

The Creation of the Modern Individual in Modern Korean Literature: Kim Tong-in's Novella *Maŭm i yŏt'un chayŏ* (A Person with a Weak Heart, 1919–1920)

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Abstract

Kim Tong-in (1900–1951) strove to not only refine the form of the modern novel but also to create a new type of modern individual character. This paper examines Kim Tong-in's novella *Maŭm i yŏt'un chayŏ* (A Person with a Weak Heart, 1919–1920), which draws on the modern Korean intellectual's self-portrait of the inner self engaged in the pursuit of modern love. Through the analysis of Kim Tong-in's novella, this paper will argue that the characterization of the modern individual as a superfluous man alienated from society and confined to his inner subject is a manifestation of the ambivalent status of the modern Korean intellectual in colonial Korea.

Keywords: Kim Tong-in, modern Korean literature, modern individual, Korean intellectual, Japanese colonialism

Introduction

The literary movement, which commenced in the 1920s in colonial Korea, was inspired by the so-called cultural policy that intended to appease the Korean people, who were under Japanese colonial rule, after the March First Movement

of 1919. Through the exploitation of this limited freedom, the cultural industry in colonial Korea flourished, and the increase in newspapers and journals that published Korean writing expanded the cultural and public space of literary writers.² The Korean literary youths, who studied abroad in Japan and were inspired by this cultural environment, started to organize literary coterie and publish literary journals—for example, *Ch'angjo* (Creation), *P'yehö* (Ruins), and *Paekjo* (Swan)—in the 1920s, with many prominent writers emerging from these publications. Kim Tong-in (1900–1951) and his literary group, *Ch'angjo* (Creation),³ spearheaded this literary movement. By publishing his literary works in a coterie literary journal of the same name, *Ch'angjo* (Creation), Kim Tong-in strove to not only refine the form of the modern novel but also to create a new type of character, which became the archetype of the individual with a modern identity situated in colonial Korea.

This article epitomizes the fictional character that Kim created through his novella, *Maüm i yöt'un chayö* (A Person with a Weak Heart, 1919–1920), as the modern individual. The term “modern,” in this context, implied a new kind of personality or identity, and a new role attributed to the individual. The concept of the modern individual developed from Western humanism through the Renaissance and the Enlightenment, which started in the sixteenth and eighteenth centuries respectively. It originated from the writings of Rene Descartes (1596–1650), in which the individual is configured as the autonomous and unified self whose identity is located in the subject. The Cartesian distinction between subject and object based on the substantiality of subject over object guaranteed to the individual the privilege of being one to whom the external world could be known, and one who could know, judge, rule, control, and dominate it through their perception and understanding of it.⁴ Through the rise of capitalism and nationalism in the eighteenth century, and with the developments of science and the Industrial Revolution, the individual was conceptualized as an entity of social and political movement and the economic system of capitalism, and a basic unit of collective identity—such as community, society, and nation.⁵

Ideas of modern nationalism developed in Korea in response to imperialism. With the encroachment of Western and Japanese imperialism in Korea in the late nineteenth century, modernization became an important mandate for Korea in order to build up a modern nation-state, which was conceived as the only path for Korea to take in order to survive the competition among imperial powers and preserve its autonomy and independence. The Korean term *Kaein* (individual)⁶ is itself a term imported from the Japanese interpretation of the Western concept of the modern individual, developed around the turn of the twentieth century. The concept of the modern individual was embraced within nationalistic discourse

and, from its introduction in Korea, incorporated the individual person into the unit of society and the nation through various newspapers and journals, such as *Tongnip sinmun* (The Independent, 1896–99), *Taehan maeil sinbo* (Korean Daily News, 1904–1910), *T'aekukhakbo* (T'aekuk Bulletin, 1906–1908), *Hakchikwang* (The Light of Knowledge, 1914–30), *Sonyŏn* (Boys, 1908–11), and *Ch'ŏngch'un* (Youth, 1914–18). It was a significant transformation of the perception of the individual that attempted to bind each individual to equal status, regardless of their traditional hierarchical stratum as based on family, society, and nation. This nationalistic discourse prioritized society and the nation over the individual in the sense that an individual could discover their true identity and meaning only through their dedication to the common good of society and the nation. However, this was a new kind of personhood for Korean people, who found themselves the agents of a collective group with equal status.⁷ After Korea became a colony of Japan in 1910, nationalist and modernization movements were placed under the influence of Japanese colonial rule. Korean nationalism had taken different shapes and agendas through its interaction with Japanese colonial authority. The modernization movement was therefore intertwined with a colonial modernity that characterized the unique modern development transplanted by colonial rule in its telos of controlling and managing its colony, which brought about the establishment of a modern governmental system, a public order system, industry, social and cultural infrastructure, and the educational system.⁸

Around the 1920s, particularly in the discursive field of modern literature and its narratives in fiction, the seemingly apolitical individual character, freed from its role as the agent of collective commitment to nationalism, was promoted. As Kim notes in the postscript of *Ch'angjo*'s first issue, “we simply reveal the records of our thoughts, pain, and predicaments in here.”⁹ Kim and his colleagues, in the literary coterie *Ch'angjo*, delved into a literary embodiment of the authors' self-portraits, their private lives, and their predicaments. The autobiographical elements indicate not so much a reflection of the author's biographical facts in fiction as the modern and colonial identity of the fictional characters that were shared with the authors. Much of their fiction, mostly short stories, appeared in the journal *Ch'angjo* (Creation), which from its first publication in 1919 portrayed the modern individual, who identified with modern education, culture, and literary talent but was alienated from society. Their literary works displayed their unique predicament: they were caught between modernity and tradition under a colonial rule that precipitated tensions and fissures in Korea, which suffered turmoil and confusion at the junction of modernity, tradition, colonialism, and nationalism. Their characters' modern education in Korea and/or Japan precipitated conflict with a traditional family that did not understand their values or vision. This

conflict was expressed through their pursuit of art and its realization in life, love in opposition to arranged marriages, and the pursuit of earthly success in colonial Korea.¹⁰ Love and art were given a separate value and identity that expressed and defined the self, being validated as a symbol of true modernity in the colonial society from which they were alienated. In this regard, the new literary movement in the 1920s was not only the product of the authors' concern for self-realization and awareness, which were neglected by the nationalist discourse, but also their attempts to forge a public space for literary professionals that was independent from other fields of political, social, and cultural movement.¹¹

This paper examines Kim's *Maüm i yōt'un chayō* (A Person with a Weak Heart, 1919–1920)¹² in order to discern how the protagonist's inner self is shaped as the subject of love as he attempts to acquire a modern identity in society. In the text, love functions as a cultural code that endows the protagonist, K, with a modern identity, and foregrounds his predicament of being caught between modernity and tradition. This is expressed through his discontent with a traditional-minded wife and his falling in love with Y. This paper argues that K's predicament, dominated by the desire for love, is a trope that ties K to the modern individual; both his failure of love and the loss of his traditional family signify his superfluous status, both in modernity and tradition. His place within two conflicting realms of society is expressed through his relationship with his wife and his lover, Y, in which he can neither fully align with the modern woman, nor his traditional wife.

The Individuality of the Author and the Fictional Character in the Creation of the Modern Novel

Kim attempts to establish a foundation for the modern novel in both his works of fiction and his critical essays. Like his fiction, his critical essays reflect his vision and understanding about what qualifies as the conditions for a novel, which are closely related to the status of the author through identification with an exemplary modern individual who is characterized as one who discovers and expresses their true self through creativity in the novel's creation. In his essay, "Sosōre taehan chosōnsaram ūi sasang ūl (Korean People's Perception of the Novel, 1918),"¹³ Kim elevates the status of the novel to an art form, which is, he believes, the essence of modern civilization. Kim differentiates the true form of the novel from the popular novel, which is created to attract the reader's attention. The popular novel is described as a traditional narrative centered on family and love affairs with the theme of conflict between good and evil, and a happy ending with a moral conclusion that encourages good and punishes evil.¹⁴ In contrast, the true artistic value of the modern novel is described as requiring an author's creativity

to reflect the author's thoughts and state of mind, the characterization of fictional characters with unique personalities that govern their psychologies and actions, and the characters' conflict and struggles with society. In his theorization of the novel, Kim highlights the author's creativity and the unique personality of the character that he creates as the qualification of the modern individual.

Kim also sets out his view of the novel in opposition to that of reform-minded leaders in society, such as social and religious leaders, and educators. Kim castigates those who judge the value of a novel based on its utility for social and public good, and those who view it negatively on the assumption that the novel corrupts social morality. According to Kim, however, a true sense of reform does not lie in the nationalist reform movement,¹⁵ which prioritizes society and the nation, but in the discovery of the true self, true life, and the true path of the individual, which is only possible through the understanding of true art. The novel divulges the true sense of self, which is not part of collective identity, but claims itself as an independent and autonomous individual. In this sense, Kim launches an attack on both the popular novel and the nationalist social reformer who subordinates the individual to the collective identity and values. As he states, "the novelist is an artist and art is the mind and thought of life, true love for the self, and social reform, and pursues the confluence of mind and body."¹⁶ He extols the novelist as the true agent of modernity in charge of the progress of the mind and body, and of society as well. However, what he means by social reform is not so much reforming people with modern values and culture, but paving the way for them to discover their own selves and the true value of their lives. In this sense, the creator of literature—particularly of the novel, in this context—is the person who possesses the essence of modernity and who realizes the power of individual inspiration and expresses it through literature.

Kim pays particular attention to a manner of fiction writing that guarantees the accomplishment of the ideal form of the novel. However, in "Chagi ùi ch'angjohan segye (The World Created by the Self, 1920),"¹⁷ he instead places an emphasis on the status of the writer, whose creativity is equivalent to God, and the fictional world that the writer creates. Kim compares the creation of fiction to God's creation of the world. The literary author is conceptualized as a representative individual and is empowered as an agent to create a fictional world. The author has a sense of self that distinguishes himself from God and cannot be content with the world created by God. This leads the author to create a world by himself in the form of a novel. In this world of his own creation, an author should control the character and narrative development in his hands as one controls a doll. In his approach to the development of the motivation for creating a novel, Kim manifests the individual self as an autonomous and sensible being who can create a perfect world that he

can control. The fictional world emerges through a reflection of the real world; however, it is not merely its replica, but a representation of it through an author's subject. The individual can perceive an external world, but not without limits, because a world created by a God transcends human perception. By simplifying and configuring a world that is imperfect, irrational, and indigestible, the author embodies the world through his vision, which is more perfect than real.¹⁸ In this sense, the author's subject is given privileges within the external world and the fictional world that he creates is prioritized over the real world.

The narrative world that Kim creates in God's stead is confined to the inner subject of a protagonist who is given absolute status over the narrative events and their background. He notes in *Sosŏl chakbŏp* (Technique of Writing a Novel, 1925)¹⁹ that the structure of the novel consists of narrative events, character, and background—but how it is structured by the author is of the utmost importance. In his opinion, the novel has its own internal mechanism independent of reality, and the novel is itself the outcome of the author's creative acts, which then interact with the novel's unique mechanisms. What Kim prioritizes in writing the novel is focalization on the individual character's subject. His classification of the different focalizations are *irwŏnmyosa* (single-dimensional description), *tawŏnmyosa* (multi-dimensional description), and *sun'gaekkwanyosa* (objective description).²⁰ Kim prefers *irwŏnmyosa* (single-dimensional description), which he picked up from Japanese confessional novels and which focuses on one main character's perception, consciousness, emotions, and desires.²¹ This is because he believes that presenting various characters' viewpoints damages the unity of the novel. The importance of focalization in his theory of the novel means that he regards the interiority of a character as the most significant element constituting the individual identity and worldview of a character. However, Kim does not clearly state how the construction of the fictional world is related to the representation of the real world and how it locates the author as an individual in society to place the creation of the novel in the context of social practice. This lack of the social aspect of a novel entails the characterization of the individual in fiction who, rather than shaping their identity through their interaction with society, is in discord with society and is confined to the inner subject.

The Modern Individual as a Literary and Superfluous Man Caught between Love and Traditional Family

Kim's ambitious project to create the modern individual independent of a political mandate, such as nationalism in colonial Korea, requires its own theme and social setting. Love was an effective theme for the early stage of modern writers

across the different literary groups and schools in Korea. However, in contrast to nationalist writers such as Yi Kwang-su (1892–1950), who exploits love as a motif of nationalist discourse to reform traditional Korea in his novel, *Mujǒng* (Heartless, 1917),²² and in this regard provides a balanced depiction of both modern and traditional values in Korea, Kim delves into the subject of desire in *Maūm i yǒt'un chayǒ* (A Person with a Weak Heart, 1919–1920). In the process, narrative events are underdeveloped to the extent that they do not provide a solid social background for the fictional world. Love is posited as an absolute value and Kim creates a narrative space where the protagonist's desire for it can develop. However, it should be understood as a new way of establishing the relationship between the individual and society. Although the protagonist's subject is given privilege over a fictional world that does not reflect the meticulous observation and representation of social reality, Kim's novella brings about the theme of a problematic individual who has literary talent, but is superfluous to society, configured through the narrative of indulgence in romantic love in conflict with society and the traditional family. This became the recurrent motif of the fiction that followed his novella.

In the novella, the protagonist, K, is portrayed as a superfluous man—a type of character which emerged in nineteenth-century Russian literature. There are similarities between K and the superfluous heroes of Russian novels in the sense that K realizes that the individual whose knowledge, values, and identity are associated with modernity do not fit the existing society, which is still dominated by tradition.²³ Korea underwent a colonial modern transformation while traditional values still wielded formidable power over the lives of individuals. While K is a colonial intellectual with a secondary education, the product of a colonial education system, he is also a modern intellectual who cherishes and is identified with modern culture, as it characterizes his literary sensibility for Western literature and his desire for love, mediated by modern Japan as the cultural provider. In this sense, modernity is intersected with colonialism. K's pursuit of Western literature and love in opposition to his traditional marriage alludes to the conflict and predicament of a superfluous man who is caught between modernity and tradition, but cannot find his role or status in colonial society.

Love is a foreign cultural icon that developed in the West and was imported through Japan. The new coinage, *Yōnae* 戀愛,²⁴ emerged in the late nineteenth century and circulated in the cultural and discursive field of Korean journalism, literary works, art, film, and performances during Japanese colonial rule (1910–1945). This new cultural keyword, the Japanese translation of the Western concept of love, expressed a new kind of romantic relationship and instigated new hope in the hearts of young people who were bound by unwanted arranged marriages.²⁵

After its influx into Korea, it was diversified in colonial Korea based on its association with different political groups and ideas. Romantic love was the most dominant tendency tolerated by both the Japanese colonial authorities and Korean nationalists.²⁶ It was regarded as the outpost for establishing a modern family through marriage, based on love that could produce citizens. While positioning Koreans—the colonized—as subjects of the Japanese Empire, romantic love was not in conflict with the project of establishing family as a basic unit of society. It also harmonized with the nationalist project that regarded love, sex, and marriage as the means for maintaining family, society, and the nation. Romantic love underscores the spiritual aspect over the sexual aspect, which is often the basis for criticism of arranged marriages, in which the couple's relationship is limited to producing descendants to continue the patriarchal family line.²⁷

Love is an essential concept in shaping and embodying the protagonist's identity, because it is related to what is understood as true, and is an experience that validates K, a protagonist for a modern identity. Whether or not K realizes true love in the narrative is tied to the question of whether he can acquire a modern identity. K's desire for love contains various strands of sensibility and desire, which find their origin in his reading of Western novels in the form of Japanese translations and modern Japanese novels. Love and modern literature are two sides of the same coin in the sense that the association with love is literary and based on aspiration for the West, mediated by the modern Japan that produced the translation of Western literature. Reading Western literature in Japanese nourishes his fantasy, as he imagines himself a participant in a love story. When K starts to date Y, he describes their relationship as *robŭ*, the Korean equivalent of the English word *love*, which refers to romantic love in Western culture. The term *robŭ* is what he picks up from reading novels, and to be a participant in modern love is to attempt to live out the novels that he reads and to project himself into the story. K feels that he attains a new identity through his relationship with Y and this elevates him to a new level to the extent that he can proclaim "the world is mine" and "the world gives in to me."²⁸ This indicates that he associates himself with the world where his idea of love originates, and sees himself as a member of a higher civilization, placing himself above those who remain embedded in the traditional culture of Korea.

However, the practice of modern love is flawed at the point of its introduction, and destroys the traditional family to a great degree. The previous generations of women did not have access to modern education and were heavily dependent on their husbands and in-law families for their survival. The New Woman's²⁹ relationship with a modern intellectual, who married a traditional woman at an early age, caused the breakdown of the family and sometimes displaced

the traditional woman, depriving her of an in-law family and thus her only protection.³⁰ The Japanese colonial era of Korea in this sense went through a process of experimentation and conflicting ideas about modern love and marriage. In the novella, love is placed in opposition to the tradition that shapes the world of family: *mother*, *wife*, and *child*. The protagonist is constrained by his arranged marriage to a traditional woman, leaving him discontented with her. Although the accomplishment of love gains its value in the sense of breaking down tradition and realizing the true self, it is unavoidable that the abandonment of family also requires a convincing justification in the narrative of fiction. However, K simply drives his wife away by sending her, his mother, and his child to Hamjong, on the outskirts of Pyŏngyang, without any guilty feeling or sense of moral predicament after acquiring a teaching job at Pyŏngyang. The love in the narrative is clearly patriarchal in the sense that light is only shed on K's viewpoints regarding the backwardness of his traditional marriage.

K's wife's disqualification as a love partner is related to how he defines modernity and tradition. Education and refinement in modern culture and knowledge are important qualifications for identification with modern life. A wife who does not have a formal education and is from a farming family cannot meet K's needs because he craves a partner who can empathize with him. K has also confined his relationship with his wife to the context of a mere sexual union. By discriminating the marriage based on family arrangement from his relationship with the New Woman, which he believes is spiritual, his relationship with Y attains the modern status. In this way, K separates spiritual love from bodily love, in which the former is given a higher value than the latter. In his understanding, love should be something that is dominated by the spiritual aspect, which requires shared culture, intellect, understanding, and empathy. However, behind these formal reasons, there is his wife's declining physical attractiveness, such as her sunburned face from her work on the farm and her weight gain, which are among the reasons that K disregards his wife. Moreover, what infuriates K when he returns home is not solely his wife's lack of modern refinement, but his perception of her lack of devotion to his own family. For the previous five years, while he was away from home studying in Seoul, she left their son with his mother and stayed with her own family to help with their farming. K regards this as a violation of the duty of a wife, who is obliged to serve her in-law family and children. In this sense, what he thinks of as an ideal partner for love is one who is a mixture of both modern and traditional refinement, who possesses the virtue of a traditional woman with intellect, and who has sexual attractiveness, but performs a supportive role as a wife.

Subject of Desire in Love

Kim's *Maūm i yōt'un chayō* (*A Person with a Weak Heart*, 1919–1920) casts the protagonist's interiority as a backdrop where the important identification of a modern individual takes place. This new way of narrative structure and language use embodies the new kind of individual and its subject. The first half of the text is written in the first-person, taking the form of letters, including parts of his diary, regarding K's relationship with Y; these are sent by K to his valued friend, C. On the other hand, the second half of the text, which accounts for his trip to Mount Kungang with C, is in the third-person. Despite the different narrative points of view, the narrative is heavily focalized on the protagonist, K. It is also worth noting that what is happening to the subject of the protagonist is prioritized over external narrative events. In this sense, the presentation of the main character's inner landscape, as it is captured by love, is more important than the narrative development. What K thinks about love, and his daydreaming, fantasies, despair, and misunderstandings are the main concerns of the novella, and there is no space in which another viewpoint can be integrated. In this narrative structure that takes up the protagonist's inner subject, the carnal desire of a married man for a woman other than his wife is meticulously examined. K's subject, full of emotion guided by desire, authenticates his genuineness and truthfulness, which exposes his true nature and hidden truth, becoming a true representation of the modern individual.³¹

Love rooted in modern culture plays a pivotal role in shaping K's subject as unfamiliar and exotic sensibility. K's daily setting is conveyed through his consciousness, which directs inwards rather than outwards. He regards his daily life, confined to his teaching job, as boring and meaningless; his core of life lies in his inner subject, which spans around reverie. What materializes from this reverie is the erotic consumption of the modern look on the street and love stories in Western literature. Women on the street attract K through what is seen as a modern look, as demonstrated in the following:

I caught sight of a young *Kisaeng* [female entertainer] who was singing a sad song: 'Play, play, let's play when we are young. If we are old, we cannot play'; 16- to 18-year-old female students going out in pairs with modern hairstyles; a female student from S middle school hurrying with books and a black parasol; a young married couple walking together happily on the wide road; and then I saw new couples every week who were married in church, alas!³²

The protagonist is full of desire when he looks at the group of women around him, who arouse him with their "modern looks."³³ *Kisaeng*,³⁴ young female students, and a young wife refined in modern fashion achieve modern looks through their

hairstyles, clothes, and accessories, such as books and black parasols. Most of all, the young couples who date publicly or tie the knot in a modern church wedding remind him of the modernity that he lacks. Love is envisaged in its modern image, and K is avariciously consumed by his erotic desire. K can only realize the love that he longs for by placing himself in a love story from Western literature translated into Japanese. It is worth noting that his refinement in and pursuit of modern culture helps to shape the motivation for his desire. His desire is developed in the process of his own new understanding of love. In this regard, his desire acquires significant meaning as more than merely sexual or as a human instinct, in that it shows how the dissemination of the image of modern lifestyles regarding love, marriage, and fashion as represented in Western literature triggers a new kind of desire that is escalated by his awe and envy as he aspires to it.

The way that love is represented in the text is groundbreaking when compared with previous novels, in the sense that the sexual act becomes an important means of enacting the love between K and Y. More important than this, it foregrounds K's consciousness, which perceives and feels the sexual act sensuously. The narrative scenes that are involved with the love affair are comprised of K's sexual desire and the consummation of it through a sexual relationship. In the initiation of their relationship, the attention falls upon his emotion and feeling of intimacy as presented through a sensational description of the sexual/erotic pleasure that he experiences with Y. In the scene in which Y visits K's boarding house for the first time, the light physical contact between their legs is paralleled in their conversation. Their conversation covers light topics and a love story in the classical novel, *Ch'unhyang*, while their real empathy is built through physical contact. Since they sit close together on the floor, sharing cookies, K nudges his leg to touch Y's leg and then slowly withdraws. Y responds to K by stretching her leg so that it touches K's leg and then takes it back. As this exchange continues, their touching becomes more solid and extended, and this physical contact thrills him. This incident is bound up in a more developed physical relationship, as time goes by, involving hugging and kissing, and a sexual relationship. His recount of this physical intimacy so vividly highlights how K amuses himself with sexual contact, such as touch and the sight of her attractive body, as is depicted in the lines: "my cheeks jump over her soft cheek like silk. My lips are on fire over her red lips" and "I became a man who can enjoy the taste of her body through hugging her naked body and kissing her red lips."³⁵ Y's sexual desire is given attention through her active response to K's sexual advances, such as when she actively advances her own legs to touch his. K even feels that Y's trembling results from her excitement during the first physical contact between their legs, and this excites him. However, Y remains the object of desire that triggers K's desire rather than the subject of

love, someone that K understands and with whom he shares empathy. As shown when he describes hugging Y, “she embraces me without resistance while she pretends to shake me off,”³⁶ Y’s desire is only readable through K’s perception and only plays a role in intensifying K’s excitement.

As his love affair develops, there appears a rupture between the ideal conception of romantic love and the actual affair. K is afflicted by anxiety and nervousness. His emotional highs and lows give way to his suspicion about whether his affair is true love. The narrative pattern goes through the ups and downs of K’s mental state through his sexual desire, satisfaction, feelings of guilt about the sexual relationship, and doubt as to whether his relationship with Y is true love. In the beginning, he aligns his relationship with Y with romantic love, a spiritual one that transcends personal interests and earthly desires, and one in which he elevates himself to a different level. However, the contradiction between his perception of love and its practice makes him doubt whether his practice of love is identical to the modern values that he learns from a love story in Western literature.

I only seek sexual satisfaction from her. Y’s love for me is only bodily love. Spiritual contentment? There is no spiritual contentment except that there is one when our physical pleasure inspires it somewhat. The romantic longing that I had before I met Y, where is it?³⁷

K laments that his experience of love has destroyed his fantasy and has taken away his longing and romantic feelings. His relationship with Y does not realize the values of modern love that he had envisioned, and his perception of it does not derive from material grounds, such as experiences and pre-existing relationships in society, but is merely selected from his reading and shaped by his fantasy. K vaguely anticipates that his bodily love will turn into a more spiritual one. In addition, his unstable mental state worsens with his obsession with Y, and he loses all interest in other areas of his daily life, such as teaching at school and attending church. It is worth noting that his obsession focuses on Y’s body and sexual attraction. When she is not with him, he recalls and visualizes her naked body and their previous sexual encounter. In the justification of a relationship that is too bound up in sexual relations, he eventually revises his original perception of love, and affirms the sexual aspect of love as more fundamental to romantic love, with an unconditional blindness that does not distinguish the spiritual from the bodily.

The gap between his idea and the reality is inherent in the beginning of narrative in the fact that K’s relationship with Y is of K’s own making in a fantasy created by his blind and unconditional desire for modern love, which cannot be explained by the rational and reasonable development of the feeling of love.

In other words, K blindly desires the object of love rather than an actual love with his potential beloved. K is more interested in experiencing love than experiencing the person with whom he falls in love. The development of the relationship between K and Y is contrived, and is less than convincing. In his account of his first impressions of Y, K is not attracted to her. Particularly, he notes that her face is a triangular shape that he usually dislikes. However, he is mesmerized by Y through sexual contact; he hypnotizes himself by fantasizing about Y's face in a new way, to the extent that her triangular face turns to round. If her physical appearance is a far cry from his ideal type, what attracts him to Y? The mandate for obtaining a partner of romantic love is the most important motivation for his development of a relationship, and Y is a convenient object that can satisfy K's selfishness in completing his project of modernity by acquiring love. He knows many female teachers in Y's school who are more beautiful and attractive, but K feels that they are too good for him and are beyond his reach. Y's approach and confession of her love for him gives him an opportunity to enter into the world of love that he so desperately longs for. Outside of K's secluded interiority, full of self-centered ego and only caring for his own feelings and emotions, the elaboration of the individuality of two characters does not develop and the narrative is limited to procuring a narrative place, such as his boarding house, where his vision for a spiritual love turns to a sexual one.

Although K shapes Y within his own imagination, she always diverges from it. In this sense, she is posited as an entity signifying modernity that K can never make sense of and emotionally take root in. As their relationship develops and K becomes more deeply involved in the relationship with Y, K suffers from nervousness due to his premonition that she will eventually leave him. Y is not a being that gives him a sense of comfort or emotional stability. Instead, she captivates him to the extent that he deviates from his normal life. K loses sensible consciousness to reflect on his relationship and is influenced by emotional anxiety and nervousness, swinging between his doubts about the true nature of his love and the reliability and truthfulness of Y. This establishes an ambivalent relationship between K and Y in the sense that Y helps K to gain a modern identity through becoming an object of his love, but at the same time prevents him from settling down in it. However, this obstacle is simply resolved by excluding her from the qualification of becoming a true subject of love. Y is characterized as a strange woman, demonstrated by her active role in initiating the relationship by confessing her love first, as well as her sexual drive. Her subject is not fully configured in the narrative; she does not experience any predicament or struggle through an extramarital relationship or unwanted marriage. At the same time, she is deprived of her modern identity through her submission to the marriage

arranged by family. K questions why Y cannot turn down an arranged marriage, and suspects that her motivation for approaching him in the first place was the satisfaction of her sexual desire rather than love. Although he does not intend to divorce his wife due to his fear of social stigmatization, and does not attempt to perpetuate his relationship with Y, he concludes that his project of acquiring a modern identity through love has ended with Y's betrayal, since she cannot be a true object of love, which indicates the weakness of women in general.

The Individual, the Landscape, and Colonial Reality

The physical landscape is presented in the modern novel through a character's subject, who can discover and objectify it through perception and understanding, which is also the qualification of the modern subject. In this process, the landscape becomes the space where the individual character interacts, which is somehow related to the representation of social reality. It plays a role in realizing the subject as a concrete form in the material world. Karatani Kōjin uses the term "discovery of landscape" in his examination of the origins of modern Japanese literature; the term refers to the way that the landscape is discovered through the formation of a modern subject. According to Karatani, the objective presentation of the landscape is not so much the result of the subject's perception as it is a new mode of writing that can position an image of the objective world as perceived through an individual subject. As Karatani states, "it is only within the 'inner man', who appears to be indifferent to his external surroundings, that landscape is discovered. It is perceived by those who do not look 'outside'."³⁸ The landscape appears in modern writing through the individual subject's examination of the inner self. This is because the depiction of the landscape always presumes its subject as distinctive from the external world. Ko also notes that nature and scenery become a landscape when the individual can secure a distance from the exterior world for contemplation. If you are too familiar with exteriority, it becomes a part of your daily life. However, it is also prevented from becoming a landscape if it is so unfamiliar and extraneous that it moves beyond the reach of your perception.³⁹

In order to form a landscape through the mechanism of narrative development that spurs the attainment of a new kind of self-identity and self-perception for a character, the setting of a new relation between a character as an observer and a landscape as an external world should be established first. The landscape in the narrative structure usually functions as a literary device that appears on the road during a protagonist's search for self-discovery and paves the way for him to acquire a new kind of understanding and perception about the self. The landscape plays a role in mirroring the new version of the self that it triggers or that a

character has already attained. In this sense, relating one's subject to the external world is the process of defining the self for a protagonist. However, K's interiority has not developed to that degree in the text. His perception of the landscape remains the residue of his fantasy, which is presented as a form of abstraction, and is made crooked and capricious by his subjective mind and emotions.

On the train, K makes an attempt to account for his current state of mind. His sense of sadness and loneliness makes him feel like he is being left alone in this world. This space of self-examination is mixed with exotic images of the West in his fantasy, which places K in a European building reading a romantic story of a knight, which is not clearly related to his despair resulting from broken-heartedness. What changes K's mood is the sound of the train, which overlaps with his whistling of a tune from Beethoven's Moonlight Sonata. Soon he senses the joy and enlightenment as "he thought that he was becoming aware of the philosophical principle of life."⁴⁰ In this moment, the external world meets K's perception in the following description:

He looked at the scene in front of him. There was a light. It was neither sunlight nor moonlight. Magical light refracted through magical eyes, a light shining bright was there. K's eyes penetrated a mountain and reached further into it. There was an endless and wide field that was widespread, and there was also a mysterious light shining. (The Buddhist Land of Happiness one trillion miles from Earth and Paradise across Jordan.)⁴¹

In the passage above, K blurs the distinction between the protagonist's subject and the objective world so that he cannot distance himself from his surroundings, examine himself, and objectify his surroundings by filtering them through his inner self. There is no detailed description or image of the landscape, but merely a space comprising darkness and mountain. The magical light, which comes from a subjective perception grounded in his fantasy rather than from K's observation, shades the realistic representation of the landscape. What his sight is directed towards is an ambiguous place referred to as "there"—a "wide field" which does not exist in reality, such as the Buddhist next world or the promised paradise of Christianity. This indicates that K's landscape is still not grounded in a relationship with the external world, but is a landscape constituted by K's fantasy, mixed with images of modern conventions and cultural codes that could lead to sudden enlightenment. This is because K does not have an interiority that is developed enough to define his identity and place him in the external world.⁴²

What is problematic is that the scene of K's awakening occurs at the beginning of his trip, and K has fallen into the same pattern of obsessing before he achieves the sense of awakening which he projects into the scene described above. His sense of enlightenment through his experience of landscape turns to his unstable

state of mind, manipulated by jealousy and hatred toward Y again and again. His unstable mental state continues through the trip so that he shifts from his sense of the outer world to his fantasizing about Y and the other way around. His imaginings of a scene in which Y is enjoying leisure hours with her husband shifts to another scene of Y lying in bed with her husband, her hair rolling over the pillow. He gnashes his teeth in anger and attempts to change the image of her husband's appearance from manly and sophisticated to ugly and unclean.

This degeneration of K into his own subjective and secluded interiority does not fully eclipse the social consciousness that points to his ambivalent status as a colonial modern intellectual. At first, the landscape depicted in the text bears the mark of K's attempt to discover a national identity in the Korean local landscape. Physical nature is connected to locality by being linked with the term *Chosŏn*,⁴³ which relates K's search for the self to a specific identity. Although the depiction of landscape does not provide any locality specific to the degree that it can be any landscape in any location—a mere reprint of a composition of mountains, seas, and country villages—the word *Chosŏn* indexes the nationality that K explores, and shapes his identity in relation to it. K's pursuit of relating nationality and locality of the landscape to his modern identity, is, however, intermingled with the colonial discourse that K might internalize. This is revealed through his perception of landscape as an indicator of the backwardness of Korea, which is depicted as a place that has declined from its prosperous history of 4000 years and is now uncivilized. In his observation of a Korean sea from the top of Mount Kumgang, K senses the vitality of the possibility of world peace, which indicates the mood of temporary tranquillity and sense of flourishing that victorious countries, including Japan, acquired after World War I. In this scene, he posits himself in the place of the Japanese: the colonizer and the origin of colonial modernity. In this sense, K is lost between his national identity as a Korean and his modern identity originating in the colonial system.

K's final transformation takes place through his alignment with traditional values and his repentance for his reckless indulgence in extramarital affairs. When K begins to doubt the true nature of his relationship with Y, which focuses heavily on a sexual relationship, he momentarily turns his attention to his wife, who has played her role as a faithful daughter-in-law and mother by devoting herself to K's mother and his son in Hamjong. In contrast to the untamed and changeable character of Y, whom he cannot control, K's wife repents for her past—when she stayed with her own family, helping in their farming, and leaving behind her son and mother-in-law while K was studying abroad in Seoul—demonstrating her dedication and willingness to sacrifice for K's family. This practice of traditional women is regarded as true love by K, who shifts from an aspiration for

modern love to the values of a traditional family. Becoming sick during the trip, K suddenly feels loneliness, and this stirs memories of his childhood with his family. In addition, he meets his wife in a dream. This changes his attitude and softens his heart towards his traditional family, from whom he had originally wanted to distance himself. When he returns to his hometown, he discovers that his wife and son were victims of a flu epidemic and have died. This incident makes him repent his indulgence in modern love and all the modern values that he attached to his affair with Y, and he becomes a person who cherishes the traditional values of family. K laments his past actions and concludes that his abandonment of wife and son was due to his indulgence in a modern trend that ignores the rights of women.

The narrative development heavily depends on chains of coincidence; the moral conclusion of the narrative is contradictory to the characterisation of the protagonist developed throughout the novella. K's project for love ends in the necessary denial of his modern identity. His aspiration for realizing love, and its failure, seemingly leads to an affirmation of tradition. However, it is worth noting that the deaths of both his wife and son prevent any possibility of reunion with them. They attain their significance because they are permanently lost. In this sense, modernity is treated as very attractive, to the extent that it makes K lose his sense, but it is an object that K cannot fully acquire. On the other hand, tradition is configured as backward and uncivilized, such that K strives to escape from it. However, it cannot be completely abandoned. K's complicated relationship with modernity and tradition indicates his ambivalent status as a colonial modern intellectual who is shaped by modern values and beliefs mediated by Japan but cannot be fully assimilated into colonial society. K distances himself from tradition in order to acquire his modern identity, but never ignores it.

Conclusion

This story of adultery and a disharmonious family implies the conflicted relationship between tradition, modernity, and colonialism. Modernity was introduced to Korea in the form of colonialism. Under Japanese colonial rule, Korea underwent a transformation to a modern colonial state that became the basis of Japanese colonial expansion. The Western concept of romantic love, imported through modern Japan, emphasizes marriage based on love rather than familial arrangement or contract. This modern love is elevated to the status of the condition of individual self-realization which validates modern identity. This new trend of love that is blindly followed by modern Korean intellectuals is often posited as a trope that describes the conflict between modernity and tradition. Kim's project to create a modern individual in his novella brought about

new kinds of narratives that highlight an individual character's identity, which is located in the subject of his thoughts, emotions, and desires, but it fails to create a convincing narrative world. K is embodied as a subject, characterized by excessive emotion and irrationality, who cannot locate himself in social reality. The novella ends with K's repentance of his adultery, which seems like a confirmation of the status quo of traditional morality. This moral conclusion warns of the dangers of modern love, which can destroy the traditional way of life.

However, it is worth noting that Kim attempts to shape new kinds of sensibility and employs a form of the novel that was unprecedented in the Korean novel. First of all, through focalizing on K's inner subject, Kim's novella foregrounds K's inner subject as freighted with sexual desire, jealousy, and the obsession that he experiences in modern love. Those emotions and that sensibility of the individual are far from an ideal modern individual who would have the rationality and agency to rule and change an external world. However, the literary convention that regards expressions of instinct, desire, and ugly emotion as the assertion of a genuine portrait of a modern individual took root in modern Korean literature through Kim Tong-in's literary works. In addition, Kim attempts to experiment with the narrative of an individual's quest and the discovery of self through the narrative event of K's trip to Mount Kungang, placing K's self-examination in relation to the discovery of landscape at the center of the narrative development. The protagonist may be a portrait of a modern individual who is motivated by the call of modernity but cannot realize it in the reality of colonial Korea. The characterisation of the modern individual as a superfluous man alienated from society and confined to his inner subject is therefore a manifestation of the ambivalent status of modern Korean intellectuals who identify themselves as modern individuals that cannot find a place for themselves in colonial Korea.

Notes

1. Min Koo Choi, East Asian Languages and Cultures, Georgetown University, mc1783@georgetown.edu.
2. Michael E Robinson. *Korea's Twentieth-Century Odyssey: A Short History* (Honolulu, HI: University of Hawai'i Press, 2007), 57–61.
3. The literary coterie *Changjo* (Creation), which consisted of 13 members, was initiated in 1919 and published a coterie literary journal of the same name, with nine issues published between the year of its creation and May 1921. Kim Tong-in was a leader of the group and editor of its journal. Chang Sök-chu, *20 segi han'guk munhak üi t'amhöm 1 1900–1934* (20세기 한국 문학의 탐험 1 1900–1934) (Seoul: Sigongsa, 2008), 218–227.
4. Sidonie Smith. *A Poetic of Women's Autobiography: Marginality and the Fictions of Self-Representation* (Bloomington, IN: Indiana University Press, 1987), 22–24.
5. Hall suggests three types of individual identity: the enlightenment subject, the sociological subject, and the post-modern subject. The enlightenment subject places its focus

- on the individual identity; its essential being is located in nothing but it is subject to the knower via reason and logic. However, in modern society it becomes more complicated, as the individual is related to a larger collective, shaped by particular values and culture, becoming the sociological subject. The post-modern subject indicates the phenomenon in which the unified and autonomous concept of the individual was decentralized in contemporary society. Stuart Hall, “The Question of Cultural Identity,” in *Modernity: An Introduction to Modern Societies*, eds. Stuart Hall, David Held, Don Hubert, and Kenneth Thompson (Cambridge: Blackwell Publisher Inc, 1996), 597–598, 603–604.
6. *Kaenin* is an imported word of the Japanese *Kojin*, represented by Chinese characters 個人, which was experimented and settled on by Japanese modern reformist and nationalist Fukuzawa Yukichi (1835–1901). See Yoon Sun Yang, *From Domestic Women to Sensitive Young Men: Translating the Individual in Early Colonial Korea* (Cambridge, Mass: Harvard University Asia Center, 2017), 9.
 7. Although there were literary movements that started to search for an individual identity separate from the nationalist discourse of the 1920s, the attempt to embody an individual in the context of the nationalist discourse continued throughout the time of Japanese colonial rule (1910–1945). In the nationalist discourse before and after Japanese colonial rule, the individual is called to be the subject of enlightenment, a constituent of a modern nation. But the nationalistic paradigm envisions the creation of an individual with a sensible and perceptive subjectivity that is only defined by its relationship with the common good of the collective, such as society and the nation. Pak Suk-cha, *Han’guk munhak kwa kaeinsöng* (한국문학과 개인성) (Seoul: Somyöngch’ulp’an, 2008), 90–97.
 8. Gi-Wook Shin and Michael Robinson. “Introduction: Rethinking Colonial Korea,” in *Colonial Modernity in Korea*, eds. Gi-Wook Shin and Michael Robinson (Cambridge, Mass: Harvard University Asia Center, 1999), 9–13.
 9. Kim Tong-in. “Nam-un mal (남은말),” *Ch’angjo* (창조) 1 (1919), 81.
 10. Yi Hye-ryöng. *Han’guk kundaesösöl kwa seksyuöllit’i üi söshak* (한국 근대소설과 섹슈얼리티의 서사학) (Seoul: Somyöngch’ulp’an, 2007), 50, 77.
 11. Ch’a Hye-yöng. *Han’guk kunda munhak chedo wa sööl yangsik üi hyöngsöng* (한국 근대 문학 제도와 소설 양식의 형성) (Seoul: Yöngnak, 2004), 56–62.
 12. Kim Tong-in’s *Maüm i yöt’un chayö* (A Person with a Weak Heart) was serialized in *Ch’angjo* (Creation) between December 1919 and May 1920. In this paper, I used the pdf version of the original text downloaded from Wiki Source, https://ko.wikisource.org/wiki/%EB%A7%88%EC%9D%8C%EC%9D%B4_%EC%98%85%EC%9D%80_%EC%9E%90%EC%97%AC (accessed October 6, 2018).
 13. Kim Tong-in. “Sosöre taehan chosönsaram üi sasang ül (소설에 대한 조선 사람의 사상을),” in Kim Tong-in p’yöngnon sönjip (김동인 평론 선집), ed. Yang Chin-o (Seoul: chsikulmandununjisik, 2015), 1–10.
 14. The popular novel that Kim refers to include both traditional and many early modern fiction works which, he believes, possess moral themes such as promoting good and punishing evil, didacticism, and the uniformed characterization of protagonists with wit and beauty. He undervalues Yi Kwang-su’s (1892–1950) novels due to their similarity with traditional fiction. See Kim Tong-in. *Chosöngundaesösölgo* (조선소설근대고), in Kim Tong-in in p’yöngnon sönjip (김동인 평론 선집), ed. Yang Chin-o (Seoul: chsikulmandununjisik, 2015), 53–64.
 15. Kim distinguishes his literary activities from the nationalist reform movement that aimed to educate and reform Korean people with modern knowledge and values while emphasizing collective identity and inspiring national consciousness. Kim’s project is to establish an autonomous space for literary society; he focuses on the discovery and understanding of the self at the individual level.
 16. Kim Tong-in. “Sosöre taehan chosönsaram üi sasang ül,” 6.

17. Kim's "Chagi ūi ch'angjohan segye (자기의 창조한 세계)" was originally published in *Ch'angjo* (Creation) in July 1920. In this paper, I used the version in Kim Tong-in's *P'yŏngnon sŏnjinp* (김동인 평론선집), ed. Yang Chin-o (Seoul: Chishikūlmandūnūnjishik, 2015), 33–41.
18. Kang Hŏn-kuk. "Kim Tongin Sosŏllon (김동인 소설론)," *Han'gugŏ Munhak Kukche Haksul P'orŏm* (한국어문학국제학술포럼), 7 (2008), 218–220.
19. Kim's *Sosŏl chakbŏp* (소설 작법) was originally published in *Chosŏnmundan* (Literary Society of Chosŏn) from April to July, 1925. The pdf version of the original text, downloaded from Featured Shared Yard, is used in this paper, <https://gongu.copyright.or.kr/gongu/wrt/view.do?wrtSn=9021584&menuNo=200025> (accessed October 6, 2018).
20. Kim, in *Sosŏl chakbŏp* (소설 작법), explicates that *irwŏnmyosa* (一元描寫) conveys the narrative event through the viewpoint of a singular (type A) or plural focalizer (type B). Type B has more than one focalizer, but the specific chapter or part of the text is viewed through one focalizer rather than switching from one to another rapidly and freely, which is *tawŏnmyosa* (多元描寫). *Sun'gaekkwanyosa* (純客觀描寫) is not associated with characters in the text but views the narrative world from outside the story. Kang Hŏn-kuk compares Kim's concept of focalization with Gerard Genette's theory by equating *irwŏnmyosa* with internal focalization, *tawŏnmyosa* with zero or non-focalization, and *sun'gaekkwanyosa* with external focalization. Kang Hŏn-kuk. "Kim Tongin Sosŏllon (김동인 소설론)," 216–218; Manfred Jahn. "Focalization," in *The Cambridge Companion to Narrative*, ed. David Herman (Cambridge: Cambridge University Press, 2007), 97–99.
21. Kim's theory of focalization is heavily dependent on Japanese literary writer Iwano Hōmei (1873–1920), who is a strong proponent of *irwŏnmyosa* (single-dimensional description) and believes that literature is the product of literary reflection on the self. The term *irwŏnmyosa* is the Korean pronunciation of the Japanese literary term 一元描寫 represented in classical Chinese. Song Myŏng-jin, "Kūndae sosŏrŏ ūi hyŏngsŏng kwajŏng yŏn'gu-Kim Tong-in ūi 'sosŏlchakbŏp' kwa sosŏllon ūl chungshim ūro (근대 소설어의 형성 과정 연구-김동인의 '소설 작법'과 소설론을 중심으로)," *Kugŏgungmunhak* (국어국문학) 173 (2015), pp. 164–165; Edward Fowler. *The Rhetoric of Confession: Shishōsetsu in Early Twentieth-Century Japanese Fiction* (California: University of California Press, 1988), 125–127.
22. *Mujŏng* (Heartless) by Yi Kwangsu (1892–1950) was serialized in *Maeil Sinbo* (Maeil Daily) from 1 January to 14 June 1917. It is regarded as the first modern Korean novel. For a detailed analysis of the text in the context of modernity and nationalism, see Sheila Miyoshi Jager. "Woman and the Promise of Modernity: Signs of Love for the Nation in Korea," *New Literary History* 29–1 (1998), 121–134.
23. Ellen Chances. "The Superfluous Man in Russian Literature," in *The Routledge Companion to Russian Literature*, ed. Neil Cornwell (New York, NY: Routledge, 2001), 111–122.
24. The term *Yŏnae* 戀愛 is the translation of 'romantic love', coined in Japan. It first appeared in Yu Kil-chun's travelogue *Sŏyu kyŏnmun* (Observations on Travels in the West), published in 1895, in which the term describes the courtship culture of upper-class Europeans. It is also used as the indicator of romantic love in Cho Chunghwan's novel *Ssangongnu* (Tears in Two Eyes), serialized in *Maeil Sinbo* (Maeil Daily) from 17 July 1912 to 3 February 1913. The novel emphasizes the spiritual aspect of romantic love by warning of the dangers of love when people indulge their sexual desires. Chiyoung Kim. "The Conceptual History of 'Yŏnae (Love) in the Korean Colonial Period,'" *Acta Koreana* 16–1 (2013), 115–119; Kwŏn Bodŭrae. *Yŏnae-ŭi Sidae* (연애의 시대) (Seoul: Hyŏnshilmunhwayŏn'gu, 2003), 12.
25. Chiyoung Kim. "The Conceptual History of 'Yŏnae (Love) in the Korean Colonial Period,'" 120–127.
26. Sonja M. Kim. "Women, Gender, and Social Change in Colonial Korea," in *Routledge Handbook of Modern Korean History*, ed. Michael J. Seth (London: Routledge, 2016), 143–146.
27. The liberal nationalists highlighted the spiritual aspect of love and the secular and material conditions of love, sex, and marriage, because they saw them as the means for maintaining

- the family, society, and nation. Kim Kyöngil. *Yösöng üi Kündae, Kündae üi Yösöng* (여성의 근대, 근대의 여성) (Seoul: P'urünnyöksa, 2004), 126–130.
28. Kim Tong-in. *Maüm i yöt'un chayö*, 2.
 29. The 'new woman' indicates one of the female intellectuals educated in modern schools, who emerged in Korea in the 1920s. They soon became cultural icons of new a kind of womanhood that asserted women's self-realization and emancipation from the patriarchal family system and attempted to procure a place for women in the public arena. However, this group of women was regarded as a challenge to male dominance and they were often represented as being vain and sexually licentious. Theodore Jun Yoo. *The Politics of Gender in Colonial Korea: Education, Labor, and Health, 1910–1945* (California, CA: University of California Press, 2008). 79–81.
 30. Jiyoung Suh. "The 'New Woman' and the Topography of Modernity in Colonial Korea," *Korean Studies* 37 (2014), 25–31.
 31. In her analysis of the same text, Yang sees that K's interiority with excessive emotion is constituted through its association with mental illness, which is drawn from Western psychopathology. My paper examines K's subject by focusing more on desire triggered by his aspiration for modernity and his unstable mental state, and the obsession resulting from his conflicted identity as a colonial and modern intellectual. This conflict sees him alienated from both tradition and modernity. See Yoon Sun Yang. "Madness, Medicine, and Masculinity in Kim Tongin's 'Oh, the Frail-Hearted!,'" *Journal of Korean Studies* 23–2 (2018), 423–442.
 32. Kim Tong-in. *Maüm i yöt'un chayö*, 1.
 33. 'Modern look' is a term borrowed from Dong's analysis of the Chinese Modern Girl phenomenon. The modern image was introduced to Korean society through the new fashions of various women who emulated this 'modern look'. Madeleine Yue Dong. "Who Is Afraid of the Chinese Modern Girl?" in *The Modern Girl Around the World*, ed. The Modern Girl Around the World Research Group (Durham, NC: Duke University Press, 2008), 194–219.
 34. In the 1920s, *Kisaeng* and a female student sought public attention for their modern look. Some journalists complained that it was difficult to distinguish a female student from *Kisaeng*. *Kisaeng* had been female entertainers for the upper-classes and the property of the Chosön court until they were released from government control through the Kabo Reforms of 1894. They established a private entertainment quarter. In 1908, all *Kisaeng* were registered with and were regulated by the colonial police. Kwön Bodürae. *Yönae-üi Sidae* (연애의 시대), 36–39, 48–53.
 35. Kim Tong-in. *Maüm i yöt'un chayö*, 10.
 36. *Ibid.*, 8.
 37. *Ibid.*, 9.
 38. Kōjin Karatani. *Origin of Modern Japanese Literature*, Trans. Brett de Bary (Durham: Duke University Press, 1993), 25.
 39. Sö Yöng-ch'ae. "Chöltae konggan ürosö üi p'unggyöng—tu pöntchae p'unggyöng kwa chonjaeronjök sun'gan" (절대 공간으로서의 풍경—두 번째 풍경과 존재론적 순간), *Han'guk'hyöndaemunhakyöng'u* (한국현대문학연구) 41 (2013), 570–573.
 40. Kim Tong-in. *Maüm i yöt'un chayö*, 22.
 41. *Ibid.*, 22.
 42. Chöng Hye-yöng. P'unggyöng-üi pujae-Kim Tong-in üi [Maümi yöt'un chayö] rül chungshim üro (풍경의 부재 [마음이 열은 자여]를 중심으로), *Han'guk munhag iron kwa pip'yöng hak'oe* (한국문학이론과 비평학회) 40 (2008), 478–79.
 43. *Chosön* is the name of the dynasty that existed before Korea formally became a Japanese colony in 1910. Throughout Japanese colonial rule (1910–1945), it represented Korea as indigenous, traditional, and possessed by ethnic identities.