity would not be capable of making this complex wager. Next, one reading of the speaker’s bet will be naturally led to assess its intertextual relatedness within the context of Korean linguistic culture – for the theme of expressing affection and resentment toward a parting lover is a very familiar one to us. Similar stories abound in everything from “Gasiri” 가시리 (Are You Going?), a folk song dating all the way back to the Goryeo era (928–1392), and the “Arirang” 아리랑 songs that flourished from the mid-19th century to the various popular songs of today. Yet the attitude is a different one—a difference that we can grasp by comparing “Azaleas” with “Gasiri” and “Gyeonggi Arirang” 경기아리랑.

The following is the full text of “Gasiri”:

“Are you going away, going away? Are you leaving me and going away?
How shall I live? Are you leaving me and going away?
I would like to hold you back, but I fear you might not return
I sadly let you go, so please return just as you go.”
(Yoon, Seonghyun 2007: 90-91, translation by Jeong Myeong Kyo)

The core theme of “Gasiri” is well established to lie in the “please return just as you go” line. The poem displays the wondrous magic of love. The sadness of a goodbye arises at the moment of “as you go” and the sadness is amplified during the departure. Yet at the

moment of “please return”, the sadness transforms into delight. Not only that, but the event of “returning just as you go” amplifies the delight as much as it amplified the sadness. The incident of parting is a medium that intensifies the love – just as the pain of eating spicy food causes us to secrete the endorphins that make us love spicy food. But the methodological mechanism of the parting is rooted in the belief that the lover will never return. In other words, the poem is unaware of a ‘separation’—and that aspect signifies that the poem lies on the far side of modernity, for modernity starts from such a separation. Why? Because only through the existence of such a separation can an ‘I’ be formed – the ‘I’ as ‘individual’, a core unit of modernity.

It is for this reason that waves of romanticism surged at the outset of modernity, across all times and places. According to Goldman, the romantic worldview is one of fundamental disharmony with the world, something he spoke of simply as ‘rien’ - ‘nothing’. That *rien* denotes the absence of a world of wholeness to be trusted in and relied upon. It is the world referred to by Lukács in the first sentence of his *Theory of the Novel*, the world in which the stars in the night sky illuminated paths for us to follow. That world has disappeared - hence, ‘nothing’. But Goldman omitted one thing. For that world of wholeness did not merely collapse. As it crumbled, a new entity sprang from it like an electron: the ‘individual’. If we keep this in mind, the romantic world view should be characterized not as ‘nothing’, but as ‘nothing and I’ (cf. Jeong Myeong Kyo 2006: 63-64).

Amid the onslaught of the products of modernity, people on the Korean Peninsula also began to experience this separation. This feeling of rupture is expressed in different ways through the lyrics of the “Arirang” songs, which are known to have been sung “as popular folk songs reaching the Seoul and Gyeonggi regions in the mid- and late 19th century” (Jeong Woo-taek 2012: 157). The “Gyeonggi Arirang”, which is one of the most widely sung by South Koreans, expresses a reaction to that rupture as follows:

Arirang arirang arariyo
Crossing over Arirang Pass
My love who goes, leaving me behind

Shall not go ten li before his feet are sore²

The crucial difference between these lyrics and those of “Gasiri” is that the certainty of the departing lover’s return has been removed. The absence of that belief means that the avenue of psychological exchange between the speaker and the lover is closed; the speaker and the lover no longer possess the same spiritual pillar, the same material basis. To paraphrase Sartre (1947: 93) hell is now other people (“l’enfer, c’est les Autres” in “Huis clos”). Resigning herself to the truth of that break, the speaker in “Gyeonggi Arirang” unleashes a curse, driven by an impulse to make the lover return by force if necessary. As an emotional response, this is quite coarse - immediate, peripheral, simple. It is a feeling that anyone might experience at the start of an unwanted farewell. But the speaker’s role is absent here. The speaker has become an independent entity through her separation from the lover, but she has not yet become a subjective agent. She seeks to punish the lover, drawing on an ‘other’ in the form of soreness - as though through that soreness, the lover might return and seek atonement.

By comparing these two works, we can immediately see who the speaker in “Azaleas” is: someone who accepts separation as her circumstance, and at the same seeks to impose her own actions to overcome that separation. In other words, she is someone who possesses both independence as an ‘I’ and the ‘ability to act’. Such an individual is a ‘modern person’ in the true sense. The ‘I’ as independent being sees herself as separate from the other beings around her, from the community to which she belongs. At the same time, the ‘I’ as ‘actant’ introduces her own spirit and labor to create a society in which people transcend that separateness to live together. Yet if she is a modern person with an accurate understanding of the duality of ‘separateness’ and ‘activity’, she will understand that her

² This folk song is one amid the several types of ‘Arirang’ songs (which have been registered as ‘Intangible Cultural Heritage’ by UNESCO, in December 2012 [of South Korea] and 2014 [of North Korea]) and has been classified as the basic version of the various Gyeonggi Arirang Song versions. This version is globally spread through all the Korean people and has been designated as an ‘official anthem of the unified Korean Team in International Sport Game’ in accordance with the agreement between South Korea and North Korea in the ‘Meeting for Sports’, Feb. 12, 1991. There are diverse unauthorized translations of this folk song (Gyeonggi Arirang). The translation in this article is personal on reference to several examples.

actions cannot overcome the separation in a single effort. The battle will be a long and arduous one. She will have to rack her brain and open her heart. She will have to deceive and plead. It is for that reason that the speaker in “Azaleas” announces her intent to erect an imaginary stage before her departing lover, which she will use in her psychological combat with him. The poet was certainly well aware of how very familiar Koreans were with this sort of parting situation.

5. Modern poetry as transformation of the traditional emotion

The situation of investing such concentrated emotions in ‘parting’ is a very Korean emotional circumstance; in Western literature, matters of love typically manifested in the form of adultery (cf. Micha 1976: 70). Within his unconsciousness, he would have also had an intuitive grasp of the evolution in Koreans’ response to this situation. Meeting the demands of emotional affinity with the reader by re-introducing a traditional situation, he then proceeds to abandon the traditional response and create a new one. The result is “Azaleas” – a perfect poem.

In using the creation of an exquisite ‘wager’ to triumph over the feelings of lingering attachment that South Koreans fall prey to so often even today, “Azaleas” forged the attitude of an individual with agency, someone who would direct her own situation of parting. This moment marked the birth of Koreans as modern individuals—for the first time, “adventurers and creators of the world” (Apollinaire 1918: 394).

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**KIM EOK'S TRANSLATION AND HAN
YONG-UN'S *THE LOVER'S SILENCE*
- THE INTERIORITY IN THE 1920s'
LITERATURE**

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Abstract: The article tries to examine and define the inner self of literature in the 1920s, now considered the birth of modern Korean literature. The interiority of 1920's literature is widely accepted as the transition period between the birth (the 1910s, the Enlightenment) and maturation (1930s, Modernism), and as a reflection of the tragic situation after 1919. However, in the light of the symptom that determines the structure of desire, the inner self of 1920's literature could be identified as a "person who denies loss", a pervasive attitude. And it also could provide a critical reading along with some directivity, which is meaningful to concepts such as self-relation and the other relations that construct the individual. This paper examines this perspective of inner self within 1920's literature of Kim Eok and Han Yong-un, so as to set an intrinsic standard

that would enable scholars to evaluate the literary value of the 1920's. Above all, through the Symptomatic Identification approach, this study will conduct archeological and genealogical research that could be helpful to today's discourse.

Key words: Inner Self; Perversion; Mysticism of Person Who Denies Loss; Symptomatic Identification; Kim Eok; Han Yong-un.

김억의 번역과 한용운의 *님의 침묵*-1920년대 문학의 내면

초록: 본고는 본격적인 한국 근대문학의 출발로서 1920년대 문학의 내면을 살펴보고 규정해보고자 한다. 대개 1920년대 문학의 내면은 내면의 탄생 (1910년대, 계몽주의 문학)과 내면의 완성 (1930년대, 모더니즘 문학) 사이의 과도기적 단계이자 1919년 이후 비극적 상황의 반영으로 이해되어왔다. 그러나 욕망의 구조를 결정하는 ‘증상’의 차원에서 살펴본다면, 1920년대 문학이 보여주는 내면은 도착적인 태도로서 ‘질 수 없는 자’의 내면으로 접근할 수 있으며, 이는 ‘개인’을 구축하는 자기관계 및 타자관계에 유의미한 문제의식과 더불어 어떤 방향성을 제공해줄 수 있다. 본고는 1920년대 문학 속 한용운과 김억의 내면을 증상의 차원에서 살펴봄으로써 1920년대 고유의 문학성을 파악해보고자 하며, 무엇보다 ‘증상과의 동일시’라는 접근을 통해 오늘날 담론에도 유효할 고고학과 계보학적 작업을 수행해보고자 한다.

주제어: 내면; 도착증; 질 수 없는 자의 신비주의; 증상과의 동일시; 김억; 한용운.

WYMIAR WEWNĘTRZNY LITERATURY LAT 20. WIEKU XX – MILCZENIE UKOCHANEGO HAN YONG-UN’A ORAZ PRZEKŁAD KIM EOK’A

Abstrakt: Niniejszy artykuł próbuje zanalizować i zdefiniować ‘wewnętrzny wymiar’ literatury lat 20. wieku XX, traktowaną obecnie jako koreańską literaturę współczesną. Okres lat 20. XX wieku jest powszechnie uznawany za okres przejściowy między narodzinami literatury współczesnej (lata 10. wieku XX, okres oświecenia) i dojrzałości (lata 30., modernizm) a jednocześnie stanowi odbicie tragicznych czasów po roku 1919. Jednakże w świetle symptomów struktury pożądania, wewnętrzny wymiar literatury lat 20. może być traktowany powszechnie jako postawa „człowieka zaprzeczającego poniesionej stracie”. Może także dostarczyć podstaw do czytania krytycznego z pewnym nakierunkowaniem kluczowym dla takich koncepcji jak np. relacja względem siebie bądź innych konstytuujących jednostkę odniesień. Artykuł bada podejścia Kim Eoka i Han Young-una do ‘własnego ja’ w obrębie literatury lat 20., które pozwalają na określenie

wewnętrznych standardów umożliwiającym badaczom ocenę wartości twórczości lat 20. Tekst jednak w pierwszej kolejności dokona przydatnej we współczesnym dyskursie analizy w ujęciu genealogicznym i historycznym przy zastosowaniu podejścia identyfikacji objawowej.

Słowa kluczowe: Własne Ja; Wypaczenie; Mistycyzm ‘Osoby Zaprzeczającej Stracie’; Identyfikacja Objawowa; Kim Eok; Han Yong-un.

1. Introduction

This paper examines the inner self at the beginning of the modern Korean poetry in the 1920s. Specifically, it examines the inner self in the works of Kim Eok (김억), who translated foreign poetry, such as works of French symbolism, into Korean, and the works of Han Yong-un (한용운), who is regarded as the progenitor of modern Korean poetry, with the goal of identifying their similarities and differences.

As Charles Taylor put it, the authenticity culture that comprehensively defines contemporary culture today and the self-image, start from romanticism and accordingly from interiority (2001: 40). In his discussion, today’s pervasive culture of authenticity in Korea and its accompanying self-image also originate from works of art published in colonial Joseon in the 1920’s, when romantic literature is considered to have started in earnest.

Therefore, this paper will critically define the inner self that appeared in the works of Kim Eok and Han Yong-un, who were very prominent in colonial Joseon of the 1920’s. With this, I want to arrange the points of reference that can provide a critical reading along with some directivity, which is meaningful to concepts such as self-relation and the other relations that construct the individual.

There are two things to point out before the full-scale discussion. First, it is a matter of confusion about the use of the term ‘the inner self’. The inner self is used as ‘mystery itself’ as a kind of inner ‘God’, or it is used as ‘I (spirit)’ which is related to such ‘mystery itself’. In many discussions, it has been used confusingly without being sufficiently arranged, but this paper defines the latter as the inner self.

Next, it is necessary to briefly review existing representative discussions on the inner self. Karatani Kojin has searched for the inner self of modern Japanese literature in his book *The Origin of Japanese Modern Literature* and criticized its anti-politicism. Adorno also criticized the inner self as a space escaping the contradictions and hostility of capitalism in his book, *The Jargon of Authenticity*. But the inner self is the key mechanism that cannot be abandoned in self-truth culture, the dominant culture of today (Taylor, 2001: 27) and the inner self can be a kind of 'laboratory' that can renew both 'me' and 'world'. Following this existing discussion, this paper examines the inner self that appears in the works of Kim Eok and Han Yong-un. In this way, this paper will identify the critical points of today's subjectivity and try to assess the possibility of overcoming them.

2. Mysticism of the person who denies loss: The perverted self

Let us begin the discussion of important preliminary studies of modern Korean poetry in the 1920s. According to a previous study (정명교 Jeong Myeong Kyo 2013: 28) pointing to Kim So-wol (김소월) and Han Yong-un as the two main origins of modern Korean poetry, Han Yong-un is classified as 'mysticism of person who denies loss'. Mysticism of the person who denies loss is an attitude that denies loss and defeat, and endures and overcomes by any phantasmal method. This can be generalized by rethinking the intellectual history rather than simply judging an individual attitude. As many previous studies have shown, the attitude of 'mysticism of the person who denies loss' is repeatedly expressed in every major phase of Korean modern literary history.

The phases are usually a cross between hope and frustration. For example, the following situations can be applied to this: the situation in the 1920s after the failure of the March First movements, and the liberation period after the darkness (pro-Japanese era) of the 1940s, and the frustration of the 1960s following the May 16th coup d'etat, and the 1990s after the failure of the Communist nation experiment. According to these phases, the attitude

of ‘the mysticism of the person who denies loss’ is repeatedly found in Korean modern and contemporary literature: Han Yong-un's *The Lover's Silence* (the 1920s), Lee Tae-joon's *Before and After Liberation* (liberation period), Changbi's literary magazine movement (1960s), reminiscences literature (1990s). Each overcame the desperate situations by creating a mysterious object out of a lover, the socialist state, the people (민중 / 民衆), and interiority.

Before further evaluation, one must first look at what is hidden within such an attitude. In short, the ‘mystical object’ of ‘the mysticism of the person who denies loss’ is created and sustained by the ‘inner self’ called ‘I’. The mysterious object is highlighted in the foreground, but the ‘I – interiority’ existing on the side of it is a truly mysterious existence. Here, more than a strong belief in the object, there is found a strong belief in the ‘I’ that sustains that belief. We find these beliefs and attitudes in ‘perversion’.

Unlike the terminology used in everyday life, perversion is not a perverse phenomenon but a “perverse structure” (Dor 2005: 71) It should reject certain images that the term immediately evokes before a full discussion. According to the classification of psychoanalysis, human subjects are categorized into three categories of ‘neurosis’, ‘perversion’, and ‘psychosis’, which means that human subjects necessarily belong to these three categories, and also means that it can be symptomatically overlapped at various levels. If so, what is the perversion as the structure that psychoanalysis explains?

The three structures of symptoms categorized by psychoanalysis are briefly described according to the Oedipus complex (Dor 2005). First, ‘psychosis’ is a structure of “*forclusion* (foreclosure)” in which the subject does not admit that the mother does not have a phallus. In short, it refers to the attitude of rejecting the situation in which utopia does not exist. The fantasy of a perfect mother overwhelms reality. There is no oppression or unconsciousness to the subject in such a situation in which the subjectivity overwhelms the objectivity.

In contrast to ‘psychosis’, the perverse structure is contested with subjectivity and objectivity. The subject in the perverse structure accepts the fact that the mother does not have a phallus, but makes another fact that the loss can be overcome by fetish. The subject accepts reality but denies at the same time. Psychoanalysis calls it the structure of denial. Finally, the subject

within the neurotic structure is in the situation where the objective reality that the utopia is absent overwhelms the subject. The subject accepts the fact that there is no utopia by 'repression' and expects an alternative reward in the world the father controls. However, every time the world of the father is at risk, symptoms develop. In summary, depending on the attitude toward castration (the absence of utopia), the structure of symptoms are divided into psychosis (*forclusion*), perversion (denial), and neurosis (repression).

This paper finds that the attitude of 'mysticism of the person who denies loss' is very similar to the 'perverse structure' in psychoanalysis. According to discussions on the aspect of modern literature in accordance with secularization, the mysticism of the person who denies loss and the structure of perversion are placed in the same stage. In short, in the process of modernization, religious imagination is classified according to attitude toward transcendence, but the person who denies loss and a pervert is at the level of external transcendence, which does not fully internalize transcendence. Their religious imagination is not fully modernized. For the person who denies loss and the person in the structure of perversion, the mysterious object and the fetish play a role in external transcendence.

This paper began by referencing the study that identifies Han Yong-un as a utilizer of 'mysticism of the person who denies loss', and via the discussions on the aspects of modern literature in accordance with secularization, the regulations on the inner self of the 1920s as symptoms should be examined. And from this point of view, when looking at the inner self at the birth of Korean modern literature, we can suggest the following argument.

First, Kim Eok's inner self in his translation poems which was not only published before Han Yong-un's *The Lover's Silence*, but also had a decisive influence on *The Lover's Silence* is also placed in the genealogy of 'mysticism of the person who denies loss'. Secondly, however, the interiority of the person who denies loss, that is, the inner self of the pervert, can be variously shaped and changed according to the attitude toward the mysterious object, so this article would re-appropriate 'the inner self' which was regarded as jargon as a laboratory. These claims are no more than answers to the following questions: Why is the translation and creation of Kim Eok not the beginning of modern Korean literature? Why is Han Yong-un

the beginning? What is the decisive difference between the inner self of Kim Eok and inner self of Han Yong-un?

This paper intends to address the questions above through a study of the Indian poet, Tagore. Tagore showed a ripe lyricism. And this article examines modern Korean literature of the 1920s, which showed different interpretations of Tagore. Kim Eok and Han Yong-un, who are the object of this study, are related to Tagore in the following ways. Three books of poetry of Tagore were translated by Kim Eok from 1923 to 1924, and Han Yong-un recorded the poem *Reading Tagore's Poem "Gardenisto"* in his *The Lover's Silence*. The following sections will look at the interpretation of Tagore by Kim Eok and Han Yong-un and identify their interiority.

3. Kim Eok's Translation

"Prisoner, tell me, **who was it that bound you?"**

"It was my master," said the prisoner. "I thought I could outdo everybody in the world in wealth and power, and **I amassed** in my own treasure-house the money **due to my king**. When sleep overcame me I lay upon the bed that was for my lord, and on waking up I found I was a prisoner in my own treasure-house."

"Prisoner, tell me, who was it that wrought this unbreakable chain?"

"It was I," said the prisoner, "who forged this chain very carefully. **I thought my invincible power would hold the world captive leaving me in a freedom undisturbed**. Thus night and day I worked at the chain with huge fires and cruel hard strokes. When at last the work was done and the links were complete and unbreakable, I found it held me in its grip."

Gitanjali 31 (1914: 24)

„죄수, 그대를 누가 얽어매었습니까?

제 주인입니다. 죄인은 대답하며,

저는 이 세상에서는 돈으로나, 권력으로나 모든 사람보다 나은 줄로 알았습니다. 하여 저의 보고에 임금님께게서 돈을 빌려서 쌓아 두었습니다. 잠이 오기에 저는 임금님이 주무시는 자리에서 잤습니다. 하다가, 깨어본즉 저는 벌써 제 보고안의 죄수가 되었습니다.

죄수, 누가 이 끊을 수 없는 사슬을 만들었습니까?

그것은 제 자신입니다. 죄수는 말하며, 모든 정신을 다하여 이 사슬을 두드려 만든 것은 제 자신입니다. 저는 저의 적수없는 힘이 이 세계를 잡아 저에게 절대 자유를 남겨줄 줄 알았습니다. 그래서 밤이나 낮이나 불을 흠뻑 피워놓고 애를 쓰며 두드렸습니다. 마지막에 그 사슬이 다되어 철환이 깨트릴 수 없게 썸 완성되었을 때에는 저는 벌써 그 사슬에 얽혀 있었습니다.

기탄자리 31 (trans. Kim Eok, 1923: 31)

Looking at the original poem by Tagore and Kim's translation together, the first point that is the key to the interpretation of poetry is the so-called 'invincible power'. Kim says that "the king loved me and gave me that strength", but Tagore's says that although 'I' do not have invincible power, but 'we' are believed to have that power. Because 'I' loved the perfect king so much, and 'I' believed that I was in love with him." This difference in interpretation makes the translation by Kim Eok more and more distant from the original.

The first stanza of Tagore's poem answers the reason for being bound by the king. Kim translated the first stanza as an extension of the interpretation of invincible power. He translated it that way because of his pride in power, "the king punished me". So, "when sleep overcame me I lay upon the bed that was for my lord" was translated as "잠이 오기에 저는 임금님이 주무시는 자리에서 잤습니다" ("When it was time to sleep, I slept in the place where my lord was sleeping.") omitting the meaning of 'for my lord'. There is no indication of waiting for love in his translation.

However, Tagore's poem is far from 'pride'. The 'I' of Tagore loved the king so much that 'I' waited for him and accumulated money in the treasury for the king, but the king was not at his side. Although 'I' have a lot of money, the world without a king is like a prison, and as a result, I become a prisoner. Therefore, as an answer to the reason for being "bound", the first stanza is nothing more than a metaphorical expression that the world is like a prison, and the suffering caused by the absence of the king. The second stanza is formed by the answer to the question that "who was it that wrought this unbreakable chain?" Kim Eok translated it as, "I thought my invincible power would hold the world captive leaving me in a freedom undisturbed," as in freedom according to invincible power. This translation was an extension of the first stanza, and he continued to develop this interpretation. In other words, although the king has punished the subject, the 'I' is ultimately confined to itself for being responsible for such punishment.

However, Tagore's poem is also distant from such reflective confession. Let's look at the second stanza as an extension of the first. "I believed and desired the world only a king and I could exist." So, 'I' has a wall around 'us' for a world that allows only two people's freedom, thereby separating "the world and us". However, the answer is given by the first stanza, 'I' realized that the king is absent. There was no king in such 'us' and 'love'. In fact, there is only 'I' separated from the world. So, the desire to possess the king entirely makes the subject bound by an unbreakable chain.

We can see through this argument that, unlike the original poem, the subject in the translated poem of Kim Eok appears as 'I', thus confessing his pride. And after such a confession, a reflective and introspective 'I-interiority' is emerging. Though 'I' was foolish, it can expect a 'new I' in the future, through reflection. However, the original poem is very different. The subject who appears in his poem appeals to the pain of an impossible passion and appeals to the suffering of responsibility for pain. In other words, the desperately suffering "I" appears with concrete context. We can see in the preface of Yeats that Tagore's poems are recognized in the world literature chapter as follows, "Lovers, while they await one another, shall find, in murmuring them, this love of God a magic gulf wherein their own more bitter passion may bathe and renew its youth." (1914: XV). However, Kim translated the book of poetry omitting the preface above.

We can summarize these differences into the following simple distinctions. In the case of Kim, the 'I', which is suffering from reflection, is highlighted in front. But, in the case of Tagore, the 'pain' itself becomes a subject of reflection rather than the 'I'. The painful 'I' of Kim Eok only evokes a new 'I' after 'I's confession, omitting sadness and mourning. It is a poem of interiority that reflects and introspects, and through such reflection, the 'I' goes through a defeat. On the other hand, Tagore's poem is already experiencing the defeat itself and is lamenting it. There is no obvious alternative, such as the 'new I'.

The first argument, that is, whether Kim Eok is in the genealogy of the 'mysticism of the person who denies loss', is summarized as follows. The primitive poem of Tagore reveals the sadness and pain of responsibility of loss. On the other hand, Kim accepts the suffering caused by loss while translating it, but by putting responsibility for it to himself and immediately reflecting on himself,

he sets up a new alternative interpretation with the 'new I'. There is 'rejection' and 'fetish' in psychoanalysis, and there is 'mysticism of the person who denies loss' that is able to find new alternatives even in defeat.

In addition to the translation of Tagore, Kim translated the French symbolism poets such as Paul-Marie Verlaine. However, this translation seems to conflict with the claim mentioned above because it is the majority of the poems appealing sadness in suffering rather than a 'new I' after reflection. However, in Kim Eok's translation, the grief of 'I' is highlighted. In contrast, Paul-Marie Verlaine's sadness and sorrow are based on impersonality, as French critic Jean-Pierre Richard revealed (1984: 193), and Michel Foucault supports this (1964: 997). Even though 'sadness' is emphasized more than in the poems of Tagore, 'I', which is rarely found in the original, appears repeatedly. We can call it "the poetry of the sublime" (최호영 Choi Ho-Young 2014: 296) in relation to the expression of this grief. In Kim's translation, the expression of pain results in the subject's ability to deal with pain.

4. Han Yon-un's *The Lover's Silence*

As mentioned earlier, Han Yong-un is placed first in the genealogy of 'the person who denies the loss'. Han Yong-un is the owner of "the force that makes all things, at least the traces of yours" (정명교 Jeong Myeong Kyo 2013: 29). However, we find some discrepancies in the preface of *The Lover's Silence*: "Don't you also have a *nim* (lover)? If so, it's only your shadow." (Han, 1926: 1). The following is Han Yong-un's poem, entitled *Reading Tagore's Poem "Gardenisto"*:

My friend, you make me weep like flowers blooming on the grave
of a lost lover.
You gladden me like love met unexpectedly in desert darkness without
a single bird.
You're the scent of blanched bones that break out of an ancient grave,
floating skyward.
You're a song of hope within despair, sung while picking fallen
flowers for a garland.
My friend, you weep over broken love.

You tear can't bring back scattered flowers to the bough.
Sprinkle your tears beneath flowering trees, not on fallen flowers.

You say the scent of death is sweet, but you can't kiss the lips of dry bones.

Don't spread a web of golden song over the grave, but plant a bloodstained banner.

(But) The spring breeze tells how the poet's song stirs the dead earth.
My friend, when I hear your song I'm unspeakably ashamed - because I hear it along, far from my beloved.

Reading Tagore's Poem "Gardenisto" (trans. Cho, 2005: 80)

벗이여, 나의 벗이여, 애인의 무덤 위에 피어 있는 꽃처럼 나를
올리는 벗이여.

적은 새의 자취도 없는 사막의 밤에, 문득 만난 님처럼 나를
기쁘게 하는 벗이여.

그대는 옛 무덤을 깨치고 하늘까지 사모치는 백골의
향기입니다.

그대는 화환을 만들랴고 떨어진 꽃을 줏다가, 다른 가지에
걸려서 죽은 꽃을 헤치고 부르는 절망인 희망의 노래입니다.

벗이여, 깨어진 사랑에 우는 벗이여.

눈물이 능히 떨어진 꽃을 옛 가지에 도로 피게 할 수는
없습니다.

눈물을 떨어진 꽃에 뿌리지 말고, 꽃나무 밑의 띠끌에 뿌리세요.

벗이여, 나의 벗이여.

죽음의 향기가 아모리 좋다 하여도, 백골의 입설에 입맞출 수는
없습니다.

그의 무덤을 황금의 노래로 그물치지 마세요. 무덤 위에 피 묻은
깃대를 세우세요.

그러나 죽은 대지가 시인의 노래를 거쳐서 움직이는 것을
봄바람은 말합니다.

벗이여, 부끄럽습니다. 나는 그대의 노래를 들을 때에, 어떻게
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까닭입니다.

타고르의 시(GARDENISTO)를 읽고 (Han, 1926: 131)

At first glance, Han Yong-un is criticizing Tagore in this poem, which can be seen as a conversation with Tagore. As you can see in, “sprinkle your tears beneath flowering trees, not on fallen flowers”, Han’s ‘I’ tells Tagore not to shed tears in the “fallen flowers”, but “beneath flowering trees” that are likely to reproduce. According to this aspect, ‘the inner self’ of Han Yong-un is very similar to ‘I’ of Kim Eok. Just as Kim Eok’s ‘new I’ is evoked as a kind of alternative, Han Yong-un’s active inner self can also

be expected to provide some new alternative. However, as can be seen from the conversion of, “the spring breeze tells how the poet’s song stirs the dead earth,” the aspect of ‘inner self’ appearing in the Han Yong-un’s poem begins to change. Han Yong-un reflects that is because of the useless tears that make this dead world come alive. Han Yong-un also reflects in a manner similar to Kim Eok. However, the object of the reflection in Han’s poem is the ‘reflective I’ rather than ‘I’ who is simply wrong. In short, Han Yong-un is ‘a person who denies loss’, but at the same time, he clearly knows his own attitude and wants to reflect on it again.

Han Yong-un’s reflection work is repeated in throughout the book of *The Lover’s Silence*. Han Yong-un succeeds in such reflection by destroying the relationship between ‘I’ and the ‘lover’, that is, the relationship between the mysterious inner self and mysterious objects, when saying, “don't you also have a *nim* (lover)? If so, it's only your shadow.” In other words, a farewell is required between lover (*nim*) and me. But such a separation I not easy.” As Jacques Alain Miller points out, some of the perverts will try to escape the symptoms, but it is not easy. For example, abandoning the ultimate utopia may be theoretically possible, but perhaps practically impossible (Miller, 1996: 314).

This impossibility is repeatedly appearing in Han Yong-un’s *The Lover’s Silence*. Along with the declaration of the farewell, the wandering which cannot accept the farewell coexists at the same time. The wandering is similar to the poems of Kim Eok. However, there is room for Han Yong-un as another way of describing this wandering as it is. Han Yong-un confesses ‘shame’ with the failure of his reflection at the poet’s note at the end of the book. However, he exposes and publishes something shameful. He goes on to another project by confessing and revealing the failure of planning. This can be called “symptomatic identification” (Kim, 2017: 92).

Han Yong-un tried to reflect on ‘the mysticism of the person who denies loss’ from the first introduction of poetry. But such reflection shows failure throughout it. In other words, the aspect of ‘the mysticism of the person who denies loss’ is repeated. Such apparent contradictions appear throughout the entire book so that it is difficult to say that it a simple failure. A new interpretation begs the question. In psychoanalysis, ‘symptomatic identification’ is a cognitive act that accepts the structure of symptoms, such

as neurosis and perversion, as opposed to repressing or denying them. It does not suppress or deny the symptoms which are difficult to accept in the social personality, which is the so-called normal. This 'identification' is very meaningful in the sense that it accepts the 'other', something that is difficult to accept.

Han Yong-un accurately records his failure point. 'The mysticism of the person who denies loss', which was intended to overcome by separation from a lover, cannot be overcome and is repeatedly recorded. However, the honest record of this failure gives us a meaningful aporia. Of course, 'symptomatic identification' does not immediately lead to proper coexistence of the other. Opening the body to the other and rebuilding it as a new entity is as rare as a mutation in evolution.

Nevertheless, the 'symptomatic identification' is significant because the questions continue to be asked. The secularization is ongoing despite its slowness, and one defies their inner self by leaning on fetishes. In a modern society based on individuals as its nuclei, this tendency leads to excessive subjectivity, and the impossibility of society and community arises.

5. Conclusion

In philosophical history, Kant introduced the concept of a 'thing-in-itself', followed by romantic philosophy and literature. The notion of impossibility (a thing-in-itself) not only made humans aware of humility but at the same time inspired desire to overcome the impossible. Yet the two are mutually exclusive. It is only necessary to prevent the destruction of human beings due to a certain result. We cannot afford both extreme imprisonment and freedom.

Let's get back to the first question. Why is the translation and creation of Kim Eok not the beginning of modern Korean literature? Why is Han Yong-un the beginning? In this regard, some answers were provided by looking at the 'inner self' of Kim Eok and Han Yong-un, which have been revealed through their interpretations of Tagore. Both are a 'reflecting I', that go on without knowing defeat in the face of the impossible.

The disclosure of such failures acknowledges certain limitations that are obvious to us. But at the same time, it promotes

a desire to overcome the failure. Han Yoon-un has tried to overcome the 'I' who pursues too much freedom but revealed that it is also difficult to moderate that desire. Thus, Han Yong-un informed us of two limitations. He is both alerts to the pursuit of freedom and at the same time an attitude of giving up such freedom. In other words, it is impossible to give up 'I' and also to pursue 'I' alone. And this limit-setting causes the phenomena of swinging between the 'I' and the 'other'. The above effect is different from the romanticism of Kim Eok, who ultimately tried to go beyond the 'I', but finally ended up with 'I' anyway. After reading Han Yong-un's poem, the desire to endlessly go back and forth between the 'I' and the 'other' is felt. And this desire leads to a deepening and broadening of 'the inner self'.

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EAST ASIA, THE RESTORATION OF MEMORIES AND NARRATIVE OF RETURN¹

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Abstract: In the early 2000s, Hwang Seok-young published three full-length novels. They were *The Old Garden* (2000), *The Guest* (2001) and *Sim-Cheong* (2003). The return trilogy attracted much attention in that they were works that informed Hwang Seok-yeong's return to the Korean literary world. He visited North Korea in 1989 and exiled in Germany until 1993. He was imprisoned shortly after returning home in 1993 and imprisoned until 1998. Conflict and anguish due to his personal history overlap in the three works. It was the thematic focus of 'return'. 'Return' is not simply returning. Above all, it is an encounter with 'self-absence' and is the most positive return to think of 'today'. Furthermore, the final goal is to reconcile with the present. Therefore, the three long-time narratives he published were Hwang Seok-young's return process as a writer.

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Key words: Hwang Seok-yeong; return trilogy; *The Old Garden* (2000); *The Guest* (2001); *Sim-Cheong* (2003); Galmoe; The Sincheon Massacre; *Simcheong-Jeon*.

동아시아, 기억의 복원과 서사의 귀환

초록: 황석영은 세 권의 장편소설을 출판했다. *오래된 정원* (2000), *손님* (2001), *심청* (2003) 이 그것이다. 이 귀환 3부작은 황석영의 한국 문학계로의 복귀를 알리는 작품이라는 점에서 많은 관심을 끌었다. 그는 1989년 북한을 방문했고, 독일로 망명하여 1993년까지 있었다. 1993년 귀국 직후 체포되어 1998년까지 수감되었다. 이러한 그의 개인사로 인한 갈등과 고뇌는 세 작품 위로 겹쳐진다. 그 초점은 바로 ‘귀환’이었다. ‘귀환’은 단순히 돌아오는 것을 의미하는 것이 아니다. 무엇보다 그것은 ‘자기 존재’와의 만남이며, ‘오늘’이라는 사유 속으로 가장 능동적으로 복귀하는 것이다. 더 나아가 그 최종 목표는 바로 현재와 화해하는 것이다. 따라서 그가 발표한 세 편의 장편소설은, 그의 작가로서 복귀 과정을 담아내고 있다.

주제어: 황석영; 귀환 3부작; *오래된 정원* (2000); *손님* (2001); *심청* (2003); 갈피; 신천대학살; *심청전*.

AZJA WSCHODNIA, NARRACJA POWROTU ORAZ PRZYWRACANIE PAMIĘCI

Abstrakt: Hwang Seokyeong opublikował na początku wieku XXI trzy powieści: *Stary ogród* (2000), *Gość* (2001) oraz *Sim-cheong* (2003). Powieści te prezentowały powrót Hwang Seok-yeonga do świata twórczości literackiej, stąd przykuły uwagę czytelników jako trylogia powrotu. Hwang był w 1989 roku w Korei Północnej a następnie aż do roku 1993 przebywał na wygnaniu w Niemczech. Krótco po powrocie do kraju w 1993 został uwięziony na pięć lat. Powieści te przesycone są konfliktem i udręką spowodowanymi osobistymi doświadczeniami. To właśnie stało się motywem przewodnim ‘powrotu’. ‘Powrót’ nie polega jedynie na ponownym przybyciu – jest to przede wszystkim zetknięcie się z własną ‘nieobecnością’, skłania także do pozytywnego podejścia do ‘dzisiaj’. Celem jest przecież pogodzenie się z terażniejszością. Te trzy powieści obrazują proces powrotu Hwang Seok-yeonga do twórczości literackiej.

Słowa kluczowe: Hwang Seok-yeong; Trylogia Powrotu; *Stary ogród* (2000); *Gość* (2001); *Sim cheong* (2003); Galmoe; Masakra w Sincheon; *Simcheong-Jeon*.

1. A Topic of ‘Return’

This article is written in the text based in Hwang Seok-yeong’s three novels which were published in the early 2000s: *The Old Garden* (오래된 정원) (2000), *The Guest* (손님) (2001), *Sim-Cheong* (심청) (2003). Hwang visited North Korea in 1989, but he could not return to South Korea. He went straight to Germany and lived in exile until 1993. He returned to the South after the regime was replaced in 1993, but he was sentenced to five years for imprisonment for violating the National Security Law. His personal history is reflected in these novels. The topic that covers these three works is ‘Return’, so I named them as the ‘return trilogy’. Translations into English are mine.

In fact, the theme of return is not so strange in Hwang’s novels. His major works, such as *The Road to Sampo*, *Jang Gil-san*, *The Shadow of Weapons*, also dealt with the issue of return as an important topic. Still, another reason to note the theme of ‘returns’ in the three long novels published in the 2000s is that there is a significant change in the way they are returned. What attracts attention here is the confusion of identity. Return is not just come back. Above all, it is a encounter with ‘self absent’ and is the most active come back for ‘today’. Furthermore the final goal is to be reconciled with the present. As a result, Hwang Seok-yeong’s return trilogy were also process of his return as a writer.

2. Call to a Place of Memory –*The Old Garden*

The Old Garden is Hwang’s first work since his release. Therefore, it is worth noting that is a work that declares his actual return. Faced with Hwang’s autobiographical life, the work begins with the return of Oh Hyun-woo, who has been imprisoned for 18 years. The character, Oh Hyun-woo, who lived the most fiercely in the 80s, is more like a reenactment of the “ideological critical subject”² (오탈호 Oh Tae-ho 2005b: 276) which previously appeared in Hwang Seok-yeong’s novel. It evokes familiar fictional experiences that have been revealed in established epilogue novels.

² “이데올로기 비판적 주체”

However, Hwang's interest in *The Old Garden* is not in the process of returning or conflicts after her return. Rather, he has built his narration on 'the absence' until the return was possible. This is based on the perception that the contradictions of the time that the returner should resolve are not the present he encountered but the time of the past when he was absent. Therefore, the narrative core of *The Old Garden* lies not in the return itself but in the past, more precisely, in the memory of the return. In fact, the problem of the returnees' confusion is not unfamiliar to Hwang's novels. Already, he has exemplified this problem in his "Path to Sampo" which has been interpreted as his willingness to overcome the gap between the present and the hometown as an ideal (cf. 강용훈 Kang Yong-hoon 2007: 260). However, the way Oh Hyun-woo faces his past in *The Old Garden* is very unique. His past is not described by himself, but it is developed through the record of Han Yoon-hee's letter. Despite the fact that epic time is based on Oh's reality, the most interesting story in the work is told through Han's record. Han's letter is "a novel written in the form of a letter and a series of letters developed with the framework of the novel"³ (오생근 Oh Saeng Geun 2003: 83).

The first change shown by Hwang Seok-young as writer who returned to Korean society, is a strong belief in records. The memory that is presented through the record of a letter in *The Old Garden* gives the main character Oh Hyeon-woo a necessity for his return. But it is also the answer to the author Hwang Seok-young's return. He seems to believe that reenactment of past memories through records can give a vivid, fictional sense of realism. *The Old Garden* becomes an imaginary text that will fill Hwang's absence in Korean society. This means that *The Old Garden* is 'an imagine existence (상상된 현존 [現存])' that will fill the absence of Hwang in Korean society.

In this work, however, the space that drives the presentization of memories is none other than Galmoe. Galmoe is a space where alive Oh Hyeon-woo and dead Han Yoon-hee meet through their documented memories of a letter. In other words, he overcame the time he was absent for 18 years and faced Han Yun-hee's past. As such, the meeting of an absence and another absence allow for a more intense virtual sense of existence. So despite the fact that narrative

³ "편지의 형식으로 씌어진 소설이고, 소설의 골격을 갖추어서 전개된 편지의 연속"

time is based on Oh's present, the most interesting story in this work actually becomes Han's letter.

Han's letter embodies the meaning of his return. It's a record, first of all, and the 'power of memory' shown by that record. Han Yoon-hee recorded the life of reality as if to fill Oh's absence who was in prison. Through Han's record (a letter) Oh Hyun-woo collects pieces of time he was away from. A person's memory is absorbed into another person's memory through records and is brought to life. As such, the writer Hwang Seok-young shows that records can be a force to reconstruct reality. This is more of a confidence in himself as a writer. For him, fiction is a recovery of his absence, which in turn leads to reconciliation with the present. Now I try to focus on Galmoe again. It is the place where the conversation between the living and the dead takes place through this record, and the space of contact that exists beyond the boundary of reality.

In a previous study of *The Old Garden*, Galmoe has received the attention of many researchers (cf. 강용훈 Kang Yong-boon 2007; 권경미 Kwon Kyong-mi 2013; 남진우 Nam Jin-woo 2000; 오생근 Oh Saeng Geun 2003; 오탈호 Oh Tae-ho 2005). Generally speaking, Galmoe was interpreted as maternal utopia. In response, 권경미 Kwon Kyong-mi (2013: 214) said:

“One possible reason in interpretation of Galmoe as Utopia is the strong consensus that this novel is a memorial to the frustration and failure experienced by the previous generation of intellectuals represented by Oh Hyun-woo.”⁴

“Where are you going now? – Just follow me. It's Paradise (武陵桃源)”⁵ (황석영 Hwang Seok-yeong 2000: 60)

Galmoe's character as Utopia was inspired by Han's words. In her first meeting with Oh Hyeon-woo, she refers to Galmoe as 'Mureung Down (武陵桃源)'. It has affected reading of *The Old Garden* for quite a long time. Obviously, in this work, Galmoe is Utopia, but it isn't absolute. If Galmoe was Utopia for Han, it is

⁴ “유토피아로서의 ‘갈피’라는 해석의 일변도가 가능한 이유는 이 소설이 ‘오현우’로 대변되는 이전 세대의 지식인들이 겪었던 좌절과 실패에 대한 위무(慰撫)라는 강한 동의를 뒷받침되어 있기 때문”.

⁵ “지금 어디로 가는 거요? - 따라만 오세요. 무릉도원이니까.”

because the meaning is more complex for the main character Oh Hyeon-woo:

“Being underground means that a revolutionist breaks himself and his surroundings at once and enters the lives of people without his own face. He has no name and no character”.⁶ (황석영 Hwang Seok-yeong 2000:170)

“Escape itself is a main activity for a refugee. He is like, for example, a carrier of infectious diseases that can spread danger around him. Therefore, he must isolate himself and fight with himself until there is safe.”⁷ (황석영 Hwang Seok-yeong 2000:171)

To Oh Hyeon-woo, a wanted man, Galmoe was not a voluntary option but a place of escape. There was “a space that was expelled from reality and, by extension, a space that made the sense of helplessness against itself.” (cf. 권경미 Kwong Kyong-mi 2013: 212-213). In other words, it was more like “a space of exile and asylum.”⁸ (2013: 218).

However, Han’s letter unites Galmoe, which was opposed to Han Yoon-hee and Oh Hyeon-woo in different meanings. At the moment of her death, she declares returning to Galmoe to her sister Jeong-hee. Such her will and letter lead to the transformation of the nature of Galmoe into a place where life and death meet. It made Galmoe into a place of spirituality.

“It was. When I reached the top of the mountain, I felt like I was going to burst because of the frustration that I was isolated. While they flourished with force and violence, my dead friends were secretly rotting under shallow ground surrounded by the family’s breathless cries.”⁹ (황석영 Hwang Seok-yeong 2000:216)

⁶ “활동가가 지하에 들어간다는 것은 다름 아니라 이제까지 낮익은 자신과 주변을 일시에 끊고 얼굴 없는 사람들의 삶 속으로 들어간다는 것을 뜻한다. 그에게는 이름도 없고 특징도 없다.”

⁷ “도피자는 도피 그 자체가 가장 주요한 활동이다. 이를테면 그는 주위에 위험을 전파할 수 있는 전염병의 보균자와 같다. 그러므로 스스로를 격리하여 위험이 가실 때까지 자신과 싸워야 한다.”

⁸ “유배의 공간이자 망명의 공간”.

⁹ “그랬다. 나는 산정에 올랐을 때 내가 자폐되어 있다는 답답증 때문에 가슴이 터질 것만 같았다. 그자들은 막강한 무력과 폭력을 쥐고 번성해가는데 죽은 벗들은 가족의 숨죽인 울음에 둘러싸여 얇은 땅 아래서 몰래몰래 썩어가고 있었다.”

“When I came to Galmoe and then Han Yoon-hee’s breath touched me, I got an opponent. Through her I am here specifically. It was not Oh Hyun-woo but No. 1444, who was stuck in solitary confinement, because I was only self-conscious about sticking to my past thoughts and actions with human dignity in order to maintain my vitality to survive under adverse conditions at that time. I am now returning to the world through my opponent.”¹⁰ (황석영 Hwang Seok-yeong 2000:112)

Eighteen years ago, Oh Hyeon-woo felt ‘answerable’ in his life in Galmoe, but now he’s restoring his true identity there. That’s because he realized outside of Galmoe that his life was in another state of isolation. The summoning from Galmoe offers the opportunity to face up to Oh’s memory that he has neglected. He thought himself someone who has been making a history, but his life was just in fact embroiled in a whirlpool of history. For him, the life is always something which makes him to act prior to think. Galmoe gave him chance to reflect on the nature of his act and what lies behind it. There is not a utopia separated from reality but a ‘memory’ itself that makes people think about reality through concrete distinctions. In this regard, Galmoe can be recognized as a materialized space from Han’s letter.

The problem is that such a feature of Galmoe is just moment. At least for him, Galmoe is only a temporary space to stay in for his return to normal life. He is not perfect stay there in the past and now. That’s because “life in Galmoe wasn’t real life for Hyun-woo”¹¹ (권경미 Kwong Kyong-mi 2013: 218). But if it could provide him with a new starting point, where does the power begin?

Ironically, it is ‘an absence of Han Yoon-hee’. In this piece, Han Yun-hee’s function is Galmoe itself, but Galmoe can gain totality only when she is absent. Therefore, it is unjust to replace Han as a ‘motherhood’. At least in this work, Han Yun-hee is not mythical as a mother. She did not live as a mother devoted to her daughter Eun-Kyeol. Rather, she was free from her obsession with blood. Hwang Seok-young gives her the meaning of a ‘one person’ who lives her

¹⁰ “갈피에 와서 한윤희의 숨결과 접하면서 나는 상대방을 얻게 되었다. 상대를 통해서 나는 여기 구체적으로 존재한다. 독방에 처박혀 있던 것은 오현우가 아닌 천사백사십사번으로서, 악조건 속에서 살아남을 생명력을 유지하기 위해서는 과거의 생각과 행동을 사람의 존엄성으로 고수해야 한다는 자의식만 있었다. 나는 이제 상대를 통하여 세속의 길로 돌아오는 중이다.”

¹¹ “‘갈피’에서의 삶은 ‘현우’에게는 현실이 아니었다.”

own life. So she was not a mythical mother, but she was able to hug whole hurtful life to heart with love. She was life itself as a subject. But the problem is that Han's life is also outside of Galmoe.

So where is the real meaning of Galmoe? It is confirmed by Eun-kyeol. At this point, I want to point out the meaning of Oh's 18 years in prison. It is also the duration for Eun-Kyeol to grow overcome the parent's absence into a full human being. It changed the crossed absence of Oh Hyun-woo and Han Yoon-hee from *The Old Garden* to understandable. In their absence, Eun-kyeol had the chance to get possibility of not losing her hometown even though she did not belong.

In this regard, Galmoe means 'sampo' a huge womb that cannot be restored. A place which is ready for birth, but never to stay. So it is Galmoe that can be completed only through the 'a vacancy' of someone's absence. It's another image of 'Sampo', a prototype of the world that was revealed in *The Road to Sampo*.

3. Literary considerations on the divided system – *The Guest*

The first significance of Hwang's return in *The Old Garden*, was the recall of stopped memories and the will to start specific reflection on the present. Thus, Galmoe has served as a place to recall and reason memories, rather than a utopian place that forgets everything.

The Guest, like *The Old Garden*, deals with the problem of 'return'. If *The Old Garden* considers for the 1980s, *The Guest* considers the 1950s. Both works are very similar in that they begin by recalling past memories, not present. Just as *The Old Garden's* narration begins in earnest with Oh's return to Galmoe, the story for *The Guest* begins with Ryu Yo-seop heading to Sincheon. This Sincheon of *The Guest* is another extension and origin of *The Old Garden* of Galmoe. This is because the present of the returnees who were alive but were absent (in their hometown) is a space prepared to face the memory of the dead.

Now *The Guest's* narration consists of a more full-fledged memorial rites. This novel was composed of twelve yards of

Hwanghae-do's *Jinogui-gut*¹². The work also faces the most sensitive issue of Korean modern history, called division, based on the murder of the massacre of innocent people in Sincheon¹³.

After the Korean War's armistice, the division that was supposed to be temporary and temporary became the reality of the public. The two regimes that formed on the Korean Peninsula were formed on the basis of acknowledging and acquiescing the division itself as a system. Therefore,

“we have no choice but to admit that the division of the two Koreas has a significant continuity to take for granted the term ‘separate era’. Before we know it, the system is not a single society where either side waits for a brief period of ‘repelling’ or ‘emancipation’ but it has become a complex being, not a mechanical union of the two Koreas.”¹⁴ (백영서 Baek Yeong-seo 1992: 290-291).

The narration of *The Guest* is shaped on the recognition of this system.

But inside it, Hwanghae-do is a very special place. The Korean Peninsula, which was divided into two Koreas based on the 38th parallel of the Northern Limit Line after the Liberation of Korea, changed its boundary to the Military Demarcation Line (a truce line) after the Korean war. As a result, there formed the Restored Area in South Korea, which is south of the 38th parallel and north of the truce line, and the New Liberation Area in North Korea, the southern part of the border (cf. Han Monica 2015: 234).

Almost New Liberation Area is in the south of Hwanhae-do. Typical areas include Ongjin-gun, Ganghwa-gun, Byeokseong-gun, Baecheon-gun, and Yeonbaek-gun. Sincheon was close to the new liberation area and also was on the boundary of 38th parallel. Therefore, we can guess that the region was more acute in inciting and confronting ideology than any other region.

¹² Jinogui-gut (지노귀굿): an exorcism ritual to send the souls of the dead into the sky.

¹³ The Sincheon Massacre is a case that in October 1950 during the Korean War, about 35,000 civilians were massacred in Sincheon County, Hwanghae Province. There is still controversy over who is the perpetrator of the massacre, as the two Koreas are sharply divided over their claims. Hwang's *The Guest* interpreted the incident as a result of a ideological confrontation between the right and the left, which is not entirely explained.

¹⁴ “분단체제는 어느 한쪽이 잠시 ‘수복’ 또는 ‘해방’을 기다리고 있는 단일사회도 아니요, 그렇다고 남북 두 사회를 기계적으로 수합한 개념도 아니다.”

The Guest examines the present and origin of the Korean Peninsula. It is a space where real power operates according to the divided system. Sincheon, the narratif stage of the novel, hometown to Ryu Yo-seop and his older brother Ryu Yo-yoon, is itself a symbol of all the violence and hidden memories surrounding the division. Therefore, writer Hwang Seok-young no longer describes idealized hometowns. Rather, he encourages the people to approach the actual hometown and summon the hidden memory. It is the beginning of rites that Ryu Yo-seop, a pastor in the U.S., visits his hometown of Sincheon, Hwanghae Province. But his return is not alone. Yo-seop is heading for his hometown to be possessed by ghost of Ryu Yo-han, his old brother.

“Yo-seop pressed back Yo-han's phantom and sat on seat. Yo-seop, Yo-seop. He quickly lifted his hips in surprise and sat down again. Yo-seop mumbled in his mouth. Don't do anything stupid. That's it. Why do you keep showing up? I'm going home with you, too.”¹⁵
(황석영 Hwang Seok-yeong 2001: 37-38)

Yoseop's home visit is not just a nostalgia, but a clear goal of settling old grudges. But the subject is his old brother Yo-han. More precisely, his old brother Yo-han meets the ghosts of the men he murdered in Sincheon. And the narration of *The Guest* is developed directly through their conversations and memories. Here, Ryu Yo-seop serves as a living memory medium that records the dissolution of the dead, not a returner. For this reason, the actual return of the work is the specter of Ryu Yo-han. In other words, the story is told as a Jinogui-gut performed by ghosts who died in a real space rented by a living person.

Then why should reconciliation be made from ghosts? It is worth noting that the story of *The Guest* began from the beginning with the death of the real return, Ryu Yo-han. It is the first key to reading this novel. Only ghosts that have escaped from life can be free from all restrictions that come from real life conditions. Ryu Yo-han, the main culprit of the massacre, had strived to cover-up his history of madness and violence completely through his whole life. It was the

¹⁵ “요한 형의 환영을 등으로 깔아뭉개면서 요섭은 등받이에 폭 기대앉았다. 요섭아, 요섭아. 그는 깜짝 놀라서 궁둥이를 열린 들었다가 다시 앉았다. 요섭은 입속으로 중얼거렸다. 허튼 짓 하지 말라우요. 한번 갔으면 그만이지 왜 자꾸 나타나구 기래요? 나두 너하고 고향 가볼라구.”

only way for him to maintain a normal or normal life. Therefore, real isolation from reality was essential to clarify the hidden truth surrounding the massacre.

“-You..... look like to meet the reds.

Yo-han, like an old man living alone, glanced at him with a suspicious, not a welcome expression.”¹⁶ (황석영 Hwang Seok-yeong 2001: 12)

Before his death, Yo-han showed suspicion and displeasure when he found out that Yo-seop was visiting his hometown in North Korea. Above all, he wanted to remember the incident in Sincheon as a holy war. The total anti-Communism and attachment to Christianity that appears in Yo-han is more like a cover-up effort to escape this sense of guilt. His life was still not free from his misdeeds and guilt.

This Yo-han’s life reflects our attitude toward the division. For the past half century, the two Koreas have been at odds with each other, with their memories of violence and damage mixed. At least, in the Korean Peninsula, ‘the division’ is clearer to be cognized as ‘system’ rather than ‘ideology’. Without overcoming this system, it is impossible to reflect on and to further reconcile. So it is perhaps inevitable that Yo-han will die before going home.

In the story of *The Guest*, the touch of reconciliation is not from return but from death. Yo-han’s death was also predicted through Sun-nam’s ghost who was killed by him. His hometown, where all memories were buried, called him. Yo-han’s little bone that Yo-seop has unwittingly cherished is an essential element to open this huge altar. Yo-seop’s homecoming is not his own, but is clearly for the dead Yo-han. Yo-han’s death was a prelude to this return.

At this point, the title ‘the guest’ is contradictory. Hwang Seok-yeong said (2001: 261) that “Christianism and Marxism are imperfect modernity that we have not achieved self-sustaining modernization through colonies and divisions”¹⁷. But contrary to Hwang’s intentions, the truth revealed in *The Guest* says the origin of the nightmare is within us. In fact, “the most crucial thing in the history of the massacre was land reform”¹⁸ (이재영 Lee Jae-yeong

¹⁶ “너..... 빨갱이들하구 만나는 모냥이로구나.” 형은 반가운 표정은커녕 혼자 사는 늙은이답게 의심이 가득 찬 눈길로 요섭을 흘겨보았다.”

¹⁷ “기독교와 맑스주의는 식민지와 분단을 거쳐오는 동안에 우리가 자생적인 근대화를 이루지 못하고 타의에 의하여 지니게 된 모더니티”라고 규정하였다.”

¹⁸ “학살의 전사에서 가장 결정적으로 제시되는 것은 토지개혁”

2003: 109). The actual command of the small civil war in Sincheon Chamsaem-gol was an economic logic disguised as a ‘guest’ represented by Christianity and Marxism.

“How long did you think you'd take our land away from us, you son of a bitch.

I could hear Yo-han talking and felt someone tried to stop him.

This son of a bitch was the head of the land reform committee for army. I don't want to kill him comfortably.”¹⁹ (황석영 Hwang Seokyeong 2001: 213)

The crime of Il-rang that Yo-han shouts is not Christian repression. Il-rang's crime was that he was the head of the land reform committee for army. The motive for the massacre was economic logic, not religion or ideology.

“God, Father, I have kept my faith under the oppression of the Communist Party, the enemy of the Holy Spirit. (.....) You said our fight is not about blood and flesh, but against corrupt power and the evil spirit of Satan. The only way we can win this battle is to rely on God's power, use his weapon for this war, and prepare ourselves. Now that the Crusades are near us, which will liberate our brothers by faith, but the Satan army is still threatening us. (.....)

While the prayer ended and raised their faces, young people were heated with hatred and hatred for Satan, just as their bodies were engulfed by the flame of the Holy Spirit.”²⁰ (황석영 Hwang Seokyeong 2001: 203)

The moment the massacre takes over the religious aspect of the holy war, madness becomes uncontrollable. Here, the “Yo-han's idea that defines the war against the socialists as a holy war is in line

¹⁹ “너 이새끼 우리 땅 뺏구 천년만년 리당위원장 해먹을 줄 알았네? 요한이 말이 들레오구 곁에서 말리넌 소리두 들리두만. 이새끼 군 토지개혁위원장 지냈다. 괜하게 찍여선 안되가서.”

²⁰ “하나님 아버지 저이넌 성령의 적인 공산당의 압제럴 받으면서 믿음얼 지케왔습네다. (...) 우리 싸움언 피와 살에 대한 것이 아니오 정사와 권세와 이 어둠의 세상 주관자덜과 사탄이라넌 악령에 대한 싸움이라 하셨습니다. 우리가 이 싸움에서 이길 수 있던 유일한 방법언 하나님으 능력얼 으지하고 이 전쟁얼 위해 하나님으 무기얼 사용하며 우리 자신얼 준비시키는 것입네다. 이제 자유의 십자군덜이 저이 믿음으 형제덜을 해방하려고 지척에 왔으나 사탄으 군대넌 아직도 저이럴 위협하고 있습니다. (...) 기도를 드리고 얼굴을 들자 청년들은 온몸이 성령의 불길에 휩싸이는 것처럼 사탄에 대한 증오와 혐오감이 뜨겁게 달아올랐다.”

with the idea of witch hunting.”²¹ (양진오 Yang Jin-oh 2001: 1231). Religion was used as a justification for violence, and collective insanity was tolerated under the name of the holy war.

“I thought our ‘social splitting’ was over. It is no longer the Lord’s crusade to destroy Satan. I thought that we began to cost test and faith was corrupt. (.....) When we were a little annoyed, we cursed and killed our opponents.”²² (황석영 Hwang Seok-yeong 2001: 246).

Uncontrollable madness. ‘The division’, and ‘the system of division’, by itself, has eaten into our modern history with insanity. The reason why a living Yo-seop had to exist only as a recording medium is also stated here. It is because Yoseop is a ‘living person’ within the system, and it is impossible for him to judge the division outside the system.

Finally, the ghost’s story closes, and Yo-seop burns dead Yo-han’s clothes and hides his bones in the land where he was born. This concludes Yo-han’s long and arduous return. But as a recording medium and a remembering self, Yo-seop’s true meaning is discovered later on. Yo-seop did not consider himself to be the perpetrator of the massacre. Yo-seop’s attitude is as like that we are today looking at the division and divided system. Even though we are in the system, we are either ignorant or neglectful of its responsibilities.

Hwang Seok-young asks us through Yo-seop: can we really be free from this nightmare? There is only one truth that Yo-seop encountered in Sincheon. At the moment of the brutal massacre, he was there too.

The ghosts went down, and the survivors prepared themselves to clean up the nightmare of reality. How will Hwang solve this era of reconciliation and coexistence? His narrational journey now leads readers to 19th century East Asia through *Sim-cheong*. Because he takes issue with yesterday’s ‘memory’ that made it possible for him to return, not today.

²¹ “요한의 발상법은 바로 마녀 사냥의 발상법과 상통”

²² “나는 이제 우리의 편먹기는 끝났다고 생각했다. 더이상 사탄을 멸하는 주의 십자군이 아닌 것이다. (.....) 조금만 짜증이 나면 에이 썩, 하고 짧게 씹어빨고 나서 상대를 죽여버렸다.”

4. Return of the Discourse and Translated 'Joseon' in East Asia- *Sim-Cheong*

The previous two return narration recalls the essential meaning of Hwang's return project in the 2000s. It was a recall of memories and a reconciliation with the present through such recall. Ultimately, it was an attempt to reflect on our modern history from the beginning. And now in *Sim-Cheong*, he comes back to the very beginning of the modern era. He now tries to explain the essence of 'the guest' as a 'transplanted modernity'.

Hwang's *Sim-Cheong* parodies the familiar tale, *Simcheong-jeon*, while betraying. *Sim-Cheong*, more than anything, begins by removing the narrative formula that is hung by this character. The author removes the anura of filial piety from *Sim-Cheong*. The filial piety of filial piety, which was voluntarily sacrificed for blind father, no longer exists. Only a poor Joseon girl, Sim-cheong, had to be sold for a few bucks amid her stepmother's greed and father's neglect. Hwang's *Sim-Cheong* translates the theme of *Simcheong-jeon* into 'forced sacrifice' or 'exploitation'.

A girl who has nothing is now thrown naked into a society of modernity. She chooses her own way of becoming a commodity to survive. For this, Sim-cheong goes through symbolic death as a human sacrifice. She separates her soul 'Cheong-i' from her own body. Therefore, she could stand the journey of prostitution. She was reborn as a substance through the symbol of death.

The characteristics of Hwang's story of return are repeated in *Sim-Cheong*. It went through the gateway of death and leads back to the 'empty absence'. But after the spirit of 'Cheong-i' was separated from her body, Sim-cheong was virtually absent in this story. She is always shaped by other people's eyes rather than by herself. Like all the names (Ren-hwa, Lotus, Renka) she had, she was always defined by others. That is because Sim-cheong is not just an individual here, but a person who literally portrays the realities of East Asia that are turning into a colony.

Sim-cheong was transformed from a simple country girl to a prostitute, from an old Chen lady to a local mistress of an English businessman, to a royal wife and a fairy maestro. All her journeys symbolize the encounter of imperialism among East Asian countries. Therefore, Sim-cheong's wandering gives us a fascinating experience

of “the diverse landscape of East Asia that has entered modern times.”²³ (서영채 Seo Yeong-Chae 2004: 2). The personal journey of Sim-cheong follows the historical transformation process of East Asia and modern times.

If *The Old Garden* and *The Guest* dealt with the aftermath of a reconciliation with the past, Shim cheong aims to describe at the long and arduous return of a Joseon-era girl. From this point of view, the phrase “the Ulysses record of a far-off return”²⁴ (최원식 Choi Won-sik 2001: 47) attached to *The Old Garden* seems to be more appropriate for *Sim-Cheong*.

As such, the fate of Sim-cheong is terribly violent. Sim-cheong was not allowed any image of ‘comfort’. Sim-cheong herself did not lament or frustrate her humble life under any circumstances. She overcame the most desperate moment with her strongest life.

“ – Now that the old man is dead, Lenhwa's role has ended.

But I can't go back to Cheong-i.

Lenhwa whispered inside Cheong-i. It was a world that she had already left, like the remote underworld blocked by the high seas of the deep, blistering waters.”²⁵ (황석영 Hwang Seok-yeong 2003: 58)

Next to the deceased Chen, Sim-cheong thinks of her fate. She realizes that her role as an old Chen’s waiting servant is over, but she can’t go back to ‘Cheong-I’. Because she had chosen to live as Lenhwa with a weapon of ‘body’.

As such, Sim-cheong divides herself constantly, achieving the goal of ‘survival’ through violent fate and painful compromise. Sim-cheong's choice to become a ‘Lenhwa’ rather than ‘Cheong-i’ was inevitable in order to protect her during the long, long journey of rape. She didn't abandon ‘Cheong-i’ she hid ‘Cheong-i’ in order to protect ‘Cheong-i’.

“I'm going to swallow them all. Okay, let's just hang in there. I'll knock them down one by one. (...) She turned her head sideways and

²³ “근대로 진입하는 동아시아의 다양한 풍경”

²⁴ “떠나면 귀환의 울리씨즈적 기록”

²⁵ “노인이 죽었으니 렌화의 역할도 끝나버린 것이다. 하지만 청이로 돌아갈 수는 없어. 청이의 몸 속에 함께 살게 된 렌화가 속삭였다. 그건 저 킁킁하고 물보라치던 높은 파도의 바다로 가로막힌 아득한 저승처럼 이미 떠났을 세상이었다.”

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opened her mouth half-open, but she never closed her eyes.”²⁶
(황석영 Hwang Seok-yeong 2003: 174)

Sim-cheong’s effort not to be frustrated by her own fate is surprisingly strong. In addition, Sim-cheong accepts fate, but never wants to settle for it.

“-I want to go back to Dansui.

James suddenly threw a cigar into the yard and screamed.

-Oh, damn it! Are you saying that? I rescued you from the ditch and made you a lady. And I was going to marry you and to make you a legal wife. By the way, are you going to go back to Dansui’s whore?

Cheong-i screamed too.

-Hey James, you’re a merchant. We got a contract. You paid me and hired me. Don’t you know Baozi? When the deal’s over, you either pay back or you’re looking for another woman.”²⁷ (황석영 Hwang Seok-yeong 2003: 56)

Sim-cheong’s hardships in this novel resemble the history of exploitation in Joseon and East Asia. Sim-cheong sometimes compromised with fate and sometimes actively faced it. Hwang tried to pay attention to any possibility of our history through *Sim-Cheong*. Therefore, self-division of Sim-cheong is very intentional. The harsh fate given to Sim-cheong prevented her from finally returning to the ‘Cheong-i’. However, her willingness to protect her identity as a ‘Cheong-i’ led her to become a more mature human being than ‘Cheong-i’.

Hwang Seok-yeong throws a task at Korean. If the invincible history of colonization was our destiny, everything can no longer be solved by hanging on in the past and appealing for injustice. What are we doing to preserve our own identity from the ‘the guest’ of foreign ideology? The problem returns to Sim-cheong. Hwang requires

²⁶ “내가 저들을 다 삼켜버릴 거야. 그래, 조금만 참자. 저들을 차례차례 쓰러뜨릴 테니까. (...) 청이는 고개를 옆으로 돌리고 입을 반쯤 벌려 숨을 내뿜고 있었지만 절대로 눈은 감지 않았다.”

²⁷ “단수이로 돌아가고 싶어요.” 제임스가 갑자기 시가를 마당으로 내던지며 소리를 질렀다. “이런 쟁쟁할, 그걸 말이라구 하는 거야? 나는 시궁창에 빠진 너를 건져다가 숙녀를 만들어주었어. 그리고 결혼해서 정처 자리까지 주려고 했던 말야. 그런데 너는 지금 단수이의 창녀로 돌아가겠단 말이지?” 청이도 소리를 질렀다. “이봐 제임스, 너는 장사꾼이야. 우린 계약을 했어. 당신은 내게 급여를 주고 나를 고용한 거야. 바오जू도 몰라? 계약이 끝나면 당신이 다시 돈을 내고 재계약을 하든가 아니면 다른 여자를 찾는 거야.”

readers outside of the text to find meaning of missing Sim-cheong within *Sim-Cheong*. Who is Sim-cheong?

Sim-cheong is a mother figure whom he wanted to recover from *The Old Garden*. Hwang Seok-young breaks the old model of motherhood through Sim-cheong. Sim-cheong has never had a baby, but she became a mother. She raised dead co-workers' children and built a house for biracial children of whores. No, in order to be a mother, she was more daring to compromise with her fate.

Hwang does not translate this Sim-cheong's behavior into a fancy formula. So the process of her becoming a mother is so natural. Because it's the underlying love, which every human has, for another human being. This seems to be the face of Hwang's new motherhood.

As soon as Sim-cheong becomes a 'motherhood' herself, she becomes one who can escape the yoke of fate that led her. Finally, now she can choose her own destiny. Through this maturity of Sim-cheong, Hwang shows a deep reflection on a human being who protects herself against the harshest of fate.

5. Conclusion

Finally, writer Hwang Seok-young returned to Korean society in name and substance with return trilogy. The return trilogy was about recalling and reflecting memories, seeking reconciliation with the present through the past, and at the same time closing the last century, which was horribly violent. The final piece of the trilogy, *Shim-Cheong*, ended its return and threw a new topic, 'Modern of East Asia'.

So how does the basic meaning of Hwang Seok-young's return come together? The first is the confusion of identity. The Korean society, which was absent for 10 years, became a stranger to him because that decade was the most rapidly changing time in Korean society. So second, he have got the subject of meeting his absence. That naturally leads to the third, the right to think of the changed 'today'.

But his return was not a conclusion, but a beginning, and was actually another topic. The question is caused from *Sim-Cheong*, the finale of the return trilogy. Why did the writer leave Sim-cheong on

the narrow peninsula and throw her into the middle of world history? So, did we all find 'Joseon' and Korea through Sim-cheong?

We were able to discover the world of modern East Asia through the journey of Sim-cheong. But Sim-cheong, who returned to Joseon, was not a true returner. Still, she is typed not 'Sim-cheong' but 'Yeonhwa Bodhisattva'. Although Sim-cheong tried to protect her identity as a 'Cheong-i', she was unable to reconcile with her absence.

The meaning of Sim-cheong's return here must be corrected. She did not return to her hometown to return to 'Cheong-i'. It is to confirm the death of 'Cheong-i' through her stomach and recognize 'Sim-cheong' as another self, who has been called by her numerous names. That is to end the journey of long division.

Hwang adapted the filial piety and sacrifice of *Simcheong-jeon* into exploitation. 문재원 Mun Jae-won (2006: 354) states that "Prostitution in *Sim-Cheong* is a mirror of modern systems that evoke the violence of modernization surrounding East Asia in the 19th century."²⁸ *Shim-Cheong*, however, is the end of this long journey, the actual beginning and limitation of the author Hwang's return.

He gave Sim-cheong the possibility of a special motherhood, but for that very purpose, Sim-cheong always existed as a symbol, not as an individual. Furthermore, all the violence against Sim-cheong was not properly repented. But if Sim-cheong could be the beginning, because she was the one who won her own 'life'. The meaning of the 'start' can be more pronounced by comparing it with the sequel *Baridegy*. I did not make *Baridegy* the text of full-fledged discussion in this paper. I think there will be a chance to discuss the work in relation to Hwang Seok-young's other work, *The Gaebbabbaragi Star*. Discussions on this are left to the task of the future.

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²⁸ “『심청』에 나타난 매춘은 19세기 동아시아를 둘러싸고 있는 근대화의 폭력성을 환기시키는 근대 제도의 거울인 셈이다.”

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WHAT IS AN ORAL HEROIC EPIC POETRY? – OVERCOMING THE LIMIT OF *THE ILIAD*

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Abstract: The ancient Greek epic *Iliad*, including the oral epic and the written epic, has enjoyed a solid status as a ‘heroic epic’ (or ‘narrative poetry’) of European literature. But if a reader takes look at the general aspects of the heroic epic of oral tradition, it turns out that *Iliad* is not a typical work of a typical epic, but rather an individual one. Because the birth, trials, performance, and ending of a hero’s life are divided relatively evenly, and the general pattern of transferring the hero’s life to the heroic epic of oral tradition can be found in such cases as *Manas*, *Jangar*, *Gesar* and *Mwindo*.

Keywords: Heroic Epic of Oral Tradition; *Iliad*; Hero’s Biography; *Manas*; *Jangar*; *Gesar*; *Mwindo*.

구비영웅서사시란 무엇인가? – *일리아드*의 한계를 넘어서

국문초록: 구비전승되는 서서시와 기록된 서사시를 포함하여 고대 희랍의 서사시 *일리아드*는 유럽 문학사에서 서사시의 전범으로 확고한 지위를 누려왔다. 그런데 구비영웅서사시의 일반적인 양상을 검토하면 *일리아드*가 일반적인 서사시의 대표적 작품이 아니라 개별적인 양상을 띠는 작품으로 확인된다. 왜냐하면 영웅의 출생, 시련, 영웅적 과업의 수행, 결말 등이 비교적 균등하게 배분되어 영웅의 일대기를 구비영웅서사시로 전승하는 일반적인 양상을 *마나스*, *장가르*, *게사르*, *음원도* 등의 사례에서 확인할 수 있기 때문이다.

핵심어: 구비영웅서사시; *일리아드*; 영웅의 일대기; *마나스*; *장가르*; *게사르*; *음원도*.

**CZYM JEST USTNY POEMAT HEROICZNY?
– PRZEKRACZAJĄC GRANICE *ILIADY***

Abstrakt: Starożytna grecka epepeja *Iliada*, zarówno w wersji pisanej jak i ustnej jako poemat heroiczny (lub jako poemat narracyjny) zajmuje poczesne miejsce w literaturze europejskiej. Jeśli jednak przyjrzeć się ogólnym aspektom ustnych poematów heroicznych, okazuje się, że *Iliada* nie jest ich typowym przykładem i wykazuje pewne cechy charakterystyczne. Świadczą o tym m.in. równe rozłożenie etapów życia herosa, tj. narodziny, próby, działalność oraz śmierć. Ogólny wzorzec przenoszenia życia herosa do poematu heroicznego w przekazie ustnym może być także zaobserwowany w takich dziełach jak *Manas*, *Jangar*, *Gesar* czy *Mwindo*.

Słowa kluczowe: Poemat Heroiczny w Przekazie Ustnym; *Iliada*; Biografia Herosa; *Manas*; *Jangar*; *Gesar*; *Mwindo*.

The epic of Homer *Iliad* gains recognition as a representative model of the epic poetry, so called ‘Epic’. But comparing to the oral heroic epic poetry of other nations as I did before (cf. Park Jong-Seong 1994; 2005), it is a question whether this epic can be defined as a model of epic poetry. I would like to introduce this discussion with a following citation of Cho Dong-il (조동일 2002: 44-45):

“I do not agree with the notion that *Iliad* and *Odysseia*, the ancient greek epic poetry of B.C. 9, are the model of epic. Struggles of heroes like Achilleus show well the way of thinking of ancient people. However, it does not describe whole lives of them but starts from the middle of it whose characteristics are long sentences with too many words of ornaments. I think that Homer known as the author had accepted oral information and reproduced it by his own way. It is a secession of the original form that one condensed and extended the genuine version in the process of recording”¹

It clearly appears that *Iliad* does not fit to the general characters of epic poetry, especially oral hero epic poetry, in the part about a birth of hero. There is any part to sing on the birth and death of Achilleus. However, oral tradition on the birth of Achilleus can be found not in epic poetry, but in the *Metamorphoses* and historical resources. By the way, the birth of Achilleus, so to speak forming a relationship between goddess of sea Thetis and king of Phythia Peleus, and the incident of Stics river foretelling his destiny were mixed with *Iliad* and reproduced in the Greek mythology and films on it. So it makes people believe wrongly that *Iliad* is the epic singing on an history of the ancient hero Achilleus. No matter whether it is an ancient epic, an medieval epic, or a epic in modern transition era oral hero epic poetry has to treat full history of an hero and then it can be accepted that it fulfills basic conditions of epic poetry. We can check this point out from the oral hero epics of other countries in the world where passing down had happened and is happening now

Iliad has characters of oral epic and fiction epic so that it could take naturally a role of a representative model of epic in the European civilization. It could not exist a obstacle for *Iliad* to play the role in the countries where use the Latin language as common written language, accepted the Christianity, common religion of medieval period and formed the common civilization. Because in such country oral tradition of their own oral hero epic had ceased to exist and had

¹ “기원전 9 세기경에 기록되었다고 추정되는 고대 그리스서사시 <일리아스> (Ilias)와 <오딧세이아> (Odysseia)는 서사시의 전범이라고 하는데 그럴 수 없다. 아킬레스 (Achilles) 같은 영웅의 투쟁은 고대인의 사고방식을 잘 보여주지만, 일생의 전폭을 다루지 않고 사건의 중간에서 시작되며, 말이 너무 많고 수식이 과다해서 길게 늘어난 점이 특이하다. 작자라고 알려진 호메로스 (Homeros)가 구전을 받아들여 자기 나름대로 재창작한 결과가 이렇게 나타났다고 생각한다. 기록과정에서 이루어진 축약뿐만 아니라 확대도 원형 이탈이다.”

transformed into recorded epic. Otherwise, oral epic had been dissembled and spread out by part. But when the research area was getting wider to other regions it is confirmed that the various kind of oral epic poetry was handed down to many nations over the world in many forms. Therefore, in order for *Iliad* to take a position of the representative model of all epics it needs to contain a logic which include all epics. As Bowra (1966: 101) states, “of heroes famed for resource Odysseus is the most complete”. Let’s take a look some cases related to it from discussions of A. B. Lord.

In the discussions over procedure of formation of *Iliad* we can see some similar aspects with *Kalevala* well known as the Finnish modern national epic. Elias Lönnrot collected and reproduced many short epics, he completed *Kalevala* in 1836 and in 1849 (cf. F.J.Oinas 1978: 285). In the case of *Kalevala*, we can compare it with *Iliad*. *Kalevala* is also a fiction epic that succeeded the tradition of oral epic like *Iliad*. Focusing on Väinämöinen, *Kalevala* treats his birth, incidents related with Ilmarinen and Lemminkainen, and his full life. However *Iliad* is different from the point of view that it just focuses on the part of certain incidents. It is the case showing difference whether newly produced epics, based on orally handed down epics, inherited a whole life of hero kept firmly by oral hero epic, or not. In general point of view, *Kalevala* fulfills relatively the requirements of oral epic. A. B Lord also recognizes similarities between the two epics, but focuses his point on stressing that they are very different from the point of the manner of composition.

In the discussion about a case of long oral heroic epic which included simple epic like *Iliad* with the example of *Gesar*, *Mwindo*, *Manas*, and *Alpamish*, *Iliad* was taken as the kind of oral epic which can hardly identify the editor or collector and just is orally handed down. In *Jangar* or *Gesar*, *Mwindo*, *Manas*, and etc. materials handed down are collected and edited by certain writers. However, it did not pay attention to the point that they were not created in the way of summarizing oral epics and exaggerating some incidents like Homer. It is suspicious that they did not recognize the clear distinctiveness but just developed convenient discussions. Also, they categorized epic of Homer as same kind as Serbo-Croatian epic, *Das Nibelungenlied*, *La Chanson de Roland*, and etc. In result they disclosed the view point to isolate *Kalevala*.

Whether *Iliad* is oral epic or written epic, it has played the role of representative model of epic. Applying the Formula Theory to

Iliad, it has been used to consolidate the unique position as oral epic of long tradition. Utilizing an advantage of written down epic in the early period and stressing special plots and formula used by epics of peripheral nations they tried to convince that *Iliad* is an original form of oral epics of peripheral nations. They emphasized that a great poet like Homer reproduced it as literary work of high quality through collecting and editing to consolidate the position of *Iliad* as a representative model of written epic.

There is a tendency to interpret short oral epic that it does not properly satisfy conditions for epic because they set the conditions of oral epic on basis of time of play or whole volume considering that *Iliad* has 15,692 lines and *Odyssey* has 12,110 lines.² According to this point of view, *Jangar* with 35,000 lines, *Kalevala* with 22,795 lines, and *Manas*, whose sentences are 250,000 in the wood block-printed book can be genuine long oral epics more than *Iliad* and *Odyssey*. Whether *Iliad* had such intention or not, it is a bad influence caused by westernized discussions on oral epic.

They make a mistake to accept that the ancient Greek epic is a representative model of epic in order for their national epic to put on the same stage with the Greek epic. They just emphasize that these two epics are on the same level to prove the value of their own national epic. Such effort is hard to understand without any consideration how the ancient Greek epic and their national epic are different (cf. 조동일 Cho Dong-Il 1991: 123-124).

If we take *Iliad* as a oral heroic epic that is collected the existing epics and reproduced by one person, it becomes clear that it does not fulfill the condition for oral epic comparing to *Kalevala* which has a full life story of hero. The background of forming *Jangar*, *Manas*, and *Marko Kraljević* are enough to recognize them as oral heroic epic because they were constructed naturally by the way of creating poem or gathering short epics. But *Iliad* is disqualified from epic handed down with tradition until present or not long time ago. When *Iliad* compares to *Das Nibelungenlied* they may have

² In result of it, it is general tendency that whole volume of epic was put in head of it to highlight the value of *Jangar* and *Manas*. They took such methodology to get acknowledgment of argument that it is in the same stage with epics of Homer. In the case of *Manas*, they recognize that the volume and aesthetical realization of it stands comparison with *Iliad* and they give the nick name of 'Step Iliad'. However, the very standard is finally *Iliad*. In the case of Eastern Europe like Poland, Serbia, Romania, and etc. it is a general tendency of discussion considering that oral epic is long epic. Of course, they deal with rhythmical change.

similarities because it does not have only a character of recorded epic ceased tradition of oral inheritance, but also has been re-edited and inherited by many copies. But we can find out definitive difference between because *Das Nibelungenlied* contains the whole life of hero. We can see here the defectiveness of *Iliad*.³

Of course it is hard to exclude the possibility that birth and death of the ancient heroes like Achilles could be inherited until certain period. We can find out such possibility from *Metamorphoses* by Ovidius which tells about the birth of Achilles in detail because it has rules of versification (cf. 이진성 Lee Jin-Sung 2004). On the other hand, it is possible to accept the heroic epical character of *Iliad*. The birth of *Iliad* and his childhood from other sources handed down until now can be used as the introduction of epic *Iliad*. Still there remains a question. Can it be equivalent to Homer's *Iliad*? Long

³ In criticism of epic poetry on the basis of *Iliad* it is a clear fact that we can meet often with deficient elements. For *Iliad* it needs to find out correlative similarity with the region where handing down of oral epics is active to awaken characteristics of oral epic discontinued its inheritance. Relating the vivid oral epics of the central Asia with *Iliad* has geographical and historical probability so that it becomes a good item for comparative research. By the way, there was difficulty in relating directly with Turkish oral epic and it needed to find mediate regions. At this moment Serbo-Croatian epics of which research has been done got to be highlighted. A. B. Lord has played an important role. He applied the result of his famous work *Singers of Tales of Iliad* and Turkish epics. However, his research has a weak point. Muslim gave him materials of Serbo-Croatian epics. As compares the Serbo-Croatian oral epic with the central Asian epics, A. B. Lord estimates *Marko Kraljević* as exceptional among *Marko Kraljević*, *Janković Stojan*, and *Dulin Ibrahim* which are the essential of Serbo-Croatian epic. It means that he used vocal materials of a Muslim wandering minstrel. Therefore, *Marko Kraljević* among Serbo-Croatian epics is taken as a exceptional work containing relatively minimal similarities with central Asian and western European epics. The Serbo-Croatian epics given by a Muslim wandering minstrel has relatively close relationship with Turkish oral epic which conquered the Balkan area. Lord committed faults to accept materials with close similarities as core of Serbo-Croatian epics and to take *Marko Kraljević* as an exceptional case. When we look into 'Song of Marriage' of *Marko Kraljević* it becomes clear. This part of the epic set different assumption with western and central Asian epics. Marko was not kidnaped in relation with marriage and did not fall into dangerous situation. Difficulties in marriage were solved without any trouble. Here, Marko's punishing is very severe. With exception of Sultan, he punished enemies severely. 'Song of Marriage' is to be seen as very exceptional case for western researchers. In result of it, the possibility that Serbo-Croatian oral epic had been formed by the deep influences of western epics and central Asian oral epics was stressed out. It caused big damages to the individuality of Serbo-Croatian oral epic. Of course, this discussion does not deal with the issue of origin. But it is a problem that the discussion of Lord highlighted foreign elements of formation and it magically disarms debate on origin.

enough and excellent as Homer's *Iliad*? Exuberant in depiction and narrative as Homer's?

Iliad can be a work composed of selection of tales spreaded orally by Homer (이진성 Lee Jin-Sung 2004: 292), or a work collected various short stories on the Trojan war (Lord 1991: 107). As matter of fact, it can not see that the epic *Iliad* was shortened and summarized by Homer because it sings fully the whole life of Achilles (Lord 1991: 109)⁴. A. B. Lord affirmed that Homer is doubtlessly a poet singing oral epic on the basis of utilization of formula and its repeating - "Homer learned these as a traditional singer, and with the mastery of genius he retold them in traditional form in the *Iliad* and *Odysseus*." (1991: 103). However, Lesky does not recognize Homer as a wandering minstrel. He argues that his writing was only a new thing, "that the poet [Homer] had formed his work in writing. (...) But writing was something new, hitherto unheard of." (1991: 97). It is not clear whether Homer is a wandering minstrel or simple editor, or a talented poet who got used to the tradition of oral epic. Rather it is more natural that understand *Iliad* as a work of oral epics inherited until that time and re-edition of writing handing down to which Homer's literal talent was added.

Related to this, it is necessary to urge shortly that epics complemented details of *Iliad* and *Odyssey* from B.C. 6 – 7 are inherited in documents even not whole part of it. *Song of Cyprus People*, known as written by a poet from this island, is the work singing 12 parts of incidents before *Iliad*, *Song of Ethiopians* by Arctinus of Miletus in B.C. 7 is the work singing famous incidents in 5 parts after the funeral of Hector. In B.C. 7 *Little Iliad* of Lesches wrote mainly about the incidents when the wooden horse entered into Troy, *The Collapse of Ilion* presumably written by Arctinus of Miletus is composed of 2 parts focusing on the collapse of Troy (cf. 이진성 Lee Jin-Sung 2004: 357-358). It is clarified that numbers of epics related to *Iliad* of Homer are mainly reconstructed or created by certain authors. These facts prove that various epics with theme of the Trojan War were recreated by many writers.

What does such fact mean? It might mean that such heroic epic like *Iliad* did not inherit from the tradition of oral epics as it is. So

⁴ Author believes that it is very likely that Homer never sang the songs of the return of "Odysseus from Troy or of the wrath of Achilles at the great length in which appear in our *Iliad* and *Odysseus*."

there were such general tendency that poets selected and gathered short epics orally handed down and legends and then recreated as their interests. If so, it is highly possible that most of ancient Greek epics, not only *Iliad* of Homer, were created with special interest and literal talent of writer. *Iliad* of Homer is composed of not a history of hero, but rage and battles of the hero Achilles during certain period of the Trojan War. Homer is probably a kind of epic poet who selectively gathered materials of oral epics and legends and created written epic with his own talents. According to the reason why some famous writes like Sappho after Homer actively accepted his forms of expression and rhythm and used them properly, the assumption that *Iliad* had different character from the form of expression and the rhythm in the ancient Greek period may gain probability⁵. Even though its character of oral epic poetry we do not say that *Kalevala* of Elias Lönnrot is a oral epic poetry. Therefore, *Iliad* of Homer is not an oral heroic poetry in the normal sense of the word.

In Korea, plenty of shaman ritual epic are the cases of oral heroic poetry. The Korean shaman ritual epic deals fully with whole life of heroes so that it can satisfy the requirements of oral heroic epic in other regions. In my opinion, we can find out excellent oral heroic epic among many Polish epic ballad. It is necessary that find out polish oral heroic epics and highlight the meaning of them to overcome the limit of the consolidated epic poetry of the old Europe.

Therefore, we can estimate that *Iliad* of Homer is reproduced exceptionally in result because it did not follow the general rules of oral heroic epic dealing with whole life of heroes. A bit radically saying, it is more natural that *Iliad* of Homer is not a representative model of all epics, but a special work influenced greatly on epic poetry. I admit that it has not small influences on the history of the western literature as a source of literature and *Iliad* as it is achieved the high level of literature in that times. But it is hard to understand the effort to define as the model of all epics expanding the extent of achievement. What oral heroic epic sings one scene exaggeratively as possible and shows psychology of people through action is not a condition of oral heroic epic comparing with the cases of other oral

⁵ Konrad Wallenrod of Adam Mickiewicz (for this article version printed in 1992 was used), who is respected as a national poet, shows conjunction of rhythm of Polish traditional oral epics with the rhythm of *Iliad*, which shows created epics in new forms. It played a role of norm for created epic in Poland. I assume that Homer was in the same position with Adam Mickiewicz.

epics in exclusion of Arabic epic. Rather it is only a exceptional symptom. I think that *Iliad* of Homer does not play a role of the representative model or the origin of epic any more.

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COEXISTENCE OF CLASSICAL MUSIC AND GUGAK IN KOREAN CULTURE¹

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Abstract: Classical music and Korean traditional music ‘Gugak’ in Korean culture try various ways such as creating new music and culture through mutual interchange and fusion for coexistence. The purpose of this study is to investigate the present status of Classical music in Korea that has not been 200 years old during the flowering period and the Japanese colonial period, and the classification of Korean traditional music and musical instruments, and to examine the preservation and succession of traditional Gugak, new

¹ This study is based on the presentation of the 6th international Conference on Korean Humanities and Social Sciences, which is a separate session of The 1st Asian Congress, co-organized by Adam Mickiewicz University in Poznan, Poland and King Sejong Institute from July 13th to 15th in 2018.

Korean traditional music and fusion Korean traditional music. Finally, it is exemplified that Gugak and Classical music can converge and coexist in various collaborations based on the institutional help of the nation. In conclusion, Classical music and Korean traditional music try to create synergy between them in Korean culture by making various efforts such as new attempts and conservation.

Key words: Korean Traditional Music; Gugak; Classical Music; Culture Coexistence.

WSPÓLSTNIENIE MUZYKI KLASYCZNEJ I TRADYCYJNEJ (GUGAK) W KULTURZE KOREAŃSKIEJ

Abstract: Muzyka klasyczna oraz tradycyjna muzyka koreańska nazywana *gugak* tworzą nową muzykę i kulturę w drodze wymiany i połączenia. Celem niniejszego artykułu jest analiza obecnego statusu muzyki klasycznej w Korei (która w Korei zaczęła być zauważalna niecałe 200 lat temu) w okresie jej rozwoju oraz okresie okupacji japońskiej, klasyfikacja koreańskiej muzyki tradycyjnej z omówieniem instrumentów muzycznych jak i zachowanie i kultywowanie muzyki tradycyjnej, współczesnej muzyki tradycyjnej i muzyki typu *fusion*. Autorka podnosi, że muzyka klasyczna i tradycyjna muzyka koreańska mogą się przenikać i współistnieć w wielu projektach przy wsparciu instytucjonalnym ze strony państwa. Dzięki różnym wysiłkom kultywowania i nowych wizji w tworzeniu synergii w kulturze koreańskiej, muzyka tradycyjna i klasyczna mogą tworzyć nowe pola do działania.

Słowa kluczowe: Koreańska Muzyka Tradycyjna; Gugak; Muzyka Klasyczna; Kulturowe Współistnienie.

한국문화에서의 클래식 음악과 국악의 병존

초록: 한국의 문화에서 클래식 음악과 한국의 전통음악 ‘국악’은 상호 교환과 융합을 통한 새로운 음악과 문화 창조 등 상호 공존을 위한 다양한 방법을 모색하고 있다. 이 논문의 목적은 개화기와 일제식민지시대를 거쳐 아직 200년이 채 되지 않은 한국에서의 클래식 음악의 현 위상, 한국의 전통음악과 악기들의 분류, 전통 국악의 보전과 계승, 한국의 새로운 전통음악과 융합된 전통음악 등을 연구-조사하는데 있다. 마지막으로, 국악과 클래식 음악이 국가 기관의 지원을 바탕으로 한 다양한 공동 작업을 통해 서로 수렴되고 공존할 수 있는 예들을 제시하였다. 결론적으로, 클래식 음악과 한국의 전통음악은 새로운 도전과 보전 등과 같은 다양한 노력을 통해 한국의 문화에서 상호 간의 시너지효과 창출을 시도하고 있다.

핵심어: 한국의 전통음악; 국악; 클래식 음악; 문화 공존.

1. Introduction

Korean culture which is represented by K-Pop causes a great craze all over the world. It started with the song *Gangnam Style* by the singer PSY and the TV drama *Dae Jang Geum* (대장금), which was very popular in Middle Eastern countries such as Saudi Arabia, Iran and Turkey.

Gangnam Style by PSY won worldwide acclaim with more than 2 billion views on YouTube in 2014². The drama *Dae Jang Geum*, which had become the first airing in 2003 and been loved in Korea, was exported to 60 countries around the world. In particular, it played a big role in raising interest in Korean culture and actors as well as Korean, including performers who have been greatly loved in the Middle East³.

Nowadays, Korean band BTS plays the leading role in K-Pop and continues the K-pop craze. They topped the U.S. Billboard World Album chart, the charts of the American music magazine *Billboard* and also received the attention of Grammy, CNN and so on. In addition, they were selected as one of *TIMES*'s 25 most influential people on the Internet. On Monday, September 24th, 2018, they made a presentation on behalf of the current youth at 'Generation Unlimited', which is part of UNICEF's 'Youth 2030' event at the Trusteeship Council Chamber in New York, USA.

Classical music becomes a back-drain as well. Korean classical performers such as Cho Sung-jin, the winner of the Chopin International Piano Competition in 2015 known as one of the best contests for pianists⁴, and other musicians including Jeong Myung-hun, Jung Kyung-hwa and Jang Young-Joo performed well at various international competitions and concerts, and joined the ranks of the

² <https://edition.cnn.com/2014/12/03/showbiz/gangnam-style-youtube/index.html>

³ <https://www.tehrantimes.com/news/418619/Korean-actress-Lee-Young-ae-backs-quake-relief-efforts-in-Iran>

⁴ <https://www.bbc.com/news/entertainment-arts-34589558>

world's best musicians. Moreover, Pansori such as Shim Chung (심창), Chunhyang (춘향), etc. which were newly created as ballet or opera, receive love calls from all over the world.⁵

In this study, we will investigate the definition of classical music, classical music in Korea and the present of classical music, the definition of Gugak and the kinds of Gugak musical instruments, and discuss the direction of modern Korean traditional music. Lastly, we will discuss how Korean traditional music and classical music converge and coexist. Through this paper, I hope that it will be an opportunity to organize Korean musical instruments and Korean music and to introduce present Korean music through fusion and coexistence with current classical music as well as Korean traditional music.

2. Classical music in Korea

Currently, classical music has a larger share in Korean culture than Korean music, and there are more and more talented people who have graduated from European and American universities. This section will cover the definition of classical music, the description of classical musical instruments, and how classical music and classic musical instruments came into Korea. In addition, this section will introduce the classical performance hall representing Korea and learn about the position of classical music in Korean culture through the data of the Korea Culture & Arts Committee and the various ticket reservation sites in Korea.

2.1. What is classical music?

It is called 'Western Music' and often classified as popular music and classical music, but it usually refers to the traditional European

⁵ <https://www.larepublica.co/ocio/el-ballet-universal-de-corea-se-presentara-en-bogota-en-el-teatro-mayor-2772949>

classical Music and is abbreviated as ‘Classical Music’. Classical music represented by Bach, Mozart, and Beethoven has evolved into a musical genre that is played around the world, not only as European music but with popular music.

2.2. Classical music in Korean culture

Classical music flowed into Korea with the Christianity which came with the diplomatic relations with Western countries. It can be inferred that ‘Do, Re, Mi, Fa, So, La, Si’ of western music was written in 五洲衍文長箋散稿 오주연문장전산고 *Ohjuyeonmunjangsango*, in Chinese by Lee Kyu-kyung in 1810⁶ (cf. Choi, Sojeong 2003: 37).

Classical music was widely spread in the form of hymns by missionaries. And now, it has a tendency to be larger than that of traditional Korean music, with its market share and its musical proportions and performances.

2.2.1. Korea’s representative classical performance hall

Korea’s representative classical performance hall is Seoul Arts Center and Sejong Center for the Performing Arts.

The Seoul Arts Center⁷, which was established on January 7, 1987 and used as a venue for performing arts and culture during the 1988 Seoul Olympics, consists of 2,305 opera houses, 701 seats at the Towol Theater, 300 small seats of the little theater and 3 concert halls.

The concert hall with 2,533 seats, the IBK chamber hall with 600 seats, and the recital hall with 354 seats are Korea's representative classical concert halls where large and small classical concerts are held every day.

The Sejong Center for the Performing Arts⁸, which was used as a comprehensive arts facility during the Japanese occupation

⁶ 1788-1856, Silhak scholar in the Joseon dynasty.

⁷ <http://www.sacticket.co.kr>

⁸ <http://www.sejongpac.or.kr>

period, was completed in 1878 after being destroyed by fire in 1972. It is composed of Sejong Theater with 3,022 seats, Sejong M Theater with 609 seats, and Sejong Chamber Hall with 443 seats.

There are 247 cultural art centers⁹ nationwide, including 30 art centers located in Seoul including the Seoul Arts Center and Sejong Center for the Performing Arts holding various kinds of performance daily.

2.2.2. Position of classical music in Korean culture

Various ticket reservation sites such as Interpark, PlayDivi, and Yes24 show that classical music is on the next list of musicals, pop music concerts and plays and is loved by many people.¹⁰

According to the *2015 Performance Statistics Through The Largest Ticket Reservation Site, Interpark In Korea* by Lee Jong-kyu, head of the Interpark performance department, among the *Webzine ARKO*¹¹ published annually by the Arts Council Korea, classical musical performances were held 16,000 times in 2015, meaning 43.83 classical music performances were held every day nationwide. It also shows that Koreans are very interested in classical music.

3. What is ‘Gugak’?¹²

In order to understand the fusion and coexistence of Korean traditional music, Gugak and Western music, it is first necessary to find out what kind of musical instruments Korean music is made of. The meaning of Korean traditional music, according to Donga-a’s Prime Korean

⁹ <http://www.kocaca.or.kr>

¹⁰ <http://ticket.interpark.com/>

¹¹ <http://webzine.arko.or.kr/>

¹² Cf. Park, So Hyun. 2005, Bachelorarbeit fuer die erste Diplompruefung KBA. Violin, ‘Bedeutung von Saiteninstrument in der koreanischen Musickkulture- auch im Vergleich zur abendlaendischer Instruementen’.

English Dictionary (2008) Gugak (국악) is „National Classical Music, Korean Classical Music“¹³.

The history of Korea is about 5,000 years, and the history of music has long been seen as well. The tomb, which is supposed to be painted around the 4th century, depicts the musical instrument and performance of the period, showing that there was already a form of ensemble at that time. In the 4th century, musical instruments and musical styles came in from China and India. In the 6th century, as Buddhism entered, Buddhist music expanded. In the 7th century, the songs of gyeongmo and gayageum based these two instruments developed in Silla, unified Korea era. During this period, there were also national institutions that administer music for ceremonies and banquets. Music continued to evolve with diversity and in the 10th century, music was systematically classified into three categories: Aak (아악), Dangak (당악), and Hyangak (향악). Music kept developed with Buddhism, which was a state religion in this period. In the 14th century, as a new nation was established, Taoism and Confucianism became the main religions and the music developed based on these thought. In this period, they also worked on the production of new musical instruments, and the music theory and history book 樂學軌範 *악학궤범 Akhak Gweboem*¹⁴ was established. From 1910 to 1945, South Korea lost its sovereignty to Japan. At that time, Korean music, Gugak was also controlled by cultural exclusion policy. In 1945, at the end of the reunification and at around the end of the Korean War, the National Center for Korean Traditional Performing Arts was born again and efforts to reconstruct Korean traditional music began to take place.

There is also an increasing number of performances to introduce Korean traditional music, mainly to Korean compatriots who are staying overseas. In 2016, the 5th Korean Aesthetic-Touring Europe performed court music such as Sujcheon 수제천 in Musikverein, which is the representative performance hall in Vienna, Austria.¹⁵

¹⁴ Korean traditional music theory book, 1493, written by Korean king 성종 Seongjong.

¹⁵ <https://www.youtube.com/watch?v=9oQrf4aCX-g>

3.1. Types of Korean musical instruments

There are about 60 kinds of Korean traditional musical instruments. There are three methods for classification, such as musical instrument or music system.

The first method is the classification of the *Akhak Gweboem*, which was made in accordance with the order of king Sungjong in 1493. This method is a way to classify 66 instruments using a three-way classification: Aak (which is used in pure Chinese music among the instruments that have been introduced in China), Dangak (which came from China and not changed into Korean style), and Hyangak (which is Korean traditional musical instruments).

The second is a classification method of the *Korean traditional culture encyclopedia* 增補文獻備考 증보문헌비고 *Jeungbo Munhunbigō*¹⁶ which was made in accordance with the royal order of King Yeongjo in 1770. This method divides 61 kinds of musical instruments into thirteen kinds according to the material of musical instruments such as gold, stone, and wood.

Finally, there is a way to classify them as Western instruments such as strings, brass, wind, etc.

Let's try to find out the representative instruments of Korean traditional music in order of a string instrument, a wind instrument, and a percussion instrument.

3.1.1. A string instrument – Haegeu

Haegeum 해금 (or Hogung 호궁), which is called violin in Korea and “beautiful woman with two lines” (Song Jiwon 2013 :215), is a Korean traditional string instrument. This has a vastness of scope, a variety of signs, a complex structure and a difficult way of playing.

Haegum, one of the three musical instruments¹⁷ imported from China during the Goryeo period¹⁸, is a musical instrument transformed

¹⁶ Korean traditional culture encyclopedia, 1770, referred to Donggookmoonhernbigō (東國文獻備考). http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0054011

¹⁷ See 1451, Goryeo musical history book, #24,#25 in total 139 books

from Iho/Erhu¹⁹ which is still popular in China. Haegum, a musical instrument developed differently in China and Korea, is not ironically from either Korea or China. Haegum is believed to be a musical instrument transformed in India around the 6th century BC. This can be seen as a variation of Indian ‘love’²⁰ and sounds weak and soft, similar to the sound of a violin with muted strings.

Haegum is a musical instrument that makes a sound by winding two strings made of twisted silk thread and rubbing it with a bow connected with the instrument. This is different from erhu, which winds the metal wires. Unlike other stringed instruments, it is a musical instrument with a high range in which the continuity and flow of melody are possible. It is often played together with wind instrument ensemble performances in addition to string instruments. It is also a favorite instrument in modern music or fusion with Western music.

3.1.2. A string instrument – Ajaeng (아쟁)

Ajaeng in chapter 3.1.2., Geomungo in chapter 3.1.3, and Gayageum in chapter 3.1.4, look very similar. The body of ajaeng is made of paulownia in the front and chestnut in the back. It is made larger and thicker than gayageum. It is connected to the moveable bridge, which is called the goose foot or anjok (안족), with seven larger and thicker lines than Geomungo.

Ajaeng has a way of sounding by rubbing a string with a bow made of forsythia. This is a musical instrument compared to a double bass in Western music with a very low range and masculine tone.

¹⁸ The Korean unified country from 918 AC to 1392 AC

¹⁹ In Korean sound [Iho (二胡)], In Chinese sound “Erhu”

²⁰ Indian lute type string, using for classical vocals or dance accompaniment. Made up long, it has 4 main strings

3.1.3. A string instrument – Geomungo (거문고)

Geomungo is a musical instrument made by Wangsanak²¹ from Goguryeo²². The story of King Wangsanak who made Geomungo is passed on to the 32nd book of the *Samguksagi, Akji* (삼국사기, 악지).

For the first time, Qin Dynasty sent a Chilhyeongeum (칠현금) to Goguryeo. The people from Goguryeo knew that it was a musical instrument, but they did not know the sound of the instrument and how to play it. The country decided to give a prize to whom knows the sound and can play the instruments. Wangsanak, who was in ‘the second Sang’ (제 2 상, 第二相), played 100 pieces of music while making instruments by adjusting the original title and leaving the original shape. When he played music with the instrument, a black crane flew and started to dance. The name of this instrument became ‘hyeonhakgeum’, but later it was called ‘Hyeonggeum’ (현학금) (Song Jiwon 2013: 206).

Geomungo is also a traditional Korean stringed instrument, which is made of a paulownia tree in the front and a chestnut tree in the back. Unlike Ajaeng, Geomungo, also called ‘hyeonhakgeum’ or ‘Hyeonggeum’, consists of 6 lines, of which 3 lines are connected to Anjok which is movable, and the remaining 3 lines are connected with 16 *Gwae* (괘, 掛), that can not move with the jujube. When playing Geomungo, the three lines connected to the anjok should not be pressed, and the lines with *Gwae* should be pushed down by the left hand to make a sound. Geomungo uses a bar with 24 cm long and 7 mm in diameter called *suldae* (술대), *sul* (술) or *si* (시). It is inserted into the right hand to play music and also used to play the instrument, *hyangbipa*. Put it between the forefinger and the middle finger of the right hand. Bend the forefinger to hold *Suldae* and hold the thumb firmly while holding the other three fingers slightly bent, and pull the string down or up.²³ Geomungo which has bass band is played as a cell in classical music.

²¹ 王山岳, ?-?, Goguryeo musical player and instrument master

²² 高句麗 Goguryeo, BC(?)–668, one of Korean ancient nation

²³ <https://terms.naver.com/entry.nhn?docId=1116283&contentsParamInfo=isList%3Dtue%26navCategoryId%3D33031&cid=40942&categoryId=33031>

3.1.4. A string instrument – Gayageum (가야금)

Gayageum is a 12-string instrument that is hand-tied and classified as a traditional Korean string instrument, along with Geomungo.

Gayageum, which is called ‘Gayatgo’ (가얏고), consists of twelve moveable bridges, Anjok, on the body made of paulownia tree. It is put with the left hand and scooped up with the right thumb, forefinger and middle finger to make sound. Gayageum means the gold of Gaya (가야), which came from the name of the country. In the book, Samguksagi, Vol. 32, Gayageum is written as ‘the King Gasil in Gaya made it from Jaeng in China’. However, it is only a documentary story that it is based on the Chinese musical instrument. Prior to the time when King Gasil (가실왕) made the gayageum, there was a musical instrument called ‘Go’ (고), which is similar to Gayageum. Of course, the name ‘Gaigo’ or ‘Gayageum’ was not attached to ‘Go’. The fact that musical instruments similar to gayageum existed in the early third century has already been proved in academia.

Concretely, the musical instrument of the performer, Jang Gyeongho, which was attached to the his neck and excavated from the burial mound in Hwangnam-dong in Gyeonju city proved to be the instrument ‘Go’. The record of Samguksagi, which King Gasil made it with Chinese instruments, can be interpreted as the name of the gold of the country Gaya, which is a gayageum after a little supplement of the existing instrument (Song Jiwon 2013: 196-198).

Gayageum plays a role as a bridge between wind and strings in Western music and as a viola with middle sound in string quartets. In solo or ensemble performances that do not involve haegeum, it plays the role of a Western musical instrument violin.

3.1.5. A string instrument – Yangum (양금)

Western gold, ‘Gura iron cash’ and ‘Gura wire gold’ are unique instruments that came from the West, Europe, rather than from China or India. Seoyangum (서양금), Guracheolhyeongum (구라첼현금),

and Guracheolsagum (구라첼사금) are unique musical instruments that came from the West, ie Europe, not from China or India.

The origin of Yangum is known as the ancient Middle Eastern region and was spread throughout Europe by the Crusades during the Holy Roman Empire (10th and 12th centuries) and was called ‘Santur’, ‘Dulcimer’, ‘Cimbalon’, ‘Psaltery’.

In China, it was introduced at the end of Ming by Matteo Ricci (1552-1610), and was accepted in Korea in the late Joseon period. The structure of the Yangum consists of a trapezoidal hexahedron tube made of paulownia, and there is a curved iron, which is used for tuning with Yangumchae.

Yangum’s soundbox is divided into front, back, and side panels.²⁴ Unlike other strings, Yangum makes strings with tin and iron alloyed iron. Each line consists of four strands, each with two long gwae standing vertically on top of each other, with 14 rows laid horizontally on top (Song Jiwon 2013: 215). A stick, which is made with only the part of the bamboo bark by cutting out the bamboo shell, is used to play the instrument by holding it with the thumb, forefinger and middle finger on the right hand.²⁵

3.1.6. A string instrument – Bipa (비파)

The name Bipa comes from the technique that the instruments played. It is said ‘Bi’ to step on it with a hand forward, and it is said ‘Pa’ to step on it with a hand backward while playing instruments.²⁶ Currently, the Chinese letter of Pipa is 琵琶 as the meaning of stepping on the strings of instruments.

There are two kinds of Bipa: Hyangbipa (향비파) and Dangbipa(당비파). Hyangbipa is also called ‘Ohyun’ (오현), ‘Ohyunbipa’ (오현비파), or ‘Jickyongbipa’. According to the *Akhak*

²⁴ <http://folkency.nfm.go.kr/kr/topic/%EC%96%91%EA%B8%88/6295>

²⁵ <http://folkency.nfm.go.kr/kr/topic/%EC%96%91%EA%B8%88/6295>

²⁶ ‘Yoohee (劉熙)’ Book ‘Seokmyoung (釋名)’ said ‘Pipa was originated from the barbarian, they have played it on horse. Pull action is called “Pa” and push action is called “Pi”. Name came from its playing method (cf. Song, Jiwon. 2013: 239).

Gweboem, the body of this stringed instrument is like a waterdrop, has a straight neck, and consists of five lines.

There are ten *gwae* or pillars in the neck and trunk. The player pushes the string and *Gwae* with his left hand and strikes the string with the stick with his right hand.²⁷ *Hyangbipa* is a musical instrument passed from the west region through China to Goguryeo and it has a straight neck unlike *Dangbipa*.

Dangbipa is also a musical instrument passed from west region through China to Goguryeo and later passed down to Japan. It is called ‘*Sahyeonbipa*’ (사현비파) or ‘*Gokgyeonbipa*’. According to *Akhak Gwebom*, its total length is about 90cm, and its body shape is similar to that of a drop in water droplets, and its neck is bent like a “L” shape, and four ‘*Juah*’ are attached to its neck. Behind *Motong*, there is a string called ‘*Damjoah*’ that is mounted to carry an instrument.²⁸

Hyangbipa is played with *Suldae* made of bamboo to play like *Geomungo*, however, *Dangbipa* is played with *Balmok* looked like a wooden paddle in right hand.

3.1.7. A wind instrument – Piri (피리)

Piri is the center of Korean traditional wind musical instruments because it plays a main role in the wind part. The flute is a woodwind instrument, which is made by cutting a bamboo thinly, called a ‘*Seo*’ by plugging in Double Reed. Because it sets up vertically when blowed, it belongs to the ‘*Jongjuk* (縱笛)’. Likewise, instruments with lead called ‘*Seo*’ are *Piri* and *Taepyeongso* (태평소).²⁹

There is a ‘*Gwandae*’ with eight holes in the *piri* made of coarse *Haejuk*, with ‘*Seo*’ inserted in it and held with a lip. There is one hole on the back and seven holes on the front. The upper hole should be blocked with the left thumb and the holes in front are played in order of left first, second, third finger and right first, second, third,

²⁷ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%ED%96%A5%EB%B9%84%ED%8C%8C&ridx=0&tot=279>

²⁸ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EB%8B%B9%EB%B9%84%ED%8C%8C&ridx=0&tot=443>

²⁹ refer to chapter 3.1.9

little finger blocking or removing on them. There are three kinds of Piri: Hyangpiri (향피리), Sepiri (세피리) and Dangpiri (당피리). When playing the ensemble, Hyangpiri plays most of the arrangements and acts as a leader. The length of the Hyangpiri is about 25cm. Sepiri is smaller than Hyangpiri, but is a musical instrument that requires more skill than Hyangpiri or Dangpiri. Dangpiri uses a thicker cord than Hyangpiri and makes somewhat thick and rough sound (cf. Song Hyejin 2000; Monthly Gugak 2001).

3.1.8. A wind instrument – Daegeum (대금)

Daegeum is a musical instrument with holes in bamboo. It is a wind instrument that is placed horizontally on the left shoulder. It is often played as a solo instrument, and its playing style is very similar to that of flute. Daegeum famed by a fable ‘Manpasikjuk’ 만파식적 (萬波息笛)³⁰ has clear and lengthened sound so that it can be widely used for ensemble and solo. Daegeum is a horizontal musical instrument with a mouthpiece at the one end. The lips are put on mouthpiece and the breath should be blown into it. It is called ‘Jeotdae’ or ‘Jeo’ and called ‘Jeok’ in Chinese. It is also the instrument of the god, which was kept in the ‘Cheonjongo’ with Geomungo in the Silla Dynasty.

3.1.9. A wind instrument – Tungso 통소 (洞簫)

It was named *tongso* first because the bottom of the Gwandae was not blocked. Later, the name was called differently as ‘Tungso’. Tungso was used in Dangak in Goryeo period, and also written in *Akhak*

³⁰ A tale, written on Samguk Yusa 삼국유사 (三國遺事) ‘#2’ A Giyi piece ‘Manpasikjeokjo’, #4 ’제 4 권 Topsang piece Baekryoolsajo. Means a pipe “Jek, 笛”) which can remove whole “Manpa (萬波)” in the world and give peaces ‘Sik(息)’, A special pipe during Silla era. Doheum Lee, *Translated Samgooksagi* 2, 4 (The Academy of Korean Studies, 2003), Il Yeon *Samgook yusa* 1,2 (Sol, 2002)

*Gweboam*³¹ as Dangbu instrument in the early Joseon Dynasty. After that, it was widely used in the name of ‘Tungae’ in folk music, which is still reaching these days.³²

Tungso is currently used as an accompaniment instrument for the ‘Bukchon Lion Playing’.³³ It is a vertically-blown wind instrument with one hole behind and five holes in front.

3.1.10. A wind instrument – Danso (단소)

Danso is a wind instrument that sounds clear and pure and can be enjoyed by anyone. It is similar to a recorder in a Western instrument. It became blown vertically by making Tungso small. As the sound of the instrument is not so big, it is used as a chamber music or an accompaniment instrument.³⁴

3.1.11. A wind instrument – Taepyeongso (태평소)

Taepyeongso, an instrument with a very high tone range, is often referred to as ‘Swaenap’, ‘Hojeok’, ‘Nalali’, ‘Cheoljeok’ and so on compared to a Western instrument ‘trumpet’. Taepyeongso is also used in military music and plays a role similar to that of the trumpet in Western music, however, the volume is more than twice as loud as that of trumpet.

³¹ See footnote no. 16

³² <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%ED%89%81%EC%86%8C&ridx=0&tot=13>

³³ Korean national intangible cultural property #15, Musical playing and lion masked dance which is played around Hamgyoungnam-do Bukcheong area at Jan. 15th lunar calendar.

³⁴ http://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000759822

3.1.12. A wind instrument – Nagak (나각)

‘Nagak’ (螺角) is a ‘conch shell piri’. When you make a hole in the end of a conch shell caught from the sea and blow, you will hear the sound like boat horn. Nagak is a monophonic instrument, also called ‘Conch shell’ or ‘Na’. Nagak is a necessary instrument to be organized in Buddhist rituals, and is played in military music uneventfully, leading to ‘Daechita’ today.³⁵

3.1.13. A wind instrument – Nabal (나발)

Nabal is a wind instrument that attaches a mouthpiece to a long tube of metal and sounds with ‘lipping’. It is a musical instrument made like metal long barrel. It has a length of about 115 cm, and the mouthpiece is thin, gradually becoming thicker as the end part goes, and spreading at the end like a morning glory. It makes some simple sounds as there is no hole, but usually only one low tone is stretched out to make the sound. The lips on the mouthpiece control the intensity and level of the sound. It is used to signal in the crowd, Daechita and Nongak, etc., and alternating with Nagak.

3.1.14. A wind instrument – Saenghwang (생황)

Saenghwang is a musical instrument that can be seen as a musical instrument of the same kind as a Western musical instrument ‘Mouth Organ’, and also known to have been used in the Three Kingdoms period. Saenghwang is called by different names depending on the number of gwandae put into the body of the gourd. 13th pipe ‘Hwasaeng’ (화생) gives twelve notes, and 17th pipe ‘Sosaeng’ sounds sixteen notes. And ‘Woosaeng’ has 17 pipe like Sosaeng, with

³⁵ http://www.culturecontent.com/content/contentView.do?search_div_id=CP_THE008&cp_code=cp0225&index_id=cp02250015&content_id=cp022500150001&search_1eft_menu=2

low pitch or has 36 pipes. There were times when various Saenghwang were used, but mostly 17 pipes were used.

Saenghwang, like harmonica, can make sounds in both inhalation and exhalation. It is the only Korean musical instrument that can produce multiple sounds at the same time since it can be blown up to several ‘gwandae’ (cf. Song Jiwon 2013: 272-273).

3.1.15. A percussion instrumen – Membrane Phones

‘Membrane Phones’ also called as ‘Skin Phones’ refers to musical instruments of the North type, and is derived from ‘Membranum’ which means 'leather' in Latin.³⁶

There are various kinds of skin phones in Korean traditional music instruments, and they are classified into various types according to their size, composition, and usage. They are classified into Janggu (장구) drum, Galgo (갈고), Geongo (건고), Gyobanggo(교방고), Nogo, Nyeogo, Sogo (소고), Younggo, Jyago and so on.

3.1.16. A wind instrument – Idiophone. ‘Yuyul’ instrument (유희악기)

Idiophone refers to a musical instrument whose entire musical instrument is vibrating, not membranes or strings. It includes all percussion instruments except the Membrane Phones in chapter 3.1.15. Idiophone has a Muiyul instrument with no pitch control and a Yuyul instrument with a pitch. Among Western musical instruments, Yuyul instrument is marimba and xylophone. In traditional Korean music instruments, it includes four types such as Peongyeong, Peonjong, Tukgyeong, Tukjong.

³⁶ <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001009002>

3.1.17. A percussion instrument – ‘Muyul’ instrument in Idiophone (무율악기)

Unlike the Yuyul instrument in chapter 3.1.16, the Muyul instrument refers to a musical instrument without a pitch, except for Membrane phones.

In classical music, Muyul instruments include tambourines, cymbals, gong, triangles, castanets, and drums. Among Korean traditional musical instruments, the musical instruments belonging to Muyul instruments are Kkwaenggwari (꽹과리), Jing (징), Bak (박), Chuk, Uuh, and Boo. In particular, Kkwaenggwari and Jing are musical instruments that constitute percussion group of ‘Samulnori’ (사물놀이).

3.2. Types of Gugak (국악)

Gugak is as diverse as the musical instrument, and can be divided into folk music and Jungak including Aak³⁷, Dangak³⁸, and Hyangak³⁹, which were used in court ceremonies of the Joseon Dynasty.

In this paper, for the comparison with Western music, we will deal with instrumental music, ritual music, vocal music, and Pansori folk music.

3.2.1. Instrumental music

Instrumental music is composed of ‘Sanjo’ (산조), ‘Byeongchang’ (병창), ‘Sinawi’ (신아위), which is derived from accompaniment for one or more musical instruments playing solo, ‘Julpungryu’ (줄풍류), which is derived from accompaniment for dance and Goot and

³⁷ The court music of Joseon dynasty. Aak is influenced from Song dynasty of China, played for royal formal ceremonies

³⁸ Influenced before Aak from Dang dynasty, performed for royals

³⁹ Korean natural classical music. Including Soojecheon, Dongdong

developed in the same way as ensemble of classical music. It is also comped of ‘Daepungryu’ (대풍류), court music ‘Sujaecheon’(수제천) and ‘Yeomillak’ (여민락), which is played mainly by wind musical instruments made from bamboo.

3.2.1.1. Sanjo (산조)

Sanjo, a solo instrumental ensemble music, developed at the end of the 19th century, starting with the gayageum sanjo by Kimchangjo, to the gyungmugo, daegum, haegum, piri, and ajaeng sanjo. It is classified into three to six rhythm composition movements arranged in a slow order to a fast order. It is accompanied by jangu accompaniment. Sanjo was performed mainly by folk music performers in Jeolla-do, Chungcheong-do, and southern Gyeonggi-do and most of the past performers were born in this area.⁴⁰

3.2.1.2. Byeongchang

‘Byeongchang’ means singing in accompaniment of instruments such as gayageum or geomungo. Byeongchang refers to singing alone or singing with others, and is a genre in which singers play their instruments directly. Originally, it is supposed to be included in the song, but it was included in instrumental since it was developed in Sanjo.

⁴⁰ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EC%82%B0%EC%A1%B0&ridx=0&tot=53>

3.2.1.3. Sinawi

It is widely accepted that the origin of Sinawi, an improvisational instrumental ensemble used in shamanic music, originated in Sanyeoga, the shrine of Silla.

Sinawi is basically composed of two piri, one daegeum, one haegeum, one janggu, and one string of 'Three strings Six instruments'. Depending on the region or the situation in which the instrument is being played, the instruments that are organized may change. Sinawi's greatest feature is that the musical instruments are accompanied by improvisational elements that are harmonized with the theme melody that they play. It is structurally comparable to Western 'Jazz' music.

3.2.1.4. Julpungryu

It is a music that is centered on string instruments such as geomungo, gayageum, haegeum, and yangeum. It is a term commonly used to refer to 'geomungo remembrance', especially the geomungo-based performance.

Julpungryu is usually composed of geomungo or gayageum depending on whether it is 'geomungo remembrance' or 'gayageum remembrance' and consists of 1 geomungo, 1 gayageum, 1 haegeum, 1 saepiri, 1 daegeum and 1 janggu. It has the same composition as a solo instrument played in the accompaniment of a string ensemble in Western music, or a violin in a baroque that plays a major melody in an ensemble (cf. Chang Sagoon 1980: 66).

3.2.1.5. Daepungryu

Unlike Julpungryu, Daepungryu is a name given to wind instruments made of bamboo as the center of its composition. It is composed of 2 hyangpiri, 1 daegeum, 1 haegeum, 1 janggu and 1 drum and was originally used for accompaniment of dance. It has the form of a

traditional concubine ensemble and is also used for playing songs such as ‘Samhyeon Youngsan recollections’ and ‘Dongdong’. The concert series ‘Samhyun Youngsan Recollections’ is a work that represents the genre of the great winds, so it is also called ‘Daepungryu’ (Song Bangsong 1979: 630).

3.2.1.6. Sujaecheon

Sujecheon, also known as ‘Jeongeup’ (정읍) or ‘Bikarak Jeongeup’ (빛가락 정읍), is a music belonging to ‘Hyangak’, which is composed of five scales like other Hyangak songs. Sujaecheon, composed of daegeum, piri, haegeum, ajaeng, ganggu, go, and bak, is a representative orchestral ensemble of Gugak. It refers to ‘Jungeupsa’, a song sung by the dancers in the royal court of the Goryeo Dynasty, which has been played as an orchestral accompaniment since the mid-Joseon period.

3.2.1.7. Yeominrak

The representative music of King Sejong⁴¹ of Joseon, known for creating Hangeul, is ‘Yeomink’, which is included in ‘Bongraeugh’ a court dance designed to entertain all the people. Yeominrak is the second piece of Bongraeugh’s music with five pieces and also the song of Chinese-language song *YongbiaChunga*.⁴² Yeungminrak was originally used as marching music during the direction of the envoys or the movements of kings, but over time, several variations occurred. It is now set up with four different musical pieces: Yeominrak, Yeominrakman, Bonryung, and Haeryung (cf. Lee Hyegoo 1976; Chang Sagoon 1980). Yeominrak, played today, is similar to an orchestra symphony of Western music played by an orchestral concert.

⁴¹ 1397-1450, The 4th king of the Joseon dynasty, representing Korean great king in history

⁴² Epic poetry by King Sejong’s order. Written at 1445. Published at 1448 Nov. 23th.

3.2.2. Jaeryeak (제례악)

Among all the activities of performing, singing and dancing to offer sacrifices, it is called Jaeryeak. Jaeryeak is largely divided into Jongmyo Jaeryeak (종묘제례악) and Munmyo Jaeryeak (문묘제례악).

3.2.2.1. Jongmyo Jeryeak

Jongmyo Jaeryak⁴³ which was registered as a World Cultural Heritage⁴⁴ along with JongmyoJaerye, is a music used to offer sacrifices to kings and royal families of Joseon. It was called ‘Jongmyo Jaeryeak’ and also called ‘Jongmyoak’ (종묘악) as a general name for the instrumental, singing and dancing performed during the ancestral rites of the Joseon Dynasty. Jongmyo Jeryeak, a type of Chinese Aak, was recreated as Korean-style Hyangak music under the orders of King Sejong. In the process, ‘Jungganbo’, the first music album in the East that simultaneously displays pitch and rhythm, was created. Both ‘Botaebyeong’ (보태평) and ‘Jungdaeup’, which were expressed and inherited as such, were used for banquets during King Sejong’s reign. After 1464, it was arranged by King Sejo⁴⁵, who was the son of King Sejong and was formally adopted as Jongmyo Jeryeak.

3.2.2.2. Munmyo Jaeryeak

Munmyo Jeryeak is the music used for the Royal Tomb of Confucius⁴⁶ and Seolchong⁴⁷, Confucian scholars (Confucianism was then the state religion of Joseon) to offer sacrifices to the lanterns.

⁴³ The Royal Ancestral Ritual in the Jongmyo Shrine and its music

⁴⁴ At 2001 May 18th, UNESCO choose this one of masterpieces of humanity and intangible heritage and registered World Intangible Heritage with ‘Jongmyojerye’

⁴⁵ 1417-1468, 7th King of the Joseon dynasty

⁴⁶ 孔子, B.C.551-B.C.479, Chinese philosopher

3.2.2.3. Beompae (범패)

Beompae is a vocal piece song to raise ashes in a temple, and is also referred to throughout Buddhist rituals. Beompae, which is also included in folk music, is classified as one of the three major musical genres in Korea along with Gagok and Pansori. Bumps are similar to Western music's 'Gregorian Chant', as beat and chord are composed of an undecided open-circuit rate.

3.2.3. Songs

Songs can be divided into two forms: 'Gagok' which simplified verse for singing songs and 'Sijo' by accompaniment of small orchestral musical instruments. Although folk songs are also songs, it is right to fall into the category of folk music when it comes to development and use.

3.2.3.1. Gagok (가곡)

Gagok refers to a style that sings around the composition of small orchestral music. Singing poems with lyrics is similar to singing to ensemble accompaniment in Western music. It is an artistic song called 'Jungga' along with Sijo and Siga. It is distinguished from 'Sokga', which is divided into pansori, folk song, and Japga.

⁴⁷ 薛聰, 655~?, Scholar of the Silla dynasty

3.2.3.2. Sijo (시조)

It is a vocal piece that sings sijo, a Korean traditional style poem. It is a song that sings like a song with a melody attached to a poem, sijo with a set format.

3.2.3.3. Lyrics

The lyrics are very free in the form of songs, lyrics, and ‘Jali’. The lyrics, which contain many elements of folk songs such as beat and melody, are a form of vocal music that is very free to sing.

3.3.3.4. Pansori (판소리)

Pansori is a song that plays and tells stories like western music opera. The difference between opera and pansori is that one singer plays a song and performance that lasts nearly four hours. ‘Gosu’, the performer, leads alone to a single accompaniment. ‘Danga’ is a song sung to relieve his or her neck before a long four-hour pansori.

3.3.4. Folk music

Folk music can be categorized as Nongak, folk song, and Japga

3.3.4.1. Nongak (농악)

Farmers refer to instrumental music that satirizes reality in order to spice up farming before or during farming.

3.3.4.2. Folk songs

It refers to a song about life and labor while working such as farming or catching fish. *Arirang* is included in the folk song. According to the region, folk songs are divided into folk songs in Gyeonggi Province, eastern folk songs, folk songs in Seodo, folk songs in Namdo and Jeju folk songs.

3.3.4.3. Japga (잡가)

Japga, developed by vocalists of the 19th century around Seoul, is a very technical art song. *Taryeong*, *12 houses*, and so on are included in Japga.

4. Modern Gugak

In order to survive and thrive, Gugak is being developed in a variety of ways, with a large amount of support and effort being provided at the national level.

Modern Gugak has three directions, first of which is the conservation and succession of traditional Gugak, second of which is fusion Gugak which is integrated with the development and support of creative Gugak and finally fusion Gugak with popular music.

4.1. Conservation and succession of traditional Gugak

Efforts to conserve traditional Korean music, dance and traditional art have been made at the national level since the liberation of Korea. The nation established a system in which artists, including Korean traditional musicians, can be designated as ‘human cultural assets’ and

supported by pensions to continue financially or to foster the latter systematically. In 1950, the National Gugak Center⁴⁸ under the Ministry of Culture, Sports and Tourism was established right next to the Seoul Arts Center, a music hall representing Korea. This is to promote the renaissance of traditional Korean music, such as preserving, winning, and supervising the development of Gugak.

4.2. Creative Gugak

The second direction of modern Gugak is the ‘creative Gugak’, which was introduced into Gugak after the introduction of classical music during the Japanese colonial era and the flow of classical music. It is the creation of Gugak that begins by promoting classical musical styles, scales, notation, rhythm, and combinations with Western instruments. All of these fall into the category of creative national music: to play instruments with an iron strings instead of silk, to scale instruments and expand the range, or to play with classical musical instruments, or to compose new creations by using above methods. The National Gugak Orchestra⁴⁹ can be seen as the main activity of creative Gugak by performing diverse collaborations as well as Gugak.

The Gugak Orchestra Festival, which was held every year and played six times this year, is a good example of the development of systematic and creative Gugak and future development.

Hwang Byung-ki’s gayageum solo ‘Chimhyangmu’⁵⁰ and Park Bum-hoon’s ‘Arirang connection’⁵¹ are representative pieces of creative traditional Korean music.

⁴⁸ 國立國樂院, National Gugak Center, <http://www.gugak.go.kr/site/main/index001>

⁴⁹ National Traditional Orchestra of Korea, Sejong Traditional Orchestra.

⁵⁰ 黃秉箕, 1936.5.31-2018.1.31, Korean music composer and Gayageum player

⁵¹ 朴範薰, 1948.4.12- conductor, composer

4.3. Fusion Gugak

The final direction that modern Gugak is pursuing is to classify various genres of popular music, such as jazz, ballad and pop music, as fusion music, as reinterpreting them with traditional musical instruments or playing them with performers in this field.

The start of fusion Gugak begins with the birth of the musical group *Slum Column*⁵² in 1985. Unlike creative Gugak, which involves the succession of traditional Gugak and experimental music, fusion Gugak has developed into a genre that leads K-pop and aimed for popularity. More and more popular music groups such as *Yonlji*⁵³ and *Hwang Jin-yi*⁵⁴ in girl group style singing and playing musical instruments are increasingly leading the fusion Korean classical music.

5. Coexistence of ‘Gugak’ and classical music

As we discussed in the table of contents, classical music and Gugak are challenging themselves for survival and development in Korea. In addition, Gugak and Western music are trying to fuse and coexist in various ways for symbiosis, which are encouraged by the national budget support.

5.1. Promoting musical win-win through various collaborations

The convergence and coexistence of classical music and Gugak are also being tried in various ways. It can be divided into four different directions: the way classical musical pieces are arranged and played with Gugak instruments, the way Gugak musical pieces are arranged and

⁵² Chamber orchestra, Named from the geomungo sound note.

⁵³ 連理枝, A phenomenon – two tree’s root is twisted and mixed and two tree look like one.

⁵⁴ 黃眞伊, ?-?, A entertainer at Joseon dynasty

played with classical music instruments, the way Gugak and classical instruments play the existing pieces together, and the way Gugak and classical instruments play the creative musical pieces.

5.1.1. The performance of classical musical pieces with Gugak

The first attempt for musical coexistence between Gugak and classical music is to play classical musical pieces arranged with Gugak instruments. After the Japanese colonial rule, as traditional Korean instruments was improved, it became possible to play famous works of classical music composers with traditional Korean instruments.

This is the way haegum plays the *Air on G* of Johann Sebastian Bach (1685-1750), a German-born classical music composer called ‘the father of music’, accompanied by other traditional music instruments.⁵⁵

5.1.2. A performance of Gugak musical pieces with classical instruments

The second attempt for musical co-existence of Gugak and Western music is to play Gugak pieces arranged in Western instruments. It is the way to play folk songs and Tarungs with classical instruments. Based on a piece of Gugak written in Korean traditional music, it is played in classical style through arrangement and recreation.

Many classical music composers make such attempts and representative compers and works include Chungsanri Byukessoya by Youngjo Lee (1943)⁵⁶, who is one of the most active Korean composers of classical music and *Miryang Arirang* (밀양 아리랑),

⁵⁵ <https://www.youtube.com/watch?v=6o0ONd2qQVc>

⁵⁶ Young Jo Lee Official Website. www.youngjolee.com

Chonan Samgeori (천안 삼거리) from String quartet *Children's song*, folk song by Hanki-Kim.⁵⁷

5.1.3. Gugak and classical musical instruments play existing pieces together

A third attempt for musical co-existence of Gugak and Western music is to play the existing pieces arranged and played with both Gugak and classical instruments. This is the most sought after way to play classical music or Gugak arranged for various kinds of instruments as well as Gugak instruments or classical musical instruments.

It is a form that began to emerge through art activities that were aimed at multi-purpose art. It includes arrangements of 'Sarang-ga' (사랑가) in the Pansori Chunhyang-jeon (춘향전), played by soprano, piano, and gayageum player⁵⁸ and the arrangement of two pianos and haegeum for the song *Libertango*, which is the representative music of Astor Pantaleon Piazzolla (1921 - 1992)

5.1.4. Playing creative music with Gugak and classical instruments

The last attempt to co-exist Gugak and classical musical instruments is to play the newly created modern musical piece together.

This method is accompanied by 'modern music' and 'experimental music' of classical music history, which are currently active not only by creative Gugak composers, but also by the largest budget for supporting national cultural and artistic arts.

The composers and works that represent this method include the song 'Chiasma' for Haegeum by Seungyoung Park, a classical musical composer, composed in 2015 and premiered together at the

⁵⁷ http://www.yesolpress.com/goods_detail.php?goodsIdx=448

⁵⁸ <https://www.youtube.com/watch?v=kKEQmMxMoPI>

recital hall of the Seoul Arts Center⁵⁹ and The 2nd Annual Ensemble Performance Modern Korean Classic by Ensemble Sumbi, performed at the National Gugak Center on August 15, 2018. It is also a representative work of composers and works such as a composer Jung Won-jung, Kang Seon Ha from *Past and Present* and *Sumjip Agie for Piano* and *Bach Lee Arirang* by Lee Young-jo, a composer of Korean music.

The above four methods are currently subdivided into the process of Gugak and Western music trying to coalesce for coexistence. The number of performances is increasing and subdivided into more diverse ways as the nation has provided support through a systemic cultural and artistic support system.

5.2. Support for the creation of Gugak and classical music through the cultural and artistic support system

In Korea, they support diverse cultural projects and creative activities, including Gugak and Western music, through national cultural and artistic support projects.⁶⁰ According to the committee for Culture and Arts Support's estimate of June 27, 2018, about 850 cultural and arts support projects were carried out in 17 cities and province, showing that more than 100 cultural and artistic support projects went on per month. In addition, about 500 cultural and artistic support projects were carried out in the first half of 2018.⁶¹ The cultural and arts support projects are subdivided into eight areas: literature, visual arts, theater, dance, traditional arts, plural arts, and general arts.

'Music field' mostly supports works that include elements of Gugak in classical music and classical music. The 'traditional art' field supports works that include elements of classical music in Gugak and Gugak. Moreover, 'Plural Art' field supports artistic activities through a variety of entertainment including dance and theatrical elements. By subdividing each field, they help various fusion and creative arts

⁵⁹ http://kocoas.com/xe/index.php?mid=Concerts&document_srl=150246&m=0

⁶⁰ <https://www.ncas.or.kr/>

⁶¹ 2018 June 27th, National Culture and Arts Support System call center (+82 1577-8751)

activities. Seven out of 59 organizations were selected in the music field of the Artwork Support Program in 2018. That percentage is increasing every year.

6. Conclusion

Through various attempts by the above examples and institutional support by the state, Gugak and classical music are conserved and coexist with each other, and through the convergence of various methods, they promote the creation of new music and the development of Korean art.

Through creative activities in various directions, classical music and Gugak enjoy synergy seeking not only for symbiosis but also for 'K-Classic' and 'K-Music' that extend around the world.

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