

A Study on the Research History of Sino-Korean Literature of the Chosŏn Era

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Preface

A study of Sino-Korean literature of the Chosŏn era has been making steady and vigorous progress since the mid 1970s. This period saw a department of Chinese Classics or of its education established in the universities, producing more and more specialists. As a result, we now have a considerable number of researchers and quite an accumulation of research in the field.

Though many could have contributed to the boom during that time, the most prominent of all is the academic sphere's more urgent requirement than ever for the closer examination of the Korean literature's independent development and the recognition of non-essential difference between two literatures, Korean and Sino-Korean. In fact, the previous studies defined Korean literature so narrowly as to exclude Sino-Korean literature, ultimately reducing its domain. In this respect, though late as it was, the recognition of Sino-Korean literature as a significant sector of Korea literature was fortunate.

I attended college during the mid 1970s, when the renewed interest in Sino-Korean literature opened up a new field of research. As one of the scholars trained in such an environment, I will, in this paper, rearrange and reconsider the earlier researches on the history of Sino-Korean literature, ultimately groping for the future direction of researches in this field.

The object of examination in the paper will be the result of researches on Sino-Korean literature of the Chosŏn period. I am sorry to say that for various reasons

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Seoul Journal of Korean Studies, Vol. 7, pp 147-170, 1994

this paper is limited. Since I couldn't read all the materials, I inevitably focused on the books I've read and fields in which I've been interested, leaving out some historically valuable ones. I sincerely hope there will be further surveys covering all the significant achievements in the field.

I. POETRY

Among the fields in Sino-Korean literature, the researches on *Hanshi* (Korean Poetry written in Chinese Language) have been especially active. The poets studied include: Chŏng Do-chŏn, Kwon Kŭn, Kang Hi-maeng, Sŏng Gan, Sŏng Hyŏn, Kim Shi-sŭp, Sŏ Gŏ-jŏng, Kim Su-on, Kim Chong-jik, Chŏng Gŭk-in, Song Sun, Kim Jong, Oh Mu-jok, Chu Se-bung, Yi Ŏn-jŏk, Kim In-hu, Ki Dae-sŭng, Yi Yi, Yi Hwang, Sŏng Hon, Song Ik-pil, Cho Shik, Sŏ Kyŏng-dŏk, No Su-shin, Pak Sang, Pak Sun, Pak Ŭn, Yi Haeng, Kwon Ho-mun, Hwang Chin-i, Yi Mae-ch'ang, Yi Ok-bong, Shin Saimdang, Hŏ Nansŏlhŏn, Kim Samyŏdang, Lim Chae, Choe Kyŏng-ch'ang, Paek Kwang-hun, Yi Dal, Yu Hi-kyŏng, Shin Hŭm, Kim Sŏng-il, Chŏng Ch'ŏl, Hŏ Kyun, Hŏ Bong, Kwon Pil, Yi An-nul, Im Suk-yŏng, Yu Mong-in, Sŏsandaesa, Samyŏngdang, Yi Shik, Kim Sang-yong, Yun Sŏn-do, Hŏ Mok, Kim Man-jung, Yi Ik, Hong Se-t'ae, Yi Hyŏng-sang, Yi Yang-yŏn, Shin Yu-han, Choe Sŏng-dae, Shin Kwang-su, Oh Won, Wi Paek-kyu, Yu Dŭk-kong, Pak Jae-ga, Yi Sŏ-ku, Yi Dŏk-mu, Pak Ji-won, Chŏng Yak-yong, Hong Yang -ho, Cho Su-sam, Yi Ŏn-jin, Yi Sang-chŏk, Yi Ga-whan, Yi Hak-kyu, Shin Wi, Kim Chŏng-hi, Chŏng Gi-yun, Yi Ryŏ, Lee Ok, Kim Sat-kat, Kang Wi, Kim Taek-yŏng, Yi Gŏn-ch'ang, Hwang Hyŏn, Choe Ik-hyŏn, Yi Ki, and Chang Ji-yŏn.

Many poets have been covered. While a great deal of studies have been done on such poets as Chŏng Yak-yong, Yi Hwang, Kwon Pil, Hwang Hyŏn, Shin Wi, Sŏ Gŏ-jong, the rest of the poets need further research. Besides, many a number of poets have been rarely studied despite their importance. The word "important" can be interpreted in two ways: one applies to the poets highly evaluated during their lifetime; the other, those eventually recognized for their significant literary creations from the current point of the National Literature. Given the present situation in which we have not grasped the history of *Hanshi* both cases should be studied.

Though it goes without saying that the complete understanding of a poet requires a general study on one's poems, no less important is it to point out where one's intrinsic poetic characteristics lie. This is especially crucial in the study of a new poet. But this is easier said than done. It takes an insight into poetry and the awareness of *Hanshi* history.

Despite the ever increasing publications of research papers on Hanshi, relatively few show with dexterity the essentials of a poet's literary works. Without a deep sense of reflection on it, the research level can never get higher. Some young scholars tend to take their study too easily, which makes the need of the reexamination of researchers' attitude more urgent.

Another problem is translation. It is generally admitted that today's researchers have difficulty in achieving the complete understanding of Hanshi. Mistakes may be made sometimes and tolerated.

The problem lies more in the frequency of the easygoing, insincere attitude in translating the works quoted in their papers and dissertations. It should not be overlooked as a triviality due to its close relation to the scholarly attitude in research. Literary researchers need to be trained in at least three qualities: sincerity, sensibility, and logic, all of which are indispensable for proper literary research.

The translations of Hanshi with no trace of pains prove the lack of both sincerity and sensibility. Without them, the lack of logic is also suspected. Researchers at least should make every effort to enter into the mind of a poet whose poems they analyze, to catch the intricate patterns of the works and eventually to reflect the results on the translations of the cited poems.

Let's carefully examine important results produced during that period. Above all, we should observe diversified researches on Tasan Chŏng Yak-yong's poems. Kim Chi-yong's earlier researches on Tasan was followed by Song Chae-so and Kim Sang-hong whose landmark studies eventually led to extension of the field and production of new perspectives. These later studies have set up a standard for Hanshi research. The two scholars' research products are intensified in both "Tasanshi yŏn'gu" (1986) (A Study of Tasan's Poems) and "Tasan Chŏng Yak-yong Munhak yŏn'gu" (1985) (A Study of Tasan Chŏng Yak-yong's works). The studies of Tasan's poems deserve attentions for their eradication of the prejudice that Hanshi is no more than Yangban's (the upper class's) Ŭmpungnongwŏl (a kind of amusement to kill time) and for the confirmation of Hanshi's eager and earnest response to the national and popular reality. Their research not only elevated the interests in Hanshi of Silhak school but took the initiative in disseminating its research method based on the historical point of view.

While the studies of Tasan's poems were faithful to social and historical contexts, the model of researches based on a comparative studies of literature can be found in Yi Byŏng-ju's and Son P'al-ju's works. They primarily examined what influence such Chinese poets as So Tong-pa, Won Ho-mun and Wang Sa-jŏng had on the poets of Chosŏn. There were additional publications of research dissertations on the

connection between Chinese poets like Do Won-myŏng, Paek Gŏ-yi, Wang Yu, Han Yu, Yi Paek, Yuk Yu, and Chosŏn counterparts.

Yi Dong-whan's "Chosŏnhugi Hansheitsŏ Minyochwihyang-ŭi Daedu." (A Rise of Folk Songs trends in Hanshi of the latter Chosŏn) also had great influence upon the basic assumptions of the research as well as its direction. The study highlighted the significant phases in the independent development of Hanshi in the latter Chosŏn also providing possibility of a closer relation between studies of Hanshi and to those of the oral literature or even the Korean Literature as a whole. The relevance of Hanshi of the latter Chosŏn to Folk Songs and Korean poetry has been since deepened and expanded. This continues even now, adding more and more.

Interests in Akpushi (Musical Poetry) as well as in Hanshi of a bent for Folk Songs culminated during the time; Yi Hae-sun's "Hankuk Akpushi Yŏn'gu I, II" (1981, 1982) (A Study of Korean Musical Poetry); Shim Kyŏng-ho's "Haedong Akpuch'ae Yŏn'gu" (1988) (A Study of Musical Poetry Style of Haedong); Kim Yŏng-suk's "Chosŏnshidae Yŏngsaakpu Yŏn'gu" (1988) (A Study of the Recitation of the History of the Chosŏn Period); Pak Hae-suk's "Hyŏngsŏnggi-ŭi Hankuk akpushi Yŏn'gu" (1989) (A Study of Korean Musical Poetry of the Formative Period); and Hwang Wi-ju's "Chosŏnchŏngi Akpushi Yŏn'gu" (1989) (A Study of Musical Poetry of the Early Chosŏn). Much interests in Musical Poetry stems from a critical mind to identify unique and independent transformation of Korean Hanshi.

On the other hand, "Yijoshidae Sŏsashi in 2 volumes" (1992) (Epics of the Chosŏn Dynasty), translated by Im Hyŏng-t'aek, is, though not a full-scale study, worth dealing with because of its equivalent significance. The book is a selective translation of Hanshi epics during the Chosŏn Period, with additional essay like commentary to each work. Indeed, it has paved the way for a new domain in researches on Hanshi. It covers a great number of new and noticeable poets and their works, endowing academic circles with a new task of overall studies on theoretical and historical side of the epics, let alone those on individual works and the types.

Macroscopic overview of Hanshi of a specific period was suggested in studies, such as Im Hyŏng-t'aek's "Yijojŏn'gi-ŭi Sadaebumunhak" (1974) (Literatis Literature of the Early Chosŏn) and Min Pyŏng-su's "Chosŏnjŏn'gi-ŭi Hanshi Yŏn'gu" (1986) (A Study of Hanshi of the Early Chosŏn Period).

The period saw lively studies on Hanshi written by women poets as well as of female personae works created by the middle class.

Many a scholar including Kim Ki-yong, Yi Hye-sun and Yi Shin-bok published their studies on Hanshi written by women poets. Given the current literary situation

in which the studies focusing on female authors are emerging as a new research methodology, their pioneering role must not be underestimated. The past studies, however, lacked clarity in both theoretical viewpoints and methodology; therefore, a new approach to the problem is urgently needed. Male writers' works sympathetic for women's viewpoint as well as those of females need to receive attentions as part of the studies on women's literary works.

Many researchers including Sŏng Pŏm-jung, Yun Chae-min, Kang Myŏng-gwan and Yi Sang-jin studied middle class Hanshi and obtained satisfactory results.

The studies so far have usually reinforced the realistic significance of popular Hanshi, or ascertained its general characteristics. Now, attention should be paid to the more delicate comprehension of each poet's underlying consciousness along with a more concrete examination into the individual poetic world of each poet.

There have been sporadic discussions, about characteristics romantic, or realistic, and realism in Hanshi: Kim Chŭ-yong's "Tasanmunhak-ŭi Sashilsŏng" (1976) (The Reality of Dasan's Literature); Song Chae-so's "Tasan-ŭi Realism" (1978) (Dasan's Realism); Chŏng Hak-sŏng's "Paekhoshi-ŭi Nangmansŏngae daehan Yŏksajŏk Ihae" (1984) (Historical Understanding of the Romanticism of Paekho's poems); Kim Shi-ŏp's "Yŏmalsŏnch'o-e itsŏsŏŭi Sadaebu Realism-gwa gŭ Pyŏnyong" (1984) (The Realism of Literati and its Variation from the end of Koryŏ to the beginning of Chosŏn); Im Hyŏng-taek's "Tasanshi-ŭi Hyŏnsiljuŭi-e daehan Chae'inshik" (1988) (A Renewed Appreciation of Realism of Tasan's Poems); Yun Chae-min's "Chosŏnhugi Chung'inch'ŭng Hanmunhak Yŏn'gu" (1991) (A Study on the Middle Class's Sino-Korean literature of the Latter Chosŏn Era). Yet the task of exact conceptual definition of terminology, together with earnest theoretical examination of the matters, still remains to be done.

Besides the above mentioned, there have been researches on such themes in Hanshi as landscape, pastoral, travel, allegory and picture on Sŏnshi (Zen Poetry) and on musical and pictorial features. In general, however, there is much to be written in these particular fields; therefore, more positive interests should be bestowed on the search of a better methodology.

Song Chun-ho's "Sabu-ŭi Chŏngch'ak-kwa Yangsang" (1982) (The Establishment and Characteristics of Sabu (words of a song, an intermediate form of poetry between verse and prose)) is worth mentioning here in that, though not a study on Hanshi, it provided an important clue to a discussion on Sabu.

II. Novels

Since the examination of the research history of Sino-Korean novels overlap with that of classical Korean novels, only a couple of features will be pointed out in this chapter.

The greatest achievements of the time were extensive exploration of classical Sino-Korean novelettes of Yadamgye (an unofficial version of historical tale) and researches on them. Those short stories became known to academic circles through “Yijohanmundanp’yŏnjip” (I, II, III) (A Selection of Classical Sino-Korean Novelettes of Yi Dynasty) (the first, published in 1973, the second and the third in 1978), a set of three volumes jointly edited by Yi Wu-sŏng and Im Hyŏng-taek. Im Hyŏg-taek further made a close examination of the formative process of classical Sino-Korean novelettes in his paper, “Hanmundanp’yŏn Hyŏngsŏnggwajŏng-esŏŭ Kangdamsa” (1978) (A Historical Story Teller in the Formation of Classical Sino-Korean Novelettes). After that, Pak Hŭi-byŏng, in “Ch’ŏngguyadam Yŏn’gu” (1981) (A Study on Korean Historical Tales) and in “Yadam-gwa Hanmundanp’Yŏn Changnŭ kuyŏng-ŭi Myŏtkaji Munje-edaehayŏ” (1985) (Concerning a Few Matters in Generic Definition of Yadam and Classical Sino-Korean Novelletes), tried to define the concepts of Yadam and clarify its stylistic properties. He showed clearly that Yadam is not a unitary genre but a compound one. He also explained the ascending procedure of a part of Yadam into novels.

Diversified discussions on Yadam were conducted by Yi Shin-sŏng, Yi Kang-ok, Yi Myŏng-hak, Chin Kyŏng-hwan, Chŏng Myŏng-gi, etc. Many a scholar besides the above published dissertations on short stories of Yadam line. Still the current research in the field seems to be at a standstill or has fallen into mannerism. Therefore, a new breakthrough must be found out via the reestablishment of a standpoint and methodology, the expansion of research materials, the sophisticated and concrete reading of individual works, and the selective acceptance of the approaches to oral literature.

The studies of biographical novels show a different aspect of the researches done during the time on classical Sino-Korean novels. The process of its origination and the properties of styles and works were closely observed in Pak Hŭi-byŏng’s “Chosŏnhugi Chŏn-ŭi Sosŏjŏk Sŏnghyang Yŏn’gu” (1992) (A Study on Novelistic Tendencies of Biography of the latter Chosŏn). It prepared theoretical grounds on which a majority of unmentioned works can be carried over to the history of Novel; however, studies on them are tasks for the future

In addition, Ch'a Yong-ju's "Han'gukhanmunsosölsa" (1989) (A History of Classical Sino-Korean Novels) which aimed at historical rearrangement of Classical Sino-Korean Novels and So Chae-yöng's "Kijaegii Yön'gu" (1990) (A Study on Kijae's Odd Fictions) which analyzed "Kijaegii", by Shin Kwang-han', and introduced the materials are prominent achievement. There are a large number of noteworthy essays on works including Chöng Hak-söng's "Hwasa-ron" (1981) (An Essay on the History of Allegories on the Subject of Flowers", or "Wuhwasosöl Söokki-üi Sosölsajök Kach'i" (1981) (Historical values of Söokki Fabled Novel). On account of the limited space, I will not discuss them here.

III. PROSE

Prose is a main genre along with verse in classical Sino-Korean literature. The studies on prose, however, are not as active as those on poetry. Only recently with new rising attentions to the need of researches on the subject, a number of significant studies are gradually appearing.

Among the prose forms, fictional biography has received the first and the most attention. Studies of great significance are as follows: Cho Su-hak's "Kajön-üi P'yönochölsöng" (1974) (The Intertextuality of Biography in the Theme of the Non-human); An Pyöng-söl's "Koryö Kajön-üi Hyöngsöng-gwa gü Söngkkyök" (1978) (The Formation and Characteristics of Koryö Kajön); Shim Chöng-söp's "Samguksagi Yölichön-ui Munhakchök Koch'al" (1979) (A Literary Inquiry into the Series of Biographies in the Annals of the Three Kingdoms); Cho T'ae-yöng's "Chön yangshik-üi Paljönyangsang-e gwanhan Yön'gu" (1983) (A Study of Development of the Patterns of Fictional Biography); Kim Myöng-ho's "Yönam-üi Hyönshilinshik-kwa Chön-üi Pyönmoyangsang" (1985) (Yönam's Awareness of Actualities and Transformational Phases of Fictional Biography). The studies above mentioned are not so much essays on specific literary works as theses on the characteristics of Fictional Biographies.

An analysis of individual biographical works appear in such studies as Im Hyöng-t'ae's "Pak Yönam-üi Yulliüishik-kwa Wujöngron-ui Panghyang:" (1976) (A Direction of Pak Yönam's Ethical Consciousness and His Friendship Theory: (Majangjön-gwa Yedöksönsaengjön-üi punsök) an Analysis of Majangjön and Yaedöksönsaeng-jön): "Shippalsegi Yaesulsa-üi Shigak:" (1983) (A View of Art History of the 18th Century: Yu Dük-kongjak Yu Wuch'unjön-üi Punsök, an Analysis of Yu Dük-kong's Creative Work, A Life of Yu Wu-ch'un), both of which have values in that they provided methods and examples in analyzing works.

Later Pak Hŭi-byŏng attempted to connect the analysis of works and the history of fictional biography through a series of his studies. “Han’gukkojŏn Inmuljŏn Yŏn’gu” (1992) (A Study of Korean Classical Fictional Biography) is the final product. Though “Yangbanjon” had been considered as a novel, an analysis of it as a prose was recently made by Min Pyŏng-su (1990). An interest in biography in the academic world was clear in “the 2nd National Classical Chinese Forum”, held by the Korean Classical Chinese Literature Association, where “modal properties of biography and its developments in literary history” was a common study subject.

A discussion on biography as a genre was published by Kim Kyun-tae (1983), Sŏng Ki-ok (1984), and Pak Hŭi-byŏng (1991).

In the genre of prose, epitaphs and memorial inscriptions, next to fictional biography, attracted attention. Chŏng Kyŏng-ju, in his writing “Pimun-ŭi Chŏn’gijŏk Sŏsayangshik Yŏn’gu” (1983) (A Study on Biographical Narrative Mode of Epitaphs), regarded an epitaph as a literary work and made a full-scale inquiry into it for the first time. In the study of memorial inscriptions, Yi Tong-hwan’s “Pak Yŏnam-ŭi Hong Tŏk-po Myojimyŏng-edaehayŏ” (1983) (Concerning the Inscription of Hong Tŏk-po written by Pak Yŏnam) is a pioneering study. It deserves a credit for calling for a refreshed attention to the necessity of researches on prose and suggesting a series of its direction and method. The understanding of Pijiryu (Inscription-type Literature) was deepened by Hwang Ŭi-yŏl’s “Pijiryu-ŭi Munhakchŏk Chŏpkŭn-ŭl wihan Yebijŏk Kŏmto” (1989) (Preliminary Examination on Literary Approach of Pijiryu) and Chang Won-ch’ŏl’s “Yŏnam-ŭi Pijŏnmunja-edaehayŏ” (1990) (Concerning Yŏnam’s Biographical Phrases Written on a Tombstone).

Ki (accounts of trip), along with Pijichŏnjangryu (biographies written on tombstones, gradually becomes the cynosure, too. Kim Sŏng-ŏn’s “Ki-ŭi Munjejŏk Sŏnggyŏk” (1982) (Characteristics of *Ki* as a Literary Style) discussed about and General features of a genre of *Ki* “Ki-ŭi munch’e-daehan Shigo” (1990) (An Inquiry into Literary Style of *Ki*) extended the discussion. Hwang Ŭi-yŏl’s “Pak Yŏnam-ŭi Ijondanggi-edaehayŏ” (1991) (Concerning Pak Yŏnam’s Accounts of Travelling Ijondang), though simple, is an example of analyzing *Ki* as a literary work.

It is Yŏnam Pak Chi-won who reached the highest excellence as a writer of classical prose; therefore, consideration from various angles over his prose works in different genres is absolutely necessary. Repeated researches on his “*Yŏlha ilgi*” as well as on his biographies, epitaphs and travel notes has been made. “*Yŏlha ilgi*”, which clearly shows Yŏnam’s caliber as a prose writer, is worthy of repeated studies because of its philosophical and aesthetic value. In fact, more research should be

done on it. Yi Chong-ju, in his “*Yölha ilgi*-üi Sösulwoli Yön’gu” (1983) (A Study on the Narrative Principle of *Yölha-ilgi*), surveyed the characteristics of its descriptive methods. A comprehensive study on the work was tried in Kang Dong-yöp’s “*Yölha ilgi* Yön’gu” (1988) (A Study of *Yölha ilgi*) and Kim Myöng-ho’s “*Yölha ilgi* Yön’gu” (1989); especially the latter researcher’s study is elaborate as well as right to the point. Yi Tong-hwan, through “*Yach’ulgobukkugi-eitsö* Yönam-ui Cha’a” (1985) (Yönam’s Self revealed in his Accounts of Travelling Gobukku at night), made a skillful analysis of a masterpiece in “*Yölha ilgi*”. In “*Yönam-üi Chuch’eüshik-kwa Segyeinshik*” (1985) (Yönam’s Independent World Outlook), Im Hyöng-t’aek provided a way of looking at “*Yölha ilgi*”.

In addition to the above, there are a large number of researches done on prose such as: “Chön, Sösa, Yadam-ui Taebijök Koch’al (1983) (A Comparative Survey of Fictional Biographies, Accounts and Historical Tales); Kim Yöng’s “Nulün Yi Kwang-jöng’üi *Mangyangrok* Yön’gu” (1984) (A Study of Nulün Yi Kwang-jöng’s *Mangyangrok*); Shim Kyöng-ho’s “Chosönhugi Komun-üi Hyöngshikmi” (1988) (A Beauty of Form in Ancient Classics of the Latter Chosön); Kim Söng-jin’s “Chosönhugi Sopumch’esanmun Yön’gu” (1991) (A Study of Short Prose Piece of the Latter Chosön); Yi Chong-muk’s “Puhuyadamron-gwa Uön-üi Yangshikchök Tüksöng” (1991) (Stylistic Properties of Puhuyadamron and Allegories).

The above mentioned studies show that researches on prose are still confined to only a couple of genres; therefore, it is important to extend interest to such prose genres as prefaces, memorial addresses, editorials, accounts and travelling sketches. Furthermore, further studies are necessary on such prose form as “*Pijjönjangryu*” (a biography written in the tombstone of a deceased), since the great majority of studies are still in the amateur stage.

Great pains should be taken in digging out fine works and making proper analyses; a theoretical and historical investigation of characteristics and transitional developments of each genre must be proceeded at the same time. Without sufficient comprehension of a genre, socio-historical significance as well as aesthetic properties of each work cannot be fully understood. Sociality and historicity of works are not only regulated but reflected on the basis of special characteristics of genre).

The most desirable process will begin with the devise of a new angle to observe historical transition of works based on theoretical perception of the traits of each genre. This should be followed by the development of superior critical essays on works and the classification of the result according to the individual history of genres in the final phase. Only then a desirable version of the history of prose will

be possible. But individual discussions on writers and their works will have to be enriched in order to reach the final phase.

It must be also noted in the prose researches each work should be studied as a work of art, not as a material; in fact, prose has often been regarded as material in the past studies.

In the future research, a close analysis on prose works themselves must be conducted; next, objective appraisal should be drawn from it. Given a huge amount of classical prose, selective research on historically significant prose works seems to be essential. Then, what are they? They are the ones that show deep, sincere introspection into human beings, society and nature, have achieved epochal conversion or meaningful progress in standpoints or perception, or have created a new aesthetic stage in expression as well as in form. In short, an expert's eye for excellence should dwell in the researcher which will be in sympathy with the so-called spirit of prose itself.

IV. CRITIQUES

In this chapter, critiques and essays on poetry, prose and fictions, along with the ones on generality and ideology of literature, will be dealt with under the heading of "Criticism".

In review studies of Sino-Korean literature, the first attention was paid to Shiwha (an essay on poetry) which was later compiled into Cho Chŏng-ŏp's "Han'guk Kodaeshironsa" (1984) (A History of Essays on Korean Classics).

A new turning point in critical studies was provided by Cho Dong-il's "Han'gukmunhak Sasangsashiron" (1978) (An Essay on Ideological History of Korean Literature) which deserves a credit for its reinforcement of the importance of studies on the classical critiques by the systematic examination of writers' standpoints and their theory of literature as well as for the presentation of an angle and a method for the field. Though it leaves something to be desired in both treatment and interpretation of materials in retrospect, its pioneering significance remains.

"Han'gukkojŏn Shihaksa" (1979) (A History of Korean Classical Poetics), written jointly with Chŏn Hyŏng-dae, Chŏng Yo-il, Ch'oe Ung and Chŏng Tae-rim is another focus of attention. The above co-authors attempted to provide both theory and practice of Hansu review by placing great emphasis on the examination of Shihwa. It deserves an applause for its faithful collection and rearrangement of materials as well as its display of critiques in accord with traditional argument;

however, it falls short of positive value judgement and lacks objective investigation and profound elucidation of conventional terms and standards in critiques. Despite all those weaknesses, the book is indispensable in research history for its first attempt of historical organization in the criticism of Hanshi. Their researches were continued in the publication Chŏn Hyŏng-dae's "Han'gukkojŏn Pip'yŏng Yŏng'u" (1987) (A Study on the Comments of Korean Classics), Chŏng Yo-il's "Han'guk Hanmunhak Pip'yŏngron" (1989) (A Review of Classical Sino-Korean Literature) and Chŏng Tae-rim's "Han'guk Kojŏnmunhak Pip'yŏng-ŭi Ihae" (1991) (The Understanding of the Comments on Korean Classical Literature). Among them, Chŏng Yo-il and Chŏng Tae-rim concentrated on moralistic and affective aspects of traditional literary criticism.

In addition to their studies on the theory of "affectiveness", Kim Song-ŏn paid his attention to it in his "Hyoyongronjŏk Munhakgwan-ŭi Chŏn'gae-wa Kyesŭng" (1981) (The Development and Inheritance of Affective Poetics). Kim Hŭng-gyu's "Chosŏnhugi-ŭi Shikyŏngron-gwa Shiŭishik" (1982) (An Essay on the Book of Odes and Poetic Consciousness of the Latter Chosŏn) also deserves a place of honor in research history.

The book takes hold of a transformational aspect of poetic consciousness underlying in shifts of Hanshi by making a concentrated analysis and appraisal of various mutation of the essay on the Book of Odes developed exclusively during the latter Chosŏn. Shim Kyŏng-ho, followed by Im Yu-kyŏng and Pak Mu-yŏng, who yielded a follow-up work in the field. Ch'oe Shin-ho unfolded a many-sided discussion with a wide range of interest in classical reviews.

These are a few examples of his important theses: "Shihwa-e nat'an an Yongsawa-gŭ Pyŏni" (1971) (An Expression-borrowing Technique and its Alternation in an Essay on Poetry): "Munhakiron-e nat'an an Ki-e daehayŏ" (1974) (Concerning Ki revealed in Literary Theories): "Yigye Hong Yang-ho-ŭi Munhakron-e itsŏsŏi Togi-ŭi munje" (1989) (Ki-cultivation in Yigae Hong Yang-ho's Literary Theory). Ch'oe Shin-ho showed his sustaining interest in the understanding of Ki in literary theories.

Notable achievements came out of researches on the distinctive essays during the latter era of Chosŏn. Yi Wu-sŏng's "Kim Ch'u-sa mit Chung'inch'ŭng-ŭi Sŏngryŏngron" (1981) (A Theory of Real Nature of Kim Ch'u-sa and Middle Class) is a leading accomplishment in this field and Chang Won-ch'ŏl's "Chosŏnhugi Munhaksasang-ŭi Chŏn'gae-wa Ch'ŏn'giron" (1983) (The Development of Literary Thoughts and the Theory of Anima of the latter Chosŏn) attracts attention as a follow-up study. Since then, several researchers have been

proceeding their inquiries in the direction of extending the above two scholars' studies.

There are other historically significant works such as: Min Pyöng-su's "Kojönshiron-üi Han'gukchök Chöngae-e daehayö" (1979) (Concerning a Korean Development of Classical Essays) which made an overall examination of Korean features of classical literary essays: Im Hyöng-t'aek's "Shimnyuksegi Sarimp'a-üi Munye'üishik" (1975) (Literary Consciousness of 16th-century Neo-confucianists) which investigated literary theories of Neo-confucianism: Yi Wön-ju's "T'oegye Sönsaeng-üi Munhakkwan" (1981) (A Literary Ideology of T'oegae) and "Tohakpa Munhak" (1982) (A Literature of a Taoist School): Yi Min-hong's "Sarimp'a Munhak-e natanan Shibip'yöng-üi Handanmyön" (1984) (A Phase of Poetry Criticism shown in Neo-confucianist Literature).

The inquiry into literary theory and thoughts of individual writers has been steadily extended since the publication of Cho Dong-il's "Han'gukmunhak Sasangsa Shiron" (An Essay on Ideological History of Korean Literature). Literary thoughts of Tasan Chöng Yak-yong and Yönam Pak Chi-won have been examined long ago. Recently, the studies on Tasan are enriched by Song Jae-so, Kim Sang-hong and Kim Hüng-gyu and those on Yönam by Ch'oe Shin-ho, Yi Dong-hwan, Im Hyöng-t'aek and Kim Myöng-ho. In particular, the core of literary criticism by these latter scholars was multilaterally explained in the higher level through a series of theses such as: Ch'oe Shin-ho's "Yönam-üi Munhakron-esöbon Samulinshik-kwa Ch'angjaküishik" (1985) (A Perception of Things and Creative Awareness observed with Yönam's Literary Criticism): Kim Myöng-ho's "Pak Chi-won-gwa Yu Han-jun" (1986) (Pak Chi-won and Yu Han-jun): Im Hyöng-t'aek's "Yönam-üi Inshikron-gwa Müüishik" (1988) (Yönam's Epistemology and Aesthetic Sense): and Yi Tong-whan's "Yönam-üi Sayuyangshik" (1988) (Yönam's Way of Thinking). Literary Criticism of Hë Kyun and Kim Man-jung as well as that of Tasan and Yönam have been researched widely.

Additional examination of literary theories of Hong Tae-yong, Pak Chae-ga, Chang Yu, Yi Shik, Yi Yong-hyu, Yi Hak-kyu, Yi Dök-mu and Yi Ok was made by Yi Chi-hyöng, Song Chae-so, Ch'oe Sök-ki, U Üng-sun, Chöng Wu-bong, O Su-kyöng, Yun Ki-hong and Kim Kyun-t'ae.

Kim To-ryön's earlier concern over Classics produced "Komun-üi Wonryu-wa Sönggyök" (1979) (The Origin and Character of Classics): "Han'gukkomun-üi Paljön'gwajöng-gwa T'üksöng" (1984) (Development Process and Features of Korean Classics): "Komun-üi Munch'e Yön'gu" (1984) (A Study on Literary Style of Classics). A baton of research in the field has been recently handed over to the

publications of Chŏng Min's "Chosŏnhugi Komunron Yŏn'gu" (1989) (A Study on Classical Criticism of the latter Chosŏn) and Kim Ch'ŏl-bŏm's "Yŏnch'ŏn Hong Sŏk-chu'ui Komunron" (1989) (Yŏnch'ŏn Hong Sŏk-chu's Classical Criticism). Though researches on the field needs to be deepened on its own right, the objective as well as relative evaluation of its historical phase will be possible only when researchers face the work with a wide range view of the entire development process in the history of prose.

More theses in which examined a confrontation among literary theories and its controversial development are: Kim Hyŏl-jo's "Yŏnamch'e-ŭi sŏngrip-kwa Chŏngjo-ŭi Munch'ebanŏng" (1982) (A Formation of Yŏnam Style of Writing and Chŏngjo's Resettlement of a Normative Writing Style); Kim Yŏng's "Shipp'alsegi Yŏngnamjibang Munhak, Sasangnonjaeng Yŏn'gu" (1986) (A Study on Literature and Ideological Contention of Yŏngnam Area during the 18th Century); and Yi Chong-ho's "Samyŏn Kim Ch'ang-hŭp'ui Shiron-e Gwanhan Yon'gu" (1991) (A Study on Samyŏn Kim Ch'ang-hŭp's Essay)

I have so far made a general survey of the research history of Sino-Korean critical writings. The studies on critical writings, at first, had centered around Shiwha (essays on poetry); however, they covered increasingly more materials and at the same time extended their interests into the sphere of the theory of essence of literature or of literary thoughts. There came an escalated interest in prose following the earlier discussion centered on poetry.

Finally, studies on literature in general including both poetry and prose have taken root as an overall trend of researches. Those interested in this field, earlier a limited few of critics, gradually increased in number. However, there should be more examination on individual critics for the time being; because there are still quite a few critics who have not been studied enough or have never been studied as yet.

In addition, studies on them so far have been usually focused on the latter period of Chosŏn. Though researchers have understandably paid their attention to the latter Chosŏn as a transitional period, a propensity to partiality in research should be corrected. Well-balanced researches can be brought about with more concerns over literary criticism and critical activities during the early Chosŏn period, including studies on theories, facts and changes of Neo-confucian literary criticism.

As a general rule applying to all scientific studies, the mere arrangement of collected materials is not critical research at all. A critical research in substance is a "meta criticism"; accordingly, it should be confined neither to material itself nor to its logic. Researchers are required to objectify and evaluate the presented logic as

well as question and criticize its logical basis. And with further tenacity, they should scrutinize practical appropriateness and realistic implication of suggested points as well as their logical consistency and structure. Under the criteria, today's critical research, in which scholars simply show an arranged logic of materials, can be said to fall short of the proper function of research itself. Therefore, there should be serious examination and reconsideration of research attitude as well as its methods.

In examining a particular literary criticism of a specific period, it is necessary to go beyond a simple and superficial explanation of its literary place or standpoint. A profound consideration of the substance of a world view as well as realism inherent in the theory of literature: cognitive power concerning aesthetics, language, things and further, human beings and their life is required in researches.

In brief, there ought to be thoughtful consideration of an aspect of a world outlook as well as that of social ethics, mankind and language.

In critical studies so far which have usually consisted of poetics, classical essays, literature in general, and literary thoughts, studies on practical reviews or prose in general, Novel critiques and essays on novel have not really been done or have drawn only a little attention. Instead, scholars of Korean literature showed their earlier concern over novel criticism or novel essays. As a result, problems in decipherment or interpretation of materials are occasionally found. Therefore, active participation of scholars of Sino-Korean literature is seriously demanded to make up for the shortcomings of present researches and improve their standard as well.

CONCLUSION

I have so far made a general survey of the research history of Sino-Korean literature during the latter Chosŏn under four headings: Poetry, Prose, Novel, and Criticism. I had originally formulated a plan of inquiring into research history focusing on particular issues. But I preferred to make a general survey because I might not even touch upon a number of studies of historical significance if I concentrate upon a few issues. But nevertheless, a lot of important studies have been excluded. As stated in the preface, my little knowledge is totally responsible for it. I ask for readers' leniency.

On account of the manner of description of this, there are still a good number of books not referred to. I will make use of the remaining space in adding my views on methods and directions of research which were not properly stated due to enumerative description so as to supplement the lacuna in a way.

First of all, it is necessary to give a complementary account of the outcome of

comparative researches.

Ch'oe Pak-kwang showed his continuous concern over the exchange of classical Chinese literature between Korea and Japan. Lee Hae-sun developed her diverse opinions of classical Chinese literature between China and Korea as well as between Korea and Japan. Ch'oi Shin-ho gave his earlier observation to its interchange among Korea, Vietnam and Yugu (current Japan). Cho Dong-il, in search of a switch of a methodology in comparative literature, made a specific examination on similarities and differences of Chinese classical Literature of Korea, China, Japan, and Vietnam in novels, epics, and historical stories; thereby he advanced the necessity of concerted descriptions on the history of classical Chinese literature of East Asia and further gauged its possibility.

As Hanmunhak (Sino-Korean Literature), like Latin classical literature of the Medieval West, takes on a character of universal literature, there has been an earlier point of view of comparative examination between Hanmunhak of China, the center, and that of Korea, the periphery. Since the 1970s when a course of study was shifted to attach much importance to indigenous characteristics of Korean Hanmunhak, a standpoint in comparative literature has seemed to be undermined. Yet a study on Hanmunhak as national literature has a limitation in its insight, though its fundamental viewpoint is reasonable.

Accordingly, the simple confrontation between the methodology of comparative literature and that of nationalism should be over. On the contrary, we are on the threshold of a stage in which innovated methodology in comparative literature can be dialectically sparked with nationalism-oriented methodology. In order to accomplish it, the present point of view in comparative literature should be sublated because of its tendency to confirm the influence of Hanmunhak of China on that of Korea. At the same time, we need to do general examination on similarities and the uniqueness of both countries in the field of Hanmunhak and a further study on both similarities and differences in Hanmunhak of Korea, Japan and Vietnam.

It is also necessary to make complementary remarks on the relation between Hanmunhak and Art.

As poetry, calligraphy, paintings are often combined, Hanmunhak has had a close connection with Art. There have been a number of studies on such interrelationship; Lee Wu-sŏng studied Sŏhwagoldongron (an essay on Calligraphy, Paintings, and Relics) of Shilhakp'a on the subject of Pak Chi-won and Pak Che-ga; Im Hyŏng-t'aek examined musical trends and its reflection on literature; Kim Nam-hyŏng reconsidered essays on Art of realistic scholars in the outskirts in latter Chosŏn, Ho Sŏng-hŭi researched on Ch'usa's essay on art: Kim Mi-jŏng illuminated mutuality of

P'yoam Kang Se-hwang's poems and pictures; Pak Hŭi-byŏng made observation on literary formalization of the latter Chosŏn's artists.; Ch'oe Kyŏng-hwan researched on Chaehwashi (poems on the theme of pictures). Accumulated studies will lead to a full-scale work on social history of literature and art in the near future.

In conclusion, I will make a mention of a future methodology of Hanmunhak research.

Hanmunhak research so far seems to have relied on materials themselves. Since materials were not properly arranged, without the most fundamental study done, mere introduction and examination of a writer and his works had its own significance somehow or other. After years of accumulated studies on Hanmunhak with a wide range of accomplishments, it is necessary to depart from this kind of method and attitude as well. It is undeniable that there are still a great many writers and works that require such studies. However, this acknowledgement does not reduce the urgency of a search for methodology which the current studies on Hanmunhak are facing. A study on Hanmunhak, in order to be a real science, not just a collection of materials, should be backed up by deepening the theories and developing its own methodology.

In the established methodology of Hanmunhak, good results were produced from a study based on Positivism, Comparative Literature and Historicism. These days a study on the basis of Historicism, in particular, is crowned with great success. But a real advantage of historicist research does not lie in absolute confrontation with other methodologies but in progressive absorption of their strong points.

Historicist methodology does not exclude positivistic examination of data nor extensive insight into comparative literature. On the contrary, real historicism can prove its value only when it is based on them. From this point view, today's historicist methodology should enrich itself by learning and accepting other methodologies. Historicism is sure to benefit from scrupulous attention to language as well as attentive understanding of inner mode and predicative structure of literary works. In the process, it will develop its social aesthetics. It is absolutely wrong to regard historicism as an opposing concept to aesthetics. Not only are they not exclusive to each other, but also are meaningful only when they are combined. Aesthetic methodology is not an alternative to historicism nor remote from it.

All possible efforts should be concentrated on the studies based on genre which are linked directly with founding a theory or groping for methodology. Not only studies on characteristics of many genres in prose but a gruelling examination on those of lyric and epic poetry as a genre should be by all means performed in order to improve theoretical standard of studies on Hanmunhak. A study on Hanmunhak

will eventually have to set up poetics as well as theories of prose through the procedure.

Uninterrupted and independent progress of studies on individual authors and their works is desirable along with augmentation and reconstruction of research sphere according to topics. For a thematic approach will serve as another breakthrough leading to each researchers' demonstration of creative power and intense critical mind and to their self-renewal from obsolete ways of thinking and mannerism.

A study of Hanmunhak, like other science, is required to be studied with "contemporaneity", so to speak, with the present significance in mind. Faced with the dreariness of life or the environmental issue for instance, a study on Hanmunhak can refer to life and further seek an earnest world view through a meaningful appreciation of "Sansushi" (landscape paintings) as well as prose works which show harmonious relationship between human beings and nature; and then it can finally play a constant role in groping for a new view of life and ideas.

Moreover, it should exert all possible efforts to gain its lively "correlation" with national literature of the future as well as that of the present. Such endeavor must be reflected on a method and an attitude as well as on an enlightening study such as a compilation of selective interpretations of classics and a publication of a series.

(Translated by Kim Hee-Sung, Yonsei University)

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