Language, Commodity and the City: The Production of Urban Literature in Colonial Korea

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"The parallel between language and money, literature and the political economy, is not a mere juxtaposition, but is made possible and operative by processes at work simultaneously in both economies."

The Comers of Language1

Language and literature are inseparable. This inseparable relationship, however, is complicated, since language not only communicates facts about the world, but also represents and constructs reality through its fictional and translated narratives. The emergence of a new written script, the entrance of new words and the translation of new concepts further confound the relationship between language and literature and their relationship to modernity. It follows that the language a writer uses greatly influences the literary work itself, thereby also having transformative possibilities in shaping literary genres. Lydia Liu, in her

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Translingual Practice, provocatively argues that meanings of words are “invented” in a new context rather than translated or transferred, thus emphasizing the multi-directional process of translation whereby translation does not rest upon a hierarchical relationship between the original and the translation. This means that translation does not produce a simple replica of the original, but is rather a complex process and relationship. This essay examines the way in which Korean writers of the Japanese colonial period (1910-1945) engaged in “translingual practice” and how such practices opened new conceptual fields in Korean language and literature, especially in the production of urban literature during the latter half of the Japanese colonial period.

The relationships between language and literature and their relationship to modernity and the making of a modern Korean literature are deeply intertwined with “things” or commodities and material culture in general. Situated at the theoretical intersection of the Marxian concept of the commodity and Saussurean semiotics, this study, as with Thomas Richards’s study of Victorian England’s commodity culture, “makes the commodity a dense locus of signification.” This essay, thus, explores the roles language and commodities play in modernizing literature through which modernity is not only ushered into the society’s cultural milieu but is also utilized to overcome the contradictions it creates. First, I will examine the transition that the Korean language underwent from primarily using the Chinese character script and syntax to that of using the Korean alphabetic script and vernacular language in writing. Also observed will be how this decisive

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transformation contributes to the formation of modern Korean literature. For this section the most representative *sinsoseol* [new fiction], Yi In-jik’s *Hyeol-ui nu* [Tears of Blood], will be analyzed. Second, the paper will explore the entrance of new words or foreign words into the Korean lexicon. In this section, I investigate the entrance of new material goods, ideas and technologies in the literary works from the period and examine how the words designating the above commodities had circulated within and took root in Korea by cataloging words from two popular journals published during the Japanese colonial period. The final section of the paper then examines how these new words intervened in the “invention” of modern Korean literary works by analyzing one of the most representative modernist writers, Yi Sang, and his story “Nalgae” [“Wings”]. By reading these variegated texts together, I hope to trace, or at least begin to trace, the modernization process of Korean literature and to bring out its own historical practices.

A series of domestic and international events in the late Joseon dynasty led to both the dissolution of Korea’s Sinocentric worldview and to the realization of the existence of the West as a force in constructing Korea’s new identity. The Ganghwa Treaty of 1876, an unequal treaty imposed by Japan, recognized Korea as being “independent” of China, thereby releasing Korea from its *sadae* [“serving the greater”] relationship with China. This treaty opened Korea’s ports to commercial trade with Japan, which subsequently led

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to more extensive contact, both formal and informal, with the West, its philosophy and its material goods. The Donghak [Eastern Learning] Movement of 1894, in which the Korean peasant class staged a series of revolts to protest against the unfair taxation and rice export policy by the Korean bureaucratic officials, was not only significant for being one of the first mass movements but also for the way in which it used the native Korean language and script to generate support among the people.4 Furthermore, the introduction of the Gabo Reforms (1894), which attempted to abolish various antiquated feudal rules so revered by the Korean aristocracy, paved the way for changes in the written script.5 Over two hundred laws were introduced by reform-minded

4 The Donghak Movement actually arose in the 1860s under the leadership of Choe Che-u (1824-1864) who combined ideas of Confucianism, Taoism, Buddhism and, ironically, Catholicism in order to protect Korea from Western influence and Western learning [seohak]. Numerous small peasant revolts broke out throughout the Korean peninsula, especially in the southwestern region. These revolts eventually escalated into a major movement in 1894. This domestic movement accelerated into an international conflict between China and Japan, then worsening into the Sino-Japanese War (1895) in which Japan came out as the victor. Please refer to Susan S. Shin, "Donghak Thought The Roots of Revolution" Korea Journal 19:9 (September 1979, pp 11-20) and "The Tonghak Movement From Enlightenment to Revolution." Korean Studies Forum 5 (Winter 1978) While the Donghak uprising is widely seen as one of the first nation-wide mass movements, some scholars argue that the Hong Gyeong- Rae rebellion of 1811-1812 preceded the Donghak movement and should be considered as being the first, nation-wide mass movement. See Sun-Joo Kun, Marginalized Elite, Regional Discrimination and the Tradition of Prophetic Belief in Hong Kyong-rae Rebellion (Ph.D. diss., University of Washington, 2000). A number of fictional works were also published based on this incident, such as Yi Yu-geun's historical fiction, Hong Gyeong-rae (1992), Bak Jong-hwa's roman fleuve Hong Gyeong-rae (1974) and Yi Myeong-seon's Hong Gyeong-rae yeon (1947).

5 For an extensive study of the Gabo Reform, please see Young-ick Lew, The Gabo Reform Movement Korean and Japanese Reform Efforts in Korea, 1894 (Ph.D. diss., Harvard
officials and endorsed by Korea's King Gojong. These laws attempted to abolish such feudal practices as the exam system and the yangban status distinction, both of which were ways of safeguarding literary elitism. One of the most significant outcomes of the Gabo reform was undoubtedly the usage of the Korean script in drafting various official documents. These domestic and international events clearly contributed toward facilitating Korea's contact with other countries, but more importantly, they analogously inaugurated what I would like to call "linguistic nationalism" in Korea.

Korean reformers were interested in steering the country toward modernization, and I will argue that the primary means for achieving this goal was linguistic nationalism during the enlightenment period in Korea. That is, the Ganghwa Treaty, the Donghak Movement and the Gabo Reforms were closely followed by the recognition of the need for a language, more specifically a writing system, which could be widely and equally accessible to all people.

The publication of Dongnip sinnun [The Independent Newspaper] in 1896, using exclusively the native Korean alphabetic script, is a principal example of linguistic nationalism. The founders and editors of Dongnip sinnun, while trumpeting the rhetoric of American progressivism and promoting Westernization, decided to use only hangeul, thereby,

University, 1972)

6. By Enlightenment period, I am referring to the Korean Enlightenment period [Gaelnum gyemong sideu] (late 18th-early 19th century), which is in no way equivalent to European or American Enlightenment period in the 17th and 18th centuries, respectively. The exact years of Korean Enlightenment period is debatable. Young-ick Lew dates its beginning to be 1885 where as others date it to be 1894.

7 Founded in 1896 by Seo Jae-pil. The Dongnip sinnun is generally viewed as the first modern Korean newspaper.
transforming the entire literary and cultural history of Korea. The ramifications of using only Korean were colossal. First of all, it represented an extraordinary shift from writing, which was once dominated by Chinese characters and Chinese syntax. This also represented a symbolic shift—a shift away from the Sinocentric worldview. Additionally, publishing a newspaper in Korean promoted reading as an activity universally available to people of all status. In

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8 An English language version of Dongnap simmun, The Independent, was also published along with the Hangeul edition. Initially, of the first three pages of the four-page newspaper, were in Korean with the last page in English. Starting with the January 1, 1897 edition, the English language edition was published independently from the Korean language edition.

9 Woo In-hye's linguistic study of the Dongnap simmun shows that the editors and writers of the newspaper made meticulous efforts to standardize spelling of the Korean orthographic system in the newspaper, especially under the leadership of Ju Shi-yeong. Woo compares, in her study, spelling and particle usage in the Dongnap simmun with the Korean language textbooks of the same period and finds that the Dongnap simmun used a much more up to date and systematic method. Furthermore, from one of the examples she provides, it shows that in the Dongnap simmun, the phrasal particle ~daehay {daehada} meaning "one's attitude toward," was written using the Korean orthography while in textbooks, the character 료 [dae] was still consistently being used. Woo, In-hye Dongnap simmun-u gak-eo hangyok yeon-gu pyogheop-gwa josa-reul jungsineuro [A Linguistic Study of The Independent, on the Spelling System and Particles/Postpositionals] MA Thesis, Seoul: Hanyang University, 1985. See also Choe Jun, "Gojong sidae-ui keomyunikeryeon hyeongtae-ui gochal" [An Examination of the Forms of Communication during Gojong's Reign] Sihak yeon-gu 3, 1959.

fact, the newspaper became a medium through which information that was once unavailable to those who could not read Chinese characters could be made readily accessible. Reading could, therefore, become a "popular" activity. As mentioned earlier, although the Dongnap sinmun was published using only hangeul, it also simultaneously introduced, to the reading public, the English language through its English edition. Thus, at least until a separate English language edition simply called "The Independent" was published, Korean readers were sufficiently exposed to a Korean-English bilingual newspaper. We can assume, however, that the number of Koreans actually reading the English pages was still relatively small during this period.11

Lee Ki-moon in his Gaebawgy-ui gukmun yeon-gu [Study of Korean in the Enlightenment Period], states that the study of the Korean language and Korean literature [Gukeo gukmun]12 was one of the most important subjects of scholarly research during the Enlightenment period. Furthermore, research on Korean literature, linked closely to the problems of writing (script), was considered not only a scholarly project but also as a type of cultural movement that occupied an important space.13 Kwon Young-min, therefore, has termed this particular cultural movement the "Korean Language Movement" [gukmu undong].14 Kwon argues

11. Hangeong sinbo (February 1895–) is Korea's first bilingual newspaper. The first two pages were in Korean and the third and fourth page were written in Japanese Daehan nuevaeul sinbo (April 1904-August 1910) was another Korean-English bilingual newspaper.


13. Lee cit

that the Korean language movement of the Enlightenment period is the
pivotal beginning of Korean modern literature in that newspapers,
textbooks, official documents and other literary works began to be
written in vernacular Korean—using Korean hangeul and Korean syntax—
thus reaching a broader spectrum of readers, and spawning a
phenomenon that could be called “cultural democracy.” 15 Indeed, it is
impossible to divorce language from its important role of articulating its
triangulated relationship to the nation, national identity and literature,
as many postcolonial theorists have previously pointed out.

Sinsoseol [new fiction] exemplifies a literary genre that complicates
our understanding of modern and in particular modern Korean
literature. Some literary historians argue that sinsoseol represents a
radical rupture from gososeol [classical fiction] Therefore, the word “sun”
becomes equated with the notion of “new,” “modern” and “western,” 16
while others view it only as a transitional genre, functioning as a link

Korean language movement as a movement that facilitated cultural democracy See in
particular chapter 2 Gukeo gukmun undong-gwa damnon-ui geundaeseong [The
Korean Language Movement and the Discourse of Modernism]

15 Kwon, Young-mun Han-guk hyeondae munhaksa 2 [Literary History of Modern
Korean Literature 2] Seoul Minumsa, 2002 See chapter 1 Although the Dongnup
sunmun was a pioneer in using vernacular Korean, other newspapers, such as the Jeguk
sunmun [Imperial Newspaper] (1898), the Daehan hwangseong sunmun [Korean Capital
Newspaper] (1898) and various other newspapers, particularly papers published by
Christian missions, also used hangeul

Also Yi Jae-seon’s Han-guk Caelwagi sosol yeon-gu [Study of Korean Enlightenment
Fiction] (Seoul, Ichokak, 1972) uses a comparative approach by identifying various
influences from British, American, Chinese and Japanese literatures on the development
of Korean literature In particular, Yi devotes an entire chapter on the influence of
Laang Qi-chao in new fiction
between classical fiction and *geununae soseol* [modern fiction].\(^{17}\) Still others argue that *sinseoseol* retained too much of the *gososeol* qualities for it to be really considered new. I agree with Kwon Young-min, however, in insisting that *sinseoseol* be viewed and studied as an autonomous genre of Korean literature apart from either pre-modern, modern or transitional literature.\(^{18}\) Like Kwon, I believe that the *sinseoseol* category offers a textual space from which we see the emergence of real ambiguities where various elements compete with one another in a complex historical and cultural milieu to complicate a neat delineation of "the modern." Thus, rather than starting with a question of pre-modern or modern, it will be more fruitful if we start with the premise of *sinseoseol* being neither representative of pre-modern, modern, or transitional literature but in itself a category that reflects the various contradictions, paradoxes, ambiguities and ambivalences of the period. As such, rather than using the phrase "modern literature" to describe the transformative process occurring in *sinseoseol*, I would like to propose describing the characteristics of *sinseoseol* as "modern in literature" upon which we can analyze the various shifts in themes and modes of language. Thus, my analysis of *sinseoseol*, in particular, my reading of

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17 Im Hwa and Baek Cheol are just two of many Korean literary historians who hold the view of a linear trajectory of literary and cultural modernization; thereby, pitting *sinseoseol* against classical fiction, inevitably viewing *sinseoseol* as only a transition See Im Hwa, *Sinmunhaksa* [The History of New Literature] (Ed Im Gyu-chan, Seoul Han-gilsa, 1993) and Baek Cheol, *Sinmunhak sayosa* [The History of Thought in New Literature] (Seoul Sin-gu munhwasa, 1992).

18 Kwon, Young-min *Yi In-duk* Hyeol-ui nu [Yi In-duk: Tears of Blood] Seoul Seoul National University Press, 2001, p. 500 In this article, Kwon uses the word genre rather than category. However, in order to encompass both genre and historical periodization of *sinseoseol*, I have decided to use "category" instead.
Tears of Blood, will shift the emphasis to commodity culture, where a new class of words come into being to describe new commodities and where new commodities were "produced materially as things but also cultural[ly] marked as being a certain kind of thing."19

Literary historians in general have designated Yi In-jik’s20 Hyoel-ui nu (1906) as being the most representative work of sunseseol.21 This story was serialized into fifty episodes from July 22 to October 10, 1906 in mansebo [Manse News]. Although Yi used mixed script in this publication, he also notated each Chinese character with native Korean pronunciation and meaning, which is a significant departure from the Korean classical novel. In addition, when a compiled volume22 was


20 Yi In-jik (1862-1916) was born in the town of Bumjik in Gyeonggi-do. He studied in Tokyo, Japan and published his first short story, "Gwak-su kkam" [A Widow's Dream] in Japanese. He served as an editor of Gukman suibo [Citizens' Newspaper] and mansebo [Manse News], in which his Hyoel-ui nu was published.

21 Choi Won-ik, on the other hand, challenges the use of the term sunseseol to encompass all works written during the Gaeilwagi period, limiting the term to refer to works written between 1894 and 1905. Thus, he also shifts the focus of sunseseol scholarship from Yi In-jik to Yi Hae-go, the writer of Jayapong [Freedom Bell].

22 This bound edition deleted all the Chinese characters and used pure Korean script. See Kwon Young-min, Yi In-jik Hyoel-ui nu [Yi In-jik Tears of Blood] (Seoul: Seoul National University Press, 2001). Kwon provides the original serials in the mansebo and the jeguk sunsune, the bound edition published by Gwanghak seopo and the modern language edition. Kwon Young-min argues that while sunseseol was representative of popular literature, it was not necessarily based on the lives of the common, ordinary people of the time since most of the characters were students and/or students who had studied abroad, which is indicative of a more privileged status.
published in 1907, it became a popular work of literature that was available for readers to purchase and read at their leisure, thereby further solidifying literature’s transition from “elite” to “mass” and shifting it from a “treasury” or an “artifact” to a “commodity.”

The story begins with descriptions of the disastrous effects of the Sino-Japanese War on Korea and centers on the main character Ok-ryeon, who is in search of her family after being separated from them during the havoc in Pyeongyang. Ok-ryeon meets a Japanese soldier who tries to help her find her parents. But when they hear the news of her parents’ suicide, she is sent to Japan to live with his wife and to receive “new” education [sin gyoyuk]. Ok-ryeon grows up in Japan under unfavorable conditions after the soldier dies, but meets a Korean student, Gu Wan-seo, who is en route to the United States to study. They then go together to America, where Ok-ryeon graduates from high school with distinction. She is reunited with her father who, unbeknownst to her, had also been in America studying. The story ends with Ok-ryeon becoming engaged to Gu Wan-seo and reuniting with her mother who is alive in Korea.

Unlike earlier writings of the Enlightenment period, which used Chinese characters for nouns, verbs and adjectives and Korean only for particles, Yi used the Subject-Object-Verb sentence structure even in cases where he used Chinese characters. More than 90 percent of the text, however, is in Korean script, which naturally engenders the SOV

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23 See examples of Enlightenment period scholarly writing in Lee Ki-moon’s Gochwagi-in gukimun yeon-gu. The entire chapter 5 is devoted to providing examples of texts that chronicle the various debates and transformations in Korean syntax, morphology and lexicon. See also Kwon Young-min’s Han-guk hyeomdae manhakse 1 (p.57), which provides two examples of changes that were taking place in the Korean writing system.
structure. There are instances in which Yi retained the classical Chinese lexicon but provided the Korean equivalent rather than the Sino-Korean pronunciation. That Yi In-jik made scrupulous efforts to transcribe each Chinese character further attests to what I call the "hangeulization" process. Lastly, staging characters as traveling and living outside Korea can evince Yi's Hyeol-ui nu as an example of the modern in literature, where new words and commodities indelibly emerge. For example, while Ok-ryeon is in America, she meets a tall American woman who, on behalf of Ok-ryeon, asks a Chinese man wearing a frock coat [peurok ko-teu; 프륙코드] for directions. Ok-ryeon and her traveling companion finally reach their destination, Washington [Hwaseongdon; 화성동], after meeting a Chinese man living in America who could understand and speak both Japanese and English. This example accentts the plurality of the people, language and commodity co-existing in one space, just as the newspaper where the story was first serialized and published provides a space in which various events from different times could merge into one temporal and spatial representation. Another example can be located from the method in which Ok-ryeon and her father are reunited. After seeing an announcement in the newspaper about Ok-ryeon's achievement, Gim Gwan-il takes out an ad [gwagoyo, 광고] asking for information on the name and place of the

24 The Japanese language also follows the SOV sentence structure. In this case, some have argued that Korean writing is indicative of Japanese writing. A closer textual comparison between Yi In-jik's "A Widow's Dream," written in Japanese, and his Korean writings is required for this kind of assertion to be made in this study.

25 Some examples are "chu" [秋] which Yi annotated as ga-eul in chubyot [autumn sunlight], "jaksiljo" [昨日朝] is annotated as eoge a-chum [yesterday morning], "ilchonbae gyeon" [一寸拜見] is annotated as jom bo-get in jom bo-getseumnda [I will take a look].

26 The first newspaper advertisement in Korea appeared in the fourth issue of
hotel [호텔] that Ok-ryeon might be staying in.

Advertisement

A report in the general news section of the Hwangsaek Daily News has noted that a female student named Kim Ok-ryeon graduated with honors from a high school somewhere. I am placing this ad in hopes of locating the hotel she is lodging in. There will be a ten cent reward for anyone who has information on the whereabouts of Ok-ryeon and the name of the hotel.

Kim Gwan-Il of Pyeongyang Province, Korea.27

Such examples in Yi’s text reveal various levels of commodification at work. Not only do foreign words enter Korean literature through transliteration but language itself also becomes a subject in transit articulated by these characters who then make it possible to be translated into a commodity. That the grand reunion between father and daughter is able to take place due to the technology of the newspaper and the new media form of advertisements alludes to the power of the commodity. More importantly, situating newspapers and advertisements within a broader form of cultural production—that is, literary fiction that was at the time being published in a newspaper—propels it to the level of commodity fetishism noted by both Karl Marx and Walter Benjamin. In other words, conjuring up the newspaper and advertisement as possessing almost “magical” properties, Yi In-jik, who was not only a writer of fiction but the editor of *Mansebo*, brings to the

*Hanseong Weekly*, February 22, 1886 It was a list of sundry goods from travels to Germany. Although this advertisement was written in Chinese script, the ads in the *Dongnip sinmun* (April 7, 1896) appeared in Korean.

27 *Hyeol-uw nu*, p.47
surface the desire to consume and accentuates a different organization of modes of material and cultural production of writing. Thus, beyond the textual level of commodification for *Tears of Blood* lies its status as one of the first commodity texts. By commodity text I mean to refer to the history of its publication. As mentioned earlier, *Tears of Blood* was first serialized in *Mansebo*. After the successful completion of its initial serialization, the newspaper announced, through a series of advertisement, of its upcoming sequel. Due largely to the popularity of the first part, the author-editor decided to publish a sequel.

New words materialized more concretely in the literature of the 1920s and 1930s. The entrance of new material goods, ideas and technologies expanded the Korean lexicon, by adding new and foreign words. Various magazines and journals carried pictures, advertisements and explanations of “new things”—from new food items and ways of cooking to new fashion apparel and new adjectives to describe new nouns. Fascination with and curiosity about things new heightened not only the already expanding material culture, but also created an atmosphere in which the relationship between things, and people who consumed these things, became much more closely linked. In this part of my paper, I argue that the various magazines and journals of the 1920s-1930s that introduced “new” or “modern” words in their publication engaged in the commodification of these words, which were then taken up by writers of the period to be repackaged and resold in their literary works.

The word “modern” itself became an object of intense interest and discussion in various sectors of society. In the late 1920s and early 1930s the word “modern” was defined as “new,” but it was not equivalent to “신” [*sin*], a Sino-Korean word meaning “new,” which
was used during the Enlightenment period. Many magazines and newspapers of the 20s and 30s frequently used the transliteration "모던" [modern] as a prefix attached to assorted nouns—modern word [모던어 modeon-eo], modern girl [모던걸 modeon ggeol], modern boy [모던뽀이 modeon bbo-i], modern life [모던생활 modeon saenghwoal], etc. However, what did "modern" really mean to Koreans during this time? In the January 1930 issue of the magazine Byeolgeongon [The Other Heaven and Earth] the writer of the article "Modeonisum" defines modern as "hyeonidae" [現代], and in the September 1930 issue of Sunmin [New Citizen], "modern" is defined as "geundaeyeok" [近代的].28 The writer of "Modeonisum," however, goes to explain that hyeonidae and modeon are not equivalent in that "the word hyeonidae" is a general noun, but the word "modern" refers specifically to the 1930s, not even 1920 or 1925. Therefore, "modern" is a proper noun. He goes on to say that every decade or century had what it considered to be "modern" [hyeonidaejeok, 現代的], thus, there was a "modern child" [hyeonidae-a, 現代兒] or a "modern trend" [hyeonidae-yang, 現代轟] in the 18th and the 19th centuries. But a modeon bboi [모던뽀이] is ultimately different from a hyeonidae-a or a "new youth" [sin cheongnyeon, 新青年] because the word modern that Korea uses in the 1930s reflects the conditions of the society's, as well as of the people's, ideological stance at that specific moment in time. Thus, modern boys and girls are specifically associated

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28 I could not locate the September 1930 issue of Sunmin to verify this fact. The information comes from Kim Jin-song's Seoul-e hwanseok-o eul heoha [Give Permission for a Dance Hall in Seoul] (Seoul Hyeonsil munhwa yeon-gu, 1999) See Yanabu Akara's Horyaku-go senritsu yoo for Japanese translation and usage of the word "modern." He also makes the point that while modern was translated as 近代 in Japanese dictionaries, it is not a simple matter of direct interlingual transaction.
with radio [라디오, ra-di-o], bar [바, ba], dance [댄스, daen-seu], Jazz [제스, jae-seul], skirt [스커트, seu-keo-seu], parasol [파라솔, pa-ra-sol], sports [스포츠, seu-po-cheu], cinema [키네마, ki-ne-ma] and cafe [카페, ka-pe], all of which were matenal goods and part of the cultural consumption practices that were also considered time specific.

I have chosen two magazines as my object of study for this section of the paper: Sin Dong-a [The New East Asia] and Sin Yeoseong [New Woman]. Sin Dong-a's first issue was published in November 1931 and is still being published today. This monthly magazine, which was considered a "popular" magazine, carried a potpourri of news, fiction and essays on current topics. Sin Yeoseong was founded in September 1923 and ceased its publication with the April 1934 issue. This

29 I have decided to provide the Korean orthographic representations of these words to show more clearly the transliterations of foreign words into Korean

30 Sin Dong-a is a variety magazine published by the Dong-a Daily Song Jin-u served as the first president and Yang Won-mo, the editor and publisher. The first, 120 page issue appeared in November, 1931 and included poetry and sijo by writers such as Yi Gwang-su, Seol Ui-sik and Gim Gım-m, as well as fictional works by Hyeon Jin-geon and critical essays by Seo Chun, Ju Yo-seop and Ham Sang-hun. Sin Dong-a treated a wide array of topics from economy and science to sports and entertainment while at the same time providing indirect criticism of the Japanese colonial government through analyses of both domestic and foreign affairs. It also heralded a new age of newspaper by publishing a magazine. The Joseon Daily and the Joseon Central Daily followed suit with their own sister magazines. With the suspension of publication of the Dong-a Daily due to the Japanese flag effacement incident in August 1936, Sin Dong-a also ceased publication and did not resume publication until September 1964. The reissued magazine had Gim Sang-man as publisher, Go Jae-uk as editor, and Cheon Gwan-u as managing editor. Still in publication, New Dong-a is now the oldest variety magazine in Korea. Cited from Kwon Young-mn, Dictionary of Modern Korean Literature (Forthcoming)

31 The Cheondogyo group who had established the Gabyeok publishing company
magazine published various articles and essays pertaining to women's issue of the time in addition to poetry and fiction.

Many new words, objects and concepts were introduced to the public through these popular magazines. Food was one cultural object that not only introduced new words to the Korean lexicon but also became an important source of new knowledge for modern cultural practices of both men and women.32

The following is a partial list of new foods from the August 1932 issue of Sin Dong-a.

레몬프로스 [Lemon Frost] 33

found Sin Yeosong and its predecessor Bu-un, an earlier woman's magazine (June 1922-August 1923) Sin Yeosong was published from September 1923 to October 1926 and then from January 1931 to August 1934 This magazine aimed at discarding traditional values of womanhood and promoting new ideas that would be more fitting to the new historical era. Compared to Bu-un, this magazine included more essays pertinent to female students while also carrying more writings by women writers themselves, indicating that the magazine was probably interested in gaining a higher readership from the younger female readers. In addition to fiction and essay, the magazine carried news on art, sports and leisure as well as on the growing women's movement both in Korea and abroad. It also frequently published articles comparing Korean woman with other foreign women. For example, the first issue contained an essay entitled "Muguk yeohaksueng" [American Female Students] in which the author contrasts between Korean and American female students.

32 While I am focusing on food in this paper, there are other categories of material goods that were marked as "modern" in the two magazines. In addition, clothing and fashion were very important to writers of the Japanese colonial period for clothing became an essential metonym for distinguishing between "old" and "new." See also Go Bu-ja, Uri saenghwal 100 anyon' ot [100 Years of Our Lifestyle Clothing] (Seoul, Hanguk munhwa yesul chongsseo, 2001)

33 Refer to Ji Young Nam and Bruce Southard, "Orthographic Representation and Resyllabification of English Loan Words in Korean" (Language and Speech 37:3, 1994)
Ingredients: Lemon, One egg white, Ice
Cooking Method Make lemonade by mixing together lemon juice, sugar, water and ice. Next, whip egg whites to make foam and sprinkle an appropriate amount of sugar. Pour lemonade in a cup and spoon the foam on top of the lemonade. Drink up¹

딸기 아이스크림 [Strawberry Ice cream]
Ingredients: 2 cups strawberry, 1 cup sugar, 1 cup milk, 3/4 cup cream.
Cooking Method. Wash strawberries and place in a bowl. Sprinkle sugar and blend. Let them sit for about an hour, then strain. Mix in milk and cream with a little salt and pour into the ice cream machine. Let freeze.

フルットカクテル [Fruit cocktail]
Ingredients: Banana, apple, strawberry, watermelon, etc.²³
Cooking Method. In addition to the above-mentioned fruit, feel free to add other fruit of your choice. Slice bananas into two, apple and watermelon into two or three, and large strawberries into two. Place all ingredients in a cup. Enjoy with some sprinkled sugar. If you

¹Their study examines the orthographic representation of words that appeared in the Dong-a Daily News in 1987. Resyllabification of loan words that appeared in the 1930s differs from Nam and Southard’s study, but in general follows the CV or CVC rule.
²“Cup” is the measurement that was actually used in the recipe.
³The banana is not native to Korea. Apples were also called neunggeum, from the Japanese ringo and the Chinese pingguo. Neunggeum was an object of interest for many writers in the early 20th century. For example, Yi Hyo-seok (1907-1942) wrote a short essay titled “十月에 피는 봉황꽃” [Apple Blossoms that Bloom in October] (1933) and Gum Gi-rim (1908-?) wrote “봉황의 괴극” [Neunggeum Elegy] (1936) and a poem entitled “봉황밭” [Neunggeum Field] (1932).
want to add pineapple, add pineapple juice, which will make it
tastier Even better, add lemon or tangerine juice

핫빵스켓 [Hot Biscuit]
Ingredients: 1 hap36 flour, 2 large spoon of butter, 2 small spoon of
baking powder, salt, 4 large spoon of milk or water
Cooking Method Mix flour, baking powder and salt and sieve it
through a sifter. Add butter. With two knives, cut butter into the
flour. To this, pour milk or water and knead. Evenly spread the
dough on a cutting board and let it sit for about 3-4 minutes. Using
a biscuit cutter or a small bowl or cup, cut out round patterns. You
do not have to only make round patterns, you can make the biscuit
into any shape you like. Place these in a stove and bake thoroughly.
Keep warm and enjoy for breakfast instead of rice.

카-레라이스 [Curry rice]
Ingredients: carrots, pork, curry powder, salt, soy sauce, starch, rice
and water.
Cooking Method Thinly slice the meat and coat with butter. Sauté it
with curry powder (one large spoon of curry powder for one doii37 of
rice). Add water and boil. Retain the water as if you are making
traditional rice. Pour curry over the rice. Chop up cauliflower
vegetable, meat and carrots into small pieces and boil them.
Delicately place items on plate

감자 지진 것 [Fried potatoes]
Ingredients: Potato, peas, eggs, butter and salt

36 A unit of measurement
37 Also a unit of measurement
Cooking Method: Although potato is the most important ingredient, adding egg, if you have it, will be even tastier. This is a sufficient replacement of either bread or rice. Peel off potato skin and slice potato vertically. Fry strips in butter or oil. When cooked, sprinkle some salt and place on a plate. Slightly cook the beans and fry the egg about half way and eat it together with the potatoes.

푸렌치토스트 [French toast]
Ingredients: Hard bread, egg and salt
Cooking Method: Trim the crust off of the hard bread to make it look nice. Dip it into egg batter and fry it on a frying pan.

What is interesting about these recipes is that they show a chain of newness. They start with various new ingredients, such as butter and curry, to new units of measurement required for preparation, to necessitating new instruments such as glasses and plates for preparation and presentation. Already in the 1930s, a change in dietary habits and tastes was brewing. Moreover, the introduction of these recipes in popular publications developed along side the rise of department stores in Seoul. Just as the department stores’ display window show-cased various new goods and stirred the desires of window shoppers, newspaper columns introduced new foods stirring the desires of its readers. Furthermore, while these columns were not paid advertisements by the department stores, they indirectly served as such, since they undoubtedly roused interest and curiosity in the readers who might go out in search of such foods and ingredients at the department stores.

New words to describe new conditions were also pervasive in these Sin dong-a and Sin yeoseong. Many words referred to people’s new social
and economic status, occupation and life style, in particular things closely associated with city life. The introduction of these new words profoundly revealed the disparities between what was old and that which was considered new. Moreover, these entries mark the rapid changes in the language usage and practices and in material consumption, which differ from the sinsoseol writers' attempt at hangeulization during the earlier Enlightenment period. The publication of special columns on “modern words” reveals an interesting heteroglossic relationship of words wherein an explanation of an English word might require a Chinese definition or a French word with a need for an American popular cultural icon as an example.

From “모던 語點考” [“Modeon-eo jeongog, Examination of Modern Words”] from Sin dong-a (March 1932)

"Lumpen" [Lumpen] German. Meaning rag, junk or dirty scraps. Frequently also used to refer to those irresponsible fellows who are insignificant scraps, vagabonds, or beggars. As for lumpen intelligentsia, it refers to those vagabonds belonging to the learned class. Lumpen proletariat refers to vagabond laborers. But those who belong to the lumpen category are indeed the lowest of the low, and should not be considered eligible to be part of society. They have no mind of their own, and lack the ability to work in the labor movement.

From “모던 語點考” [“Modeon-eo jeongog, Examination of Modern Words”] from Sin dong-a (September 1932)

“Mammonism” [Mammonism] English Meaning 拜金主義 or 金萬能主義. In other words, money is the first priority. That is, first is money,
second is money and third is also money. Knowing nothing but money, and thinking that money is God.

모던이즘 [Modernism] English Modern 现代 and ism 主義 Together, meaning 现代主義. Also widely used to mean the newest style/method/way Can be used in this context. A woman who has not become influenced by modernism is unable to relate to social conditions around her.

허나문 [Honeymoon] English In China, the word is directly translated as 密月. In the West, there is a custom in which after getting married the newlywed travel and vacation for a short period of time. This is considered the happiest time in their married lives. Called “honeymoon” it is translated as 新婚旅行.

From “모던流行語辭典” ["Modern yulhaeng eo saseon, Modern Popular Language Dictionary"] Sin yeoseong (May 1931)

레뷰 [Revue] 38 This word is frequently being thrown around these days. In Joseon, there isn’t a revue that is worth its name. Originally, comes from the Franche referring to a short skit of current events in an exaggerated performance. In today’s Revue, however, dance has become central, combining solo and chorus singing. Therefore, “revue” has come to mean a spectacle that displays pure eroticism. America’s Ziegfeld is considered to be an international revue performer.

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38 “revue” might be a mistake. It appears that the writer of this column was probably referring to revue. In the early 20th century, a revue was a show that combined music and dancing. Although it began in Europe, more precisely in France, the genre became popularized through American Hollywood films.
From “모던流行語辭典” ["Modern yuwaeng-eo sajeon, Modern Popular Language Dictionary"] Sin yeoseong (October 1931)

프락퍼 [Flapper]. Represented by women like Clara Bow, Iris White and Nancy Carol who appear in western movies. It refers to women who do not assert their social status and those who appear to be chaste but at the same time very modern. The dictionary defines this word as either flapping of wings [ машук мухк peo-ddeuk peo-ddeuk], flashing or glittering [ 번득 beon-deuk]. Therefore, a flapper refers to an active young lady who flaps her skirt and displays a different kind of beauty.

Just as food words introduced new ingredients and ways of preparation that could potentially alter everyday practices of food consumption, the words from “Modern Popular Language Dictionary” introduced new concepts, ideas, and identities. Not only were these words introduced as commodities through proliferation in magazines, but they also rightfully participated in the international commerce of ideas and figures. As a result, readers simultaneously became familiar with Western popular culture and the current ideas of the time.

These words and products in turn took part in constructing fictional reality within textual modernity. Yi Sang (1910-1937),\(^\text{39}\) considered to be

\(^\text{39}\) Yi Sang was born Kim Hae-gyeong in Seoul 1910. At the age of two, he was sent to live with a relative. From an early age he showed artistic talents and studied architecture under the Japanese education system and worked as an architectural engineer in the Japanese Governor-General’s Department of Public Works. His training as an architect, some scholars believe, influenced the structure and form of his writing, especially his avant-garde poetry. Yi Sang suffered from tuberculosis and died in a Tokyo hospital on April 17, 1937. During his short 27 years, he left a number of poems, fictional works and essays. He was a member of the literary circle Gun hae [A
Korea's foremost surrealist and modernist writer, deftly experimented with language and words in his poetry and fiction, thus creating a perception of heightened awareness of contemporary social and psychological realities. By juxtaposing the human body and material goods in a colonial urban setting (time and space), I argue that Yi Sang's "Nalgae" brings to the foreground the concerns associated with the measurability of modernity in colonial Korea and the kinds of implications that the relationship between subjectivity and material consumption has had on defining urban modernity.

Yi Sang's short story "Nalgae" ["Wings"] exposes the intricate site of cultural and linguistic interactions and productions to reveal the manner in which western languages and tropes came alive in Korean literature but were later re-invented to reflect the colonial conditions of Korean history and society. Published in the September 1936 issue of Jo-gwang [朝光, Korea Light] magazine, "Nalgae" is told in the first person, "na" ["I"], a twenty-six year old lumpen, who does most of his "writing" while tossing and turning on his bedding [a yo and i-bul] that has never been removed from its location. He lives with his mysterious wife in room number seven at House Number 33 with eighteen other

Circle of Nine], which included other writers such as Gam Gi-nam, Jeong Ji-yong and Bak Tae-won

40 The first issue of Jo-gwang was published in November 1935 and the last issue in December 1944 by the Joseon Daily Newspaper company. This magazine contained various articles and reports on politics, economics, culture and literature. Jo-gwang is said to have taken a decisively pro-Japanese position in the late 1930s and into the 40s until its discontinuation.

"families." While na seemingly leads a childlike existence, his life is complicated by his relationship or rather his non-relationship with his wife, and in his desire to understand what his wife does that she always has male guests each evening and why she leaves na coins by his bedside.42

In "Nalgae," human existence and material objects are intimately tied. In particular, the foreign words Yi Sang uses in the text speak to the way in which various commodities regiment human existence in the mounting contradictions of modern urban culture where lumpens, like "na," "would rather be lazy, loafing beasts, than respectable, individual, social beings. ..."43 In the opening pages of the story, which might at first appear to be random jottings (aphorisms) preceding the main story, Yi writes, "It might be worth counterfeiting oneself. Your work of creation is sublime and conspicuous among other everyday products you have never seen."44 With these terse but reflective sentences, Yi frames the rest of the story that questions subjectivity, objectivity, identity and commodity.

The main character is unaware of what kind of work his wife engages in at the beginning of the story. While "na" recognizes the

42 Na Byeong-cheol has argued that it is likely that the "na" in the story already knows about his wife's occupation. His obsession with finding out what she does only heightens the irony of the situation and underscores the duality of "na"'s consciousness—the subjective and the objective. Na Byeong-cheol also argues that "na" objectively knows about his wife's solicitous occupation but due to the realization of his own incompetence, he suppresses this knowledge and escapes, instead, into his subjective consciousness. Na, Byeong-cheol. 1930 nyeondae huban-gi dosi soseol yeon-gu. [A Study of Late 1930s Urban Literature] Ph.D diss., Yonsei University, 1989
44 Ibid, p 8
woman as his wife, he does not know how to interact with her in person, having hardly ever exchanged words with her. Rather, “na’s” relationship to his wife is mediated through material objects that belong to the wife. For example, when his wife leaves their house in the morning, he fiddles with her perfume bottles and inhales their exotic, sensual* scent; he admires her colorful skirts and vests hung on a peg billowing against the wall; he looks through her hand mirror; and he plays with her jiri gani [tissue paper]* by scorching them with a magnifying glass. Playing with his wife’s hand mirror, “na” comments, “A mirror is a useful tool only when it reflects one’s own face. Otherwise, it’s only a toy.”45 While engaging in these activities, he imagines his wife’s scent, face and body. The objects that he plays with, thus, become extensions of his wife as he imagines her to be. Interestingly, “na’s” projection of his wife through material objects doubly objectifies her in that objects supplant human and social relationships.

One of the most important commodities appearing in this text is money. “Na” does not seem to have a clear concept of how money works. What’s more, he claims that he has no use for such trinkets, accumulating by his bedding. Therefore, he is bewildered that the wife’s guests leave her money and even more baffled that she, in turn, offers a portion to him. However, when he learns that the money his wife gives him could be returned to her in exchange for his sleeping in the same room with her, he comes to realize the implications of the silver coins and begins to desire this object, even crying when he notices that he does not have any. For he realizes, without money, he could not

45 Yi Sang munhak jangpp 2, p 322
even buy coffee at the tea room of Gyeongseong train station.\textsuperscript{46} On "na's" last excursion, he stops for a cup of coffee at the tearoom, only to find that he doesn't have any money.

Coffee. Fine. But at the moment I stepped into the station building, I suddenly recalled that there was not even a single penny in my pocket. I felt dizzy I was at a loss, faltering before the building, roaming here and there like a haunted person. \textsuperscript{47}

Song Min-ho points out that once "na" becomes familiar with the exchange value of money, he is transformed into a being who is unable to engage in other means of transaction and exchange.\textsuperscript{48} Despite money being the medium with which objects are assigned their value, Yi Sang shows that money is itself an object and challenges the value of money in a society that is quickly becoming dominated by capitalism and consumerism. By confining the space (room #7 in house #33) and relationship (husband and wife) in which money was being exchanged in "Nalge," the text profoundly underscores how objects regulate human relations in modern society.

Modern medical practices and medication, furthermore, draw attention to the interplay between language, material object and human existence. In "Nalge," when "na" becomes sick, the wife gives him what he perceives to be aspirin; however, later when he discovers a

\textsuperscript{46} I am marking the words that are transliterated from a non-Korean language in Yi's text with *

\textsuperscript{47} Yi, Sang. The Wings. Trans Ahn, Jung-hyo, p 38

bottle of adaline (a tranquilizer), he suspects that, for the past month, his wife has been drugging him with adaline* instead of giving him aspirin*. But Yi Gyeong-hun rightly points out that adaline does not produce a counter-effect to aspirin.49 That is, aspirin is not a remedy, and adaline is not a poison. One is a pain reliever, and the other one is a tranquilizer. In fact, they are both modern medications which, when abused, could yield fatal results. This is their commonality. Other than coffee, adaline is the only other consumed product that “na” names. As a matter of fact, his meals are rather tasteless and he gains no pleasure from eating the “tasteless white rice” and the “miserable side dishes.” But when he is given the opportunity to choose his own food, he is unable to because the names of the food on the menu “looked as remote... as the names of [his] early childhood friends.”50

Modern words and experiences reflect the way individuals were consistently thrown into situations beyond their control. As such, it is appropriate that the story concludes with “na” flapping his arms on the roof of the Mitsukoshi department store, the archetypical space of consumption and spectacle of commodity. There, “na’s” armpit suddenly itched. ... It was where [his] imitation wings had split out. The wings that [he] had no longer; the deleted phantasms of hope and ambition flashed in [his] mind like the flipping pages of a dictionary.”51

Na’s obsession with objects signifies the extent to which these objects have become constitutive of everyday life in urban colonial Korea. At

49 Yi, Gyeong-hun “Aesupim-gwa adalim” Yi Sang munhak jeonpy 5 Ed. Kim, Yun-sik Seoul Munhaksasangsa, 2001, p.182 Ahn Jung-hyo in his English translation of the story used adaline as the spelling while others used adalin.
51 Ahn, p.39, jeonpy 2, p.344
the same time, it also calls attention to the commodification of language, for it was not only the material goods that were bought and sold but the words and names that were attached to the objects that had gained significance and popularity. A further study of the relationship between the individual and the city in their relation to various signs and objects will enhance our understanding of the early modern urban experience in Korea.

Written and published toward the beginning and end of the Japanese colonial period respectively, Tears of Blood and Wings affirm the urban maternal culture in colonial Korea. In this essay, I aimed to show not only the various ways in which commodities functioned in literature but also how thinking about writing as a material product affects the way in which literature too becomes commodified. Whether it was through entrance of new words or new products, the language in which the authors and editors used to represent them entailed an expansive, as well as extensive, network which went from linguistic nationalism to Hangeulization and heteroglossic representations. Hence, while Korean was used for much of the publications, the linguistic and literary landscape was forever changed due to entrance of new commodities, which required loan words and neologisms for their descriptions. Thus, although the Dongnip sinmun published an all-Korean edition of the paper, it was supplemented with an English language edition. Likewise, while Yi In-jilk annotated his Tears of Blood and subsequent editions completely replaced all the Chinese characters with Korean, the story's plot advancing moments show characters who are not only forced to speak a language other than Korean, but who must also function within a conceptual field related to that foreign language. The magazines Sin dong-a and Sin yeoesong packaged, within their publications, different
ways through which “newness” could be experienced. Therefore, not only were they engaged in selling their magazines, but was vested in selling new words and their usages to the readers. These popular magazines, thus, transformed the meaning of literary production in that they now held the power to shape and direct the experiences of modernity for any reader. Finally, Yi Sang’s modernist short story Wings encapsulated the meaning of the lure of new words and commodities, by displaying human subjectivity as being radically altered, resulting in a new literary genre of fiction emerging.
Appendix 1

Below are European and Japanese foreign words that appear in "Nalgae" and the context in which they are used.

<table>
<thead>
<tr>
<th>Word</th>
<th>Korean</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicotine</td>
<td>니코틴</td>
<td>As nicotine seeps into my worm infested stomach</td>
</tr>
<tr>
<td>Wit</td>
<td>위트</td>
<td>I place wit and paradox on that white paper like the go pieces</td>
</tr>
<tr>
<td>Paradox</td>
<td>파라독스</td>
<td></td>
</tr>
<tr>
<td>Irony</td>
<td>아이러니</td>
<td>You might enjoy the irony of gorging yourself on the food that you hate the most</td>
</tr>
<tr>
<td>Goodbye</td>
<td>빼빼이</td>
<td>Goodbye</td>
</tr>
<tr>
<td>Detail</td>
<td>디테일</td>
<td></td>
</tr>
<tr>
<td>Tape</td>
<td>테일</td>
<td>When the tape* is cut, it bleeds. *Here tape refers to bandage placed on cuts.</td>
</tr>
<tr>
<td>Pose</td>
<td>포우즈</td>
<td>Emotion is a pose</td>
</tr>
<tr>
<td>Lucky Seven</td>
<td>럭키세븐</td>
<td>My room is seventh from the gate—it has not the meaning lucky seven.</td>
</tr>
<tr>
<td>Sensual</td>
<td>센슈얼</td>
<td>An exotic, sensual scent seeps into my lungs.</td>
</tr>
<tr>
<td>Corduroy</td>
<td>콜덴</td>
<td>The corduroy suit I was wearing was my pajamas, everyday wear and outing attire all in one</td>
</tr>
<tr>
<td>High neck</td>
<td>하이넥크</td>
<td>The turtleneck sweater served as my underclothes for all four seasons.</td>
</tr>
<tr>
<td>Sweater</td>
<td>스웨터</td>
<td></td>
</tr>
<tr>
<td>Band</td>
<td>밴드</td>
<td>The boxer shorts that had rubber bands at my waist and thighs</td>
</tr>
<tr>
<td>Pocket</td>
<td>포켓</td>
<td>I put my hands in my pocket and felt around for the money</td>
</tr>
<tr>
<td>Tearoom</td>
<td>티룸</td>
<td>I stopped by the tearoom in Seoul station’s waiting room for the first and second class passengers</td>
</tr>
<tr>
<td>Box</td>
<td>복스</td>
<td>I sat down at an empty booth.</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Coffee</td>
<td>커피</td>
<td>And drank a hot cup of coffee.</td>
</tr>
<tr>
<td>Menu</td>
<td>메뉴</td>
<td>I read up and down the short list on the menu several times. The names of the food looked remote to me as the names of my early childhood friend.</td>
</tr>
<tr>
<td>Aspirin</td>
<td>아스피린</td>
<td>Because of its somewhat bitterness, it is most likely to be aspirin.</td>
</tr>
<tr>
<td>Adalin</td>
<td>아다린</td>
<td>That was a bottle of tranquilizer, adaline</td>
</tr>
<tr>
<td>Logic</td>
<td>로직</td>
<td>I did not need to attach any kind of logic to my wife's behavior or mine</td>
</tr>
<tr>
<td>Siren</td>
<td>사이렌</td>
<td>At the moment, the noon siren rang</td>
</tr>
<tr>
<td>Ink</td>
<td>잉크</td>
<td>glass, steel, marble, money, ink all boiled</td>
</tr>
<tr>
<td>Page</td>
<td>페이지</td>
<td>like the flipping pages of a dictionary. ...</td>
</tr>
<tr>
<td>Dictionary</td>
<td>딕셔너리</td>
<td></td>
</tr>
<tr>
<td>Marx</td>
<td>맥스</td>
<td>Aspirin, adaline, Marx, Malthus</td>
</tr>
<tr>
<td>Malthus</td>
<td>말러스</td>
<td>*Refers to Thomas Richard Malthus (1766-1834)</td>
</tr>
<tr>
<td>Mozart</td>
<td>모차르트</td>
<td></td>
</tr>
<tr>
<td>Bench</td>
<td>벤치</td>
<td>There was a bench</td>
</tr>
<tr>
<td>Cosmetic</td>
<td>탕고도란</td>
<td>*Make-up; tan-go is a Japanese word for rouge, and do-ran refers to the German cosmetic company Dohran from which Japanese word for face powder came about.</td>
</tr>
<tr>
<td>Tissue</td>
<td>지리가미</td>
<td>(Japanese) I played about burning tissue only my wife uses.</td>
</tr>
<tr>
<td>Boxer shorts</td>
<td>사루마다</td>
<td>(Japanese) See “band”</td>
</tr>
</tbody>
</table>

...
Appendix 2

Selected words from *Sin yeoseong* volume 5 (April 1931-November 1931)

포리스가젤  *Po-ri-seu gajeol* Police Gazette
애드벤처  *Acedeuventyu-wo* Adventure
남포  *Nap-pew* NAPF [Nippona Proletariat Artista Federation]
네온싸인  *Ne-on ssa-in* Neon sign
테세  *Te-sse* These
후리란써  *Hu-ri ranseoo* Free lancer
그룹  *Geu-ryu* Guru
갱  *Khaeng* Gang
콘트  *Kon-teu* Conte
와파스걸  *Wampas-seu kkeol* WAMS (Western Association of Motion Picture) Girl
싸루-나  *Ssa-lun* Saloon
스포트라이트  *Seupo-teu ra-i-teu* Spot light
제네스트  *Je-ne seu-teu* General Strike
코큐  *Ko-kyu* Cocueur
아라모데  *A-la-mo-de* A la mode
오버워크  *O-beo wolkeu* Over work
체사  *Jaesa* Cestea
에베르깃쉬  *E-ne-reu-gitswa* Energisch
드라이  *Deu-ra-i* Dry
웨트  *We-teu* Wet
다메  *Dda-me* Dame
독별스  *Dubol-seu* Divorce
싸겐씨일  *Bba-gen sse-il* Bargain sale
오버랩  *O-beo rap* Overlap
마티니  *Ma-n-ne* Matinee
보드빌  [Bho-deubwill  Vaudeville]
쇼  [Syō  Show]
사이드패레이  [Ssa-i-deu  pu-re-i  Side player]
악당  [Ak-tang  Acting]
오업슨  [O-uksyon  Auction]
윙크  [Wing-keu:  Wink]
스테-트멘트  [Seu-teuteumen-teu  Statement]
오피스와이프  [O-pu-seu  wa-i-peu  Office wife]
온파레이드  [On  pa-re-i-deu:  On parade]
헤게모니  [He-ge-mo-ni.  Hegemony]
페트리나류  [Pae-teureo-naryu  Patronage]
프레레밍업  [Pu-re-i-mung-eop  Framing up]
세컨드  [See-keo-haeu  Second hand]
몬아미  [Mon-a-mu.  Mon Ami]
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