

Symposium on Korean humor, 21–22 May 2020

Palacký University Olomouc

STAGED VIA ZOOM

Full Program

21 May (Thursday)

9:30-9:50

Welcome and Introduction

10:15-11:15

Session 1 — Chair: Bonnie Tilland (Seoul)

Andreas Schirmer (Olomouc)

The Precarious Position of the Canned Joke (*yumeo*) in Korea

In the West, the canned joke is sometimes frowned upon as a nonspontaneous kind of humor for those lacking in wit, those who are unable to think on their feet. However, as the many contests and TV-shows devoted to it demonstrate, it remains a beloved genre of popular, everyday entertainment; in Western cultures canned jokes have been ubiquitous for generations, and many of us grow up surrounded by them. Indeed, there are social milieus in which everyone is supposed to be able to offer up a repertoire of personal favorites, with the joke-telling round forming an essential part of merry gatherings, to which everyone has to contribute their share.

In Korea, however, it is often difficult to even explain the idea of the canned joke as such, and the ritual of joke telling is simply not a familiar one. Yet, when trying to get to the bottom of this cultural difference, we find out that it is not so absolute as it might appear. After all, we can find on the South Korean book market a variety of collections of canned jokes or *yumeo*, as the genre is called. What is more, some popular magazines comprise columns with *yumeo*, and there are even large “series” of *yumeo*, circulating with genre-typically perfect canned jokes centered on one character.

Nevertheless, the concept of the canned joke and the recognition a person earns for a well-told canned joke seem to be very different in Korea. For example, the West is very familiar with the idea of people under a dictatorship making use of joke-telling for subversive purposes; see, for instance, the almost mythic status of the “whisper joke” (*Flüsterwitz*) in Nazi Germany, or the *Radio Eriwan* jokes and the jokes of communist Eastern Europe, making fun of the oppressive system. Joke-telling in East Germany was taken to be sufficiently significant for the West German government to receive regularly an updated dossier of the latest canned jokes as told by newcomer refugees. Against this backdrop, a search for North Korean whisper jokes is a frustrating endeavor; but rather than the extreme oppressiveness of the system, cultural traditions might be an even stronger explanatory factor. What complements this picture is the humorless stance vis-à-vis jokes about North Korea that had prevailed for decades in South Korea. My presentation will give a lighthearted *tour d’horizon* of questions and findings, a testimony to how *yumeo* and their seemingly precarious existence in Korea intrigued me for many years.

Andreas Schirmer is an assistant professor at the Department of East Asian Studies at Palacký University Olomouc (Czech Republic). Holding a PhD in Modern German Literature from the University of Vienna, he has also completed a PhD program in Korean Language and Literature at Seoul National University. His current research relates to the representation of matters of public debate in contemporary Korean literature, to translation studies, or to historical cases of interaction between Koreans and Central Europeans.

Tanja Eydam (Frankfurt am Main)

“Humor is when the joke is on you but hits the other fellow first”: Laughing at the “Backward” in SNL Korea’s *Good Boy Daniel*

The basis of the national identity construction of South Korea is a strong nationalism centering around a mono-ethnic self-image. With Korea turning into a receiving country of migrants, a multicultural society became the social goal, which is reflected in the contemporary popularity of television content with immigrants. Even in comedy and variety shows such as *Saturday Night Live Korea*, foreigners make an appearance, e.g., in the clip *Good Boy Daniel* (season 5, episode 30). In this four-minute-long comedy clip, the New Zealand migrant Daniel Snoeks is depicted as a naïve immigrant unaware of Korean culture. The reactions of the Koreans he meets in the sketch can be traced back to the intersection of his identity as a tattooed man and as an immigrant; the comedic elements rely on the “backwardness” of the Koreans throughout the whole clip. This seems curious considering that the United Nations Committee on the Elimination of Racial Discrimination reports, in 2019, for Korea “the rise of hate speech, incitement to racial hatred

and the propagation of ideas of racial superiority and about racist stereotypes expressed in the media". Thus, the question arises how humor functions in this sketch. Following Ulrike Erichsen, accord between speaker (producer) and listener (audience) is vital for humor to succeed. Hence, the Korean Self becomes constructed as modern and multicultural under the exclusion of more traditional values of "pure blood", demonstrating the "critical and subversive function of humor". As the Korean audience laughs at the "backward" Korean Self, the sketch can be understood as *pungja* or satire, which "criticize[s] social contradictions for the sake of social improvement" (Sang Kee Park: "The Korean Tradition of Humor in Psy's 'Gangnam Style'" *Korea Journal* 56, no. 1, p. 11). Or, as Langston Hughes states in *The book of Negro humor* (1966): "Humor is when the joke is on you but hits the other fellow first". Tanja Eydam majored in Literary and Cultural Theory for her master's degree at the Eberhard Karls University in Tübingen, Germany. Since 2018, she is a doctoral research assistant in the current AKS Seed Project of the Korean Studies at the Goethe-University Frankfurt, Germany, under the supervision of Prof. Yonson Ahn. Her doctoral thesis examines how the intersecting concepts of gender, race and class function to construct a national South Korean identity in a globalized, yet hierarchical world. Her analytical focus lies on public discourses with migrants, especially in popular multicultural television shows.

13:30-14:30

Session 2 — Chair: Andreas Schirmer (Olomouc)

Tomas Horak (Prague)

„K-humor“ in two Bong Joonho movies – what is funny about brutality and deception?

In my presentation I try to analyze specific humor in two of the Bong Joonho's works, namely *Memories of Murder* and *Parasite*, one being criminal thriller about serial murder and the other bitter story about poor family cheating the rich one. Despite the grave content of both movies, the background violence, brutality, oppression, poverty and social injustice does not prevent the movies to be funny. The starting question is what is funny about brutality and deception? In analyzing Bong Joonho's "K-humor" I use the traditional concepts of *hŭi* (喜), *han* (恨), *chŏng* (情), *hwa* (火) etc., paying attention to the problem of general and specific in the description of cultural phenomena. In case of emotions, there is obviously physiological base, common to all people across cultures, but possibly different cultural conceptualizations and language expressions of them through symbols. First I introduce traditional concept of joy, or *hŭi* (喜), that has partly negative connotations, as it could be induced by mean, vulgar, lascivious or absurd and preposterous humor. But the pleasant feeling of joy can be also caused by socio-critical and satiric humor, that has the function of providing consolation to disadvantaged and weak social classes. This is the point of contact between joy and the feeling of deep resentment *han* (恨). *Han* is the emotion often quoted in connection with Korean national identity. I try to point out the aspect of collective sharing of *han* and its role in forming national community and in perception of national history. The next step is to generalize the tendency of identification with the victims and sharing *han*, which is directed towards "common" enemy. On this ground I interpret Bong movies as the works of arts provoking people's basic instincts. Bong first make audiences to sympathize with poor and helpless victims, let them to share *han* with them, and then by the mockery of oppressors and arrogant snobbish people gives them relief and revenge. So the humor in basically tragic movies serves as a sort of *hanp'uri* (恨풀이). Even though it is one of the traditional Korean ways of resolving social contradictions, it is based on innate human emotional patterns and thus has the potential to appeal to global audience, which is attested by enormous success of both movies.

Tomáš Horák, PhD, is a full-time faculty member of the Department of Asian Studies at Charles University, Prague. Besides his teaching and research, he works as an interpreter, translates Korean literature into Czech and is often contracted to create the Czech subtitles for Korean movies.

Mikah Lee (Frankfurt am Main) Laughing at Bad Korean: Analyzing the Humorous Struggles of a Korean Language Learner on YouTube

This paper explores the treatment of the Korean language as a source of entertainment on YouTube, specifically by native English speakers. With over 3.6 million subscribers (as of February 2020), the YouTube channel Korean Englishman and its creators Josh and Ollie are amongst Korea's most popular YouTubers, despite the fact that their content is mostly in English. Their videos center around introducing their English friends (and more recently, A-list celebrities) to Korean food and filming their reactions, with Josh playing the expert whose credibility is based on his mastery of the Korean language. His best friend Ollie, on the other hand, takes on the role of comic relief with his often humorously incorrect use of Korean. Ollie embodies the struggling language learner, allowing Korean viewers to both laugh at his amateur command of their native language and empathize with his endeavor to learn a language so different from his own. In contrast to this are Simon and Martina, YouTubers previously known as Eat Your Kimchi, who often poked fun at incorrect uses of English in Korea, without ever "turn[ing] their lens around to mock their own poor pronunciation or rudimentary Korean." (David C. Oh and Chuyun Oh: "Vlogging White Privilege Abroad: Eat Your Kimchi's Eating and Spitting Out of the Korean Other on Youtube", *Communication, Culture & Critique* 10, no. 4: 6.) Their language-based jokes thus rely on highlighting their privilege as English speakers, while Korean Englishman seems to retain their predominantly Korean audience by avoiding such

framing. This research is a content analysis of the top 12 most viewed videos focusing on Korean Englishman's Ollie and his struggle with Korean, as well as a series of 9 videos titled "Alone in Korea," in which Ollie is forced to navigate Korea without Josh's help. Responses by Korean viewers will also be looked at through the lens of critical discourse analysis to discuss why and how this content is so well-received and considered particularly humorous by Koreans.

Mikah Lee is a PhD student and assistant researcher/part-time lecturer of Korean Studies at Goethe University Frankfurt. Her MA in Applied Linguistics from Sussex University focused on English loanword usage in the Korean language, and her current research interests are the representation of South Korean culture online, banal orientalism in Korea travelogues (past and present), and outside perspectives and online discourse surrounding South Korea.

15:00-16:00

Session 3 — Chair: Antonetta Bruno (Rome)

Jerôme de Wit (Tübingen)

Coping with Capitalism: Humor in Korean-Chinese Literature of the 1990s

The term compressed modernity has found currency among scholars to describe the rapid transformation of South Korea's economy, political system, and society in the second half of the twentieth century and its effect on South Korean identity. When we want to accurately describe the speed with which economic and social changes occurred in Korean-Chinese society in the 1980s and particularly the 1990s, however, we perhaps may have to resort to call this phenomenon a hydraulically-pressed modernity. The Open Door Policy promulgated by Deng Xiaoping in 1978 started a breakdown of Korean-Chinese traditional rural and community life as many decided to move to the cities in search of work. With the normalization of relations with South Korea in 1992 this process accelerated and the Korean Autonomous Prefecture of Yanbian was thrown into the capitalist system. As a consequence, the centuries-long habit of forging human relations based on mutual trust and reliance disappeared. This gave a tremendous shock to the sense of self-identity of the Korean-Chinese. In literary magazines of the 1990s numerous examples appeared of how Korean-Chinese were fooled by their fellow Koreans (by either South Koreans or other Korean-Chinese) for failing to adapt to the new capitalist society, and how this could have tragic consequences. Korean-Chinese writers would often resort to humor in their stories as a coping mechanism to try to make (non)sense out of this all. In this paper I will show how humor functioned as a means to try to come to terms with this newly emerging reality, and as a means to (briefly) overcome the unresolved contradictions that were building up within their identity and in their society. I will argue that Korean-Chinese authors used humor not only to lampoon and criticize the shifting moral compass of their fellow citizens, but to question their own epistemic identity as well.

Jerôme de Wit is Junior Professor for Korean Studies at the University of Tübingen. He received his Ph.D. from Leiden University, Netherlands, and is a specialist on North and South Korean wartime literature and modern Korean culture. His research interest in Korean culture is focused on public discourses concerning history and society and how cultural sources can provide us with different viewpoints on debates such as nationalism, identity, and history. His recent project deals with a study on the representation and the changes in identity in the literature and movies of ethnic Koreans in China.

Tabea Boinowitz (Hamburg)

Subjects of Laughter in North Korea: Targets and Topics in Jokes (*yumoa*) published in Journals between 2002 and 2018

A question which leads to interesting insights into the mindsets of really any given society, but especially those otherwise secluded from the outside world, is this: What kind of laughter is encouraged? While the access to jokes from the DPRK is severely limited, a type of jokes that can be accessed are the so-called *yumoa* published in newspapers and magazines – jokes for every audience that not only have very specific purposes and features that may make them a genre in and of themselves, but also offer a wide range of topics and characters to look into. As those journals are organs of the state, their contents are bound to share only government-sanctioned ideas and messages. It is therefore that the *yumoa* they publish can be expected to provide insight into the mindset and ideas of a certain time – in this case, those permitted and encouraged by the government and shared with a broad audience in the DPRK. The aim of this talk is to give an introduction to the genre of *yumoa* – firstly by comparing this concept (as it is introduced in North Korean sources) with the common humour theories and concepts in international literature (e.g. on the Soviet Union *anekdoty*) and summarising the characteristics of the *yumoa*; secondly by analysing the thematic breadth of these jokes. Of particular importance will be an analysis of the characters involved (e.g. their nationality, position, and their relationships) as well as the joke cycles the *yumoa* form.

Tabea Boinowitz has graduated from the MA program of Korean studies at Hamburg University in 2019. Her thesis focused on North Korean educational and academic journals and especially their usage of humour, analysing the genre of the so-called *yumoa*: a type of jokes published in newspapers and journals used for educational purposes and discussed in North Korean academic discourse as distinct from other humour forms.

16:30-17:15

Plenary Session

22 May (Friday)

10:00-11:00

Session 4 — Chair: Somin Chung (Rome)

Bonnie Tilland (Seoul, Yonsei University, Mirae Campus)

Korean Mom Blogs? Understanding “Mom Humor” Across the South Korean Internet

Throughout the 2010s, media audiences have become increasingly segmented, with any number of niche markets for online content. In North America, Australia and Europe in particular, the 2010s saw the rise of so-called “mom blogs,” with mothers blogging about parenthood termed “mommy bloggers.” Many moms produced textual, photographic and video content that created a sense of recognition and catharsis from other mothers struggling with mothering, often utilizing humor. The irreverence of mom blogs could be found in mass media as well, in films such as *Bad Moms* (2016), which featured moms trying to hold it all together but going off the rails, and becoming more authentic moms who have more fun in their roles as mothers in the process. In South Korea, where women’s labor participation is lower than the OECD average and mothers face social pressure to be efficient and patient household managers, one might expect that there would be plenty of “mom blogs” to create similar spaces of commiseration and catharsis for South Korean mothers. However, the South Korean internet landscape is set up differently, with less space devoted to blogs and more to chatrooms (online “cafes” through search engines Naver or Daum) and webtoons. This paper examines “mom humor” across the South Korean Internet, paying attention in particular to what kind of humor is sanctioned and what is taboo. In addition to standard “mom cafes” through Daum and Naver, the paper analyzes webtoons such as “I’m a Mom” and “The Birth of Fried Tofu Girl.” The paper argues that even as the tedium of everyday motherhood is increasingly critiqued through media (in feminist film *Kim Ji-Young, Born in 1982* most recently), the relatively more rigid gender roles and maternal expectations in South Korea translate into an overall more muted and subtle “mom humor.”

Bonnie Tilland is Assistant Professor of Anthropology in the East Asia International College at Yonsei University, Mirae Campus (Wonju). Her research thus far has focused on South Korean women’s negotiations of care labor in the family, the senses, and the affective afterlives of television dramas. She received the PhD in Sociocultural Anthropology from the University of Washington, where she also completed a graduate certificate in Feminist Studies and an M.A. in Korea Studies.

Blanka Ferklová (Olomouc)

Onomatopoeia and Mimetics as Humorous Comments in TV programs

Onomatopoeia and mimetics are very numerous and developed group of adverbs in Korean, with many phonetic variants (varying of vowels and consonants) and morphological variants (reduplications), that make it possible to express and describe very precise sound, situation or movement. In my paper I would like to analyze their use, in addition to other linguistic and non-linguistic means, like “subtitles”, “humorous comments” in entertainment television programs and comic shows, such as *1Night and 2 Days 1박2일* aired on KBS World, *Running Men 러닝맨* on SBS, *The Return of Superman 슈퍼맨이 돌아왔다* on KBS TV and many others, and evaluate their humorous potential.

Blanka Ferklová is an Assistant Professor at the Palacký University in Olomouc, teaching Korean language at the Department of Asian Studies. She received her Ph.D. from Charles University in Prague, and since her studies, she has been focusing on Korean Onomatopoeia and Mimetics, in addition to her interest in modern Korean literature, esp. of the Yun Dong-ju’s poetry, and the questions of Korean language acquisition.

13:30-14:30

Session 5 — Chair: Miriam Löwensteinová (Prague)

Álvaro Trigo Maldonado (Salamanca)

Satirical Portrayals and Collaboration: The “Chameleon” in Chae Mansik’s Literature

Modern Korean literature has been deeply marked by the tragic events that took place in the peninsula during the 20th century. However, even amidst the harshness of the darkest periods there has been space for laugh. Chae Man sik (1902-1950) a renowned satirist of the colonial period has been one of those authors who used irony as both a means to criticize the social reality of his time and a way of ridiculing the evil. Through this presentation a recurrent archetypal character that has been often target of his satire will be analyzed. During the colonial period and later the

US army occupation in Korea there have always been individuals who pursued their individual wealth or safety regardless of any moral considerations. This kind of character has been often portrayed in literature and sometimes labelled as key contributors to the nation's ill fate. They are what I have denominated "chameleon" characters. People ready to adjust to the situation and collaborate with the ruling powers at any cost in order to ensure their own survival and social status. Some of Chae Man sik's major devote the finest ironies to these characters pointing them out and leaving to the readers the task of decodifying the meanings behind his portrayals. Tentative approaches regarding these cases will be provided and discussed. At last, in order to gain a better understanding of Chae's literature I will use comparison as a tool introducing similar cases of Spanish literary satires directed towards those who collaborated with the French occupation of Spain.

Álvaro Trigo Maldonado is a PhD candidate and lecturer in the Department of Modern Languages at the University of Salamanca. He is also active in Korean-Spanish literary translation. His research interests concern various areas of modern Korean literature and history.

Marion Delarche (Paris)

Humor in Chŏn Myŏnggwān's work: construction of a community, stepping back from reality

Laughing is not an innocent matter. Especially in literature, it becomes a way to induce an indirect complicity between the author, the narrator, and the reader. To this end, humour relies on a network of references. Interwoven in a web of common knowledge and common speech, these references reflect the structure of society. This being the case, it can be illuminating to question the manner in which literature employs humour to understand the societal role of art, social discontent, construction of the community, and even representation of political beliefs. Through one of the important figures of contemporary Korean literature, this communication argues how the systematic use of humour can allow us to understand the contemporary evolution both of society and of literature, as two faces of the same coin. Chŏn Myŏnggwān (born in 1964), made his literary debut in 2003 with Munhak Tongne publishing house. Writing scenarios before taking up a career as a novelist, he has been part of the wave of changes taking place in the literary world (mundan) after the democratisation. In a post-industrial and ever-globalising society, a tendency towards individualism as well as a disillusionment with the institutional structure has come to be felt. These themes make their appearance in literature, and the works of Chŏn Myŏnggwān, widely well received by the critics, are no exception.

Throughout his novels such as *Whale* (Korae, 2004), *Modern Family* (Koryŏnghwa kajok, 2010) and his collection of short stories, *Cheerful Maid Marisa* (Yuk'waeahan hanyŏ Marisa, 2005), Chŏn Myŏnggwān uses references to popular culture, notably to cinema, in order to portray outcasts, rejecting the expectations of the society. But more importantly, he employs humour in a systematic way to put a distance between the world and his characters; the narrators and the characters; the reader and the story. The distancing process does not prevent a sympathetic empathy for the characters crushed by the world around them. Thus, by creating a community, almost satirical, the author allows us to analyse the constitution of a generation as well as a possible redefinition of its masculinity and identity.

Marion Delarche is currently in her second year of PhD studies in Korean literature at the Ecole des Hautes Etudes en Sciences Sociales (EHESS), in the laboratory China, Korea, Japan. Her PhD supervisors are Alain Delissen and a specialist of Korean literature, Jeong Eun-jin. Previously, she completed studies in French literature and in Korean studies from undergrad to Master's degrees, the first one obtained in 2017 and the second one in 2018. Her PhD project is to analyse humor in Korean contemporary literature and is now entitled "Ch'ŏn Myŏnggwān, a popular author" and is situated at an intersection between literary and sociological studies.

15:00-16:00

Session 6 — Jérôme de Wit (Tübingen)

Soo Hyun Jackelen (University of Minnesota)

Laughing at Fat Women: South Korean Comedy Films in the 1960s

This paper aims to discuss gender politics and laughter in South Korean comedy films in the 1960s with particular focus on analyzing narrative and visual representation of unruly female characters in *Madame Z* (1967), *Female Power* (1967), and *Nam Jeong-im Goes to Women's Army Corps* (1968). These three films seemingly display unruly women characters in a conventional comedic way. Many commercial, mainstream films invite male audience to be sadists while invite female audience to pick up that male gaze and be masochists. Even when women are viewed as unruly characters, throughout the narrative, they are expected to be demonized, punished, objectified, and eventually tamed and corrected. Especially in comedy, dominant forms of humor often empower the sadistic male (while objectifying women). However, in this paper, I argue that those "fat women" on 1960s comedy films provide the opportunity to "rethink" monstrosity as subversive possibility. By appropriating Barbara Creed, I argue that those abject women become "laughing Medusa" through not only diegetic characteristics on the narratives but also visual representation. For example, in the comparison of the posters of *Madame Z* (*Chet'ŭ puin*, 1967) and *Gojira* (1954), similarities in visual composition between the female protagonist and the 350-foot monster are found. Should she be interpreted as an object of humor in this poster? When there are fat, aggressive, and transgressive women on the

screen, is the audience laughing at them or laughing with them? By asking these questions, this paper investigates not only feminist view on comedy cinema but also fundamentals of laughter and comedy.

Soo Hyun Jackelen is a Ph.D candidate in the Asian Literatures, Cultures, and Media program at the University of Minnesota. She has been trained in Korean literature and cinema studies at Korea university, and at New York University in the US. Her dissertation on South Korean comedy films in the 1960s investigates the relation between modernity and laughter focusing on monstrous body images. In the dissertation, she argues that comedy was appointed as an apparatus to digest thematic aporia of South Korea under indigestibly rapid and compressed modernity through wild, bold, and transgressive visual representations of body images such as too fat or too skinny bodies, overly sexual women, gender-(role)-reversed characters, and the “country mice” in Seoul.

Jude Yang (Yale University)

Vocal Mimicry (*sŏngdae mosa*) to Parody and Satire Political and Current Events in South Korea

Satirical comedy has been a comedy genre that has been ever present in Korea since it appeared in the 1980s. These comedy shows were popular as political satire and wry humor about the current affairs of that time. This new kind of comedy show appealed to and attracted the viewers of the time, who had experienced a time not long past (1977), when all TV comedy shows were banned and abolished by the government. Under the circumstances of the times, the satirical comedy shows were limited to mocking news (fake news) or skits of indirectly parody. The heyday of more direct and blunt satirical comedy begins in early 2000, with the appearance of comedians who specialized in vocal mimicry of politicians including the “three-Kims” and other presidential candidates of recent history and contemporary times. Questions are: What are the elements needed to make a successful political satire comedy? On the reverse, what are the reasons for failed political satirical parodies that turned away viewers? Is there really a correlation between the political satire and the regime? In this presentation, I would like to discuss a discourse of satire comedy in Korea, that uses specifically vocal mimicry (*sŏngdae mosa*) to parody and satire political and current events at that time based on my research and own experience as a TV and radio show writer.

Jude Yang is a Librarian for Korean Studies at Yale University. She received her Ph. D in East Asian Literatures and Language, with a focus on modern Korean Literature, from the University of Hawaii at Manoa. Prior to her career as a librarian, she worked as a TV and radio script writer for various programs including comedy shows on major broadcast stations in Korea and is a member of the Korean TV and Radio Writers Association. Her present research concerns as a Korean literature scholar are motherhood discourse, socialism in modern Korea, Korean intellectuals in the colonial period, and Korean films.

16:30-17:15

Plenary Session & Farewell

Invited discussants:

Antonetta L. Bruno is Professor of Korean Studies at the Institute of Oriental Studies, University of Rome La Sapienza, and President of the Korean Research Center in Rome. Her main research interests are on Korean shamanic language, Korean popular culture (food, film, media). She is author of four books and numerous articles. Currently, she pursues, among others, a research project on the “Political Satire on North Korea.”

Somin Chung teaches Korean language in University of Roma La Sapienza in Italy. She holds a PhD in Social Studies Education and an MA in Korean Language Teaching as a Second Language. Her main academic interests concern multicultural education, identity, and language education. Among others, she currently pursues a research project on “Humor Mechanisms and Discourse Structures of Entertainment Programs with North Korean Defectors.”

Miriam Löwensteinová is Professor of Korean Studies at Charles University in Prague. Her research concerns mostly pre-modern Korean literature, especially chronicles, historical prose, diaries, and folklore. She has translated both classical and modern literature, prose, and poetry and teaches on Korean literature, history, and cultural tradition. She has written books and articles on various topics related to Korean literature.